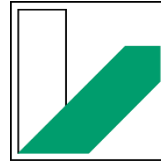




Università degli Studi di Napoli
"L'Orientale"

[Macrosettore Scientifico 10/N1, SSD L-OR/12]



**UNIVERSITÄT
BAYREUTH**

Sprach- und Literaturwissenschaftliche Fakultät

Arabistik

Doctoral Dissertation

Stereotyped Representation of the Foreigner in Egyptian Cinema

A Phono-Morpho-Syntactic and Lexical Study and Corpus

Ph.D. Candidate:

Ashraf Hassan

Research Supervisor:

Prof Riccardo Contini

Prof Jonathan Owens

Research Co-Supervisor:

Prof Roberta Denaro

2020

To my parents, Ahsanhom and Fawzy, who gave life to me
To my sister, Amāl, who taught me what is life
To my children, Sofīa and Elias, who give meaning to this life
To Serena, my life itself

Summary

The main objective of this dissertation is to describe the way the foreigner is linguistically represented in classical Egyptian cinema from its beginning in the 1920s to the mid-1960s and, hence, to determine to what extent this representation is stereotyped. To show this, I carried out a detailed analysis on various linguistic levels—phonological, morphosyntactic and lexical—of a corpus of dialogues that involve actors and actresses who play the role of foreigner and interact with other actors in Egyptian Arabic.

About 16 hours of extractions from a selection of 120 Egyptian movies produced in that period constitute a corpus of nearly 90,000 words of dialogues. In this corpus, over 200 foreigner figures appear, representing the largest three foreign communities living in Egypt at that time, namely the Greeks, the Turks and the Italians. This selection is based on three criteria: a) the actors/actresses must be Egyptians or, if foreigners, they must have the communicative competence of a native Egyptian or close to it; b) the actors/actresses from each foreign community should vary as much as possible; and c) the segments selected should be adequately long and, as far as possible, taken from different situations.

The thesis is divided into two parts: the theoretical, methodological and historical background of the study, and the applied study. The first section consists of two chapters. The first chapter introduces the theoretical methodological outline of the research, in which I introduce the basic concepts: representation and stereotype. I basically adopt Kroon's definition of representation (2010: 559) as "the process by which creative works assign meaning to the images they depict; the relationship between actual places, people, events, and ideas and the resulting media content; describing using imagery". Arriving at a definition of stereotype, however, is more difficult. A stereotype is "a fixed impression, which conforms very little to the fact it pretends to represent, and results from our defining first and observing second" (Katz & Braly 1935: 191) and it is "an exaggerated belief associated with a category" (Allport 1954: 191). Stereotypes, hence, "are oversimplified assessments applied as generalizations, constituting a form of biased prejudgment" (Danesi 2009: 277), "usually applied to negative impressions or pernicious

representational techniques” (Hartley 2004: 216) and “generally offensive to the group depicted” (Kroon 2010: 649). Finally, in my study I have adopted the definition of stereotype given by Quasthoff (1978: 6) as “the verbal expression of a belief which is directed towards social groups or single persons as members of these groups. This belief is characterized by a high degree of sharedness among a speech community or subgroup of a speech community. The stereotype has the logical form of a judgment, which ascribes or denies certain properties (traits or forms of behavior) to a set of persons in an (logically) unwarrantably simplifying and generalizing way, with an emotionally evaluative tendency.”

Thereafter, I introduce what I understand by Egyptian Arabic and other concepts deemed important to the study including the concept of linguistic variation and other related terms, such as ‘register’, ‘simplified register’, ‘foreigner talk’ and ‘broken language’.

I conclude the chapter with the introduction of the corpus of the study: how the raw material was collected, and how and by what criteria I selected the corpus from this raw material. I also introduce some important and significant data regarding the production crew and the cast of the films that make up my choices, together with some general remarks on the corpus selection.

The second chapter of this section, i.e. the historical one, deals with the foreign presence in Egypt in its modern history and the birth of its cinema, as well as the role the foreigners played in the beginning of the cinematic art in Egypt.

With Mehmet Ali’s reign in Egypt (1805–48), the number of foreigners began to increase rapidly and constantly to the point that it later reached 10% of the total population in some main cities of Egypt, i.e. Cairo, Alexandria and Port Said. From the end of the nineteenth century to the middle of the twentieth, the period covered by this thesis, the three largest and most stable foreign communities in Egypt were the Turks (sometimes referred to as Ottomans), the Greeks and the Italians. Together they constituted about 80 to 90% of the overall number of foreigners in Egypt, a fact that justifies choosing these three communities to be subject of this thesis.

In this chapter, I give a historical outline of the presence of each of the three communities and the significant role they played in the socioeconomic life of modern

Egypt until the decline of this presence towards the middle of the twentieth century. In addition, the chapter provides a historical account of the birth of Egyptian cinema and the role that the foreigners played in this history.

The second section of the study is dedicated to the applied study, based on a systematic investigation of the corpus, consisting of three chapters. The analysis deals with the salient phonological, morphosyntactic and lexical features that characterize the register of the foreigners.

The first deals with variations at the phonological level. It investigates how foreign characters realize some EA phonemes, namely */q/, /g/, /ħ/, /h/, /w/, /d/, /ð/ and /ʃ/, together with the change in vowel quantity and stress shift.

The second examines the morphosyntactic level, analyzing the variation features that involve the verb: verb conjugation, its negation, and the use of independent pronouns as direct object of the verb.

The last chapter in this section deals with the lexical level. It concentrates on three phenomena: a) codeswitching, either between EA and the proper native language or between EA and the other language rather than the native one; b) semantic shift, focusing on three frequently used lexemes: *yi-msik* ‘to hold’, *yi-tkallim* ‘to speak’ and *yi-igi* ‘to come’; and c) conservative lexical behavior, as reflected either by maintenance of older lexical variants or maintenance of quasi-obsolete lexemes.

Finally, in the appendix I give the phonemic transcription of the corpus on which this study is based.

The linguistic analysis of the representation of foreigners in Egyptian cinema reveals a noticeable variation on the three linguistic levels discussed in this dissertation. This variation is due to two main factors: a) the interference of L1 in L2 (EA), including broken language; and b) the simplification of the register, which is probably based on the limited input provided by the Egyptian interlocutors interacting in the form of foreigner talk with the foreigners.

The analysis of the corpus demonstrates typical characteristics of a speaker of EA as a second language, especially on the phonological level or in terms of limited lexical knowledge. However, some of the features that characterize the speech of the foreigner

are more prominent than others, even to the extent of being ‘exaggerated’, while some others cannot be explained by the difficulties of a speaker of EA as second language.

The conservative lexical behavior might be explained by the existence of a common register used in the interactions Egyptian-Foreigner and Foreigner-Foreigner that passes from generation to generation. It could also be due to the fixed image of how the foreigners speak in EA that was stabilized in the Egyptians’ collective imaginary.

Intriguingly, the registers of the three EA-speaking foreign communities display a clear simplification and many shared traits, despite their belonging to different linguistic communities. Such shared traits suggest the possibility of language acquisition with limited input, based on the way the Egyptians were interacting with them, i.e. the foreigner talk, given the fact that many Egyptians were acquainted with the foreigners’ languages to different extents, as reflected in the movies themselves.

By the same token, the linguistic representation of the foreigners in Egyptian cinema, as displayed in the corpus and investigated in this study, exhibits many typical traits of a stereotype:

- it reiterates an image that existed in theatrical works prior to the birth of the cinematic art in Egypt and continues till today (stability);
- some of the traits that are plausibly typical of one foreign community or the other are extended to other communities without any linguistic justification (conformity);
- it is extensively based on reduction, being limited to the simple combination of a few characteristics, and these characteristics are mainly reflected in few linguistic items (reduction).

This stereotyping goes beyond the linguistic representation. It is evident in the names of the foreign characters, their profession or their social status.

Zusammenfassung

Das Hauptziel dieser Arbeit ist es, die Art und Weise zu beschreiben, wie Ausländer sprachlich im klassischen ägyptischen Kino von Anfang an in den 1920er bis Mitte der 1960er Jahre vertreten sind, um zu bestimmen, inwieweit diese Repräsentation stereotypiert wird. Um dies zu zeigen, unterzog ich einen Korpus von Dialogen, die SchauspielerInnen einzubeziehen, die die Rolle der Ausländer spielen und mit anderen SchauspielerInnen in ägyptischem Arabisch (EA) interagieren, einer detaillierten Analyse aus verschiedenen sprachlichen Ebenen—phonologisch, morphosyntaktisch und lexikalisch.

Ungefähr 16 Stunden aus einer Auswahl von 120 ägyptischen Filmen, die in der oben genannten Zeit produziert wurden, bilden einen Korpus von fast 90.000 Wörtern. Die 16 Stunden bestehen aus der Sprache der ausländischen Darstellerrollen, wie das Arabisch wiedergegeben wird. In diesem Korpus erscheinen über 200 ausländische Rollen, die die drei größten ausländischen Gemeinschaften repräsentieren, die zu dieser Zeit in Ägypten lebten, nämlich die Griechen, die Türken und die Italiener. Die Auswahl basiert auf drei Kriterien: a) die SchauspielerInnen müssen ÄgypterInnen sein oder, wenn sie AusländerInnen sind, müssen sie die Kommunikationskompetenz eines ägyptischen Muttersprachlers oder ähnliche Kompetenzen besitzen; b) die SchauspielerInnen für jede ausländische Gemeinschaft sollten so unterschiedlich wie möglich sein; und c) die ausgewählten Segmente sollten ausreichend lang sein und so weit wie möglich verschiedene Situationen wiedergeben.

Die Dissertation gliedert sich in zwei Teile, nämlich in den theoretischen, methodischen und historischen Hintergrund der Studie und die angewandte Studie. Der erste Abschnitt besteht wiederum aus zwei Kapiteln. Der erste von ihnen führt in die theoretischen und methodischen Umriss der Forschung ein, in denen ich die Grundkonzepte von Repräsentation und Stereotyp vorstelle. Grundsätzlich übernehme ich Kroons Definition von „Repräsentation“ (2010: 559) als „the process by which creative works assign meaning to the images they depict; the relationship between actual places, people, events, and ideas and the resulting media content; describing using

imagery“. Die Definition von „Stereotyp“ ist schwieriger zu charakterisieren. Ein Stereotyp ist „a fixed impression, which conforms very little to the fact it pretends to represent, and results from our defining first and observing second“ (Katz & Braly 1935: 191) und „an exaggerated belief associated with a category“ (Allport 1954: 191). Stereotype sind daher „oversimplified assessments applied as generalizations, constituting a form of biased prejudgment“ (Danesi 2009: 277), „usually applied to negative impressions or pernicious representational techniques“ (Hartley 2004: 216) und „generally offensive to the group depicted“ (Kroon 2010: 649). Schließlich übernehme ich in meiner Studie die Definition des Stereotyps von Quasthoff (1978: 6) als „the verbal expression of a belief which is directed towards social groups or single persons as members of these groups. This belief is characterized by a high degree of sharedness among a speech community or subgroup of a speech community. The stereotype has the logical form of a judgment, which ascribes or denies certain properties (traits or forms of behavior) to a set of persons in an (logically) unwarrantably simplifying and generalizing way, with an emotionally evaluative tendency.“

Anschließend stelle ich vor, wichtige Konzepte wie ägyptischem Arabisch sowie die Konzepte der „Sprachvariation“ und verwandter Begriffe wie „Register“, „vereinfachtes Register“, „Xenolekt (Ausländergespräch / Foreigner Talk)“ und „gebrochene Sprache“.

Hierauf beende ich die Einführung des Korpus dieser Studie mit folgenden Fragen: Wie wurde der Rohstoff gesammelt und wie und nach welchen Kriterien habe ich den Korpus aus diesem Rohstoff ausgewählt? Ich stelle auch einige wichtige und bedeutende Daten bezüglich des Produktionsteams und der Besetzung der Filme vor, die dieser Auswahl unterliegen, sowie einige allgemeine Bemerkungen zur Korpusauswahl.

Das zweite Kapitel dieses Abschnitts befasst sich mit der ausländischen Präsenz in Ägypten in seiner modernen Geschichte und mit der Geburt des ägyptischen Kinos, sowie mit der Rolle, die die Ausländer zu Beginn der Filmkunst in Ägypten spielten.

Seit der Regierungszeit von Mehmet Ali in Ägypten (1805-1848) stieg die Zahl der Ausländer rasch und konstant an und erreichte später in einigen Hauptstädten Ägyptens, d. h. Kairo, Alexandria und Port Said, bis zu 10% der Gesamtbevölkerung. Vom Ende des 19. Jahrhunderts bis zur Mitte des 20. Jahrhunderts waren die Türken (manchmal auch als „Osmanen“ bezeichnet), die Griechen und die Italiener die drei größten und

stabilsten ausländischen Gemeinschaften in Ägypten. Zusammen machten sie etwa 80 bis 90% der Gesamtzahl der Ausländer in Ägypten aus, was die Wahl dieser drei Gemeinschaften als Gegenstand dieser These rechtfertigt.

In diesem Kapitel gebe ich einen historischen Überblick über die Präsenz jeder der drei Gemeinschaften und ihre bedeutende Rolle im sozioökonomischen Leben des modernen Ägypten bis zum Niedergang dieser Präsenz gegen Mitte des 20. Jahrhunderts. Darüber hinaus bietet das Kapitel einen historischen Bericht über die Geburt des ägyptischen Kinos und die Rolle, die die Ausländer in dieser Geschichte spielten.

Der zweite Teil der Studie ist der angewandten Studie gewidmet, die auf einer systematischen Nachforschung des Korpus basiert und aus drei Kapiteln besteht. Die Analyse befasst sich mit den hervortretenden phonologischen, morphosyntaktischen und lexikalischen Eigenschaften, die das Register der Ausländer charakterisieren.

Das erste Kapitel befasst sich mit Variation auf phonologischer Ebene. Es wird untersucht, wie die Aussprache fremden Charaktere von ausgewählten ägyptischen Phonemen, */q/, /g/, /ħ/, /h/, /w/, /d/, /ð/ und /ʃ/, sowie die Änderung der Vokalquantität und Akzentverschiebung.

Das zweite Kapitel untersucht die morphosyntaktische Ebene und analysiert wichtige Variationsmerkmale des Verbes: Konjugation, Negation und die Verwendung eigenständiger Pronomina als direktes Objekt des Verbs.

Das letzte Kapitel in diesem Abschnitt befasst sich mit der lexikalischen Ebene. Es konzentriert sich auf drei Phänomene: a) Codeswitching, entweder zwischen EA und der eigenen Muttersprache oder zwischen EA und einer anderen Sprache anstelle der Muttersprache; b) semantischer Wandel mit Schwerpunkt auf drei häufig verwendeten Lexemen: *yi-msik* „halten“, *yi-tkallim* „sprechen“ und *yi-igi* „kommen“; und c) konservatives lexikalisches Verhalten, das sich entweder in der Beibehaltung älterer lexikalischer Varianten oder in der Beibehaltung quasi-obsoleter Lexeme widerspiegelt.

Schließlich gebe ich im Anhang die phonemische Transkription des Korpus an, auf dem diese Studie basiert.

Die sprachliche Analyse der Repräsentation von Ausländern im ägyptischen Kino zeigt eine merkbare Variation der drei in dieser Dissertation diskutierten sprachlichen

Ebenen. Diese Variation ist auf zwei Hauptfaktoren zurückzuführen: a) die Interferenz von L1 in L2 (EA)—einschließlich gebrochener Sprache—und b) die Vereinfachung des Registers, die voraussichtlich auf dem limitierten Input beruht, sofern die ägyptischen Gesprächspartner in Form von einem Xenolekt mit den Ausländern interagieren.

Die Analyse des Korpus zeigt typische Merkmale eines EA-Sprechers als Zweitsprache, insbesondere auf einer phonologischen Ebene oder im Hinblick auf limitierte lexikalische Kenntnisse. Einige der Merkmale, die die Sprache eines Ausländers charakterisieren, sind jedoch stärker herausgestrichen als andere. Einige scheinen „übertrieben“ zu sein, während andere nicht durch die Schwierigkeiten eines EA-Sprechers als Zweitsprache zu erklären sind.

Das konservative lexikalische Verhalten könnte durch die Existenz eines gemeinsamen Registers abgeleitet werden, das in der Interaktion Ägypter-Ausländer und Ausländer-Ausländer verwendet wird, die von Generation zu Generation weitergegeben wird. Es könnte auch an dem fixierten Bild liegen, wie Ausländer in EA sprechen, das sich in der kollektiven Vorstellung der Ägypter stabilisiert hat.

Interessanterweise haben die Register der drei EA-sprechenden ausländischen Gemeinschaften eine deutliche Vereinfachung und viele gemeinsame Merkmale aufzuweisen, obwohl sie zu verschiedenen Sprachgemeinschaften gehören. Solche gemeinsamen Merkmale deuten auf die Möglichkeit des Spracherwerbs mit limitiertem Input hin, basierend auf der Art und Weise, wie Ägypter mit ihnen interagierten, d. h. dem Xenolekt, da viele Ägypter die Sprachen der Ausländer in unterschiedlichem Maße kannten, wie es auch in den Filmen selbst widerspiegelt ist.

Ebenso weist die sprachliche Repräsentation der Ausländer im ägyptischen Kino, wie sie im Korpus gezeigt und in dieser Studie untersucht wurde, viele typische Merkmale eines Stereotyps auf:

- Es wiederholt ein Bild, das in den Theaterstücken vor der Geburt der Filmkunst in Ägypten existierte und bis heute fortbesteht (Stabilität).
- Einige der Merkmale, die plausibel für die eine oder andere ausländische Gemeinschaft sind, werden ohne sprachliche Begründung auf andere Gemeinschaften übertragen (Konformität).

- Es basiert weitgehend auf Reduktion und limitiert sich auf die einfache Kombination einiger weniger Merkmale, und diese Merkmale spiegeln sich hauptsächlich in wenigen sprachlichen Elementen wider (Reduktion).

Diese Stereotypisierung geht über die sprachliche Repräsentation hinaus. Dies zeigt sich ebenfalls in den Namen der ausländischen Charaktere, ihrem Beruf oder ihrem sozialen Status.

Acknowledgements

To my supervisors, Prof. Riccardo Contini, Prof. Jonathan Owens and Prof. Roberta Denaro, I would like to express my deep appreciation for all their help and guidance through my research.

I would like to acknowledge the assistance given by my colleagues in Hamburg: Dr Mika Paraskeva with the Greek, JP Dr Petr Kucera and Dr Hülya Celik with the Turkish and JP Dr Serena Tolino with the historical chapter.

Table of Contents

Summary	v
Zusammenfassung	ix
Acknowledgment	xv
List of Tables	xxi
List of Abbreviations	xxiii
Notes on Transliteration	xxv
Introduction	1
FIRST SECTION (Theoretical, Methodological and Historical Background)	5
Chapter I Theoretical Methodological Outline	7
1.1 The basic concepts	7
1.1.1 Representation	7
1.1.2 Stereotype	8
1.2 Egyptian Arabic	13
1.3 Variation and related terms	14
1.4 Introducing the corpus	17
1.4.1 Introduction	17
1.4.2 Collecting the raw material	18
1.4.3 Films selection	18
1.4.3a The criteria	18
1.4.3b The production crew	23
1.4.3c The cast: actors and characters	24
1.4.4 Processing the data	27
1.4.5 The transcription of the corpus	27
1.4.6 Some general remarks on the corpus selection	30
Chapter II Foreign Presence and the Birth of Cinema	33
2.1 Historical outline of foreign presence in modern Egypt	33
2.2 The largest stable communities	40
2.2a The Turkish community	40
2.2b The Greek community	44

2.2c The Italian community	50
2.3 Historical outline of Egyptian cinema	55
2.4 Foreigners and the Egyptian cinema	64
SECOND SECTION (The Applied Study)	73
Chapter III Phonological Level	75
3.1 Phoneme realization	75
3.1a The CA uvular stop */q/	75
3.1b The voiced velar stop /g/	80
3.1c The voiceless pharyngeal and glottal fricatives /ħ, h/	86
3.1d The voiced labiovelar glide /w/	92
3.1e The voiced alveolar stops /d, ð/	95
3.1f The voiceless postalveolar fricative /ʃ/	98
3.2 Change in vowels' quantity	100
3.3 Stress shift	102
Conclusions	109
Chapter IV Morphosyntactic Level	111
4.1 The verb conjugation	111
4.2 The verb negation	123
4.3 Independent pronouns substituting the object suffixes	129
Conclusions	132
Chapter V Lexical Level	133
5.1 Codeswitching	133
5.1.1 Two-languages Codeswitching	133
5.1.2 Many-languages Codeswitching	146
5.1.2a Classical or Modern Standard Arabic	147
5.1.2b European Languages	150
5.2 Semantic shift	152
5.3 Conservative lexical behavior	156
5.3.1 Maintaining older lexical variants	157
5.3.1a the negation particle <i>muš</i> vs. <i>miš</i>	157
5.3.1b The participle <i>'āwiz</i> vs. <i>'āyiz</i>	161
5.3.1c The future marker <i>rāyih</i> ~ <i>rāh</i> vs. <i>ħa</i> ~ <i>ha</i>	163
5.3.1d Our Lord! <i>rabbuna</i> vs. <i>rabbina</i>	166

5.3.2 Quasi-obsolete lexemes:	168
5.3.2a <i>šamaṭa</i> ‘quarrel, uproar’	168
5.3.2b <i>muyya</i> ‘water’	170
Conclusions	174
Final Conclusions	175
1. The linguistic representation	175
1.a Interference and broken language (BL)	175
1.b Simplified register and foreigner talk (FT)	177
2. Stereotyping of this representation	178
THIRD SECTION (Appendix)	181
The Corpus	181
Bibliography	387

List of Tables

Table 1	Development of the number of the three communities in Egyptian censuses	36
Table 2	Reflexes of CA */q/ by different linguistic communities	80
Table 3	Reflexes of EA /g/ by different linguistic communities	85
Table 4	Reflexes of EA /ħ/ and /h/ by different linguistic communities	92
Table 5	Reflexes of EA glide /w/ by different linguistic communities	95
Table 6	Reflexes of EA voiced alveolar stops /d, ð/ by Turkish characters	98
Table 7	Reflexes of EA /ʃ/ by different linguistic communities	99
Table 8	Perceptible vowel lengthening by different linguistic communities	102
Table 9	Stress shift by Turkish characters versus Egyptian characters interacting with them in the form of foreigner talk	103
Table 10	Distribution of unique lexemes with stress shift entailing vowel length change in the Turkish characters' register	107
Table 11	Distribution of the correct and incorrect conjugated verbs in the registers of the actors playing the role of foreigners	113
Table 12	Distribution of the non-target forms targeting the PERFECTIVE	114
Table 13	Distribution of the non-target forms targeting the IMPERFECTIVE	119
Table 14	Distribution of the non-target forms targeting the IMPERATIVE	121
Table 15	Distribution of the non-target forms per person / form	122
Table 16	Distribution of the verbal forms targeted by the Verbal Noun in the register of the Turkish characters	123
Table 17	Distribution of codeswitching to European languages by different linguistic communities	152
Table 18	Distribution of the negation particle <i>muš ~ miš</i>	161
Table 19	Distribution of the participle <i>'āwiz ~ 'āyiz</i>	163
Table 20	Distribution of the preverbal future marker	165
Table 21	Distribution of the lexeme <i>rabbuna ~ rabbina</i>	168
Table 22	Distribution of the lexemes <i>šamaṭa</i> and <i>muyya</i>	173

List of Abbreviations

1	first person
2	second person
3	third person
ART	article
BL	broken language
C	consonant
CA	Classical Arabic
DEF	definite
EA	Egyptian Arabic
EG	Egyptian
EN	English
EXP	exponent
F	feminine
FR	French
FT	Foreigner Talk
FUT	future
GEN	genitive
GR	Greek
IPFV	imperfective
IPR	imperative
IT	Italian
M	masculine
MRK	marker
MSA	Modern Standard Arabic
NEG	negation, negative
NOM	nominative
NUM	number
OT	Ottoman Turkish
PART	particle
PASS	passive
PL	plural
PN	pronoun
POL	polite
PRFV	perfective
PRS	present
PST	past
PTCP	participle
REL	relative
S	singular
SA	Standard Arabic
TR	Turk/Turkish
V	vowel
VOC	vocative
VN	verbal noun

Notes on Transliteration

Transcription of the Arabic alphabet

ʾ	أ
b	ب
t	ت
s	ث (EA Pronunciation)
t̤	ث (SA Pronunciation)
g	ج (EA Pronunciation)
g̤	ج (SA Pronunciation)
h	ح
h̤	ح
d	د
d̤	د
r	ر
z	ز
s	س
š	ش
s̤	س
d̥	ذ
t̥	ط
z̥	ظ
ʿ	ع
g̥	ق
f	ف
ʾ	ق (EA Pronunciation)
q	ق (SA Pronunciation)
k	ك
l	ل
m	م
n	ن
h	ه
w	و
y	ي
ā, ē, ī, ō, ū	ا و ي (as Long Vowels)
ə	Epenthetic Vowel

Introduction

The idea behind this thesis goes back a long way. In fact, and in a sense, it is the story of my life. I was born in the popular district of Būlāq, in Cairo's heart. For a long time, Būlāq was the harbor of Cairo. There is a small neighborhood in Būlāq named *Il-Faransāwī* (the European / Foreign [lit. the French]) that used to be populated almost exclusively by foreigners, mainly Greeks and Italians. Unfortunately, I was born during the fall of the era of great foreign communities in Cairo particularly, and in Egypt in general. Yet I have been lucky to see some of the last foreigners living in the neighborhood next to mine. Not only that, but the coincidence led me to meet three old men in Rome, on different occasions, who were born in Būlāq.

Būlāq has hosted the Kalousdian Armenian School (in Armenian: Գալուստեանի Ազգային Վարճարան) since 1854 and the International Italian School 'Leonardo da Vinci' since 1868, as well as one of the most famous movie theaters, *Sīnimā al-Kursāl*, commonly known as *Sīnimā 'Alī Bābā*. It was designed by leading Egyptian-Lebanese architect Naoum Chebib (in Arabic: *Na'ūm Šabīb*). It was built in 1946 and demolished in July 2017. This is where I fell in love with the silver screen and with what remained of the diversity of my home city.

Later, I graduated from the Department of Arabic Language and Literature at the Faculty of Arts of Ain Shams University, Cairo, Egypt. Since 1998, I have been teaching Arabic as second language (mainly, Modern Standard Arabic and Egyptian Arabic, but also Classical Arabic sometimes), first in Egypt and then in Germany and Italy. I have been dealing with the difficulties of foreigners from all over the world learning Arabic for more than 20 years, and it was not exactly what I used to see in Egyptian cinema, nor was it what the Egyptian collective mind believes about how foreigners speak in Egyptian Arabic.

Moreover, having a mixed family with two trilingual children gave me the opportunity to observe another type of difficulty experienced by multilingual persons speaking Egyptian Arabic, being the language to which they are less exposed. Once again, the result

of this situation does not confirm the image in Egyptian cinema of the foreigner speaking Egyptian Arabic.

Aim of the study:

From these experiences came the idea to study how foreigners are linguistically represented in Egyptian cinema, assuming the stereotyping of such representation.

The first objective of this study was to collect a corpus of about 100 tokens of interactions involving actors playing the role of foreigners in Egyptian movies since the beginning of the cinematic art in Egypt in early 1920s until the end of 1960s. The targeted foreigners are the members of the largest foreign communities living and settled in Egypt in its modern history and the most common foreign figures in Egyptian cinema, namely the Greek, the Turkish, and the Italian.

Then I carried out a systematic analysis through this corpus of the most salient features that characterize the performance of the foreigners in Egyptian Arabic. The analysis is carried out on phonological, morphosyntactic and lexical levels.

State of art:

Similar studies have been carried out in different cultures. By way of example, among the recent ones is Abecassis (2005) on *The Representation of Parisian Speech in the Cinema of the 1930s*, Gottlieb's (2006) study on *Linguistic Stereotyping and Minority Groups in Contemporary Japan*, Inigo's study on "The Stereotyping of Spanish Characters and their Speech Patterns in Anglo-American Films" (2007), and Prodan's study on "Stereotyping the Indian: Visual Misrepresentations in the City of Dreams/Nightmares" (2012).

Unfortunately, and as far as I know, the Arab world lacks such studies. However, we can find some similar studies on modern Egyptian literature, such as Rosenbaum (2008) on the *Ṣa'īdī* and *Fallāhī* versus Cairene dialects, in which he dealt with the stereotyped non-Cairene speakers of Egyptian Arabic.

In addition, some research on 'Foreigner Talk' in Arabic has been carried out. I refer, in particular, to the works of Tweissi "Foreigner Talk' in Arabic: Evidence for the universality of language simplification" (1990) and al-Sharkawi, *Arabicization: A case of second language acquisition* (2005)

Issues and Method:

The study is divided into three sections:

1. theoretical, methodological and historical background;
2. the applied study and the conclusions;
3. the corpus.

The first section deals with the conceptual grounds of the study. First and foremost, the first chapter introduces the concept of ‘representation’ and ‘stereotype’, explaining the characteristics of the stereotyped representation. Then, I define what is intended in this study by ‘Egyptian Arabic’, being the variety principally used in Egyptian cinema. After that, I discuss the linguistic variation and other notions at the core of the study: register, simplified registers, foreigner talk, broken language and interference.

In the second part of this chapter, I introduce the corpus of the study. I give an account of how I collected my raw material, how I selected the films to take part in the corpus, and what were the criteria for selection. I also give some notes on the artists behind the camera (the production crew) and the cast of actors and characters.

Afterwards, a detailed explanation of the transcription of the corpus is followed by general remarks on the corpus selection.

The second chapter is of historical nature and it is divided into two parts: the first gives an outline of foreign presence in Egypt’s modern history followed by detailed individual accounts of the three communities that are the subject of the study; the second recounts the history of the birth of Egyptian cinema and highlights the role foreigners played in the cinematic art in Egypt.

The second section of the study is dedicated to applied study, based on a systematic investigation throughout the corpus. This section consists of three chapters.

The first, i.e. chapter III, deals with the variations on the phonological level. It begins with the foreign characters’ realization of some phonemes, namely */q/, /g/, /ħ/, /h/, /w/, /d/, /ð/ and /f/. After that, I analyze the change in vowel quantity and the stress shift.

The second, i.e. chapter IV, examines the morphosyntactic level. It treats the variation features that involve the verb: verb conjugation, its negation, and the use of independent pronouns as direct object of the verb.

The last chapter in this section, i.e. chapter V, deals with the lexical level. It concentrates on three phenomena:

1. Codeswitching, either two-languages codeswitching (between Egyptian Arabic and the proper native language) or many-languages codeswitching (between Egyptian Arabic and any language but the proper native one). The latter involves European Languages, mainly Italian and French, or Standard Arabic, i.e. classicisms.
2. Semantic shift, giving three frequently used lexemes: *yi-msik* ‘to hold’, *yi-tkallim* ‘to speak’ and *yi-igi* ‘to come’.
3. Conservative lexical behavior, reflected in two features analyzed here. The first is by maintaining older lexical variants: the most recurring lexemes are the negation particle *muš* rather than *miš*, the participle *‘āwiz* rather than *‘āyiz* (‘wanting, needing’), the long future marker form *rāyih*, *rāḥ*, rather than the contracted form *ḥa/ha*, and the word *rabbuna* rather than *rabbina*, ‘Our Lord!’. The second is through maintaining quasi-obsolete lexemes. I give two examples: *šamaṭa* (‘quarrel, uproar’) and *muyya* (‘water’).

I give the conclusions about the linguistic level discussed at the end of each of these three chapters. Then, the general conclusions are given at the end of my dissertation.

Finally, in the third section of the study, i.e. the appendix, I give the phonemic transcription of the corpus on which this study is based.

FIRST SECTION

Stereotypes are a common form of media representation.

–Richard Kroon (2010)

Every one knows that language is variable.

–Edward Sapir (1921)

Chapter I

Theoretical, Methodological and Historical Outline

1.1 The Basic Concepts

Since this study aims to describe the stereotyped representation of the foreigner in Egyptian cinema, this chapter will introduce the fundamental terms that form the basis of the thesis, i.e. ‘representation’ and ‘stereotype’ in media studies. I will then move on to discuss some notions that constitute my study’s theoretical frame and help describe and understand linguistically such stereotyped representation. These notions are ‘register’, ‘simplified registers’, ‘foreigner talk’, ‘broken language’ and ‘interference’, within the frame of linguistic variation and its typology. Finally, I will introduce the corpus of this study. I will explain the process of selecting, processing and transcribing this corpus, together with all difficulties encountered during its compilation.

1.1.1 Representation

The *Dictionary of Media and Communications* (Danesi 2009: 253) defines as ‘representation’ as:

the way in which someone or something is portrayed or depicted in media, a way that generally possesses an underlying view. The ways in which media represent events, situations, and people are construed to either mirror or construct reality. Moreover, research has shown that events that are showcased on TV or on Internet are felt as being more significant and historically meaningful to society than those that are not.

Similarly, Kroon (2010: 559) emphasizes representation’s semiotic function, defining it as “the process by which creative works assign meaning to the images they depict; the relationship between actual places, people, events, and ideas and the resulting media content; describing using imagery.”

In assigning meaning to the ideas they stand for, representations rely on existing and culturally understood signs and images, on the learned reciprocity of language and various signifying or textual systems. They are the concrete form (signifiers) taken by abstract concepts. Some representations are banal or uncontroversial, but others go to the

core of cultural and political life. Nevertheless, representations inevitably involve a process of selection in which some signs are privileged over others (Hartley 2004: 202). Accordingly, media representation accuracy is questioned. However, and according to Hartley (2004: 203), “rather than looking for accuracy, it is perhaps more useful to understand the discourses that support the image in question.” We will come back to that question later in this chapter when discussing the accuracy of the ‘stereotype’ being “a common form of media representation” (Kroon 2010: 559).

In intersubjective relationships, representations play an essential social role. As a matter of fact, Dyer (2002: 1) emphasizes that “how social groups are treated in cultural representation is part and parcel of how they are treated in life [...] How we are seen determines in part how we are treated; how we treat others is based on how we see them; such seeing comes from representation.”

1.1.2 Stereotype

As a cultural model through which we perceive, interpret, and describe reality, the ‘stereotype’ is necessarily linked to representation (Amossy 1984: 689). The term ‘stereotype’ is used in different theoretical disciplines, but in each respective field it refers to quite heterogeneous phenomena (Schweinitz 2011: 3). Defining stereotyping has been problematic—there are tens, if not hundreds of definitions in the literature, although they are mostly based on the general idea of stereotypes as knowledge structures that serve as mental ‘pictures’ of the groups in question (Stangor 2009: 2).

The term ‘stereotype’ derives through the French *stéréotype* from the Greek *στερεός* (*stereós*), ‘firm, solid’, and *τύπος*, ‘type, impression’ (Webster 1872: 703), for a method of printing using solid plate. It was around 1850 that ‘stereotype’ began to refer to ‘an image perpetuated without change’, i.e. to refer to the image itself rather than the printing method (Rosenthal 2010: 35). Thence, the term also implies monotonous regularity—each page printed from a stereotype is always the same (Hartley 2004: 215–6).

Through the field of social psychology, Walter Lippmann brought the notion of stereotype into the public sphere. He dedicated a whole section to investigating the nature of stereotypes and their socio-psychological and cognitive functions in his renowned *Public Opinion* (1922: 79–156). According to Lippmann, stereotypes are

an *ordered*, more or less consistent *picture of the world*, to which our habits, our tastes, our capacities, our comforts and our hopes have adjusted themselves. They may not be a complete picture of the world, but they are a picture of a possible world to which we are adapted. In that world people and things have their well-known places, and do certain expected things. We feel at home there. We fit in. We are members. We know the way around. There we find the charm of the familiar, the normal, the dependable. (Lippmann 1922: 95, emphasis original)

Stereotype precedes the use of reason; it is a form of perception and imposes a certain character on the data of our senses before the data reach the intelligence. It stamps itself upon the evidence in the very act of securing the evidence (Lippmann 1922: 98–9, see also Mitchell 2005: 20 and McKee 2001: 594).

Lippmann (1922: 96, see also Schweinitz 2011: 8–9) considers stereotype to be of an ambivalent nature: stereotypes, on the one hand, are not neutral, but they are the fortress of our tradition, and behind their defenses we can continue to feel ourselves safe in the position we occupy, on the other hand. Stereotype may be so consistently and authoritatively transmitted in each generation from parent to child that it seems almost like a biological fact and the systems of stereotypes may be the core of our personal tradition, the defenses of our position in society (Lippmann 1922: 93, 95). Similarly, Mitchell (2005: 296) asserts that

We all know that stereotypes are bad, false images that prevent us from truly seeing other people. We also know that stereotypes are, at a minimum, a *necessary evil* [emphasis original], that we could not make sense of or recognize objects or other people without the capacity to form images that allow us to distinguish one thing from another, one person from another, one class of things from another.

While attempting to grasp a reality that is diversified and complex by definition, “stereotype would act as a screen and therefore as an obstacle; in this sense it would be the opposite and the negation of representation.” Stereotype is not merely a cultural model but, rather, it represents a hyperbolic figure of that model. Through exaggeration, it exacerbates and distorts the general rule. It displays itself in the margin of excess where forms become fixed and hardened (Amossy 1984: 689–90, see also Mitchell 2005: 296). Or, to put it in the words of Kroon (2010: 559), it “does not represent reality as much as it re–presents reality.” Dialectically, stereotyped representation is, by nature, non-representative.

In fact, usually the stereotype was described as ‘inaccurate’ and ‘negative’. We can see that in many of its basic definitions: “stereotype is a fixed impression, *which conforms very little to the fact it pretends to represent*, and results from our defining first and observing second” (Katz & Braly 1935: 191, emphasis original); “stereotype is an exaggerated belief associated with a category” (Allport 1954: 191); “stereotypes are oversimplified assessments applied as generalizations, constituting a form of biased prejudgment” (Danesi 2009: 277); “usually applied to negative impressions or pernicious representational techniques” (Hartley 2004: 216); and “generally offensive to the group depicted” (Kroon 2010: 649). However, and as McKee (2001: 594) points out, the use of ‘stereotype’ to mean ‘negative’ or ‘inaccurate’ cannot be supported in film theory—for who decides what is ‘positive’ and what is ‘negative’ for a particular group?

Instead, the inaccuracy appears to be an inherent character of the stereotype. It can be explained a number of ways. First, stereotypes are a form of ordering the mass of complex and inchoate data that we receive from the world through generalities, patternings, and ‘typification’ (Dyer 2002: 12). This ordering process results in “losses and distortions in the representation of reality,” caused by reduction on the one hand and the effects of stimuli classification (generalization / dichotomization) on the other (Schweinitz 2011: 35). Second, stereotype typically claims to be an adequate representation not of a particular person but of certain aspects that all members of a group have in common (McKee 2001: 592).

Yet, it does not describe every member of the group, no matter how accurate our belief is. It is, therefore, just plain wrong to base judgments of individuals on category level knowledge (Nelson 2009: 2). Third and last, sociological theory suggests that we place people into types—groups—before we gather enough information about them to understand them as individuals (McKee 2001: 592–3). In addition, stereotypical ideas about foreign cultures and people depend largely on culturally transmitted illusions instead of ‘hard facts’. Such ideas reveal more about the respective group or society authoring the stereotype than about the actual topic (Schweinitz 2011: 35).¹

Further, Lippmann (1922: 95–6, see Schweinitz 2011: 7), has regarded stereotypes as systems for creating and maintaining *identity*. According to the understanding of the term

¹ For more discussion on the accuracy of stereotypes, see Lee et al. (1995).

in sociology and social psychology, stereotypes primarily describe conceptions concerning social or ethnic groups and their members, usually “images of the Other (*heterostereotypes*)” or, less often, “images of the Self (*autostereotypes*)” (Schweinitz 2011: 43). They represent our relationships with our groups and our cultures (Nelson 2009: 4) and represent an important form of social knowledge; they exist as cognitive structures (Nelson 2009: 3, see also Schweinitz 2011: 4). Stereotypes, in short, are functional entities, indispensable phenomena that ultimately shape every form of cognition and communication (Schweinitz 2011: 96). In other words, Dyer (2002: 14) affirms:

The effectiveness of stereotypes resides in the way they invoke a consensus. Stereotypes proclaim, ‘This is what everyone—you, me and us—think members of such-and-such a social group are like’, as if these social groups were spontaneously arrived at by all members of society independently and in isolation. The stereotype is taken to express a general agreement about a social group, as if that agreement arose before, and independently of, the stereotype. Yet for the most part it is *from* [emphasis original] stereotypes that we get our ideas about social groups.

In order to get to such consensus and to maintain the stereotype, two means play vital roles. On the one hand, there is language, which is the primary means by which we share information about others, thereby ensuring our beliefs survive over time. Language is indeed a powerful tool for the transmission of beliefs about individuals and groups. Language, too, may influence social cognitive processes, so that it influences the cognitive inferences that people make. Yet, social cognitive processes dialectically impact upon language use as well (Douglas et al. 2008: 189–90).

On the other hand, as a popular medium, the cinema reflects the knowledge of the world, ideas, attitudes, and expectations of the individuals that it addresses and, conversely, plays a substantial role in communicating and distributing corresponding ideas and attitudes—including those that can be understood as stereotypes (Schweinitz 2011: 11). And stereotypes, again dialectically, represent one of the most common ways in which to discuss and make sense of films (McKee 2001: 592). Lippmann already drew attention to the essential role the cinema plays to ‘visualize’ the stereotype: “in the whole experience of the race there has been no aid to visualization comparable to the cinema” (Lippmann 1922: 91). This is because, unlike other media such as newspapers and photographs, “on the screen the whole process of observing, describing, reporting, and

then imagining, has been accomplished for you [...] The shadowy idea becomes vivid” (Lippmann 1922: 92).

Finally, I would like to conclude with the definition of ‘stereotype’ that I will adhere to in my study:

Instead of moving the concept away from its social psychological origin, we will consequently modify the linguistic definition of stereotype as a semantic concept and bring it closer to the concept of social psychology. Thus, we can define a *stereotype as the verbal expression of a belief which is directed towards social groups or single persons as members of these groups. This belief is characterized by a high degree of sharedness among a speech community or subgroup of a speech community. The stereotype has the logical form of a judgment, which ascribes or denies certain properties (traits or forms of behavior) to a set of persons in an (logically) unwarrantably simplifying and generalizing way, with an emotionally evaluative tendency.* (Quasthoff 1978: 6, emphasis original)

Furthermore, and in a narrower sense, the term is used in sociolinguistics to refer to “a linguistic variable which is a widely recognized characterization of the speech of a particular group, which may or may not reflect accurately the speech of those it is supposed to represent” (Crystal 2008: 452) or, in other words, “a particular type of linguistic variable containing a variant that is recognised (or misrecognised) by some members of a speech community such as a variant [...], an uniformed and frequently cultural-biased overgeneralisation about sub-groups (and their language or dialect) that may or may not be based on a small degree of truth” (Swann et al. 2004: 297–8).

According to Schweinitz (2011: 31), the distinctive features of stereotypes are “*a heightened affinity for demonstrative, clear performance through formulaic reduction of complexity [...] and an increased tendency toward repetition, in which the given form manifests an especially high degree of stability, homogeneity, and inertia [emphasis original].*” He summarizes the main characteristics of stereotypes, in their many different approaches and individual definitions within the social sciences, as follows:

(1) the relatively permanent mental fixtures of an individual (*stability*); (2) intersubjectively distributed within certain social formations, for which they assume the functions of consensus building and standardization (*conformity*); therefore, (3) they do not, or only seldom, rely on personal experience but are primarily socially communicated (*second-hand nature*); in addition, (4) they are limited to the simple combination of a few characteristics (*reduction*) and (5) accompanied by strong feelings (*affective coloration*). Finally, (6) functioning automatically, stereotypes

are considered to substantially interfere with the processes of perception and judgment, which they influence and even determine (*cliché effect*). Regarding the function of stereotypes, the term is therefore generally associated with making judgments, and (7) stereotypes are often ascribed the status of inappropriate judgments (*inadequacy*). (Schweinitz 2011: 5, emphasis original)

1.2 Egyptian Arabic

In this study, I refer to the variety of Arabic spoken in and around Cairo by the term ‘Egyptian Arabic’ (hereafter EA). Blanc (1974: 207) describes it this way:

The prestige dialect of Cairo, while not standardized in any official way, is fairly homogeneous, well-disseminated and abundantly documented *Umgangssprache* spoken in the capital and increasingly being adopted elsewhere as well. It is used in most vernacular Egyptian productions in print, on the air and on the screen, and has been described, mostly under some such name as ‘Egyptian Arabic,’ in various manuals published during the last half-century.

Similarly, Woidich writes (2006b: 323):

Cairo Arabic, often simply called Egyptian Arabic, is the main linguistic vehicle used all over Egypt. Originally the dialect of the capital Cairo, it is being adopted by millions of speakers all over Egypt, in particular in urban areas, as a language of daily life. The number of native speakers is also several millions. The variety described here is spoken by the middle class as it is also commonly heard in the media (radio, television, movies). Owing to the cultural export of Egypt to other Arab countries, Cairo Arabic is widely understood in the whole Arab world.

This variety is the most extensively studied variety of modern Arabic varieties and, being almost the only studied variety of Egyptian in the late nineteenth and early twentieth centuries, it was considered the Egyptian Arabic par excellence: “Not too long ago, in the fifties and sixties, our knowledge of Egyptian Arabic was practically limited to one dialect, i.e. the dialect of Cairo. It was considered the Egyptian Arabic dialect per se” (Woidich 1994: 493, see also 1969: 20 and Gamal-Eldin 1967: 11).

In fact, it was termed Egyptian Arabic by Cameron (1892, to be precise: Modern Egyptian Arabic), Spiro (1912, to be precise: Modern Arabic of Egypt), Phillott & Powell (1926), Birkeland (1952, to be precise: Egyptian Arabic dialect) Abdel-Massih (1975), Broselow (1976) and Abdel-Massih et al. (1979). Other scholars, such as Spitta-Bey

(1880),² Vollers (1890),³ Gairdner (1917), Aboul-Fetouh (1969), Mitchell (1956, 1962), Gamal-Eldin (1967), Hanna (1967) and Spiro, in his dictionary (1895), called it Egyptian Colloquial Arabic or ‘spoken Arabic of Egypt’, like Nallino (1900)⁴ and Willmore (1905).

It was in the second half of twentieth century, and after extensive studies of other Arabic varieties spoken in Egypt, that use of the term ‘Cairene Arabic’ began to increase, to replace the term ‘Egyptian Arabic’. We find works like Blanc’s “The *nekteb-nektebu* imperfect in a variety of Cairene Arabic” (1974), Gary & Gamal-Eldin’s *Cairene Egyptian Colloquial Arabic* (1982) and Woidich’s “Cairo Arabic and the Egyptian Dialects” (1994) until we reach the apex of the studies made on this variety, that is Woidich’s *Das Kairenisch-Arabische, Eine Grammatik* (2006a).

For several reasons, I opted for the use of ‘Egyptian Arabic’ in my study instead of ‘Cairene Arabic’:

- Although the term is not very accurate, other scholars, like Gamal-Eldin (1967), Woidich (1969) and Broselow (1976), opted before for the same reason of its being an already established tradition.
- Also, the term ‘Cairene Arabic’ is not entirely accurate, as the variety neither originates nor is used solely in Cairo.
- The time span of this study is between the 1930s until the 1960s, when the term ‘Cairene Arabic’ had not yet appeared and ‘Egyptian Arabic’ had been the only commonly used term by scholars to refer to the subject variety of this study.
- That is the same period as this variety was developing, and cinema contributed greatly to the propagation of this variety throughout Egypt and even abroad, in such a way that it became *maṣrī* / *maṣrāwī* par excellence.⁵

1.3 Variation and related terms

Edward Sapir in his *Language: An introduction to the study of speech* (1921: 157) wrote: “Everyone knows that language is variable. Two individuals of the same generation and locality, speaking precisely the same dialect and moving in the same social circles, are

² In his *Grammatik des arabischen vulgärdialectes von Aegypten*, lit. Arabic vulgar dialect of Egypt.

³ “aegypto-arabische Umgangssprache”, lit. Egyptian-Arabic colloquial/vernacular. However, in the English translation (1895), Burkitt preferred to translate it as “modern Egyptian Dialect of Arabic”.

⁴ In Italian *L'arabo parlato in Egitto*, lit. The spoken Arabic in Egypt.

⁵ Historically—and to some extent until now—non-Cairene Egyptians used to refer to Cairo and Cairene as *maṣr* and *maṣrāwī* respectively (see Hinds & Badawi 1986: 826).

never absolutely at one in their speech habits.” Wolfram (2006: 333) puts it this way: “If structure is at the heart of language, then variation defines its soul.”

Yet, Wolfram (2006: 333) asserts that “interest in language variation focuses on differences that have some social significance in terms of group behavior rather than personal idiosyncrasies.” As Al-Wer (2009: 627) notes, this variation is not random:

The study of linguistic variation is based on two maxims:

- i. Variation is an inherent characteristic of every living human language.
- ii. Variation in language is not random but structured.

Further, she (2009: 627–8) adds that there are two types of constraint structuring language variation: a) internal linguistic constraints; and b) external constraints.

Another term relating to linguistic variation is the register, which “refers to a variety of language defined according to its use in social situations” (Crystal: 2008: 409). In fact, Ferguson & DeBose (1977: 101) underline that “a number of features of registral variation may cluster together consistently enough in correlation with the conditions of use to call the variety so characterized a ‘register’.”

This leads to another notion at this study’s core, i.e. the simplified register. Ferguson, in his article “Absence of copula and the notion of simplicity” (1971: 4–5), writes about ‘simplified speech’:

It may be assumed that every speech community has in its verbal repertoire a variety of registers appropriate for use with particular statuses, roles, or situations. It may further be assumed that many, perhaps all, speech communities have registers of a special kind for use with people who are regarded for one reason or another as unable to readily understand the normal speech of the community (e.g. babies, foreigners, deaf people). These forms of speech are generally felt by their users to be simplified versions of the language, hence easier to understand, and they are often regarded as imitation of the way the person addressed uses the language himself. Thus, the baby talk which is used by adults in talking to young children is felt to be easier for the Child to understand and is often asserted to be an imitation of the way the children speak. Such registers as baby talk are, of course, culturally transmitted like any other part of the language and may be quite systematic and resistant to change.

Likewise, Ellis (2015: 23–4) defines foreigner talk⁶ (henceforth, FT) as “the special register that native speakers adopt when talking to non-native speakers”:

It is characterized by a number of ‘modifications’ to the normal talk that native speakers use when communicating with each other—i.e. when native speakers address learners they typically speak more slowly; pause more; use simpler high-frequency vocabulary; use full forms rather than contractions; move topics to the front of a sentence; and avoid complex subordinate constructions.

Ferguson has already noticed parallel ‘modifications’ in the simplified speech of Arabs talking to non-native, namely Armenian immigrants:

This form is sometimes 'referred to as the way Armenians talk and can be elicited by asking for Armenian Arabic. It is characterized by such features as the use of the third person masculine singular of the imperfect of the verb for all persons, genders, numbers, and tenses (e.g. ya‘rif ‘he knows’ for ‘you know’, ‘I know’, etc.) and the use of the long forms of the numbers 3-10 with a singular noun instead of the normal contracted form a the number with a plural noun (e.g. tlāte sā’a for tlāte sā’āt ‘three hours’).⁷ (Ferguson 1971: 6, see also p. 9)

These examples given above occur frequently in the corpus of this study as well. Moreover, Ferguson points out that “some Armenians and other non-native speakers of Arabic do sometimes use these expressions, but it is not clear whether this comes as a direct result of interference from their own languages or results at least in part from imitation of Arabs’ use of foreigner talk” (Ferguson 1971: 6).

Another term associated with FT within the frame of the notion of simplified register is ‘broken language’ (henceforth, BL). In their work on simplified registers, broken language, and pidginization, Ferguson & DeBose (1977: 101) depict this relation this way:

Simplified registers are reduction of a source language; broken language is a reduction of a target language; and a pidgin is both, i.e. it is a reduction

⁶ Roche (1998: 118) suggested the term “xenolect” as alternative to “foreigner talk” to reflect “the complex variational system found in this realm of intercultural communication”.

⁷ Ferguson & DeBose (1977: 104) give a longer, though intuitive, list which includes: slow, exaggerated enunciation; greater overall loudness; use of full forms instead of contractions; short sentences; parataxis; repetition of words; analytic paraphrases of lexical items and certain constructions; reduction of inflections; lack of function words; use of feedback devices such as invariable tag questions; avoidance of strongly dialectal or slang forms in favor of more standard forms; limited number of phonological simplifications; special lexicon of quantifiers, intensifiers, and modal particles used in constructions not matching ‘normal’ language; use of foreign or foreign-sounding words. For a more detailed list of features, see Roche (1998: 119–21) and Tweissi (1990).

of so-called base language that is at the same time the source language for its native speakers and the target language for the non-native speakers involved.

Although both registers, that is to say FT and BL, share many features, for example, simplified registers such as “omission of inflections or confusion among them, overgeneralization of morphological and syntactic patterns, preference for general and undifferentiated lexical items” (Ferguson & DeBose 1977: 109), the reasons for simplification differ. As Al-Sharkawi (2005: 91) asserts, the main purpose of the use of FT “is to carry out communicative interaction or conversation with the interlocutor” or, in Ferguson’s words, “foreigner talk is used in talking to, reporting on, or ridiculing [sic.] people who have not yet acquired adequate command of the language” (1971: 7).

As for BL, instead, Ferguson & DeBose (1977: 108) underline that many of its features “represent transfers of structure from the first language, and as such are similar in kind to the borrowings and accommodations between languages in contact” and “reflect individual histories of exposure to the target language.” That is, in fact, the case of ‘interference’ as defined by Crystal (2008: 249):

A term used in sociolinguistics and foreign-language learning to refer to the errors a speaker introduces into one language as a result of contact with another language; also called negative transfer. The most common source of error is in the process of learning a foreign language, where the native tongue interferes; but interference may occur in other contact situations.

1.4 Introducing the Corpus

1.4.1 Introduction

As proposed to the University of Naples in 2013, the first objective of this study was to collect a corpus of about six hours of dialog involving actors playing the role of foreigner in Egyptian films from the beginning of cinematic art in Egypt to the end of the 1960s. The targeted foreigners in that proposal were the members of the six largest foreign communities living and settled in Egypt in its modern history, namely the Greek, the Turkish, the Italian, the French, the British, and the Armenian communities.

However, and after discussion with my supervisors, I came to realize that the distribution of this corpus, at nearly one hour per community, would not be sufficiently representative to identify the major features that characterize the speech of each community. I therefore decided to restrict the subject of the study to the Greek, the

Turkish, and the Italian communities, being the largest, the most constant, and the most represented communities in Egyptian cinema.

1.4.2. Collecting the Raw Material

I started collecting classical films by all possible means. To expedite the process, I decided to go to Egypt in the summer of 2014 to visit the Egyptian National Film Archive, seeking assistance in gathering as many of these films as I could. When I started my fieldwork in Egypt, my disappointment was epic: the archive collection starts only from the 1970s. Not only that, but another disappointment was awaiting me in the archive of the Egyptian Radio and Television Union (ERTU), where I discovered that most of originals of the Egyptian classical movies had been sold to major entertainment distributors, such as Arab Radio and Television Network (ART), Rotana Group, and Melody Holding. In addition, what they still had was in 35 mm film format and digitalizing a film costs \$100 per hour.

Therefore, I started to acquire all the movies I could from the distributors. Most of these movies were CD quality and some were DVD quality, meaning low to average quality. I was also able to obtain other films available on the internet, mainly of the same quality and, in rare cases, of high quality. The quality issue made my work harder and somewhat confined my study.

Over a period of nearly three years, I was able to obtain about 1,200 movies, covering the time between the early 1930s and the mid-1960s.

1.4.3 Film Selection

1.4.3a The Criteria

I watched the classical films I had been able to acquire to select the material that could take part in the corpus of this study, i.e. films with an actor / actress playing the role of a Greek, a Turk, or an Italian. My selection was based on three criteria:

1. the actor / actress must be Egyptian or, in the case of being a foreigner, he / she must have the communicative competence of a native Egyptian or close to it;
2. the actors / actresses for each foreign community should vary as much as possible;
3. the segments selected should be adequately long and taken as far as possible from different situations.

To give an example of the first criterion, the famous actress and belly dancer Kaíti Voutsáki (in Greek, Καίτη Βουτσάκη), born in Alexandria in 1927 of Greek origin and commonly known as Kīṭī, appeared several times in my selection playing the role of a Greek:

- *Aḥlā' li-l-bē'* [Morals for Sale] (Maḥmūd Zū-il-Faqqār, 1950) as Katīna;
- *Kās il-'azāb* [The Cup of Suffering] (Ḥasan il-Imām, 1952) as Elēni;
- *Il-Mi'addar wi-l-maktūb* [Fate and Destiny] ('Abbās Kāmil, 1953) as Marya;
- *Bent il-gīrān* [The Neighbors' Daughter] (Maḥmūd Zū-il-Faqqār, 1954) as Rīta;
- *Ismā'īl Yāsīn fī mathaf il-šam'* [Ismā'īl Yāsīn in the Wax Museum] ('Īsā Karāma, 1956) as Kīṭī.

However, in *Hal aqtul zawgī?* [Should I Kill my Husband?] (Ḥusām-il-Dīn Muṣṭafā, 1958), for instance, she plays the role of an Egyptian belly dancer Inšīrāḥ, speaking normally in EA, proving that she has the same communicative competence of a native Egyptian (see Melakhrinodis 2003: 12, 22 and Qāsim 2004: 429–430 for a list of her works).

As for the second criterion, in at least one quarter of this selection the foreigners' roles were played by single actor / actress (vide infra in this chapter). Nevertheless, I kept some actors / actresses who played the role of the same foreigner in several films in the selection. I refer here to three actors who specialized in playing the role of Greek and one actress who frequently played the role of a Turk.

The first of these actors is 'Alī 'Abd-il-'Āl, one of the earliest and most prolific actors who featured the role of Greek in Egyptian cinema. His works included in this selection are:

- *Il-Sā'a 7* [Seven O'Clock] (Tōgō Mīzrāḥī, 1937) as George;
- *Aḥlā' li-l-bē'* [Morals for Sale] (Maḥmūd Zū-il-Faqqār, 1950) as Yanni;
- *Šāṭī' il-ġarām* [Love Beach] (Henrī Barakāt, 1950) as Ḥristu;
- *Il-Īmān* [The Faith] (Aḥmad Badraḥān, 1952) as Panayōti;
- *Ibn il-ḥāra* [Son of the Alley] ('Izz-il-Dīn Zū-il-Faqqār, 1953) as Anasipus;
- *Qīṭār il-lēl* [Night Train] ('Izz-il-Dīn Zū-il-Faqqār, 1953);
- *Taḥyā il-reggāla* [Long Live Men] (Kāmil Ḥifnāwī, 1954);

- *‘Uyūn sahrāna* [Sleepless Eyes] (‘Izz-il-Dīn Zū-il-Faqqār, 1956) as Ḥristu;
- *Ismā‘īl Yāsīn fī mathāf il-šam‘* [Ismā‘īl Yāsīn in the Wax Museum] (‘Īsā Karāma, 1956) as Kiryāku;
- *Tūḥa* (Ḥasan Il-Şēfī, 1958).

Other films were excluded from the selection because his role is very short, as for example *Min il-‘alb li-l-‘alb* [From Heart to Heart] (Henrī Barakāt, 1952). Moreover, in *Gizīrit il-aḥlām* [Dreams Island] (‘Abd-il-‘Alīm Ḥaṭṭāb, 1951), ‘Alī ‘Abd-il-‘Āl played the role of Şingār, a Turkish sea captain.

The second of these actors is George Iordanidis (in Greek, Γιώργος Ιορδανίδης), born in 1913 in Egypt to a Greek family, who was active in Egyptian cinema from the late 1940s to the early 1960s until he left for Greece. He appeared in about 40 Egyptian films where he typically played the role of the Greek, who was usually a barman or receptionist. From his high-volume production I selected:

- *Kās il-‘azāb* [The Cup of Suffering] (Ḥasan il-Imām, 1952) as Yanni;
- *Ḥobb fī il-żalām* [Love in the Darkness] (Ḥasan il-Imām, 1953) as Kosta;
- *Milyōn ginēh* [One Million Pounds] (Ḥisēn Fawzi, 1953) as Manōli;
- *Bent il-gīrān* [The Neighbors’ Daughter] (Maḥmūd Zū-il-Faqqār, 1954);
- *Ḥaṭaf mirātī* [He Kidnapped My Wife] (Ḥasan Il-Şēfī, 1954) as Yanni,
- *Il-Gasad* [The Body] (Ḥasan il-Imām, 1956) as Gorgi,
- *Ḥobb wi insāniyya* [Love and Humanity] (Ḥisēn Fawzi, 1956) as Manōli,
- *Mo‘gezi il-samā‘* [Heaven’s Miracle] (‘Āṭif Sālim, 1957) as Stawru,
- *Il-Ma‘allema* [The Mistress] (Ḥasan Riḍā, 1958) as Yanni,
- *Il-Zōga il-‘azrā‘* [The Virgin Wife] (Il-Sayyid Bidēr, 1958) as Ğorğ,
- *Ḥasan wi Mārīkā* [Ḥasan and Marika] (Ḥasan Il-Şēfī, 1959) as Marku,
- *Il-Mar‘a il-maghūla* [The Strange Woman] (Maḥmūd Zū-il-Faqqār, 1959) as Yanni,
- *Bēn il-samā‘ wi-l-‘arḍ* [Between Sky and Earth] (Şalāḥ Abū Sēf, 1960) as Ḥristu,
- *Şahr ‘asal başal* [An Onion Honeymoon] (‘Īsā Karāma, 1960) as Ḥristu,
- *Il-Fursān il-salāsa* [The Three Cavaliers] (Faṭīn ‘Abd-il-Wahāb, 1962),
- *Lā waqta li-l-ḥobb* [No Time for Love] (Şalāḥ Abū Sēf, 1963) as Yanni.

Other films where the actor's part is very short and/or repetitive were excluded, for example, *Fāliḥ wi Meḥtās* [Fāliḥ and Meḥtās] (Ismā'īl Ḥasan, 1954), *Ḥobb ilā il-abad* [Love Forever] (Yūsif Šāhīn, 1959), *Bēn 'idēk* [In Your Hands] (Yūsif Šāhīn, 1960), and *Širā' fī il-gabal* [Struggle in the Mountain'] (Ḥusām-il-Dīn Muṣṭafā, 1961). He also played the role of a British officer in *Bōrsa 'id* [Port Said] ('Izz-il-Dīn Zū-il-Faqqār, 1957), a British businessman in *Serr ṭa'eyyit l-ixfā* [The Mystery of the Magic Cap] (Niyāzī Muṣṭafā, 1959), where his performance was totally different from his habitual Greek character, and a British sea captain in *Ḥobb wi dumū'* (Kamāl il-Šēḥ, 1955), where he spoke only in English (see Melakhrinodis 2003: 13, 23 and Qāsim 2004: 110 for a list of his works).

The third actor is Fu'ād Rātīb, better known as Il-Xawāga Bīḡu. His full name, as mentioned by himself in several films, is Bīḡu Masfarītu Katulyānu Bastānu Arisyān Gundobulu Kukās Pawlu Fastawlu Pōlo Fīno Bīḡu (corresponding to the Greek names: Μπέζος ... Κουταλιανός Κοντοπούλος Κούκας Παύλος Σταύρος Πόλος Φίνος Μπέζος). Fu'ād Rātīb began his career as a comedian in the early 1950s in the well-known comic radio broadcast *Sā'a l-qalbak* [A Time for Your Heart], playing the Greek foreigner *il-xawāga* Bīḡu, a character he brought to the silver screen in nearly all his works in the 1950s and 1960s. In performing this comic character, he excelled to the extent that the audience believed he was actually Greek. Not only that, but *il-xawāga* Bīḡu became a synonym of 'Foreigner'.

Here is a list of his films included in the selection. In all these films except one he appears as *il-xawāga* Bīḡu.

- *'Arūsit il-mūlid* [The Sugar Doll] ('Abbās Kāmil, 1954),
- *Banādī 'alēk* [I Call You] (Ismā'īl Ḥasan, 1955),
- *Baḥbūḥ afandī* [Mr Baḥbūḥ] (Yūsif Ma[lūf, 1958),
- *Ismā'īl Yāsīn fī mustašfā il-magānīn* [Ismā'īl Yāsīn in Asylum] ([Abbās Kāmil, 1958),
- *Šāri' il-ḥobb* [Love Street] ([Izz-il-Dīn Zū-il-Faqqār, 1958),
- *Ḥamātī malāk* [My Mother-in-Law is an Angel] ('Īsā Karāma, 1959),
- *Ḥayāt imra'a* [A Woman's Life] (Zuhēr Bakīr, 1959),
- *Il-būlīs il-serrī* [The Secret Police] (Faṭīn 'Abd-il-Wahāb, 1959),
- *Il-Azwāg wi-l-šēf* [Husbands and Summer] ('Īsā Karāma, 1961),

- *Baqāyā ‘azrā’* [The Remains of a Virgin] (Ḥusām-il-Dīn Muṣṭafā, 1961),
- *Malik il-betrōl* [The King of Petrol] (Ḥasan Il-Şēfī, 1962) as Kīryāku,
- *‘Arūs il-Nīl* [The Bride of the Nile] (Faṭīn ‘Abd-il-Wahāb, 1963).

In *Ġarām il-milyunēr* [A Millionaire’s Love] (‘Āṭif Sālim, 1957), Fu’ād Rātīb attempted to get out of this ‘character’ role but the attempt was not very successful. Consequently, he returned to his characteristic role, *il-xawāga* Bīġu, until the end of his cinematic career.

The fourth and last, who specialized preeminently in playing the foreigner, is the actress Viktoryā Ḥebēqa, an Egyptian born of a Levantine family who immigrated to Egypt. Her family origin helped her, unsurprisingly, to play the role of a Levantine woman several times. She also played the role of an Italian, Mariya Kastellāni, in *Ġarām wa intiqām* [Love and Revenge] (Yūsif Wahbī, 1944), and a Greek, Marīka Papadoplo Bīġu, in *Anā barī’a* [I am Innocent] (Ḥusām-il-Dīn Muṣṭafā, 1959). But what Viktoryā Ḥebēqa was particularly known for is her portrayal of middle-aged and old Turkish women (see Qāsim 2004: 411–12 for a list of some of her works). In fact, my selection includes:

- *‘Arīs min Istānbūl* [A Bridegroom from Istanbul] (Yūsif Wahbī, 1941) as Gulbahār;
- *Lēlet il-ḥazz* [Lucky Night] (‘Abd-il-Fattāḥ Ḥasan, 1945) as Fātīnšāh;
- *Magd wa Dumū’* [Glory and Tears] (Aḥmad Badrahān, 1946) as Anga;
- *Abū Ḥalmūs* (Ibrāhīm Ḥilmī, 1947) as Yaldiz;
- *‘Alā ‘add liḥāfak* [According to Your Means] (Fu’ād Šibl, 1949) as Anga;
- *Agāzah fī Gahannam* [Holiday in Hell] (‘Izz-il-Dīn Zū-il-Faqqār, 1949) as Gulfidān;
- *Il-Milyunēr* [The Millionaire] (Ḥilmī Raflah, 1950);
- *Ḥasan wi Mor’uṣ wi Kūhēn* [Hassan, Morcos and Cohen] (Fu’ād Il-Gazāyirlī, 1954) as Gulfidān;
- *Mamlakit il-nisā’* [Women’s Realm] (Iḥsān Fargal, 1955);
- *Il-Armala il-ṭarūb* [The Merry Widow] (Ḥilmī Raflah, 1956) as Ḥadīġa.

The decision to keep as many as possible of the works of the above-mentioned actors was made because they helped define the stereotype of the foreigner in Egyptian cinema and the imaginary of the Egyptian audience. I reiterate here what Schweinitz (2011: 49) referred to as ‘narrative stereotype’:

While this figure drew on culturally established ideas, it also produced an independent, fixed narrative form, a type that soon became conventional, a 'mask.' Through a unique and latently comic exaggeration of traits, a certain bearing, and limited and clearly displayed attributes, this figure began to take on a life of its own in the conventional and playful realm of the imaginary. This independence was expressed by the fact that the narrative type soon managed to swing toward an amusing and almost even likeable comedy stereotype, although the figure was originally based on a clearly negative sociopsychological stereotype.

Finally, following the third criterion, I excluded films with very short utterances or frequently repeated situations.

1.4.3b The Production Crew

This study's corpus is based on a selection of 120 classical Egyptian films. These films were directed by 46 directors. While 21 of those directors produced only one film each, another 10 directors produced more than half of the films: Yūsif Wabhī and Ḥilmī Raflah with eight films each; Aḥmad Badraḥān seven films; 'Izz-il-Dīn Zū-il-Faqqār, Faṭīn 'Abd-il-Wahāb, Ḥasan Il-Şēfī and Ḥisēn Fawzi with six films each; Ḥasan il-Imām, Maḥammad 'Abd-il-Gawwād, and Tōgō Mizrāḥī with five films each.

Furthermore, the stories of these films were written (or co-written) or conceived by 55 authors. Foremost stand Fāyīq Ismā'īl, with 11 films, and Abū Il-Su'ūd Il-Ibyārī, with 10 films. Then come Badī' Ḥayrī and Yūsif Wabhī with seven films each, followed by Yūsif Gōhar with five films. These five authors alone wrote one third of the selected movies, while the other 31 authors have a single film. The screenplays, on the other hand, were plotted by 68 writers (or co-writers): Il-Sayyid Bidēr and Abū Il-Su'ūd Il-Ibyārī with seven screenplays; Yūsif Wabhī, six; 'Izz-il-Dīn Zū-il-Faqqār and Tōgō Mizrāḥī five screenplays; 'Abbās Kāmil, 'Alī il-Zorqānī, Aḥmad Badraḥān, Henrī Barakāt, Ḥilmī Raflah and Ḥisēn Fawzī four screenplays. This constitutes nearly one half of the selection. It is worth mentioning that all of them except Il-Sayyid Bidēr and Abū Il-Su'ūd Il-Ibyārī were also the films' directors. In addition, there are 43 writers who plotted the screenplay for only one film each.

More relevant to the study is the category of dialogue writers. Nearly one third of the films included in this selection were created by only two drama writers, namely Badī' Ḥayrī, with 21 films, and Abū Il-Su'ūd Il-Ibyārī, with 16. Both were also prolific film story writers and, before that, writers for the theater. Equally, another five film directors

wrote the dialogues for their own films: Il-Sayyid Bidēr in nine films; ‘Alī il-Zorqānī for eight; Yūsif Gōhar for seven; ‘Abbās Kāmil for six; and Yūsif Wahbī for five films. Taken together, this is about two thirds of the selected film dialogues. In addition, 21 writers created dialogues in only one movie in the selection. In the other 15 films the name of the dialogue writer has not been given, which means, probably, that dialogue was written by the screenplay writer himself. It is worth mentioning that in the early works of the Egyptian cinema only the screenplay writer appears in the credits as responsible for the script.

1.4.3c *The Cast: Actors and Characters*

This 120-film selection includes 202 represented foreigner characters. These characters are distributed as follows:

- 150 Greek figures: 105 males and 45 females;
- 45 Turkish figures: 22 males and 23 females;
- 8 Italian figures: 4 males and 4 females.

It is worth saying that the number of the last-mentioned does not reflect the actual presence of Italians in Egyptian society and, consequently, in its cinema. Unfortunately, I could not obtain more films that I knew to contain Italian figures. On the other hand, the imbalance between the Greek male and female figures is justified by the fact that the Greek figure’s most characteristic professions, namely the barman, the waiter, the bar owner, and the cabaret owner; were almost exclusively men’s professions.

These foreigner characters were represented by 70 known actors plus over 30 bit-players. Some foreigner figures appeared in these films as extras and so are not considered here. Some of those actors were cinema stars and superstars at the time; ‘Abd-il-Salām Il-Nābulṣī, Bišāra Wakīm, Farīd il-Aṭraš, Fu’ād il-Muhandis, Ismā‘īl Yāsīn, Istifān Rostī, Kītī, Laylā Ṭāhir, Maḥammad Fawzī, Maḥmūd Šukūkū, Maḥmūd Zū-il-Faqqār, Mārī Munīb, Negma Ibrāhīm, and Zakī Rustum. There is no doubt that these celebrities helped propagate the stereotype of the foreigner in Egyptian society.

Some of the actors / actresses who played the role of a foreigner appeared in only one film of the selection: 33 as Greek, 16 as Turkish, and six as Italian; while others played the role repeatedly (*vide supra*). Moreover, a few actors / actresses played the role of a member of more than one foreigner community:

1. playing the Italian and the Turk:
 - a. Mārī Munīb: Italian in *Gamāl wi Dalāl* [Gamāl and Dalāl] (Istifān Rostī, 1945) as Tortorella della Tor, and Turkish in *Šuhadā' il-ġarām* [Love Martyrs] (Kamāl Selīm, 1944), as Golson, and as Bahīga Hānim in *Al-Murāhiqān* [The Two Adolescents] (Sēf-il-Dīn Šawkat, 1964);
 - b. Bišāra Wakīm: Italian in *Gamāl wi Dalāl* [Gamāl and Dalāl] (Istifān Rostī, 1945), as Cavallo, and Turkish, as Qāwūq Bāšā Arṭuḡrul in *'Arīs min Istānbūl* [A Bridegroom from Istanbul] (Yūsif Wabhī, 1941), Šalabī Bāšā in *Šuhadā' il-ġarām* [Love Martyrs] (Kamāl Selīm, 1944), and Šākir Aġa in *Malāk il-rahma* [The Angel of Mercy] (Yūsif Wabhī, 1946);
2. playing the Italian and the Greek: Edmund Tuwēmā, Italian in *Zōg fī agāza* [A Husband on Holiday] (Maḥammad 'Abd-il-Gawwād, 1964) and Greek in *Šāri' il-hobb* [Love Street] ('Izz-il-Dīn Zū-il-Faqqār, 1958), as Ḥristu, *Bēn il-samā' wi-l-'ard* [Between Sky and Earth] (Šalāḥ Abū Sēf, 1960) and in *Māfīš tafāhom* [No Understanding] ('Āṭif Sālīm, 1961), as Stawru;
3. playing the Turk and the Greek:
 - a. 'Alī 'Abd-il-'Āl (*vide supra*),
 - b. Ismā'īl Yāsīn: Turkish (fake)⁸ in *Il-Sa'd wa'd* [Fortune is Predestined] (Maḥammad 'Abd-il-Gawwād, 1955), as Za'tar Aġa, and Greek (fake) as Ḥristu Kiryāko Papadoplo in *Fāṭma wi Mārīkā wi Rāšēl* [Fāṭma, Marika and Rachel] (Ḥilmī Raflah, 1949), *Fī il-hawā sawā* [Equal in Misfortune] (Yūsif Ma'lūf, 1951), as Gamīlopolos, *Bošrit ḥēr* [Good News] (Ḥasan Ramzī, 1952), and in *Ḥasan wi Mārīkā* [Ḥasan and Marika] (Ḥasan Il-Šēfī, 1959), as Marku Kiryāku;
 - c. Ṭurayyā Faḥrī: Turkish in *Rodda qalbī* [Give Me Back My Heart!] ('Izz-il-Dīn Zū-il-Faqqār, 1957), as Dilbār, and as Laṭīfa Hānim in *Bēn il-'ašrēn* [The Dead End of the Two Palaces] (Ḥasan il-Imām, 1962), Greek, as Omm Yanni, in *Il-Settāt ma-yi'rafūš yikdibu* [Women Don't Know How to Lie] (Maḥammad 'Abd-il-Gawwād, 1954), as Marīka in *'Āši' il-rōḥ* [Soul Lover] (Ḥilmī Raflah, 1955), and as Sophia in *Wa 'āda il-hobb* [And Love Returns] (Faṭīn 'Abd-il-Wahāb, 1960);

⁸ I use the term 'fake' to refer to the case in which an actor / actress who plays the role of Egyptian disguises themselves as a foreigner.

- d. Faḥiyya ‘Alī: Turkish, as Nāzik Arṭuḡrul, in ‘*Arīs min Istānbūl* [A Bridegroom from Istanbul] (Yūsif Wahbī, 1941), and Greek in *Ibn il-ḥaddād* [The Blacksmith’s Son] (Yūsif Wahbī, 1944), as Marī, and as Katrīna in *Ḍarbit il-qadar* [Blow of Fate] (Yūsif Wahbī, 1947);
 - e. Fīfī Yūsif: Turkish in *Awlād al-fuqarā’* [The Sons of Poor People] (Yūsif Wahbī, 1942), as Inḡī Hānim, and Greek, as Kukōna, in *Birlantī* (Yūsif Wahbī, 1942), as Stella in *Il-Gasad* [The Body] (Ḥasan il-Imām, 1955), and in *Ismā’īl Yāsīn fī mathāf il-šam’* [Ismā’īl Yāsīn in the Wax Museum] (‘Īsā Karāma, 1956);
 - f. Loṭfī il-Ḥakīm: Turkish in *Lēlet il-ḥazz* [Lucky Night] (‘Abd-il-Fattāḥ Ḥasan, 1945) and Greek in *Ibn l-il-igār* [Son for Hire] (Ḥilmī Raflah, 1953), as Spīru
4. playing the Italian, the Turkish and the Greek: Viktoryā Ḥebēqa (*vide infra*).

Furthermore, some actors / actresses who were originally foreigners—or of foreign origin—played the role of foreigner of their own origin. In this selection we have the Italian Armando Lazzara, who appeared as such in *Ibn il-Nīl* [The Son of the Nile] (Yūsif Šāhīn, 1951) and in as Mario *Il-Mi’addar wi-l-maktūb* [Fate and Destiny] (‘Abbās Kāmīl, 1953), and the Greek Kiryākos Petridis in *Il-Bāšmi’āwil* [The Chef Contractor] (Tōḡō Mizrāḥī, 1940), as himself. Also, the Egyptian actress of Turkish origin Zēnab Šidqī played the Turk in *Dayman fī ‘albī* [In My Heart Forever] (Šalāḥ Abū Sēf, 1946) and the Egyptian actress of Greek origin Helene (or Ēlēn Gābir) played the Greek Sonia in *Il-Zōga 13* [The 13th Wife] (Faṭīn ‘Abd-il-Wahāb, 1962) and Katīna in *Hārib min al-zawāḡ* [Running Away from Marriage] (Ḥasan Il-Šēfī, 1964), together with the aforementioned George Iordanidis and Kītī, the two Greeks who were born and raised in Egypt.

Other foreigners also played the role of a foreigner from a different community. Isaac Dickson, a choreographer of Austrian origin, played the Greek Ḥristu twice in *Il-Šaraf ḡālī* [Honor is Precious] (Aḥmad Badraḡān, 1951), ‘*Antar wi Lebleb* [Antar and Lebleb] (Sēf-il-Dīn Šawkat, 1952) and *Il-Leṣṣ il-šarīf* [The Honorable Thief] (Ḥamāda ‘Abd-il-Wahāb, 1953). Istifān Rostī (Stéphane Rosti), whose mother was Italian and father Austrian, played, inter alia, a Greek in ‘*Āḥir kedba* [The Last Lie] (Aḥmad Badraḡān, 1950), Panayōti in *Il-Settāt ma-yi’rafūš yikdibu* [Women Don’t Know How to Lie] (Maḥammad ‘Abd-il-Gawwād, 1954), Yanni Papadoplo in *Ḥasan wi Mārīkā* [Ḥasan and Marika] (Ḥasan Il-Šēfī, 1959), and Manōli in *Gam’eyyit qatl il-zawḡāt il-hazleyya* [Comical Association of Wives’ Killers] (Ḥasan Il-Šēfī, 1962). Laylā Ṭāhir, an Egyptian

of Turkish origin, played the role of fake Italian Rosetta in *Zōg fī agāza* [A Husband on Holiday] (Maḥammad ‘Abd-il-Gawwād, 1964) and Lūlā Şidqī, who had an Egyptian father and Italian mother, played the Greek Marīka Papadoplo in *Fāṭma wi Mārīkā wi Rāşēl* [Fāṭma, Marika and Rachel] (Ḥilmī Raflah, 1949).

1.4.4 *Processing the Data*

Once I had my raw material, I started editing it. I extracted all the scenes in which an actor / actress playing the role of a Greek, a Turk or an Italian, or even pretending to be so, appears. As a matter of fact, there is a significant difference, probably intentional, between the performance, and hence the register, of both the actor / actress playing the real foreigner and the fake one.

Excluding movies with very short scenes that do not contain significant material for the study, the 1,200 movies were short-listed into 120 movies. From the latter movies, I could extract about 16 hours of scenes relevant to my study. These extracts are attached to my thesis as an appendix, on digital medium.

I also built a small database of all the participants of each movie, including the movie title in Arabic and transliterated, its genre, its director(s), its story writer(s), its screenplay writer(s), and its dialogue writer(s). I also listed, when available, the actors / actresses who played the role of the foreigner, their character name, their original names as they are supposed to be in their relative languages, their age range, and their professions. These data are deemed to be useful for the analysis of the corpus either on the linguistic level, since they may justify the difference of style between some registers, or the extra-linguistic level, as the stereotype of the foreigner includes inter alia his / her name, profession, and class.

1.4.5 *The Transcription of the Corpus*

The corpus’ main subject is the speech of the foreigner, which is transcribed completely, whether the represented foreigner is real or fake, i.e. an actor / actress who plays a role of an Egyptian and disguises themselves as a foreigner. As for the speech of an Egyptian (or other Arabic-speaking communities), the transcription is limited to only the parts including ‘foreigner talk’ and the necessary parts for understanding the context of the foreigners’ registers.

In my transcription of the corpus, I mainly adopted a broad (i.e. phonemic) transcription (see Wells 2006: 397, Crystal 2008: 490 and Brown & Miller 2013: 446). However, regarding vowels, I opted for a narrowed transcription, since the contrast between open and close vowels, although not always phonemic, is underlined in the stereotyped representation of the foreigner in Egyptian cinema. In addition, and within the boundaries of the word, I opted for a morphophonemic transcription. In this way we find in the corpus //ganb// ‘side, beside’ not /gamb/, //manbaʕ// ‘source, spring’ not /mambaʕ/, //ħaffaɗt// ‘I reminded’ not /ħaffatt/ and //saʕadt il-beeh// ‘his excellency the bey’ not /saʕatt il-beeh/, all without assimilation. The same is applied in the case of primary emphatic phonemes /ʕ, ɗ/ if they lose their primary emphasis. They are transcribed morphophonemically whenever there is an adjacent front open vowel: //ʕaddaʔ// ‘he believed’, //ɗajjaʔ// ‘narrow’. Otherwise, they are transcribed with the non-emphatic counterpart: /seʕti/ ‘my jewelries’ and /deħketik/ ‘your laugh’.

Other rules regarding the corpus’ transcriptions are:

- a. the codeswitches are not transcribed and are written, italicized, in their respective languages: *Παναγία μου! Χριστέ μου!* (Panagía mou! Christé mou!), ‘Holy Mary! Jesus Christ!’, *aman ya rabbi!*, ‘Mercy, o Lord!’, *O Dio mio!*, ‘O my God!’. The same rule is applied in case of lexical borrowings from other languages: e.g. from French *au revoir!*, ‘see you!’, *à la vôtre!*, ‘Cheers!’, *bien monsieur*, ‘well sir!’, from Italian *morto*, ‘dead’, *finito*, ‘finished, done’. The origin is written between square brackets in case of ambiguity: e.g. *excellence* [FR], *pension* [FR].
- b. The minor and major break symbols / | / and / || / are used to indicate short and long pauses within the utterance.
- c. The primary stress symbol appears in the corpus only in case of stress shift: e.g. /ʔinzil ħaa'lan!/ instead of /ʔinzil 'ħaalan!/ ‘Come down immediately!’
- d. The definite article is transcribed without the glottal stop and followed by a hyphen /il-/ and, sometimes, /al-/ when not assimilated and /it-, is-, id-, iz-/ ... etc. when assimilated. The article vowel is omitted when following a word that ends in a vowel: /fi l-maṭbax/ ‘in the kitchen’. However, if the two words are not phonetically linked, i.e. the article is pronounced with a glottal stop, the vowel will appear in transcription: /ʕammi [ʔ]il-ʕaziiz/ ‘my dear uncle’.

- e. The coordinator /wi, wa/ is transcribed generally separated. If its vowel is elided, it is separated when linked phonetically with the preceding word and attached with a hyphen when linked with the following one: /is-saaʕa setta w xamsa/ ‘it is five past six’ and /ʔenta w-ebnak/ ‘you and your son’. It is transcribed attached to both preceding and following in compound numbers: /sottumejja-w-ʕefriin gineeh w xamsa-w-talatiin ʔerf/ ‘620 pounds and 35 piasters’.
- f. The particle of oath /wi, wa/ transcribed separated in its long form and attached with hyphen to the following noun when short: /wi diini w-allahi/ ‘[I swear] by my faith, by my God!’.
- g. The final /h/, which is usually weakened or even elided, is always transcribed: /fiih eeh/ ‘what’s up?’. This is justified on the one hand by the fact that the transcription is morphophonemic, and by the modest quality of the major part of the material that does not allow distinguishing whether the /h/ phoneme is audible or not, on the other hand.
- h. The epenthetic vowel at the boundary of the word is transcribed with a schwa /ə/: /kollə sana/ ‘every year’.
- i. A hyphen is used as well between the negation particle /ma/ and, eventually, the verb and, indirect object suffixes /ma-gaa-f/ ‘he didn’t come’, /ma-faaḍel-f ella ʔ-ʔaljaani/ ‘nothing is missing but Italian’, /ma-fii-f waʔt/ ‘there is no time’, /ma-ʕandak-fi ʔooda fadjaʔ/ ‘don’t you (m.s.) have a free room?’, /ma-lii-f nef/ ‘I have no appetite’, /ma-nta-f ʕaarif haaga/ ‘you don’t know nothing’, /yeer-fi bass entu wʔeʕtu fi ʔdeen raagil muyaffal/ ‘It is nothing but you fell into the hands of an idiot man’, /te-xdemnii-fʔ/ ‘don’t you help me?’, /maʕajii-f/ ‘I don’t have’, /ma-momkin-fi leehʔ/ ‘why isn’t it possible?’ /ma-beddahaa-f/ ‘no way’.
- j. A hyphen is used between two compound words with only one primary stress: /'wi-da/ ‘and that’ and /'ja-si/ ‘o master’ compared to /'wi 'da/ and /'ja 'si/ or /il-le'laa-di/ ‘tonight’ compared to /il-'leela 'di/ ‘that night’.
- k. A hyphen also is used between two in place of a word elided initial vowel: e.g. /xodi -lli -nti ʕajzaah!/ ‘take whatever you (s.f.) want!’.

Finally, I give two examples in which most of above-mentioned hyphens are used: /ma-t-ʔoʕʕ-ə-lii-f ʕaʕr-ə j-aʕʔa!/ ‘Don’t cut my hair, o master!’ and /w-in ma-maḍet-lak-fi ʔa l-waraʔa diʔ/ ‘And what if I don’t sign to you this paper?’

1.4.6 Some General Remarks on the Corpus Selection

To conclude, I give here some general remarks regarding the selection of my corpus:

(1) Given the fact that foreigners mostly lived in the big cities such as Cairo, Alexandria, and Port Said, there are almost no foreigners in films that take place in the countryside. Among these films we find for instance: *Zaynab* (Maḥammad Karīm, 1952), *Širā' fī il-wādī* [Sky of Hell] (Yūsif Šāhīn, 1954) *Il-Mufattiš il-'ām* [The Inspector General] (Ḥilmī Raflah, 1956), *Ḥasan wi Na'īma* [Ḥasan and Na'īma] and *Du'ā' il-karawān* (Henrī Barakāt, 1959), *Bahiyya* (Ramsīs Nagīb, 1960), *Dimā' 'ala il-Nīl* [Blood on the Nile] (Niyāzī Mušṭafā, 1961) and *Širā' il-abṭāl* [The Heroes' Struggle] (Tawfīq Šāliḥ, 1962). However, there are some exceptions in the selection, i.e. *Malik il-betrōl* [The King of Petrol] (Ḥasan Il-Šēfī, 1962) with the Greek Kiryāku and *Il-Mārid* [The Giant] (Sayyid 'Īsā, 1964) with the Greek Manōli. This reflects the fact that at the time the Greek community, unlike the other communities, was omnipresent in Egypt.

(2) Similarly, there are no foreigners in films with limited filming location, i.e. *Anā il-mādī* [I Am the Past] ('Izz-il-Dīn Zū-il-Faqqār, 1951), *Imra'a fī il-ṭarīq* [A Woman on the Road] ('Izz-il-Dīn Zū-il-Faqqār, 1958), *Il-'Ašr il-mal'un* [The Accursed Castle] (Ḥasan Riḍā, 1962) and *'Āh min ḥawwā'* [Beware of Eve] (Faṭīn 'Abd-il-Wahāb, 1962). This may be explained on the basis of the low number of characters in these films and for low-budget film production in general.

(3) In historical films representing premodern Egypt, the governors were usually stereotyped as Turks even if they were non-Turkish Mamluks, i.e. the governor Rustum in *Baḥbah fī Baġdād* [Baḥbah in Bagdad] (Ḥisēn Fawzi, 1942), the Vali Šalabī Bāšā, in *Šuhadā' il-ġarām* [Love Martyrs] (Kamāl Selīm, 1944) and the Vali in *Mosmār Goḥā* [Goḥā's Nail] (Ibrāhīm 'Imārah, 1952). However, in other films, such as *Widād* (Fritz Kramp, 1936) and *Il-Mamālīk* [The Mamluks] ('Āṭif Sālim, 1965), they are not stereotyped. The first group is included in the corpus as Turks.

(4) In case of the co-presence of two foreign generations, especially in families, the second generation speaks normal Egyptian, or nearly so. This can be noticed in films like *Aḥlā' li-l-bē'* [Morals for Sale] (Maḥmūd Zū-il-Faqqār, 1950), *Kās il-'azāb* [The cup of Suffering] (Ḥasan il-Imām 1952), *Il-Mi'addar wi-l-maktūb* [Fate and Destiny] ('Abbās

Kāmil, 1953) and *Ismā‘īl Yāsīn fī mathāf il-šam‘* [Ismā‘īl Yāsīn in the Wax Museum] (‘Īsā Karāma, 1956), for instance.

(5) Similarly, in case of mixed Egyptian-Turkish families, only that part of the family living mostly abroad is stereotyped, while the part that permanently resides in Egypt speaks EA normally. A good example of that is *‘Arīs min Istānbūl* [A Bridegroom from Istanbul] (Yūsif Wahbī, 1941). On the one hand, three members of the Arṭuḡrul family are stereotyped: the protagonist’s grandfather Qāwūq Arṭuḡrul, his aunt Gulbahār Arṭuḡrul, and his cousin Nāzik Arṭuḡrul. On the other hand, the protagonist himself, Moḥsin, his uncle ‘Abd-il-Laṭīf Arṭuḡrul, his cousins Samīra Arṭuḡrul, and Ṭāhir Arṭuḡrul speak only EA.

(6) With the Abolition of the Capitulations in Egypt following the 1937 Montreux Convention, the end of the Mixed Courts in 1949, and the Revolution of 1952, the number of foreigners in Egypt decreased significantly. This was reflected in the relative decline in the number of foreign figures in relation to the total Egyptian cinematic production in the late 1950s and the early 1960. Not only that, but many films were set in the prior period. Here are some of these films where the period was explicitly indicated: *Il-Mar’a il-maghūla* [The Strange Woman] (Maḥmūd Zū-il-Faqqār, 1959), *Baqāyā ‘azrā’* [The Remains of a Virgin] (Ḥusām-il-Dīn Muṣṭafā, 1961), *Bēn il-‘aṣrēn* [The Dead End of the Two Palaces] (Ḥasan il-Imām, 1962), *Lā waqta li-l-ḥobb* [No Time for Love] (Ṣalāḥ Abū Sēf, 1963), *Zo ‘ā’ il-Mada’’* [The Alley of Miracles] (Ḥasan il-Imām, 1963), *Il-Mārid* [The Giant] (Sayyid ‘Īsā, 1964), *Hārib min al-zawāg* [Running Away from Marriage] (Ḥasan Il-Ṣēfī, 1964).

(7) Only one foreign figure is represented in 71 of the 120 selected films. Among the other films, in 35 we find more than one (talking) foreign figure of the same community, 27 films with multiple Greek figures, six Turkish and two Italian, who are usually members of the same family. In the rest of the films, we have a combination of two different communities: Greek and Turkish in 10 films, Greek and Italian in three films, and Italian and Turkish in only one film.

(8) In most of selected films, the role of the foreigner is marginal and consists of few—often very few—lines of the script. The foreigner, however, is one of the leading roles in some films: Ṣalabī Bāšā, in *Šuhadā’ il-ḡarām* [Love Martyrs] (Kamāl Selīm, 1944); the

(Ottoman) Vali in *Mosmār Goḥā* '[Goḥā's Nail] (Ibrāhīm 'Imārah, 1952); 'Āṣim Qaimaqli in *Il-Armala il-ṭarūb* [The Merry Widow] (Ḥilmī Raflah, 1956); Yanni Papadoplo and Marku Kiryāku in *Ḥasan wi Mārīkā* [Ḥasan and Marika] (Ḥasan II-Şēfī, 1959); and Rosetta in *Zōg fī agāza* [A Husband on Holiday] (Maḥammad 'Abd-il-Gawwād, 1964).

Chapter II

Foreign Presence and the Birth of Cinema

In this chapter, I will give a historical account of the foreign presence in Egypt in its modern history, i.e. from the beginning of the nineteenth century until the 1960s. I will then focus on the three largest foreign communities that are subject of my study, Turkish, Greek, and Italian, tracing the rise and the decline of their presence in Egypt.

Afterwards, I will outline the birth of the art of cinema in Egypt, pointing out the substantial role that foreigners played in it.

2.1 Historical Outline of Foreign Presence in Modern Egypt

The reign of Mehmet Ali marked a notable increase in the number of foreigners in Egypt, a trait that would characterize Egypt's entire modern history. Mehmet Ali (or *Muḥammad 'Alī* in Arabic) was an Ottoman Albanian commander who was entitled Paşa and in 1805 was appointed by the Ottoman sultan *Wālī* [governor] of the Egyptian province. In 1841, the sultan Abdülmecid I granted him Egypt as a hereditary domain. During his long reign, which ended in 1848 when he was deposed due to mental illness (Fahmy 1998: 139), Mehmet Ali Paşa managed to increase Egypt's independence, put an end to the Mamluks' power, and start a process of modernization of the country. For this reason, he is considered the Founder of Modern Egypt (Dodwell 1931). As the historian Khaled Fahmy (1998:139) points out:

Moved by a desire to turn his tenure as governor into a more secure and permanent position, Muhammad 'Ali undertook various radical measures that changed Egypt's position within the Ottoman empire, strengthened its economic ties with Europe at the expense of older links with other provinces of the empire, and radically changed its social and cultural map. Most significantly, by creating a massive naval and military force, the Pasha was able to expand Cairo's control not only over the entire province of Egypt, but also much beyond the traditional borders of the province to include the Sudan, Crete, the Morea, the Hijaz, Yemen, Syria, and even

pans of Anatolia, the heartland of the Ottoman empire. In short, Muhammad ‘Ali had succeeded in reaping the considerable potential wealth of Egypt, in organizing its internal administration, and then in using this accumulated wealth and better organization to transform Cairo and its environs from a mere provincial capital within the Ottoman empire into the center of an expansive ‘empire’ ruled by the Pasha and his elite.

During Mehmet Ali’s reign, the number of foreigners in Egypt increased rapidly, thanks to his modernization policy and the favorable conditions he created to attract them (Kitroeff 1983: 8). He invited “foreign agricultural experts, factory managers and skilled workers” (Karanasou 1999: 25) to Egypt. However, he needed Europeans not only for their expertise but also for “their contact with Europe for the import-export trade” (Deeb 1978: 12). At the same time, he sent many Egyptians to study in Europe (Fahmy 1998: 168).

According to the census of 1846, the Egyptian population had reached 4,476,440. This number was dismissed by European observers, who provided estimates ranging from 1.5 million to 2.5 million (McCarthy 1976: 18). McCarthy (1976: 18) argues, however, that while the data from the census of 1846 cannot be as accurate as a modern census, they still “fit very well” times and events and are more accurate than other estimates. Foreigners made up around 38,000 of the population, with 12,000 Ottomans, 5,000 Greeks, and 2,000 Italians. There was an increase not only in the number of foreigners at the time but also in the number of European commercial enterprises. Of these enterprises, Alexandria counted 21 in 1822, which had increased to 69 in 1837 (Deeb 1978: 12).

Under Mehmet Ali’s successor ‘Abbās Paşa (r. 1848–54), the number of foreigners decreased slightly, increasing again under Sa‘īd Paşa (r. 1854–63) in virtue of the favorable commercial conditions he offered to Europeans. In fact, Sa‘īd Paşa “removed all restrictions on direct contact between merchants and cultivator, abolished internal dues, and refrained from reverting to the old monopoly, and thus opened the interior of Egypt to merchants and petty traders whether indigenous or foreign” (Deeb 1978: 14). Consequently, towards the end of the 1870s, “the foreign domination of commerce in Egypt was complete, leaving for the Egyptians some petty trade and some traditional sections of commerce” (Deeb 1978: 15). As Karanasou (1999: 28–9) states:

In the period until the First World War, Egypt witnessed an enormous influx of foreigners and alongside the Greek community other foreign communities developed. Some, like the Jews, Syrians and the Armenians,

were pre-nineteenth-century *millet*s⁹ that expanded, while others, like the Italians, the Maltese, the French and the British, had begun to appear in the days of Mohammed Ali. In 1872 there were already 80 000 foreign subjects resident in Egypt and an unspecified but large number of immigrants from other parts of the Ottoman empire. The cities and small towns began to develop new, European quarters where foreigners and non-Muslims minorities settled in a life apart from the native population.

In 1882 Egyptian authorities attempted to collect the data for a new census, whose supervision was entrusted to the French Boinet Bey of the *Institut Egyptien*. For various reasons, the data were not completely accurate:

While more than 40 years had passed since Muhammad Ali's conscription, not so long a period had passed since the corvée for the Suez Canal. Peasants still probably found it difficult to distinguish between the census taker and the tax collector. The tradition of never telling the truth to the government still applied. In such circumstances, it was remarkable that the 1882 came as close as it did to accuracy (McCarthy 1977: 24).

Even considering the low estimate, the data still shows a definite population increase from Mehmet Ali's time and, analogically, the number of foreigners residing in the country. According to the census of 1882 (Nizārat al-Dāḥiliyya 1885: 22-3), 6,806,381 was the number of inhabitants of Egypt at the time.¹⁰ Of them, 90,886 were foreigners, including 37,301 Greeks and 18,665 Italians. Besides, 31,774 subject of Ottoman origin were not considered foreigners, but fell under the category 'Egyptians'.

The constant increase in the number of foreigners, especially Greeks and Italians, can be justified by several factors: first of all, the entrance of Egypt into the global economy, and in particular the cotton boom of 1861-1866, which was boosted by the cotton crisis caused by the American civil war, attracted foreign capital (Deeb 1978: 15). Between 1882 and 1918 "foreign domination of finance, banking, trade, and various joint-stock companies was almost complete. Among the 35 main cotton exporters there was only one prominent Egyptian firm" (Deeb 1978: 16). The boom years of the early 1890s only made Egypt more attractive: "the British, French and Belgians in particular began to invest in

⁹ The term means religion, religious community, and nation. Here it refers to the meaning attributed to it in the Ottoman empire. In the so-called *millet* system, religious minorities were given "limited power to regulate their own affairs, under the overall supremacy of the Ottoman administration" (see Aviv 2016).

¹⁰ McCarthy (1976: 24, 38-9 fn) has pointed out that the total number was slightly greater, at 6,817,262 because some areas were not included in the original report.

the various companies that were established then: land and urban land companies, public works, contracting, transport, industrial and commercial capitals” (Deeb 1978: 16).

Table 1

Development of the number of the three communities in Egyptian censuses					
	Turks	Greeks	Italians	tot. foreigners	tot. inhabitants
1882	31,774	37,301	18,665	90,886 *	6,806,381
1897	40,126	38,208	24,454	96,397 *	9,734,405
1907	27,591	62,973	34,926	183,848	11,189,978
1917	26,374 ¹¹	82,658 ¹²	32,519	205,955 **	12,718,255
1927	13,533 ¹³	100,044 ¹⁴	37,287	225,600 **	14,177,864
1937	10,710 ¹⁵	83,303 ¹⁶	38,921	186,515 **	15,920,694
1947	8,839 ¹⁷	70,867 ¹⁸	24,525	145,915 **	18,966,767

* Turks are not considered foreigners and they are included in the number of Egyptian subjects.
 ** The number of foreigners includes only subjects of foreign governments. The subjects of the local government are counted with the Egyptian subjects

Sources: 1882 census (Nizārat al-Dāhiliyya 1885: 22–3); 1897 census (Nizārat al-Māliyya 1898: 62–3); 1907 census (Nizārat al-Māliyya 1909: 176–7); 1917 census (Wizārat al-Māliyya: 1921: 512–7); 1927 census (Wizārat al-Māliyya: 1931: 206–21); 1937 census (Wizārat al-Māliyya: 1942: 228–35); and 1947 census (Wizārat al-Māliyya wa-l-Iqtisād 1953: 34)

Moreover, thanks to the Capitulations, Europeans had a number of privileges and concessions that made Egypt tempting: they were not subject to local Courts but to consular Courts, they enjoyed advantages in their transactions, and they were exempted from paying taxes and duties (Karanasou 1999: 29; Deeb 1978: 17).

The economic control of foreigners in Egypt became even more evident after 1876, when Egypt was declared bankrupt due to the debts it had contracted to undertake several

¹¹ 8,471 were Ottoman subjects and 17,903 were subjects of the local government.

¹² This number includes: 56,731 declared as Greeks, 17,622 as subjects of the local government, 4,258 as Ottoman subjects, 2,422 as British subjects, and 1,625 as Italian subjects.

¹³ 2,948 were Ottoman subjects and 10,585 were subjects of the local government.

¹⁴ This number includes: 76,264 declared as Greeks; 10,849 as subjects of the local government; 6,405 as British subjects; 4,942 as Italian subjects; 1,333 as Ottoman subjects; and 251 as French subjects.

¹⁵ 2,058 were Ottoman subjects and 8,652 were subjects of the local government.

¹⁶ This number includes: 68,559 declared as Greeks; 8,024 as subjects of the local government; 4,189 as British subjects; 2,113 as Italian subjects; 275 as Ottoman subjects; and 143 as French subjects.

¹⁷ 3,700 were Ottoman subjects and 5,139 were subjects of the local government.

¹⁸ This number includes: 57,427 declared as Greeks; 9,955 as subjects of the local government; 1,847 as Italian subjects; 1,523 as British subjects; and 115 as Ottoman subjects.

ambitious infrastructural projects. European creditors began to supervise its finances, heralding the complete European economic—and later political—control. Even though Egypt was part of the Ottoman Empire until 1914, when it was declared a British protectorate, the British appointed a number of ministerial advisers who were actually in charge of all decision making (Karanasou 1999: 33). In fact, the country's real ruler until 1922 was the British Consul General, who was also responsible for protecting foreign minorities.

This obviously increased the possibilities that foreigners, in particular Europeans, had of controlling the economy of the country. Their presence

was significant not so only in numerical terms, but most of all because of its economic power. Foreign wealth was concentrated in the modern and fastest-growing sectors of the economy: trade, finance, public utilities and industry. With native Egyptian wealth concentrated almost exclusively in land-ownership, it was foreign capital from abroad and from the foreign resident community that dominated private investment. In addition, foreign investment was greatly encouraged by generous government concessions, especially in public utilities (Karanasou 1999: 34).

They invested particularly in trade, especially cotton, but soon they also began to invest in land ownership (in 1907 foreigners owned 14% of privately-owned land). In addition, they controlled nearly the entire public debt (Karanasou 1999: 34).

As Deeb (1978:11) pointed out, “these local foreign minorities constituted a cultural island or islands in Egypt with their schools, newspapers, clubs.” They mostly lived in urban centers: Alexandria, Cairo, Port Sa‘īd, Ismā‘īliyya, Suez. Nevertheless, some of them, mostly Greeks, Jews, and Syrians, also ventured to rural villages throughout the country (Deeb 1978:18). In this period, foreigners constituted about a quarter of the inhabitants of both Alexandria and Port Said and one sixth of Cairenes (Karanasou 1999: 34). Not all of them played leading economic roles. However,

those who did tended to have a great deal in common, for they brought with them or developed while in Egypt talents essential to the continued growth of the Egyptian economy. In the first place they had Western education. They were fluent in Western languages [...]. They brought their mercantile experience and their ties with European firms. Language, education, commercial know-how, and in some cases, capital set them off from others and enabled them to be at the forefront of the incorporation of Egypt into the capitalist world economy of the nineteenth century (Tignor 1980: 421).

Although “persons of different ethnic and religious backgrounds were to be found in virtually every Egyptian economic activity, the communities were strongly represented in certain undertakings” (Tignor 1980: 423). For example, the Greeks were mostly merchants, moneylenders, and cotton exporters, Syrians were active in small retail and wholesale trading, while most Italians were craftsmen. Armenians ran the tobacco and cigarette industries, British were important in shipping, banking, and cotton trading (Tignor 1980: 423). Belgians, who constituted a small but powerful minority, were professionals, in particular judges, lawyers, or associated with Belgian joint stock companies (Tignor 1980: 427).

Jews were also particularly prominent, especially in the financial sector. They were on the boards of many Egyptian joint stock companies. The case of the Jews is different from other foreign communities since they were less clearly delineated as foreigners. Most of them were Sephardic, even though there was a Karaite community and some Ashkenazi Jews who migrated to Egypt during the twentieth century (Tignor 1980: 424). They had no shared national homeland, a characteristic that remained even after the birth of Zionism, as many Egyptian Jews evinced little interest in the Jewish homeland (Tignor 1980: 427). They were in fact nationals of various countries, including Egyptians (e.g. the Qaṭṭāwīs and the Cicurels), Hungarians (e.g. the Greens), British (e.g. the Hararis and the Rolos), Italians (e.g. the Suareses and the Mosseris), and French (Tignor 1980: 424).

With the rise of the nationalist movement and formal independence in 1922, foreigners began to lose the security and the wealth guaranteed by British control. A local industrial and commercial bourgeoisie began to rise: “by the end of the Second World War, Egyptians owned a substantial share in total capital invested in enterprises” (Karanasou 1999: 40). In 1927 a ministerial decree stated that the board of directors of any company should include at least two members of Egyptian nationality (Deeb 1978: 19). This clearly had an impact on shared stock companies. For example, observing the composition of the board of such companies in 1923 and in 1946, i.e. before and after the promulgation of the decree, Tignor (1980: 434) noticed that a major transformation occurred: while in 1923 most of the companies were dominated by a European board and

only four firms had influential local directors,¹⁹ in 1946 at least 60 joint stock companies were dominated by Egyptians.

This would lead, according to Tignor, to the rise of a new social class, a mixed *haute bourgeoisie* that included foreigners and Egyptians and shared some characteristics. The first one was the language: *haute bourgeoisie* members, whether Egyptians or foreigners, spoke French or, to a lesser degree, English. They gradually lost their Arabic skills: this happened not only to Europeans but even to Syrians, which could be explained by the fact that they all received a Western education (Tignor 1980: 442). It becomes clear here that language intersects with class: indeed, while foreigners and Egyptians of the rising *haute bourgeoisie* expressed themselves in French or English irrespective of their origin, foreigners coming from lower classes would have a higher competence in Arabic and in their own native language. Only the Greeks continued to seek close identification with Greek culture, and required their children to speak, read, and write Greek (Tignor 1980: 442).

Moreover, members of the *haute bourgeoisie* tended to live in special quarters, separated from the rest of the population. Traditionally, and until World War I, quarters were mostly organized on an ethnic basis. Afterwards, they were based more “on the basis of socio-economic status. In the rich areas children of *haute bourgeoisie* families from diverse nationalities mixed freely” (Tignor 1980: 444). They often followed the same life routine and activities. Likewise, their literary and artistic tastes were similar, and mostly referred to French culture (Tignor 1980: 444).

Things became even more complicated for foreigners after the Montreux Conference in 1937: capitulations were abolished, and foreigners became subject to local law and mixed courts (completely abolished later in 1949). Moreover, with the growth of unemployment rates among Egyptian graduates, companies began to feel the pressure to hire more Egyptians. After World War II, such pressure increased more and more.

Although the second quarter of the twentieth century censuses show a high number of foreigners living in Egypt (*vide supra*), the number was certainly declining. In fact, there was “an increase in the number of local foreigners who acquired Egyptian citizenship.

¹⁹ The Mortgage Company of Egypt, the Port Said Salt Association, the Agricultural Bank of Egypt, and the Société Générale de Pressage et de Dépôts (Tignor 1980: 432).

The increasing Egyptianization of local foreigners was one of the ways by which they adapted to the new political realities of Egypt” (Deeb 1978: 22).

The situation began to deteriorate more rapidly starting in 1952: the outbreak of riots on 26 January 1952, where many foreigners were killed, and the expulsion of British and French subjects in 1956 after the Suez crisis, were felt by all foreigners living in Egypt, despite Nāṣir’s verbal assurances. The ensuing nationalization of foreign and Egyptian business in 1961 and 1962 was the *coup de grâce*: between 1961 and 1967 there was an ‘exodus’ of foreigners:

Their emigration, although not officially endorsed by the Egyptian authorities, was less a matter of choice than of necessity. Many people say that they left only because everybody was leaving or that or even if their own jobs were secure, there was no future for their children in the country anymore. Others speak of incidents of intimidation by Egyptians. Whatever the reason, the fact is that there was no place for foreigner in Nasser’s social revolution, and without foreign employers to give them employment the foreign communities had lost the means of maintaining their presence in Egypt (Karanasou 1999: 43).

What Karanasou says here about Greeks applies to other foreigners as well. The costs of remaining in Egypt continued to increase and the foreign communities who had lived in Egypt for at least one and a half centuries decided it was time to leave.

2.2 The Largest Stable Communities

From the end of the nineteenth to the middle of the twentieth century, the three largest and most stable foreign communities in Egypt were the Turks (sometimes referred to as ‘Ottomans’), the Greeks, and the Italians.

I shall give a historical account of the presence of each of the three communities in in modern Egypt in the following paragraphs.

2.2a The Turkish community

The importance of the Turkish community in Egypt is hardly surprising: Egypt was incorporated into the Ottoman Empire after the Ottoman–Mamluk War of 1516–17. After that, Ottomans ruled Egypt—at least formally—until 1914. Even under the rule of Mehmet Ali, who tried to make Egypt as autonomous as possible from the Ottomans, the ruling elite remained always Turkish (İhsanoğlu 2012: 7). Despite being a minority, Turks “occupied the highest offices and ranks in both military and civilian life, filling, in the

first years of Muhammad ‘Ali’s reign, all administrative positions down to the middle levels” (İhsanoğlu 2012: 24).

The term ‘Turkish’ has often been used as a synonym of ‘Ottoman’ in Egypt, especially during the reign of Mehmet Ali:

When Egypt was under Mamluk rule, before its conquest by Selim I, the Ottomans were more commonly known as ‘the Rum,’ while the Ottoman sultan was similarly referred to as the ‘sultan of the Rum,’ the Mamluks themselves being known as ‘Turks.’ This nomenclature changed entirely during the reign of Muhammad ‘Ali. The adjective ‘Turkish,’ in a usage that extends from that time up to the present, no longer bears an ethnic or racial meaning but is generally used in a cultural or linguistic sense. In this sense, there were ‘ethnic Turks’ who arrived in the country from Anatolia and Rumelia (the Balkans), as well as other elements who entered the country from Anatolia, the Caucasus, and Rumelia, who belonged, in their general cultural make-up, to ‘Ottoman Turkish’ culture irrespective of their various mother tongues and their racial or ethnic affiliations, and who spoke some form of Turkish (for example, Kurds, Albanians, Bosnians, Circassians, and Georgians). All these racially diverse elements and most of those who had learned and spoke Turkish, the official language of the Ottoman Empire and the language of the ruling class in Egypt, were regarded as ‘Turks’ by the Egyptians, as they were by many European writers on Egypt. It follows that ‘Turkish,’ in Egypt, did not refer to racial origin but in most cases to cultural background, and was used as a general definition for the individual (İhsanoğlu 2012: 21).

Unlike for the Italians and the Greeks (*vide infra*), there were no historical waves of immigration from Turkey to Egypt. Turks came to Egypt in different periods. Some of them remained for a brief period, others settled down for their entire life.

It is extremely difficult to estimate the number of Turkish-speaking foreigners in Egypt: indeed, while they were often referred to as ‘Ottomans’ in the pre-1923 census, many of them acquired nationality and were therefore not counted as foreigners in the census. Indeed, following the first citizenship law of 1899, all the Ottoman subjects who had settled in Egypt for more than 15 years could claim Egyptian citizenship. In addition, in 1926 the new citizenship law granted Egyptian citizenship to Ottoman subjects resident in Egypt since 1914 (İhsanoğlu 2012: 29).

According to İhsanoğlu, who quotes an estimate from John Bowring’s report to the British government, “the number of Turks who settled in Egypt at the time of the Ottoman conquest was nine thousand; if we include their families, this number may be increased

to thirty-five thousand. Numbers had declined to twenty thousand by the nineteenth century” (İhsanoğlu 2012: 22). Most of the Turks lived in Cairo and Alexandria and, unlike European foreigners, they did not live in separate areas, nor did they establish a separated system of education. They only had two burial places that could be described as ‘Turkish cemeteries’, holding the remains of the Ottoman army members who died for their country in World War I (İhsanoğlu 2012: 22).

Towards the end of the nineteenth century, Turks also began to establish charitable associations, particularly between 1890 and 1911, the most prominent being *el-Cemiyet el-Hayriye el-islāmbuliye* [İslambol Benevolence Society], founded in Cairo in 1890, and the *Osmanlı Yükselme ve Kardeşlik Cemiyeti* [Ottoman association for Uplift and Benevolence], founded in Alexandria in 1908 (İhsanoğlu 2012: 34). A number of clubs were also founded by the Turkish aristocracy in the same period. The first was founded in 1888 by the Khedive Tawfîq, *al-Nādî al-Ḥidîwî* [The Khedival Club], open to members of Mehmet Ali family, followed in 1894 by *Nādî al-A‘ayān* [The Notables’ Club], for Turkish aristocrats not belonging to the family of Mehmet Ali (İhsanoğlu 2012: 34-35).

At the beginning of the twentieth century, ordinary Turks also tried to unite and form associations. This included the *Ertuğrul Osmanlı Kulübü* [The Ertuğrul Ottoman Club] which aimed “to establish a kind of mutual-assistance league among Ottoman subjects who spoke Turkish and lived in Cairo, and that it also foresaw that Ottoman Turks coming there as visitors and Muslim officers of the Ottoman army should become members” (İhsanoğlu 2012: 35). It was necessary to read and write Turkish and Arabic to be accepted as a member of the club (İhsanoğlu 2012: 35).

Following the announcement of the Ottoman Constitution of 1908, several clubs were opened: one was the *Osmanlı Hürriyet Kulübü* [Ottoman Freedom Club], founded in Cairo 1908, whose by-laws stated that its objective was “to provide a meeting place for all Ottoman subjects who have emigrated to Egypt without regard to race or religion” (İhsanoğlu 2012: 35). Another example was the *Osmanlı Kulübü* [Ottoman Club], founded in Cairo in 1910, whose name was written in Turkish, Arabic, and Armenian, with the aim of supporting “values of unity and brotherhood among the different elements of the Ottoman empire” (İhsanoğlu 2012: 36).

With the declaration of the Turkish Republic in 1923 and the establishment of diplomatic relations between Turkey and Egypt, “a portion of the Turks resident in Egypt obtained the right to become citizens of the Republic of Turkey, while others took Egyptian citizenship based on the law of 1926” (İhsanoğlu 2012: 36). In 1926 the Turkish community founded the *Kahire Türk Cemiyet-i Hayriyesi* [Charitable Association of Turks in Cairo], which aimed at supporting and assisting Turkish citizens living in Cairo, including “the establishment in Egypt of national institutions of a purely charitable and human nature, such as schools, hospitals, homes for the elderly, first aid, and so forth” (İhsanoğlu 2012: 36). Yet none of this really happened. Another association, known in Arabic as *al-Ğam‘iyya al-Ĥayriyya li-l-Atrāk al-Miřriyyīn* and in Turkish as *Mısır Türkleri'nin Yardım Birliđi* [Charitable Union of Egyptian Turks], was founded in 1934 to support Turks with Egyptian nationality residing in the country and, most interestingly, to teach “the Turkish language to the younger generations of the Turks” (İhsanoğlu 2012: 37).

The influence of the Turks on Egypt was certainly extensive, in particular during the Khedivate. As İhsanoğlu (2012: 41) underlines:

Manifestations of Turkish culture, in terms of music, dress, food, drink, and lifestyle, gradually started to spread in Egypt among the various classes of the Egyptian populace during the era of the Muhammad ‘Ali dynasty, especially in the major cities.

During this period, the Egyptians and the Ottomans, at least as regards the ruling elite, shared a common ‘Ottoman Egyptian culture’, which included four main aspects:

The learning of the Turkish language and the study of Turkish books in the recently established schools [...]. The second was the teaching of the Persian language, which was one of the literary languages of high Ottoman culture. The third was the teaching of calligraphy (according to the Ottoman style) to school pupils from an early age. And the fourth was the passion for Turkish music and the efforts undertaken to promote it both within the palace and in the social circles surrounding it (İhsanoğlu 2012: 37–8).

The cultural impact of Turkish would increase even more with the establishment of the Būlāq Press in 1820: during Mehmet Ali’s reign alone, 253 books in the Turkish language were published in Egypt (İhsanoğlu 2012: 178). Similarly, between 1828 and 1947, a total of 64 Turkish newspapers and magazines were published in the country (İhsanoğlu 2012: 243), while since 1828 at least 204 books have been translated from

Turkish into Arabic, although it should be said that the bulk of these are collections of legislation and administrative and legal regulations, as well as military training books that were published in the two languages (İhsanoğlu 2012: 297).

2.2b *The Greek community*

While there is evidence of Greek presence in Egypt since antiquity, it was only in the late seventeenth century that the Greek community became stable, when a small number of artisans, merchants, and mercenaries settled in the country (Karanasou 1999: 24). By a hundred years later they had already reached the number of 5,000, mostly concentrated in Cairo, Damietta, Rosetta, and Alexandria. The Greeks were considered part of the local Greek Orthodox *millet* during the Ottoman Empire, which was headed by the local Greek Orthodox Patriarch of Alexandria. However, the *millet* was at the time mostly constituted by Orthodox Arabs of Syria and Palestine and not by Greeks (Karanasou 1999: 24).

Greeks were also attracted to Egypt under the rule of Mehmet Ali. Some of them obtained very important positions. For example, the merchant Michalis Tossitsas, whose brother was a close friend of Mehmet Ali, became one of his closest advisers. Another Greek, Athanasios Casullis, became the director of the Egyptian mint in Cairo (Kitroeff 1983: 8–9). Most of the Greeks who settled in Egypt during this period came from the Greek mercantile centers of Chios, Epirus, Thessaly, and Macedonia (Karanasou 1999: 25), and they dominated mercantile activities. According to an estimate of 1851, the greater part of the commercial capital in this period was in Greek hands (Karanasou 1999: 25). Some merchants were particularly eminent, like Etienne Zizinia, Jean d'Anastassy and, most importantly, the Tossizza Brothers. In fact, Michel Tossizza was the first Greek consul in Alexandria between 1833 and 1854 (Karanasou 1999: 25).

Alexandrian Greek merchants were the most powerful members of the Greek community at that time. In 1843 they set up a committee to run the Greek school and the Greek hospital in Alexandria. This committee would later transform into an organization that carried the name *Koinotis* [Community], the first of a long series of Greek communities that were founded in Egypt in the nineteenth and twentieth centuries (Karanasou 1999: 26).

Greeks were mostly small traders and artisans during the first half of the nineteenth century. They were also the only foreign subjects allowed to become members of

Egyptian guilds. Their principal occupations were tailors, furriers, grocers, carpenters, ship repairers, and constructors. Moreover, we know that around 1,000 Greek slaves were brought to Egypt by the Egyptian army in the course of the Greek Independence War (Karanasou 1999: 27).

The community continued to grow during the second half of the nineteenth century; by 1897 nearly 40,000 Greeks lived in Egypt and they constituted the country's largest foreign community (Karanasou 1999: 28). In this period, Greek consulates and sub-consulates were opened and Greek newspapers, schools, churches, and a variety of welfare services were established (Karanasou 1999: 28).

During the 1861–65 cotton boom, Greek merchants were able to increase their profits. They became not only “the wealthiest people in the Greek community but also among the wealthiest in the country. Among their number were Benachi, Salvago, Rodocanachi, Zerudachi, Casulli and Choremi” (Karanasou 1999: 27). Another activity in which Greeks became particularly involved during this period was moneylending; as a result of the cotton boom, many peasants had to switch from other crops to cotton and needed money to do so. Hence, many Greeks, who had more liquidity available, moved to villages to lend money to peasants and run small retail and grocery shops. It was in this period that “the predominance of Greeks in small trading and moneylending in the Egyptian interior made the Greek grocer or *baqqal* a social stereotype” (Karanasou 1999: 27).

While small traders and retailers were the largest social group within the Greek community, many also found “employment in the cotton sector as managers and employees of export companies owned by non-Greeks. Others bought land and cultivated cotton themselves and some of these cultivators introduced several new varieties of cotton” (Karanasou 1999: 28). By the end of the century they became also active in other sectors, such as tanning, beverages, and cigarette manufacturing (Karanasou 1999: 28).

At the same time, workers also arrived from Greece to work in particular on the digging of the Suez Canal. After the inauguration of the Canal, they settled in the new cities of Port Said, Ismā‘īliyya, and Suez and worked either for the Suez Canal Company or in hotels and other services that were mushrooming in the area (Karanasou 1999: 28).

By the turn of the twentieth century, the religious identity of the community became gradually less important than the national one. This was stimulated by two main factors:

“on the one hand the increasing influence and involvement of the Greek state in the community’s organization and, on the other, the emergence of a Greek commercial bourgeoisie” (Karanasou 1999: 29). The Greek consulates competed with the Greek Orthodox Patriarchate on a number of aspects, and it became appealing to acquire Greek nationality. Even Greeks who came from territories that were still under Ottoman rule did their best to obtain Greek protection. This, along with the growing emigration from Greece and the expansion of the Greek borders, contributed to increase the numbers of Greek nationals who moved to Egypt. Greek nationals soon outnumbered the proportion of the Greek *ra ‘āya*²⁰ in the country, which represented a major change in the community (Karanasou 1999: 29). Moreover, the Greek State’s nationalist ideology played a role in this change of the community identity, as the Greek State and the prosperous Greek community living in Egypt promoted the notion that being Greek meant supporting the nation-state and its politics, “thus transcending the prevailing mainstay of Greek identity in Egypt and the rest of the Ottoman Empire, namely the Greek Orthodox religion” (Karanasou 1999: 30).

The founding of the *Ellino-Aigyptiaki Koinotis ton en Alexandria Orthodoxon* [the Greek-Egyptian Community of Orthodox Alexandria], the pioneer of secular Greek organizations, definitively challenged the authority of the Patriarchate. The rivalry between the two led to the recognition of the independence of the community in 1863, which became the Greek nationals’ main reference point. While at the beginning the Community admitted not only Greeks but also Orthodox Arabs, this would soon change, and it would later be exclusively for Greek citizens. The name was even changed to *Elliniki Koinoties Alexandrias* [the Greek Community of Alexandria], with no mention of its “orthodox” identity any longer. In Cairo, a community was established in 1856 called *Ellino-Orthodoxos Koinotis Kairou* [the Greek-Orthodox Community of Cairo]. This Community was originally under the tutelage of the Greek Orthodox Patriarchate, but later became independent and changed its name to be *Elliniki Koinotis Kairou* [the Greek Community of Cairo]. It was originally open to all Greeks but, later, it would only accept Greeks with Greek nationality (Karanasou 1999: 31).

²⁰ The term refers, in this context, to the Greeks who were not stated as Greek nationals, but were subjects of other governments, mainly the local Egyptian and Ottoman governments.

The Patriarchate's power gradually diminished, but never completely disappeared. Matters of personal status remained within its jurisdiction until 1955. Also, the Patriarchate continued to be the official representative of Greeks without Greek nationality (Karanasou 1999: 31).

Of all foreigners' communities, during British rule "the Greek community [...] enjoyed its heyday" (Karanasou 1999: 33). Between 1897 and 1907 the number of Greeks had risen by 65%, which constituted the highest increase among the European communities. While the foreign communities in general reached their peak just before World War I, "the number of Greeks was at its greatest in the 1920s, with the addition of the Greeks expelled from Turkey in the aftermath of the Asia minor catastrophe, reaching an estimated 99,793 (Karanasou 1999: 34).²¹

Most of Greeks, like other foreigners, lived in big cities, and particularly in Alexandria, which in 1907 hosted 39% of Greek nationals, while Cairo hosted 31% of them (Karanasou 1999: 34). They were also very active in the Egyptian economy: in 1907, for example, in the cotton trade, banking and industry, "the value of Greek investment was the largest after that of the major European powers (Britain, France and Belgium)" (Karanasou 1999: 35). Cotton represented the major source of the community's wealth: "the Greeks exported around a quarter of the total amount of exported cotton and a similar proportion of Egyptian cotton expert houses were owned by Greeks" (Karanasou 1999: 35). They were also prominent in the cigarette industry and in many other fields. Karanasou (1999: 36) mentions some of the Greek pioneers in Egypt:

the first aerated-water factory (N. Spathis, 1884); the first brewery (M. & E. Klonaridis, 1897); the first chocolate factory (G. Paraskevopoulos, 1908); the largest distilleries that produced brandy, rum, whisky and even champagne (Bolanachi, 1884 and Zottos, 1918) and the largest manufacturer of alcohol from sugar cane (Cozzika, 1892); the first lithographic studio and largest paper mill in Egypt before 1914 (I. Lagoudakis, 1877); the first pottery factory (Christodoulou and Marangakis, 1897) and the largest cement-tile factory (N. Syrigos). The Greek-owned Kafr el-Zayat Cotton Co. (I. D. Zerbinis, 1899) introduced soap-manufacturing from cotton-seed oil, cottonseed cakes for cattle food and cooking fats. Other industries where Greeks were involved were construction, hotels and Nile transport. One of the most pioneering Greeks

²¹ According to the 1927 census, the number of Greeks, whether nationals or subjects of other governments, actually amounted to 100,044.

was undoubtedly Nestor Gianaclis, not only for his successful ‘Egyptian’ cigarette factor, but also for creating the first Egyptian vineyards on desert land, which produced the first Egyptian wine in 1930.

On the other hand, Kitroeff (1983: 10) reveals a peculiarity of the Greek community in Egypt regarding its social structure:

The social stratification in Egypt, at least until 1952, was very much like a pyramid in structure with a broad base formed by the ‘fellah’ or peasant population and urban workers, a middle part formed by the petty bourgeoisie, and an apex formed by landowners and merchants and, after 1930, industrialists. The social structure of the Europeans, including the Greeks, looked more like a diamond with a small proportion of urban workers at the base, a large petite bourgeoisie in the middle, and an apex of wealthy businessmen.

The cotton exporters and factory owners, who were also community leaders, formed the top of the Greek social ladder (Karanasou 1999: 37). The wealth of these merchants was reflected not only in their lifestyles and their richly furnished villas but also in the amount of money they invested in the community, in Egypt as in Greece (Kitroeff 1983: 9). They were usually separated from the rest of the Greek community and constituted part of the cosmopolitan *haute bourgeoisie*. They married only within the Greek community though (Kitroeff 1983: 9). The Greek *petite bourgeoisie* was made up of grocers, food-sellers, shopkeepers and, to a lesser degree, office clerks. At the bottom there was no more than the 5% of Greeks in Egypt who were manual workers. They were mainly to be found working on the Suez Canal or in the cigarette industry, construction, or urban transport. Because of their training, they typically received higher wages and had a higher living standard in comparison to native labor force (Karanasou 1999: 38).

The Greeks had a highly developed education system in Egypt: it is enough to say that there were 64 Greek schools in Egypt between 1936 and 1947, which educated the large majority of Greek pupils: 12,117 out of an estimated 15,548 Greeks in school (Karanasou 1999: 43). Even Greeks from the *haute bourgeoisie* sent their children to Greek and not to British or French schools, unlike other foreign communities (Karanasou 1999: 43). The education system was an extension of that of Greece: “the community-run schools were accredited by the Greek state, covered the same curriculum as schools in Greece and were subject to inspection by the Greek minister of Education” (Karanasou 1999: 45). However, given that the schools were funded by donations from the local notables and

not from the Greek State, it is probable that the quality of their education was superior to that of schools in Greece (Karanasou 1999: 45).

The Greek community's cultural and intellectual life in Egypt was very rich as well: Alexandria was second only to Athens in intellectual production in the Greek language, as the works of the poet C.P. Cavafy confirms (Karanasou 1999: 46). Due to its collocation and the influence that the Egyptian context had on the Greek authors residing there, Greek Egyptian literature can be considered as falling into two literary types, minority and diaspora writing (Kazamias 2009: 178).

After 1922, things changed with the declaration of Egyptian independence on the one hand and the new wave of Greek emigration from Asia Minor, due to the Turkish War of Independence (Karanasou 1999: 39).

The most innovative, complex and flexible solution proposed to secure an Egyptian Greek future was 'Adjustment' (*Prosarmoyi*) or 'readjustment' (*anaprosarmoyi*). The idea that the Greeks modify their manners of living to accommodate, engage, even integrate with the new Egyptian 'reality' had been canvassed in some form at least since the interwar period. (Gorman 2009: 68).

In fact, the Greeks manifested their solidarity with Egyptian requests for independence and tried to dissociate themselves from the British colonial authority. They also introduced Arabic teaching into Greek schools and began publishing the journal *al-Yūnānī al-Mutamaṣṣir* [The Egyptianized Greek]. Finally, an association of Greek-Egyptian friendship was created (Karanasou 1999: 39).

After the abolition of the Capitulations, the situation deteriorated rapidly. World War II brought again "an enormous British military presence into the country and Britain was temporarily back in control, giving foreigners a false sense of security": Greeks invested heavily in local industry after the war ended (Karanasou 1999: 41). However, with the Company Law of 1947, it became clear that obtaining Egyptian citizenship was the only way to have a future in the country, although this became increasingly difficult to obtain (Karanasou 1999: 42).

After the 1952 coup, the 1952 agrarian reform that "provided for the limitation of agricultural land holdings to a maximum of 200 feddans and expropriation of the rest for redistribution among the *fellahin*" (Sakkas 2009: 106), the 1956 crisis and the

nationalizations in 1961-1962, Greeks began to leave the country. The Greek ‘exodus’ took some of them to Greece, while others went to Australia, Israel, and various parts of Africa (Dalachanis 2017: 167). However, they brought with them their specific identity, not only their established associations based on their common Egyptian past in all the countries they settled in but they also acquired the name of *Aigyptiotes*, i.e. the Egyptian Greeks (Karanasou 1999: 47).

2.2c *The Italian community*

The first contact between the Italian peninsula and Egypt, as Zamporlini (1998: 13) points out, goes back to the Roman Republic’s last years.

The Italian presence in Alexandria and Cairo in the Middle Ages is well documented, especially the commercial relations between Egypt and the Maritime Republics (Balboni 1906: 1/32).²² Some sources show that in the ninth century, Amalfitans and Venetians had good commercial relations with Egypt (Santorelli 1894: 19), and the Pisans and the Genoese did likewise in the XI century (Barbera 1940: 29). Moreover, Pisa in 1173, Naples in 1200, and Genova in 1204 sent their Consuls to Alexandria to manage the commercial, civil, and penal affairs of their citizens (Santorelli 1894: 24). Although the fourteenth century witnessed a decrease in commercial relations, they were revitalized in the fifteenth century, when the Florentines in their turn established a Consulate and a number of warehouses in Alexandria (Barbera 1940: 31).

Nevertheless, Amicucci (2000: 81) underlines that the Italian presence in Egypt “rimane di un certo peso anche nel Settecento, ma in ogni caso non sono delle presenze stabili, ma solo stagionali pertanto non esiste una vera e propria comunità strutturata”²³ (see also Zamporlini 1998: 14). It was after the Napoleonic expedition in 1798 that the Italian presence in Egypt became stable. While it is well known that Napoleon brought to Egypt a number of ‘French Savants’, who would then produce the monumental *Description de l’Égypte*, it is less known that the mission also included a substantial number of Italian soldiers, doctors, engineers, and artists (Balboni 1906: 1/115–6; Briani 1982: 17–9). With Mehmet Ali Paşa, the presence of Italians became even more striking:

²² Balboni composed a monograph in three volumes in which he collected the names and the biographies of many Italians who settled in Egypt after the Napoleonic expedition. See, for example, Balboni (1906: 1/113–39, 197–359, 518–21; 2/23–34, 44–8, 197–8, 203–80).

²³ “[Italian presence] remained quite important in the eighteenth century, but in any case, it was not a stable presence, but rather seasonal. Therefore, a really structured community did not exist.” All citations are translated by the author.

two of his closest counsellors, namely the Piedmontese Bernardino Drovetti, Consul of France, and the rich Venetian merchant Carlo de Rossetti, were Italians. Moreover, Italians played a fundamental role in the coming into being of the Egyptian army established by Mehmet Ali Paşa.

Following the Italian restoration, a first substantial wave of emigration from Italy reached Egypt during the first decades of the nineteenth century. This included professionals and soldiers who were, in one way or another, involved in the uprisings of 1820 and 1821 and were attracted to Egypt as it seemed it could offer them order and safety. As Zamporlini (1998: 14) states:

Nella prima metà dell'800, le motivazioni che hanno indotto molti italiani a prendere la via dell'Egitto sono state, dunque, sostanzialmente politiche. Nella seconda metà del secolo, invece, sono state prevalenti le cause economiche. Il conseguente arrivo di commercianti, industriali, professionisti ed operai ha arricchito la comunità italiana in Egitto, sempre più varia nella sua composizione.²⁴

Until the Unification of Italy, Italians residing in Egypt were subject to the authority of their respective consuls, but in 1864 the Italian consulate was inaugurated in Cairo. Between 1882 and 1927, the Italian population in Egypt increased from 18,665 to 52,462. Most of the immigrants came from Southern Italy, even though another significant part of the community was made up of Italian *protégés* who escaped from Izmir and Istanbul during the Italo-Turkish war of 1912, following the tensions between Greeks and Turks. Italians who emigrated to Egypt belonged to all social strata and included a large proportion of Jews (Viscomi 2018: 83).

Like most of foreigners, Italians were concentrated predominantly in the urban centers of Cairo, Alexandria, and the Suez Canal, in particular Port Said, Ismā'īliyya, and Suez. While during the nineteenth century and at the beginning of the twentieth Italians mostly married their compatriots, this changed slowly later: in 1943 the number of Italians of both sexes who married Egyptians exceeded that of those who married their compatriots (Amicucci 2000: 85-6).

²⁴ “In the first half of the nineteenth century, the reasons that caused many Italians to leave for Egypt were substantially political. In the second half of the century, instead, economic reasons prevailed. The consequent arrival of merchants, industrialists, professionals, and workers enriched the Italian community in Egypt, which became always more diverse in its composition.”

Most Italians were artisans, working-class clerks, and laborers (Tignor 1980: 423, Turiano & Viscomi 2018: 2). However, Italians were also present in other fields. Cifoletti (1983: 1260–1) summarized the fields in which Italians became particularly well-known:

[D]alle ricerche di Balboni e Sammarco conosciamo i nomi di tantissimi italiani, delle più diverse provenienze (cittadini austriaci, del regno di Napoli, del granducato di Toscana, piemontesi) che operarono nei più diversi campi, durante la vita di questo sovrano, e quasi sempre crearono dal nulla, con l'aiuto di altri Europei, le strutture che mancavano in Egitto. La prima metà del XIX secolo fu l'epoca dei pionieri: fra gli immigrati italiani vi erano ufficiali esuli dopo i moti rivoluzionari del 1820 e 1821, medici, uomini d'affari, tecnici; si fondarono ospedali e scuole di medicina, un catasto, una flotta (diverse navi furono acquistate a Livorno), un servizio postale (che cominciò come iniziativa privata); italiani parteciparono anche all'esplorazione archeologica del Paese. Nella seconda metà dell'Ottocento il flusso migratorio continuò: ai lavori del canale di Suez parteciparono tecnici e maestranze dall'Italia; numerosi architetti e imprese di costruzioni lavorarono in Egitto, specialmente ad Alessandria; altri italiani si distinsero nell'industria del mobile; avvocati e giudici italiani lavorarono nei Tribunali Misti; è noto che l'Opera del Cairo fu inaugurata col *Rigoletto* di Verdi, e nello stesso teatro fu rappresentata la prima volta l'*Aida*, commissionata dal khedivè Ismail; anche il musicista Leoncavallo soggiornò in Egitto. Ancora agli inizi del XX secolo, quando fu fondata al Cairo la prima università di tipo occidentale, diversi professori italiani furono chiamati ad insegnarvi (see also Zamporlini 1998: 15).²⁵

In 1845 the first Italian newspaper, *Lo spettatore egiziano* [The Egyptian Spectator], was founded in Alessandria. Towards the end of the nineteenth century and the beginning of the twentieth many other Italian newspapers were founded, e.g. *Il Manifesto giornaliero* [The Daily Manifesto], *Il Progresso d'Egitto* [The Progress of Egypt], *Il Messaggero egiziano* [The Egyptian Messenger], *La trombetta* [The Trumpet],

²⁵ “Thanks to Balboni’s and Sammarco’s research we know the names of many Italians, from many different provenances (Austrian citizens, from the Kingdom of Naples, the Grand Duchy of Tuscany, Piedmonteses) who worked in various fields during this sovereign’s lifetime. They created the structures that were missing in Egypt almost always out of nothing, with the help of other Europeans. The first half of the nineteenth century was the epoch of the pioneers: among the Italian immigrants there were officers exiled after the uprisings of 1820 and 1821, doctors, businessmen, technicians; they founded hospitals and medical schools, a land registry, a fleet (several ships were purchased in Livorno), a postal service (which began as a private initiative); Italians also participated in the archaeological exploration of the country. In the second half of the nineteenth century the migratory flow continued: the Suez Canal’s works involved technicians and workers coming from Italy; many architects and construction companies worked in Egypt, especially in Alexandria; other Italians stood out in the furniture industry; Italian lawyers and judges worked in the Mixed Courts; it is well known that the Cairo Opera was inaugurated with Verdi’s *Rigoletto*, and that in the same theater, *Aida*, commissioned by the khedive Ismā‘il, was first performed; also the musician Leoncavallo stayed in Egypt. Even at the beginning of the twentieth century, when the first Western-style university was founded in Cairo, a number of Italian professors were called to teach there.”

L'avvenire d'Egitto [The Future of Egypt], and *Il Nilo* [The Nile]. Most of them lasted for only a few years, but exceptions can be found, i.e. the daily *L'Imparziale* [The Unbiased], which was founded in Cairo in 1892 and merged in 1930 with *Il Messaggero egiziano* [The Egyptian Messenger] in Alexandria, was printed until 1940, with the title *Giornale d'Oriente* [Newspaper of the Orient].

Italians also played a fundamental role in the theater first and the cinema later. It was *Ya'qūb Ṣannū'* (known also as James Sanua), the half Italian Jew born in 1839 from an Egyptian mother and an Italian father, who brought theater to Egypt. In 1853 he was sent to study art and literature in Livorno, where he remained until 1856. He introduced theater into Egypt in 1869, influenced by what he had seen in Italy, and was given the epithet of 'Molière de l'Orient'. Later, in 1877, he founded the satirical journal *Abū Naḍḍāra* [The One with Glasses] (which would become his nickname), in which he introduced cartoons for the first time in Egyptian journalism. He also wrote a theatrical act in Italian, entitled *Il marito infedele* [The infidel husband], and a collection of unpublished poems, entitled *Invocazione* [Invocation].²⁶

After 1937, the number of Italians living in Egypt began to decline. This reflects what happened in other European communities as well: the main causes were the abolition of the Capitulations and the gradual nationalization of the economy. However, another factor should be taken into account when speaking about the Italian community, namely fascism and World War II. The fascist regime tried to create national 'islands' throughout the Mediterranean during the *Ventennio*, i.e. the 20 years of Mussolini's dictatorship. Such islands were deemed useful in contrasting French and British hegemony in the Mediterranean (Viscomi 2018: 84).

The Italians in Egypt appeared, for the first time, as a cohesive community that took part in national initiatives. This certainly increased the fears of the British, who became more and more concerned about their activities. In 1935, during the Ethiopia campaign, the British planned to arrest, disarm, and intern Italians, especially the new generation, which was considered sympathetic to the fascist ideals. Indeed, according to British calculations, around 12,500 Italians living in Egypt should be indefinitely interned, 5,800 of whom "were card-carrying members of the National Fascist Party". The rest included

²⁶ For a full biography of *Ya'qūb Ṣannū'*, see 'Abdu (1953).

“males (and around 30 women) of military age or individuals loosely defined as ‘enemy aliens’” (Turiano & Viscomi 2018: 3). However, due to the protections insured by the Capitulations, the British could not go ahead with their plan.

When Mussolini declared that Italy would enter the war, Italians found themselves in a very dangerous position: “on 10 June 1940 the Egyptian police, under the administration of the British authorities, arrested around 150 Italians in Alexandria” and by 13 June “Italian diplomats and around 300 elite members of the community were repatriated” (Turiano & Viscomi 2018: 3). Moreover, all Italian institutions, which at the time included “*fasci* ‘Fascist leagues’, *dopolavori* ‘Fascist recreational centers’, hospitals, charity / assistance association, the Dante Alighieri Society, veteran’s associations, large companies, the Italian Chambers of Commerce in Alexandria and Cairo and, importantly, a range of Italian state schools” were indefinitely closed, many forever (Turiano & Viscomi 2018: 3 and 84). The only exception were missionary schools that used the legal loophole of claiming Vatican nationality and were soon able to reopen their doors. These included the Salesian boys’ and girls’ schools, the Franciscan Institutes, and the Combonian schools (Turiano & Viscomi 2018: 4).

Approximately 5,000 Italian civilians were interned in the Fāyid internment camp between 1944 and 1955 (Viscomi 2018: 83); after being released most of them remained unemployed (Turiano & Viscomi 2018: 7). With the introduction in 1942 of Arabic as the obligatory language for public administration and private companies and the Company Law in 1947, things only got worse (Turiano & Viscomi 2018: 10). When the British troops began evacuating the Suez Canal in the early 1950s, Italians lost one of the last few employers they had, the British Labour Corps, an auxiliary service of the British army that hired hundreds of Italians after their release from the internment camps. At this point “emigration became the sole alternative to chronic unemployment for Italian residents” (Turiano & Viscomi 2018: 8). Indeed, if there were 47,706 Italians in 1937, a quarter of foreigners in Egypt, they were only 27,958 in 1947, the major diminution of a foreign community in Egypt (Viscomi 2018: 86).

After the events of 1956, the situation got even worse. One thousand Italians were willing to leave the country, and Italians intensified pressure on their government to organize a collective repatriation. While in Italy there was a great deal of discussion on whether they should be recognized as refugees or not, a strong feeling began to spread

among the Italians of Egypt: they were convinced that Nāṣir's anticolonialist struggle was absolutely right, and became increasingly disappointed by the Italian State, accusing it of not being able to protect their interests (Viscomi 2018: 92). In the end, given the impossibility of staying in Egypt or finding a place in Italy, where unemployment was still a problem, many of them migrated to other countries in need of a work force, particularly Brazil, Australia, Argentina and Uruguay, thanks to the cooperation of the *Ministero del lavoro e della previdenza sociale* [Ministry of Labor and Social Security] (Viscomi 2018: 93).

2.3 Historical Outline of Egyptian Cinema

In this paragraph I will sketch a short historical outline of Egyptian cinema, placing it into the most important political and historical events that Egypt underwent in the period from 1896, when the first film was screened in Egypt, until the mid-1960s.

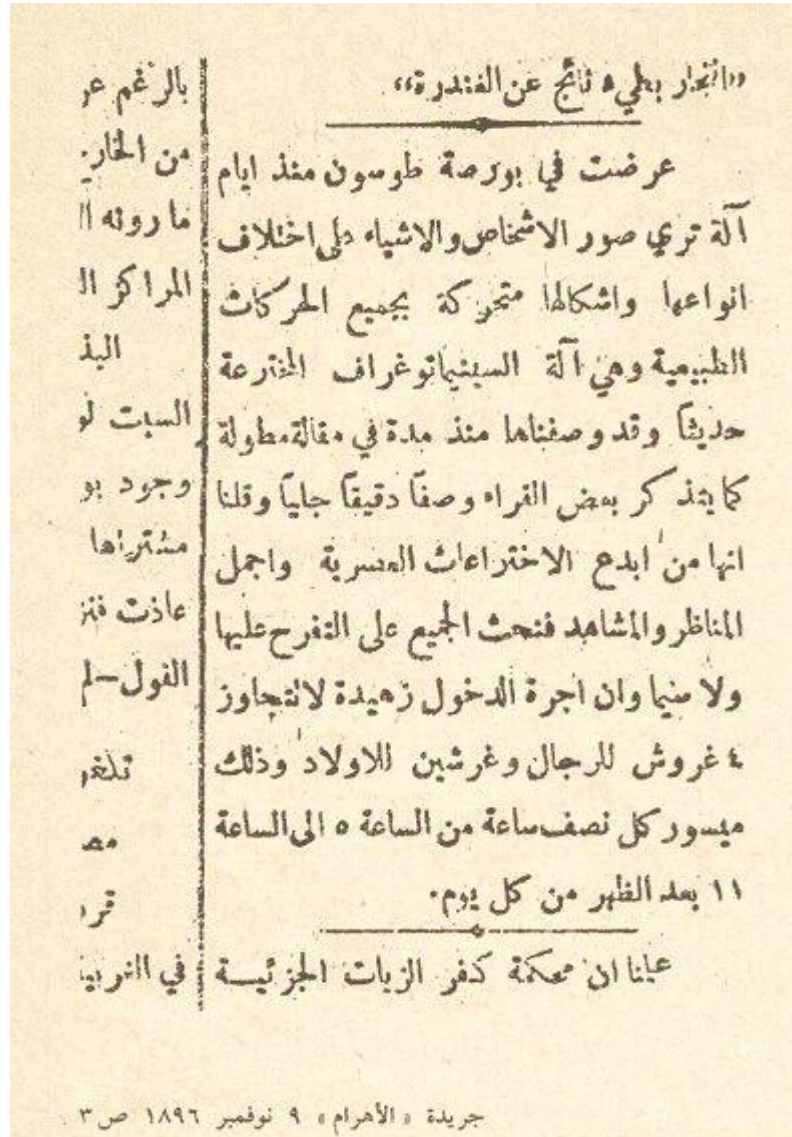
Cinema arrived in Egypt very early: not even a year had passed since the birth of cinematographic art in Paris on 28 December 1895, the first showing of a film took place in Alexandria on 5 November 1896 and, a few days later, in Cairo (Armes 1996: 661). The first films to be screened were by the Lumière brothers,²⁷ and were screened in the Tousson stock exchange in Alexandria and in the Ḥammām Schneider in Cairo (Shafik 2016: 10). In 1897, the film company of Lumière Brothers sent to Alexandria a representative, Alexandre Promio, who shot a film entitled *Place des Consuls, à Alexandrie*, and then continued his trip to Cairo, Giza, where he filmed the pyramids and the Sphinx, and Upper Egypt (Allan 2008: 159).

In the same year, the *Cinématographe Lumière* opened its doors in Alexandria and started offering regular screenings. Within few years, Edison, Pathé, and Kalem film companies arrived in the country, sending their representatives in particular to Cairo and Alexandria (Allan 2008: 160). In 1906, the French company Pathé opened the first cinema, while two more *Cinématographes* in the same year were opened in Cairo and in Alexandria. Just two years later, Cairo and Alexandria already had five cinemas offering

²⁷ Auguste Marie Louis Nicolas (1862–1954) and Louis Jean (1864–1948). Inspired by Edison's Kinetoscope, which was an early motion picture exhibition device, designed so that one individual at a time could see a film through a peephole viewer window at the top of the device, they patented an improved version of it, the *Cinématographe*, that allowed the film to be projected for an audience.

films with Arabic translation (Shafik 2016: 10). Egypt had 11 movie theaters in 1908, increased to 80 at the beginning of 1917 (Elnaccash 1968: 52).

Egypt,²⁸ in this period, was principally a ‘consumer’ of films produced abroad, mostly in Europe. but would soon start to produce films as well. Indeed, Egyptian cinema would soon become the most popular in the Arab region, which has been defined as part of the canon of ‘Arab Cinema’ (Kholeif 2011: 3). Egypt has dominated the Arab film market for years, having been the first Middle Eastern country to launch a national cinema. It is sufficient to say that, according to Viola Shafik (2016: 9), Egypt had already produced more than 2,500 feature films by the end of the 1970s, compared to 180 for Lebanon, 120 for Tunisia, 150 for Syria, about 100 for Iraq and Algeria, and only half a dozen for



Al-Ahrām newspaper, 9 November 1896, Page 3

²⁸ This image and all the other images used in this study are public domain images.

Jordan. By 1998, the number of Egyptian films had already reached 3,500 (Nicosia 2007: 19). These films, which would have been exported from the Atlantic Ocean to the Indian Ocean, made Egyptian cinema not only the most successful of the Arab world, but also of the entire African continent. As Aldo Nicosia (2007: 19) pointed out, these elements:

sono sufficienti a decretare un successo che non ha eguali in tutto il continente africano e può rivaleggiare solo con il Bollywood indiano. Il cinema egiziano è stato, fino a qualche decennio fa, unico ambasciatore della cultura araba in tutto il mondo, nonché efficace strumento di influenza politica nella regione. Il dialetto parlato nei suoi film è diventato *lingua franca* dell'ecumene araba, spesso unico *trait d'union* del Maghreb e del Mashreq.²⁹

When the cinema arrived in the country in 1896, Egypt was under a British albeit informal protectorate that had started a few years before, in 1882, after the Anglo-Egyptian War. The war was a response to the rebellion of the Egyptian army officer Aḥmad ‘Urābī against the Khedive³⁰ of Egypt and Sudan, at the time Muḥammad Tawfiq (d. 1892).³¹ In January 1882, the British Government, together with that of the French,³² sent a note of support to the Khedive, recognizing de facto his authority and delegitimizing ‘Urābī’s revolt, before sending a fleet that arrived to Alexandria on 20 May 1882 (Cole 1993: 238). Following a riot that broke out in Alexandria on 11 June 1882 and resulted in the killing of 50 Europeans, ‘Urābī asked his troops to restore order (Reid 1998: 232). However, the riot continued in the city, and the British decided to bombard Alexandria and then invade the Suez Canal Zone. Even though Egypt remained formally part of the Ottoman Empire, British sent a general consul, Lord Cromer, who would remain in Egypt until 1907 and would effectively govern the country. A few years later, in 1914, a formal protectorate was declared.

This state of (semi-)colonialism situates Egyptian cinema of the period in what was defined as the cinema of the ‘colonial period’. Although this clearly affected Egyptian

²⁹ “[they] are sufficient to endorse a success that does not have any equal in the African continent and can only compete with Indian Bollywood. Egyptian cinema has been, until few decades ago, the only ambassador of Arab culture all over the world, as well as an effective means of political influence in the region. The dialect spoken in its films became the *lingua franca* of the Arab world, and often the only *trait d’union* of Maghreb and Mashreq.”

³⁰ The term comes from Ottoman and can be roughly translated with ‘viceroy’. It was first introduced by Mehmet ‘Alī Paşa, who declared himself Khedive of Egypt. In 1867, the Ottoman Empire recognized the title, which was then inherited by Mehmet ‘Alī’s successors.

³¹ For the social and cultural reasons at the basis of this revolutionary moment, see Cole (1993).

³² Britain and France were already controlling Egyptian finances, following the 1876 bankruptcy, as representatives of the *caisse de la dette publique* [the public debt commission], created by European creditors (Reid 1998: 219).

cinema, Egypt was also the only Arab country that was “able to develop a national film industry” even under colonialism (Shafik 2016: 11).

The cinema industry at the beginning was dominated by foreigners (*vide infra*), although some Egyptian directors were already active, and worked particularly on news films and short fiction films, many of which were produced by Europeans with the cooperation of Egyptian actors.

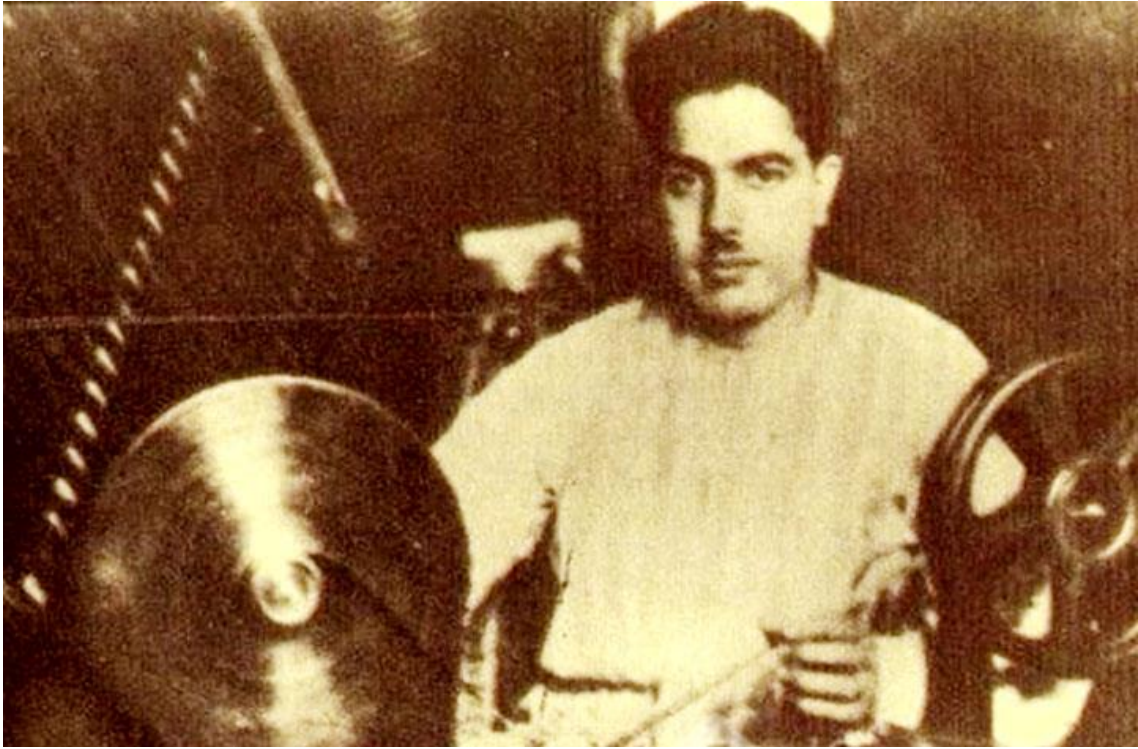
Things changed in 1923, when Maḥammad Bayyūmī founded the first cinema studio, Studio Amon Films, in the Cairene neighborhood of Shubra. It was particularly important for two reasons: on the one hand it was the first studio established by an Egyptian and, on the other hand, it produced the first news film in Egypt, *The Amon Newsreel* (Armes 2008: 41). It was Maḥammad Bayyūmī who persuaded Ṭal‘at Ḥarb, the founder of Bank Miṣr, to invest in cinema. Indeed, in 1925 Ṭal‘at Ḥarb founded *Šarikat Miṣr li-l-tamṭīl wa-l-sīnimā*³³ [Egyptian Company for Performance and Cinema] (al-Ḥaḍarī 1989: 191).

Two years later, in 1927, the film *Laylā* was produced, considered the first really ‘Egyptian’ full-length feature film. The film was first directed by the Turkish director Wedad Orfi then, after a disagreement with the producer and actress ‘Azīza Amīr, he was substituted by Stéphane Rosti, an Italian-Austrian born in Egypt (al-Ḥaḍarī 1989: 208–11; Shafik 2007: 18, Armes 2008: 105). *Laylā* had an incredible success. The entire elite of the country gathered to watch it at its world premiere in Cairo. According to a newspaper article, Ṭal‘at Ḥarb himself congratulated ‘Azīza Amīr (Hillauer 2005: 29).

However, al-Ḥaḍarī (1989: 167–73) contends that *Laylā* was not actually the first ‘Egyptian film’: Victor Rosito’s *Fī bilād Tūt ‘Anḥ Amūn* [In the Lands of Tutankhamun], produced in 1923 by Studio Amon Films, was already a full-length feature film, not newsreel. Although a foreigner, the film director Victor Rosito was permanently resident in Egypt. Besides, the film was produced and shot in Egypt then screened first in Egypt. Thus, it can be considered Egyptian.

³³ Known also as *Šarikat Miṣr li-l-Tiyātrū wa-l-Sīnimā*.

In 1927 *Qubla fī-l-ṣaḥrā'* [A Kiss in the Desert] was released, directed by a Chilean-Palestinian director Ibrāhīm Lāmā (Shafik 2007: 19). From 1928 film production would constantly increase year after year: two feature films on average were shot per year, and already in 1929 there was a first attempt to synchronize dialogue, by recording the sound on discs and playing them during the show (Elnaccash 1968: 54).



Maḥammad Bayyūmī (1894-1963)

It was only in 1932 that the first ‘talkies’ or sound films, albeit partial, were released. There is a dispute about which was the first: Yūsif Wahbī’s *Awlād al-dawwāt* [Sons of Aristocrats], first screened on 14 March 1932, or Mario Volpi’s *Unṣudat al-fu’ād* [The Song of the Heart] first screened on 13 April 1932 (al-Ḥaḍarī 2007: 29–48 and Shafik 2016: 12). In any case, 1932 was, undoubtedly, the year in which sound films appeared in Egypt.

Two years later, in 1934, Ṭal‘at Ḥarb inaugurated Studio Miṣr, which was equipped with a laboratory and a sound studio (Shafik 2016: 14). The support he decided to give to the development of an independent national cinema industry needs to be contextualized in the historical moment that Egypt was going through.

In 1919 Egyptians took to the streets to demonstrate against the British occupation, after the British had exiled the Egyptian nationalist leader Sa‘d Zaḡlūl and other members

of the nationalist Wafd Party. Britain issued a unilateral declaration of independence in 1922 that did not, however, put a real end to the occupation. Although Sultan Fu'ād I grasped the opportunity to declare himself King of Egypt, the British occupation continued undisturbed. The Anglo-Egyptian treaty in 1936, signed by Egypt and Britain, formalized the British right to station troops in Egypt to defend the Suez Canal.

A major step towards independence, however, was taken in 1937, with the conclusion of the Montreux Convention on the Abolition of Capitulations in Egypt. The convention provided for abolition, within 12 years after the ratification, of the capitulation system, which put European subjects in Egypt under the jurisdiction of Consular Courts instead of national courts. In fact, after a transition period of 12 years, in 1949 the Consular Courts were abolished (Botman 1998: 295).

It is clear that the creation of a national cinema was part of this nationalist moment. Nevertheless, other elements contributed to the development of a national Egyptian cinema during the colonial phase compared to other Arab countries, where this would have been impossible, as in Algeria, where the production of “indigenous culture was excluded by strict measures of regulations” (Shafik 2016: 15). In Egypt there was a “dynamic multicultural life” that, especially after the upheavals of 1919, developed “a stronger interest in the medium and combined it with well-established arts like popular musical theatre”. The multicultural élite strongly supported cinema, investing in the production of new films. Many theater directors, actors and actresses invested generously in cinema, giving it a range of possibilities that was unthinkable in other Arab countries (Shafik 2016: 12–13).

While the creation of a national cinema was an important aspect of the nationalist moment, the nationalist struggle per se seldom appeared in films (Nicosia 2007: 21). In this phase Egyptian cinema was dominated by melodramas and musicals, often inspired by American films. Songs, music, and dance were a basic element of film production at that time. Moreover, it is in this period that Egyptian cinema acquired one of its chief characteristics, the relevance that popular ‘stars’ had in it. Following the introduction of sound, the film industry realized in particular the potential of Egyptian music, already well known throughout the Arab world: the appearance of the musical icons Maḥammad ‘Abd al-Wahāb and Umm Kulṭūm, who featured in several films, soon became a guarantee of the success of a film well beyond the Egyptian borders. Thanks to the

celebrity that these stars enjoyed in the entire Arab world, Egyptian cinema could overcome the language barrier even in those countries who have a distinctly different Arabic variety, like the Maghreb:

The continuous consumption of Egyptian mass production caused the audience in many regions to acquire at least a passive knowledge of the Egyptian dialect. This process gained the distribution of Egyptian films an advantage that Arab competitors from Tunisia, Algeria and Syria could attain only exceptionally (Shafik 2016: 27).

Early films generally contained an accumulation of comic situations and events, fairy-tale stories in the style of the Arabian night, or sentimental and often unlucky love stories, mostly interspersed with music or dance (Shafik 2016: 24). Sometimes adventure films were also produced, mostly based on Bedouin culture (Shafik 2016: 24). As pointed out by Nicosia (2007: 20), these films often had a similar and predictable structure, which included rapes, violence, separation, illness, and tormented love.

The film production of that period was incredibly high: between 1945 and 1952 it reached 48 films per year (Shafik 2016: 12, see also Armes 2008: 151–2). During the same period, the Ministry of Commerce and Industry recognized the necessity of creating a Cinema Chamber, which was effectively founded in 1947 as *Ġurfat Šinā‘at al-Sīnimā* [Chamber of Cinema Industry] (Flibbert 2005: 452).

The events of 1952, which would change Egyptian history, also affected the cinema industry. With the so-called ‘23 July Revolution’, the Free Officers Movement, a group of army officers under the leadership of Maḥammad Nagīb and Gamāl ‘Abd al-Nāšir, decided to overthrow the King, at that time Fārūq I, abolish the constitutional monarchy and establish a Republic. The Free Officers Movement also took the opportunity to put an end to the British occupation and to allow for an independent Sudan which, at the time, was still under a joint Anglo-Egyptian control. The movement was at first welcomed by all Egyptian political parties as a necessary reaction to a series of events: the discontent with an incomplete independence process, the *Nakba* of 1948,³⁴ and the proliferation of

³⁴ The term refers to the 1948 Palestinian exodus, when more than 700,000 Palestinian Arabs were forced to leave or were expelled from their homes, following the Israeli Declaration of Independence on 15 May 1948 and the consequent invasion by Egypt, Jordan, Syria, and some troops from Iraq. The Arab armies were defeated after a ten-month war. On 11 December 1948 the UN issued Resolution 194, which remained largely unfulfilled and which called for the demilitarization of Jerusalem (that was supposed to come under UN control), and the return (or reimbursement of property) for the refugees who wanted to return home after the war. A Palestinian state was not created.

peasants' revolts (See Roussillon 1998: 338). However, things would soon change, as the newly established Egyptian Revolutionary Command Council took a number of measures that included the dissolution of all political parties and an agrarian reform that limited land ownership to 300 feddans per family, redistributing the confiscated land to peasants (Roussillon 1998: 338).

Prime Minister Gamāl 'Abd al-Nāṣir became President in June 1956 after having ousted President Maḥammad Nagīb. Nāṣir soon became a symbol of anti-colonialism and a myth for the colonized world. Under Nāṣir, Egypt entered a period characterized by a socialist, anti-colonial and pan-Arabist ideology that advocated for the unification of all the Arab countries, deemed to constitute a single nation *min al-muḥīṭ ilā l-ḥalīġ* [from the [Atlantic] Ocean to the [Persian] Gulf] and gained wide support in the Arab world. Although a great Arab nation-state never existed, between 1958 and 1961 Egypt and Syria joined into *al-Ġumhūriyya al-'Arabiyya al-Muttaḥida* [United Arab Republic], which was part of a loose confederation with North Yemen.

Nāṣir also took a number of measures to nationalize business and companies run by foreigners in Egypt, and one of the first steps he took in this direction was the nationalization of the Suez Canal on 26 July 1956 (Roussillon 1998: 339). The nationalization also affected the cinema industry, which was now supposed to become a national enterprise, marginalizing de facto foreigners, as production and distribution were entrusted to the state enterprise (Shafik 2016: 20). This was done through two main strategies: importation, which, in the colonial period, had mostly been in the hands of European agencies became a State monopoly, on the one hand, and, on the other hand, the distribution network was nationalized and in 1963 all cinemas were nationalized. The centralization of importation made it easier to control taxes and fees, which were then reinvested into the production of local films (Shafik 2016: 21). Nevertheless, as Viola Shafik (2016: 22) underlines, nationalization had deleterious consequences:

However, the monopoly of the state has also caused serious problems: in the long run, owing to insufficient financial means and the incompetence of state officials, the level of imported films decreased considerably, as did the technical standard of projection and movie theaters.

Lack of proper technical and financial means certainly contributed to a lowering in the quality of the production. Another element that contributed to such a decrease was the lack of qualified professionals. While this problem had been solved in the 1930s with the

importation of experts and consultants from Europe, this solution no longer appeared adequate with the nationalization of the industry (Shafik 2016: 22). The problem of know-how became more urgent and was partially solved in 1945, when a private film school was opened in Cairo. However, the school remained open for only a few years. In 1959 the Ministry of Culture decided to face the problem in a more structural way and established *al-Ma'had al-'Ālī li-l-Sīnīmā* [The Higher Film Institute], which gave instruction to an entire new generation of technicians, designers, scriptwriters, and directors (Shafik 2016: 24–5). This had an interesting consequence:

Almost all Egyptian directors who started working after 1959 have graduated from this school. Together with the limits set by a commercial and industrial orientation, the Film Institute is responsible for the relative homogeneity and continuity of Egyptian film making, both in form and content. (Shafik 2016: 24)

Despite the nationalization of the cinema industry, one characteristic remained stable: Egyptian producers and directors did not renounce adherence to the mechanisms of an entertainment industry. Egyptian cinema was, first and foremost, produced to entertain people, and its basic commercial structure remained unchanged even after the State take-over (Shafik 2016: 25).

While until then melodrama and musicals had dominated the cinema panorama, the adaptation of successful Hollywood productions represented another prominent genre during the Nasserist period. At the same time, under the influence of Italian neorealism, a new generation of directors started to devote attention to social classes that, until that moment, had not found a place in cinema production, namely the rising bourgeoisie and peasants (Nicosia 2007: 22). Among the most important exponents of this trend were Ṣalāḥ Abū Sēf and Yūsif Ṣāḥīn (Nicosia 2007: 42). Moreover, this is the period when some of the Egypt's most important novels were adapted for the cinema, in particular those of the Nobel prize-winner Nagīb Maḥfūz (Nicosia 2007: 42).

Most of this period's films enthusiastically approached the new Nasserist era. While censorship certainly played a role in this, it is true that there was a sincere enthusiasm and commitment to Nasserist politics. But this would change in the mid-1960s, when some films started to denounce the corruption that dominated the regime (Nicosia 2007: 25).

After the tragic events of 1967, the so-called *Naksa*, which took place after the Third Arab-Israeli War, or ‘Six-Day War’, which Israel fought against Egypt, Syria, and Jordan between 5 and 10 June 1967 and which ended with a clear Israeli victory, things would change dramatically.³⁵

The *Naksa*, together with the crisis in the public sector, resulted in a radical decline in film production: it is enough to say that the number of films produced in 1967 reached the lowest recorded since the 1940s, with only thirty-two films being produced (Shafik 2016: 31).

2.4 Foreigners and the Egyptian Cinema

As already mentioned, the industry was dominated by foreigners in the early years following the appearance of cinema in Egypt. For most of the Arab world, that was a common aspect. As Viola Shafik (2016: 11) states: “In general, the first movie theaters in the Arab countries were owned by foreigners or by immigrant European minorities. In the same way, film production initially remained confined to foreign and non-native investors.”

However, and as Nicosia (2007: 19) points out, this was particularly striking in the Egyptian case:

Le relazioni culturali tra Egitto ed Europa, iniziate con la spedizione napoleonica del 1798, si erano consolidate con l’illuminata politica di Muhammad ‘Ali: per tutto il XIX secolo si susseguirono missioni culturali di intellettuali egiziani in Francia, alla scoperta della sua civiltà, arte e letteratura. Specularmente, nello stesso periodo, molte comunità di europei, perlopiù italiani e greci, si installavano nelle grandi città d’Egitto, in particolare Alessandria, in cerca di fortuna e investimenti.³⁶

This was very much in line with the socio-economic status of foreigners at the time. As Kholeif (2011: 5) notices: “During colonisation, European control of the film industry

³⁵ At the end of the war, Syria had lost the Golan Heights, Egypt the Gaza Strip, which had been under Egyptian control since 1948, and the Sinai Peninsula. Israel also took from Jordan all the Palestinian territory it had obtained in 1948 (Roussillon 1998: 357).

³⁶ “The cultural relations between Egypt and Europe, that started with the Napoleonic expedition in 1798, became stronger with the enlightened politics of Mehmet Ali: during the entire nineteenth century, a number of cultural missions of Egyptian intellectuals to France took place, in order to discover its civilization, art and literature. Likely, in the same period, many Europeans communities, mostly Italians and Greeks, moved to the big cities of Egypt, in particular Alexandria, looking for success and investment.”

was merely one dimension of the political-economic regime, whereby the British, Greeks, Italians and French dominated Egyptian trade and industry.”

This is not surprising, considering that the number of Europeans increased dramatically in the second half of the nineteenth century. Owing to the demand for their technical skills and their desire to profit economically, Europeans flocked to Egypt. Some 90% of them lived in cities, where they comprised about 10% of the population and cinema was, since its origins, an urban phenomenon, that burgeoned particularly in Cairo and Alexandria.



Alvisse Orfanelli (1902-1961)

The first cinemas appeared in the Westernized and cosmopolitan neighborhood of the big cities, often belonging to foreign-minority businessmen (Nicosia 2007: 19). Even when Egyptian national cinema production was at its peak in the 1940s and 1950s, nearly two-thirds of Egyptian cinemas still showed some foreign films (Flibbert 2005: 452).

Not by chance, the first films screened in Egypt were by the Lumière brothers, the first cinemas were opened by French companies, and the first film company, the *Società Italiana di Cinema di Alessandria* [Italian Cinema Society of Alexandria] was founded in 1917 by a number of Italian investors, with the support of the Italian Bank *Banco di Roma* (see al-Ḥaḍarī 1989: 135, Nicosia 2007: 29, Shafik 2016: 11). The company would go bankrupt in a year but was still able to produce several films under the inspiration of

directors of foreign origin, like Victor Rosito, Mario Volpi and particularly Alvise Orfanelli (Nicosia 2007: 19).

Despite its short life, the *Società Italiana di Cinema di Alessandria* still had a significant impact on the history of Egyptian cinema. Indeed, when it went bankrupt, it sold its equipment and laboratories to Alvise Orfanelli, an Italian cinematographer residing in Alexandria. Orfanelli started his career working as a phonograph operator for the ‘Azīz and Dorés Cinematograph, owned by ‘Azīz Bandarli and Umberto Dorés. He was in charge of playing discs during film projection. This trick was introduced by ‘Azīz and Dorés before audio films, in order to make simultaneous commentary on films during the projection (Helmy 2018).

After acquiring the equipment and the laboratories of the *Società Italiana di Cinema di Alessandria*, Orfanelli started his career as cinematographer. He was the inventor of the production formula of “Egyptians in front of the camera and foreigners behind it” (Armes 2008: 105, see also al-Ḥaḍarī 1989: 144). Indeed, he soon understood that he had to exploit Egyptian actors if he wanted a film to succeed in Egypt. His first production was *Madām Lūrītā* [Madame Loretta], directed by Leonard Laricci (1919), which also starred by the famous theater actor Fawzī il-Gazāyerlī and his troupe (see al-Ḥaḍarī 1989: 146).

In 1928 Orfanelli, together with the Italian Amadeo Puccini and the French Jacques Schultz, founded the Egyptian Artistic Films Society (Armes 2008: 105). Its first production was *Su‘ād il-Ġagareyya* [Su‘ād the Gypsy] (al-Ḥaḍarī 1989: 260). Between 1936 and 1940, Orfanelli directed seven feature films, including an Arabic and Greek



George Iordanidis (Γιώργος Ιορδανίδης) Kīṭī (Καίτη Βουτσάκη)

version of the same film, in Arabic *Haddāmatī* [My Maid] (1938) and in Greek *Αγνούλα* [Agnoula] (1939) (Armes 2008: 105).

Generally speaking, early Egyptian cineastes came from diverse ethnic and religious backgrounds. For example, the Greek Jewish actor George Iordanidis (in Greek, Γιώργος Ιορδανίδης) or the Greek dancer Kītī (in Greek, Κάιτη Βουτσάκη) were very popular. Greek businessmen also played a fundamental role:

Two Greeks, Evangelos Avramusis and Paris Plenes, founded in 1944 the Studio al-Ahram that presented 10 films until 1948. Several Egyptian directors, most notably Togo Mizrahi, directed films meant to be distributed exclusively in Greece or made two versions, in Arabic and Greek, of one and the same films. During the 1950s and until the nationalization of the Egyptian industry in 1963, 80 percent of all movie theatres were Greek owned, something that changed of course with the subsequent disintegration of the Greek community (Shafik 2007: 20).

The aforementioned Tōgō Mizrāhī shot his first film *Kōkāyīn* [Cocaine] in 1930, under the pseudonym Aḥmad al-Mašriqī, and soon became one of the most active Egyptian directors and producers. He founded a provisional studio in Alexandria in 1929 and another later in Cairo, which, between 1939 and 1944 was second only to Studio Miṣr in terms of film production (Shafik 2007: 22). By 1945 Mizrāhī had already produced 40 films, for the most part comedies and musicals, also starring the icons Umm Kulṭūm and Laylā Murād, and originated a farce film cycle with the popular comedian ‘Alī II-Kassār that interpreted the role of the *barbarī* or Nubian ‘Uṭmān (Shafik 2007: 22). After the revolution of 1952, Mizrāhī suddenly left the country for Rome. This became a trend in the country, especially after Israel was founded in 1948. It is enough to say that between 1949 and 1950, 12,000 to 13,000 Jews left Egypt, many of them going to Israel (Beinin 1998: 70).

Foreigners’ presence in the cinema industry remained very stable even after the foundation of Studio Miṣr in 1934. Indeed, Studio Miṣr itself employed a high number of foreign professionals and specialists, including the German director Fritz Kramp and the set designer Robert Scharfenberg (Shafik 2016: 14). However, after the foundation of Studio Miṣr, Egyptians were sent abroad in order to learn the techniques of film direction and production (Shafik 2016: 14, Nicosia 2007: 20). Many Egyptians were sent to study in particular in Italy and France, like Tawfiq Ṣālīḥ and Hisēn Kamāl, while a few others, including the famous Yūsif Ṣāhīn, went to the USA (Shafik 2016: 23).

Despite this multicultural environment, the early cineastes were united by two main aspects:

first, by the cosmopolitan and francophone elitist culture of the two Egyptian metropolises Alexandria and Cairo and, second, by the needs and rules of the local market, or in other words, by the preferences of the Egyptian audience. Thus, the subjects of Egyptian cinema were not as international or alienated as the origins of their producers may suggest. The love stories, for example, that were presented at that time were not always set in the surroundings of the Europeanized elite but also included local lower-class characters or were projected back into a glorious Arab Muslim past (Shafik 2007: 20).



Tōgō Mizrāhī (1901-1986)

Not only Europeans but also foreigners of Arab origin played a fundamental role in setting up the cinema industry. One of the most striking examples is Ibrāhīm Lāmā, an amateur photographer of Palestinian origins who was born in Chile in 1904. While returning with his brother Badr to Palestine, Ibrāhīm Lāmā decided to stop in Alexandria. Strongly fascinated by the city, the Lāmā brothers decided to settle there. The two joined the *Ġamā'at Anṣār al-Ṣuwar al-Mutaḥarrrika* [Association of the Supporters of Motion Pictures], originally founded by amateurs in Alexandria, which was transformed later into a cinema company under the name Mena Film. Soon after, the Lāmā brothers founded their own company, Condor Film, which produced a number of films written and directed

by Ibrāhīm, while Badr and Ibrāhīm's wife acted in them (Qāsim 2004: 80, Armes 2008: 88). In 1927, the Lāmā brothers established a small-scale studio in Alexandria, where their debut *Qubla fī-l-ṣaḥrā'* was produced in the same year. In 1930, they moved to Cairo and established the Lāmā studio, the first well-equipped Egyptian studio.

Another example is the Christian Lebanese actress Āsyā Dāğir, who settled in Egypt in 1922 and made her debut as an extra in the film *Laylā*. She produced over 100 films, shown in both Cairo and Beirut (Hillauer 2005: 31), the first being *Ġādat al-ṣaḥrā'* [The Lady from the Desert] (Shafik 2007: 19), and acted in 20 of them (Hillauer 2005: 31).



Āsyā Dāğir (1908–86)

The pressure to reduce foreigners' influence, and particularly that of Europeans, as pan-Arabism considered Arabs as all belonging to the same nation, had already started towards the end of the 1920s, and increased after the 1930s, following the Montreux Convention. In 1942 Arabic was declared mandatory for companies' written communications, and a new law was promulgated in 1943 requiring that every company employ Egyptians at a ratio of at least 75% for employees and 90% for workers. In addition, at least 51% of the capital should be Egyptian (Shafik 2007: 22). French-, British-, and Jewish-owned firms were sequestrated in 1956, and in 1963 the nationalization of all cinemas followed (Shafik 2016: 21).

With the *Naksa* in 1967, the situation became more delicate, especially for Jews, whether Egyptians or foreigners. They experienced detentions, expulsions, and sequestrations. Some of them "are said to have been dismissed from work and denied

work permits and licenses. Hence, poor Jews in particular were forced to leave for Israel in the first wave of immigration. The Red Cross evacuated six thousand individuals in an operation initiated and funded by the United Jewish Appeal” (Shafik 2007: 35). The final Jewish exodus took place after the Six-Day War: “by 1968 only a thousand Jews remained in Egypt, diminished again by 1970 to 550 individuals” (Shafik 2007: 36).

This disintegration of the Jewish community had considerable consequences for Egyptian cinema, and also affected Egyptians as popular as Laylā Murād, despite her conversion to Islam in 1947. Laylā was the daughter of the pioneer musician Zakī Murād and was born a Sephardic Jew in Alexandria around 1918. She enjoyed great popularity as a singer, discovered and supported by the eminent singer and composer Maḥammad ‘Abd al-Wahāb, and as actress, starring in 28 films. However, after the 1952 Revolution she was accused of having visited and made a donation to Israel. She was so devastated by the accusations that she withdrew from cinema in 1955 and from public life in the early 1960s (Shafik 2007: 37).

Egyptian cinema entered a new phase with the Nasserist era, and foreigners no longer played the role they had previously played. However, although the trend during the Nasserist era was certainly nationalization of and the gradual expulsion of foreigners from the cinema industry, it is clear that ‘revolutionary’ cinema shared a number of continuities with ‘pre-revolutionary’ cinema, and consequently also with the foreigners who cooperated in its creation. As Flibbert (2005: 459) pointed out, pre-revolutionary filmmakers

established an industrial and cinematic infrastructure upon which the state later could build. This included the physical construction of film studios, laboratories, and movie houses, as well as the less tangible but equally significant creation of distribution networks and ‘star system’ that would endure for years.

Another equally key element was “the training and expertise acquired by the first generation of Egyptian filmmakers, technicians and creative personnel” (Flibbert 2005: 459). This, together with the creation of and ‘education’ of the Egyptian public in the new art, and the introducing of cinema into the Egyptian public imagination, created “the very possibility of national cultural production in an area dominated by international competitors” (Flibbert 2005: 460). All in all, without the foreigners who, together with

Egyptians, worked towards its creation, Egyptian cinema would not have attained the importance it did in the entire Arab world.

SECOND SECTION

*ya ḥabībi ‘asān inta ‘araftu izzāy ana ni-tkallimtu Grīgi. ana baʿd ḥamsa
digīga ḥa-t-sūf ana -zzāy αμργός (amigós), γεια σου (geia sou)!*

[My dear! Because you know how do I speak Greek.
I, after five minutes you’ll see how I (do) purely, bye bye!]

–Gamīlopolos, a Greek character in
the movie *Fī il-hawā sawā* (1951)

Chapter III

Phonological Level

As seen in the corpus, the performance of the actors playing the role of foreigner in Egyptian cinema shows a noticeable variation in their phonological realization of EA. In this chapter, I address some of the salient features that distinguish the performance of the actors playing the role of foreigner: 1. the realization of certain phonemes; 2. the change in vowels quantity; and 3. the stress shift.

3.1 Phoneme Realization

The performance of the actors playing the role of foreigner displays alteration in realizing many EA phonemes. In this paragraph I will deal with the most frequent of them, i.e. the reflexes of Classical Arabic (CA) uvular stop */q/, the EA voiced velar stop /g/, the voiceless pharyngeal and glottal fricatives /ħ, h/, the voiced labiovelar glide /w/, the voiced alveolar stops /d, ð/ and the voiceless postalveolar fricative /ʃ/.

Such variation distinguishes the speech of foreigner-speaking communities not only from the EA-speaking community, but sometimes from each other as well.

3.1a The CA uvular stop */q/

On the reflexes of the CA uvular stop */q/ in EA, Vollers (1890: 7–8) writes:

Q (‘’) hat im gesammten ägypto-arabischen Sprachgebiet einen dreifachen Lautwerth:

a) in der städtischen Sprache lautet es meist wie *Hamzä* (daher hier die Umschrift mit einem doppelten ‘’).

b) auf dem platten Lande und im Sūdân lautet es meist wie *gîm*. Man kann also ohne Bedenken Wörter, in denen e in ‘’ auftritt, fellâhisch mit *g* sprechen, um auf dem Lande besser verstanden zu werden, z. B. ‘’*irś* = *gîrś*, Piaster; ‘’*âl* = *gâl*, hat gesagt; ‘’*ûl* = *gûl*, sage!

c) die der ältesten Sprache eigene Aussprache als tiefes, gutturales *k* (hier *q*) hat sich in Aegypten strichweise, besonders bei Beduinen erhalten, und wird in gelehrten und gebildeten Kreisen theilweise traditionell nachgeahmt.³⁷

³⁷ “Q (‘’) has in the entire EA language area three phonetic values: a) in the urban speech is mostly like *hamza* (therefore is transcribed here with double ‘’); b) in the countryside and in Sudan sounds mostly like *gîm*. Thus, without concern, one may pronounce words with ‘’ in *fellâhi* as *g* and he / she will be better understood in countryside, i.e. ‘*irś* = *gîrś* ‘piaster’; ‘*âl* = *gâl* ‘he said’; ‘*ûl* = *gûl* ‘say!’; c) the oldest language own pronunciation as deep guttural *k* (here *q*) was maintained in a scattered manner,

Similarly, Woidich (2006a: 12) affirms the presence of the CA */q/ in Cairene Arabic today in certain educated lexemes from Standard Arabic (SA) and, in two variants: simply as /q/ or as velarized /k/, i.e. /ḳ/:

[q] postvelar, Verschlußlaut, stimmlos; marginal, in Bildungswörtern aus dem Hocharabischen: *ilQur'ān* 'der Koran'; *inqilāb* 'Umsturz'; *qaṛya* 'Dorf'; *raqam* 'Nummer'. Nicht selten wird /q/ als velarisiertes [k] = [ḳ] gesprochen: *ikṭiṣadiyya* 'wirtschaftlich'.³⁸

Otherwise, it is realized as a voiceless laryngeal (or glottal) stop (Woidich 2006a: 12).

When we come to how CA uvular stop */q/ is realized by foreigners represented in Egyptian cinema, we notice a big difference that distinguishes them from the mainstream EA realization. Furthermore, the performances of the three EA-speaking foreigner communities vary among themselves. Examples of various realizations by the three communities are as follows:

(1.a) Qāwūq Bāšā_{TR}: ʔixras ʔabuuk **saqqa** maat
*/q/ > /q/ [Kavuk Paşa] shut-up.2SM father-your.2SM water carrier died.3SM
'Shut up! Your father, the water-carrier, has died.'

Ḥristu_{GR}: ʔana Xristo farraʔtu li-l-foʔara sabʕa
[Χρίστος] I Christo distribute.1s to-the-poor.PL seven
wiqqa *baccalà*
oka *baccalà*

"I, Christo, will distribute to the poor seven okas of *baccalà* (dried and salted cod fish)."

Rosetta_{IT}: **ʔinʔaliq** fi l-majja ħabiibi!
go-free.2SM in the-water beloved-my
"Release yourself in the water my darling!"

Ḥamīs_{FT}: **maʕquul** afandim maʕquul
reasonable sir reasonable
"Reasonable sir! Reasonable."

(1.b) Golson_{TR}: jalla *haydi* kollu ʔeʔlaʕ **fooʔ**
*/q/ > /ʔ/ [Gülseñ] come-on come-on_{TR} all go-up.3SM upstairs

especially among Bedouins, and it is traditionally imitated to some extent in scholars and educated circles."

³⁸ "[q] post-velar, plosive, voiceless; marginal, in educated words from Standard Arabic: *ilQur'ān* 'the Quran'; *inqilāb* 'overturn'; *qaṛya* 'village'; *raqam* 'number'. Not seldom /q/ is pronounced as velarized [k] = [ḳ]: *ikṭiṣadiyya* 'economic'."

“Come on! Come on! Everyone goes upstairs!”

Margrīta_{GR}: iz-**zooʔ** bitaaʃuh kamaan kuwajjis kitiir
 [Μαργαρίτα] the-taste of-it as-well good very
 “Its taste is very good as well.”

Tortorella_{IT}: maʃleʃʃə laakin **ʔalbi** ʔajjib
 never-mind but heart-my kind
 “Never mind! My heart is kind anyway.”

(1.c) Marku_{GR}: ʔenta wassaxt il-**kamiis** wi l-bantaloon
 */q/ > /k/ [Μάρκος] you.SM dirtied the-shirt and the-trousers
 “You dirtied the shirt and the trousers.”

Maria_{IT}: ʒiina benti **ʃaddaktu** kalaamuh
 Gina daughter-my trusted words-his
 “My daughter Gina trusted his words.”

(1.d) Matthaios_{GR}: sabʃa yoom **gabl** il-xadsa
 */q/ > /g/ [Ματθαίος] seven day before the-accident
 “Seven days before the accident.”

Balabīʔu_{FT}: ji-igi j-laaʔi l-maxall **magfuul** ji-gii-lak
 he-comes he-finds the-shop closed he-comes-to-you
 taani joom **dagnə** bitaaʃu kibiir
 second day beard of-his big

“He comes and finds the shop closed, [so] he comes to you the day after with his beard longer.”

In fact, compared to about 60 occurrences of CA uvular stop */q/ realized as glottal stop /ʔ/, the actors playing the role of Turks realize it more than 385 times in the corpus as a uvular stop /q/, where it corresponds to a glottal stop in EA. So we find, for example, /baaqi/ ‘remaining’, /bunduq/ ‘hazelnut’, /banaadiq/ ‘air-guns’, /ħaqq/ ‘truth’, /miʃaqlib/ ‘upside down’, /maʃquul/ ‘reasonable’, /quul/ ‘say! (2S.M)’, /quum/ ‘get up! (2S.M)’, /bi-l-quwwaat/ ‘with force’ and /dilwaqti/ ‘now’; instead of /baaʔi/, /bunduʔ/, /banaadiʔ/, /ħaʔʔ/, /miʃaʔlib/, /maʃʔuul/, /ʔuul/, /ʔuum/, /bi-l-ʔuwwa/ and /dilwaʔti/ (see Hinds & Badawi 1986: pp. 92, 106, 106, 215, 472, 590, 722, 723, 725, 950 respectively).

Some of the realizations of the CA uvular stop */q/ as such in EA can be justified by mere classicism, i.e. /ja-qif/ ‘he stands up’ and /ʔa-qtul/ ‘I kill/’, in place of the EA /jo-ʔaf/ and /ʔa-ʔtil/. Others may be justified by either classicism or codeswitching to Ottoman Turkish (OT) lexemes (of Arabic origin), i.e. /burtuqaal/ ‘orange’, /daqaaʔiq/ ‘minutes’, /ʕirq/ ‘vein’, /faqaʔ/ ‘only’, /muqabalaat/ ‘meeting(s)’, /munaqafaat/ ‘discussion(s)’, /nuquud/ ‘money’ (for OT counterparts see Redhouse 1890: 456, 908, 1295, 1392, 1936, 1986, 2099 respectively).

Other cases, however, are not explicable on these two bases. For example, we find a lexeme such as /maxluuʔ/ realized with the glottal stop instead of the uvular stop even though it exists in OT: مخلوق *makhlūk* ‘created, creature’ (Redhouse 1890: 1780, transliteration original). More curious is the case of /maqzuun/ instead of the EA /maʔzuun/ ‘official authorized to perform Muslim marriages’ (Hinds & Badawi 1986: 17), where we have an original glottal stop, not a CA uvular stop */q/. This is, undoubtedly, a case of hyper-correction, since the lexeme exists even in OT with a glottal stop: مآنون *meʔzūn* (Redhouse 1890: 1654).

Analogically, if an EA lexeme borrowed from OT contains a uvular stop /q/, it is expected to be maintained in the speech of an EA-speaking Turk, even if it is realized in EA with a glottal stop /ʔ/. Thus, we find in the corpus the EA lexeme /ʔaragooz/ ‘puppet (show)’ (see Hinds & Badawi 1986: 691) realized by a Turkish character as /qaragooz/ as it is originally from OT: قره کوز (*karagöz* in TR) (Redhouse 1890: 1450, see also Geyikdagi 2000: 12).

Nevertheless, as in the case of CA */q/, we find an actress playing the role of a Turk saying /ʔuuzi/ ‘lamp’ (Hinds & Badawi 1986: 721) with a glottal stop despite being a borrowing from OT قوزی *qūzu* (Redhouse 1890: 1486, see also Geyikdagi 2000: 13). Also, we see another actor playing the role of a Turk saying /qavantaat/ instead of the EA /ʔawanta/ ‘trickery, deceit’ (Hinds & Badawi 1986: 45), which is already a borrowing from Turkish *avanta* (Hinds & Badawi 1986: 45, see also Atalay 1999: 1941). This is also another case of exaggeration, as the lexeme in both languages has a glottal stop rather than a uvular one.

Furthermore, we have 45 occurrences of CA uvular stop */q/ in the register of the actors playing the role of Turks that also maintain the uvular stop in EA, i.e. /qaraar/ ‘decision’, /ʔiqtiraah/ ‘suggestion’, /ʔo-qsim/ ‘I swear’, /musiiqa/ ‘music’, /qanuun/ ‘law’

(see Hinds & Badawi 1986: pp. 692, 692, 700, 720, 824 respectively). If we add this number to the number of uvular stops (which are realized as glottal stops in EA) in the same register, they amount to about 430 occurrences versus 60 occurrences of /ʔ/ < CA */q/, about 9:1 ratio. This, essentially, makes the sound /q/ one of the relevant features of this register.

The register of the actors playing the role of Greeks displays different behavior. The CA uvular stop */q/ is mainly realized as a glottal stop, as the mainstream realization in EA. Such realization occurs nearly 420 times. In second place comes the realization of the CA uvular stop */q/ as a velar stop in 105 occurrences:

- 90 occurrences with the voiced velar stop /g/, i.e. /gahwa/ ‘coffee’, /galb/ ‘heart’, /digiiga/ ‘minute’, /dagn/ ‘beard’ and /baagi/ ‘remaining, rest’.
- 15 occurrences with the voiceless velar stop /k/, i.e. /kamiis/ ‘shirt’, /ʔokka/ ‘oka’, /dakiika/ ‘minute’, /dilwakti/ ‘now’ and /fakir/ ‘poor’.

Thus, the relation between the realization of the CA uvular stop */q/ as a glottal stop /ʔ/ versus its realization as a velar stop voiced /g/ or voiceless /k/ is at 4:1 ratio.

Moreover, we have a few instances of the CA uvular stop */q/ maintained as such, namely five occurrences:

- twice in a proper name: /Qaṭr-in-nada/ ‘*Qaṭr-il-Nadā*’;
- twice in two variants of one lexeme: /ʔuqqa/ ~ /wiqqa/ ‘oka’;³⁹
- once in a context of code-mixing EA-SA as the character is imitating a TV sports commentator /nu-nqiluha/ ‘we transmit’ (2).

(2)	Bīḡu _{GR} :	nu-ziiṣ	ṣalajkum	maṣrakit	Baxbuux	il-kobra
		we-broadcast	for-you	battle	Baḥbūḥ	the-greatest
	nu-nqiluha	ʔilajkum	min	midaan	kabareeh	lajaali
	we-transmit-it	to-you	from	field	cabaret	nights
	l-xazz	dilwaṣti	ʔexna	fii	ṣezz	il-maʔmaʔa
	the-luck	now	we	in	peak	the-turmoil
		“We’re broadcasting for you Baḥbūḥ’s great battle. We transmit it to you from the field of Lucky Nights Cabaret. We are now in the peak of turmoil.”				

³⁹ Hinds & Badawi (1986: 953) actually give two variants in the Arabic script, namely *uqqa* and *wiqqa*, and only one variant is transcribed phonetically: “أَقَّة، أَقَّة، *wiṣṣa* /n pl -aat, *wiṣṣaṣ* [obsol] oka, unit of weight equal to 1.248 kg.”

Again, the fact that we encounter in the register of the Greek characters the four reflexes of the CA */q/ that exist in different diatopic varieties of EA reflects the unique characteristic of the Greek community: the omnipresence throughout Egypt (*vide supra* §2.2b), especially in rural areas and in Alexandria.⁴⁰

The register of the actors playing the role of Italians, on the other hand, resembles more the mainstream performance of native Egyptians. The CA uvular stop */q/ is mainly realized as a glottal stop, i.e. /ʔalb/ ‘heart’, /ʔamar/ ‘moon’, /ʔawi/ ‘very’, /dilwaʔti/ ‘now’, /ji-ʔdar/ ‘to be able to’, in a total of 35 occurrences. The CA uvular stop */q/ is maintained as such in two cases: /ʔiqaama/ ‘residence visa’, as it is actually pronounced in EA (Hinds & Badawi 1986: 724), and /ji-ntaliq/ ‘to release oneself’ where the Italian character was just imitating the pronunciation of the Egyptian character.

We also have three occurrences of the /k/ reflex of CA */q/: /ʃaddaktu/ ‘I believed’ and two toponyms /Kantaret id-dekka/ ‘*Qanṭarit-il-Dikka*’ and /Bulaako/ ‘*Būlāq*’. The three are realized in EA with the /ʔ/ reflex.

Table 2

Reflexes of CA */q/ by different linguistic communities			
	Greeks	Turks	Italians
*/q/ > /q/	5 (1%)	385 ⁴¹ (86%)	2 (5%)
*/q/ > /ʔ/	420 (89%)	60 (13%)	35 (86.5%)
*/q/ > /k/	15 (3%)	1 (0.5%)	3 (7.5%)
*/q/ > /g/	90 (17%)	1 (0.5%)	—
Total	530	447	40

3.1b The voiced velar stop /g/

Historically, in Egypt, different variants corresponding to the CA ڃ ġ, i.e. the voiced postalveolar affricate /dʒ/, have always coexisted: mainly the voiced velar stop /g/; the voiced postalveolar affricate /dʒ/; and the voiced postalveolar fricative /ʒ/ (see Woidich & Zack 2009 for full discussion). The two variants /g/ and /dʒ/ seem to coexist in Egypt from the very beginning (Behnstedt & Woidich 2018: 70ff.).

⁴⁰ The /q/ reflex of CA */q/ is attested as having been found in isolated areas on the Mediterranean coast like Rosetta and Baltīm, in the oases of the Western Desert, and it is reported at the end of the nineteenth century in the Fayyūm and Banī Swayf areas south of Cairo. The /ʔ/ reflex is used in Cairo, the central Delta, and along the eastern branch of the Nile. We find the reflex /g/ in the west and the east and in Alexandria (until the first half of the twentieth century) (Behnstedt & Woidich 2018: 70, 78).

⁴¹ There are more than 45 cases where the lexeme may be realized with /q/ in EA.

In fact, in this regard Spitta-Bey (1880: 5–6) describes the situation in Egypt as follows:

Gym, umschr. g = ج entspricht dem deutschen trockenen g und ist correct durch das Anlegen der Zunge an den vorderen bis mittleren Theil des Gaumens auszusprechen. Jedoch kommt auch die härtere, mehr im hintern Theil des Gaumens hervorgebrachte, Aussprache vor; andererseits wird es vielfach, wie im deutschen, wie unser Jod oder Dj gesprochen; die harte Aussprache ist für fehlerhaft zu halten. Die jetzt bei den meisten Arabern der Städte und den Beduinen gebräuchliche Mouillierung des g kommt bei dem Bewohner des Nilthales gar nicht vor; er hat durchweg die trockene Aussprache, die er wahrscheinlich seinen Voreltern aus Jemen und Negd verdankt: in einem Theile Jemens und im Negd wird noch jetzt ähnlich gesprochen. [...] Hier in Aegypten bemühen sich zwar einige, die etwas Bildung haben und besonders die, welche türkisch verstehen, das g gequetscht auszusprechen; allein das Volk selbst spricht anders, und auch in der rituellen Korânrecitation wird die trockene Aussprache mit Recht beibehalten.⁴²

In their turn, Woidich & Zack (2009: 41) summarize the situation in contemporary Egypt this way:

Within contemporary Egypt we find /g/ in the standard variety as spoken by urbanized persons, which is based on the dialect of the capital Cairo and its surroundings, as well as in modern Alexandria, the central parts of the Delta, in the north-eastern Delta in a corridor stretching along the Damietta branch of the River Nile, and south of Cairo in the Provinces of Fayyūm and Bani Swēf. Other rural areas show one of the other allophones indicated above [i.e. /dʒ/, /gʲ/, /d/, /ʒ/, /z/, /j/, /ʝ/, /tʃ/, /tʂ/].

Indeed, the corpus of this study confirms that: the only allophone to correspond to the CA */dʒ/ in EA is the voiced velar stop /g/. Other allophones occur in just three instances:

- the voiced postalveolar fricative /ʒ/ in /ʒineeh/ ‘Egyptian Pound’ by an Egyptian peasant from the Delta and /haaʒe/ ‘something’ by a man from Upper Egypt;
- the voiced postalveolar affricate /dʒ/ in /dʒineeh/ ‘Egyptian Pound’ by another man from Upper Egypt.

⁴² “Gīm, transcription g = ج corresponds to the German hard g and is correct to pronounce by applying the tongue against the anterior to middle part of the palate. However, the harder pronunciation, further back in the palate, also occurs; otherwise, it is often pronounced, as in German, like our J or Dj; the hard pronunciation is held to be erroneous. The softening of g, which is now common among most Arabs of the cities and the Bedouins, does not occur in the inhabitant of the Nile valley; he has without exception the hard pronunciation which he probably owes to his ancestors from Yemen and Najd. In a part of Yemen and in the Najd the pronunciation is still the same. [...] Here in Egypt, some educated people, especially those who understand Turkish, endeavor to utter the squeezed one; but the common people themselves speak differently, and even in the ritual recitation of Quran the hard pronunciation is rightly maintained.”

As for the foreign communities speaking EA, we have two different behaviors regarding the realization of the EA reflexes which correspond to the CA */dʒ/. The Greek and Italian characters in Egyptian cinema realize it principally as a voiced velar stop /g/, as in mainstream EA. There are two exceptions to this, both from Greek characters:

- /ʒurnaal/ ‘newspaper’ which is a lexical borrowing from the French ‘journal’, following the original /ʒuʁnal/ and not the EA /gurnaal/ (see Hinds & Badawi 1986: 157, al-Dusūqī 1920: 2/354, Taymūr 2001: 3/30);
- /ja haʒʒə pawlo/ ‘o Saint Paul’, which is a wordplay on the similarity between the voiced palatal fricative /j/ in the Greek term *Ἅγιε Παύλο* /'a.ji.e 'pavlos/ ‘Saint Paul (voc.)’ (see Babiniotis 1998: 53, 1360) and the voiced postalveolar fricative /ʒ/ in the EA /haʒʒ/, which is a variant, especially by a religious person, of /hagg/ ‘title of, and form of address or reference to, a pilgrim’ (Hinds & Badawi 1986: 191).

(3.a) Kāʒim_{TR}: ʕaadil beek **raadʒil** maḥzuuz
 /g/ > /dʒ ~ ʒ/ [Kazim] ʾĀdil bey man lucky
 “Mr. ‘Ādil is a lucky man.”

Raḍwān_{TR}: ʔal-ḥamdu-l-llah Nadja muʃ **mawzuud**
 [Rıdvan] thanks-to-God Nadya NEG.PART present.F
 “Thanks God, Nadya is not present.”

Gimmēz_{FT}: ʔaqaali ḥaʒratukum mahabiil **mazaniin**
 sayings-my you.PL crazy.PL mad.PL
 “My answer is (that) you (pl.) are crazy, mad.”

(3.b) Nāʒik_{TR}: ʕaadil beeh **raaʒil** ʕanduh zooʔ
 /g/ > /g/ [Nazik] ʾĀdil bey man by-his taste
 “Mr. ‘Ādil is a man of (good) taste.”

Yanni_{GR}: ʔana ma-ne-ʕraf-ʃ **xaaga** tanja
 [Γιάννης] I don’t-know thing other.F
 “I don’t know anything else.”

Cavallo_{IT}: ʔana **raaʒil** fiih damm
 I but in-it blood
 “I’m a considerate man.”

Yet, we have seen in the previous paragraph that the realization of the CA voiceless uvular stop */q/ by the actors playing the role of Greeks displays a 4:1 ratio between the two reflexes, the voiced velar stop /g/ and the glottal stop /ʔ/. Therefore, we expect to have the same ratio here between the reflexes of the CA voiced postalveolar affricate /dʒ/, namely the voiced postalveolar affricate ~ fricative /dʒ ~ ʒ/ and the voiced velar stop /g/:

The distribution of /g/ ~ /ǧ/ parallels within Egyptian territory that of /ʔ/ ~ /g/ (Old Arabic *q), in the sense that the two phonemes show an implicational relationship: /g/ (< *g) implies /ʔ/ or /q/ (< *q), and a dialect with /ǧ/ ~ /ʒ/ (< *g) will have /g/ (< *q) (Woidich & Zack 2009: 41).

The absence of other allophones of the voiced velar stop /g/ causes an overlapping of two reflexes of two distinguished phonemes.

The register of the actors playing the role of Turks differs from that of Italians and Greeks. Since OT has always had a close connection with several varieties of Arabic, it is not surprising that “loanwords from Arabic and Persian once formed more than 80 percent of the vocabulary of written Ottoman Turkish” (Thomason 2007: 666).

As a matter of fact, Ottoman Turkish (and Modern Turkish) has a voiced velar stop /g/ (Persian ‘گ’ in OT and ‘g’ in TR), a voiced postalveolar affricate /dʒ/ (Arabic ‘ج’ in OT and ‘c’ in TR) and, mainly in borrowings from Persian and French, a voiced postalveolar fricative /ʒ/ (Persian ‘ژ’ in OT and ‘j’ in TR) (Redhouse 1884a: 35, 38, 41, Kāmil 1896: 8–9, Yavuz & Balcı 2011: 22, Kornfilt 1997: 484-5). Accordingly, the three common reflexes in EA, namely /g/ and /dʒ/ and /ʒ/, corresponding to the CA voiced postalveolar affricate */dʒ/, are three distinct phonemes in Turkish and, among them, only the voiced postalveolar affricate /dʒ/ corresponds to its identical counterpart in CA.

Therefore, in all common lexemes between EA and OT, we expect to find the CA voiced postalveolar affricate */dʒ/ to be maintained as such⁴³ by a Turk who interacts in EA. Common lexemes, on the one hand, may exist because they derive in both languages from CA origin. Here are some examples from the corpus:

- /taaʒir/ تاجر *tājir* (Redhouse 1890: 473) instead of the EA /taagir/ ‘merchant’ (Hinds & Badawi 1986: 184);

⁴³ In this paragraph, I do not consider the difference between the two allophones /dʒ/ and /ʒ/ for two reasons. In the one hand, for an Egyptian, both are connected with Classical and/or Standard Arabic and, on the other hand, the actors do their best to pronounce the affricate allophone but few of them achieve success in that. Actually, we find more often the fricative allophone /ʒ/ rather than the affricate one /dʒ/.

- /mavzuud/ موجود *mevjūd* (Redhouse 1890: 2025) instead of the EA /mawguud/ ‘existing’ (Hinds & Badawi 1986: 184);
- /zamiil/ جميل *jemīl* (Redhouse 1890: 678) instead of the EA /gamiil/ ‘beautiful’ (Hinds & Badawi 1986: 172);
- /zahannam/ جهنم *jehennem* (Redhouse 1890: 694) instead of the EA /gahannam/ ‘Hell’ (Hinds & Badawi 1986: 179);
- /dʒaamiʕ/ جامع *jāmi‘* (Redhouse 1890: 636) instead of the EA /gaamiʕ/ ‘mosque’ (Hinds & Badawi 1986: 170).

On the other hand, common lexemes may exist due to lexical borrowing from OT into EA, like these examples extracted from the corpus:

- /ṭabanzaat/ <from OT طابانجه (in TR *tabanca*)> ‘pistol’ (Redhouse 1890: 1231) instead of the EA /ṭabanga/ (Hinds & Badawi 1986: 533);
- /lavanʒijja/ ‘housemaid’, compound of ليوان *līvān* ‘court’ and the suffix denoting a profession or occupation جي *-ji* (see Redhouse 1890: 1649, 695) instead of the EA /lawangijja/ (Taymūr 2001: 5/301).⁴⁴

The realization of the CA voiced postalveolar affricate */dʒ/ as /dʒ/ or /z/,⁴⁵ however, extends to more lexemes not falling within these two categories. We find, for instance, words that do not exist in Turkish: e.g. /tahʒiʂaat/, which is for the EA /tahgiʂ/ ‘to tell boasting lies, brag’ (Hinds & Badawi 1986: 900) or /zajj/ for the EA /gajj/ ‘coming’ (Hinds & Badawi 1986: 184), and /ziib/ for the EA /giib/ ‘bring!’ (Hinds & Badawi 1986: 184). We also find other lexemes that do not exist in Turkish although there may be lexemes of the same Arabic root, like /faʒrejjaat/ for the EA /fagriijja/ ‘(time of) dawn’ (Hinds & Badawi 1986: 642), where فجر *fejr* ‘dawn’ does exist in Turkish (Redhouse 1890: 1366), and /zittat/ for the EA /gitta/ ‘(human) body’ (Hinds & Badawi 1986: 642) where جسسه *jusse* ‘body of a man’, does exist (Redhouse 1890: 645).

Another explanation for this may be deduced from the observation of Spitta-Bey (*vide supra*) regarding the use of the ‘soft g’ by some Egyptians who are acquainted with Turkish. It is plausible that extension of the /dʒ/ and /z/ realization to lexemes that do not

⁴⁴ Taymūr wrote: “لونجية: للمرأة التي تخدم في الإيوان” [*lawangiyya*: for the woman who serves in the court].

⁴⁵ The choice of collapsing these two reflexes into one category is due to two reasons: on the one hand, the quality of sound sometimes does not help to identify the difference between them and, on the other hand, the corpus displays a struggle from the part of the actors to realize the reflex /dʒ/, but they fail. The result is that they realize the reflex /z/ instead.

exist in Turkish is because they learned them with such pronunciation from the Egyptians themselves.

In addition, there are also some cases of exaggeration. We have a voiced postalveolar fricative /ʒ/ in place of an originally Turkish voiced velar stop /g/, i.e. /ʒuzaal/ ‘pretty, beautiful, good’ for the Turkish كوزل *gyuzel* /gyzɛl/ (Redhouse 1890: 1592, in TR *güzel*), and /ʔaraʒuzaat/ for the Turkish قره کوز *karagöz* /karagœz/ (Redhouse 1890: 1450, in TR *karagöz*).

In the register of the Turkish characters, in all the /ʒ/ and /dʒ/ reflexes occur about 404 times (67%)⁴⁶ and the /g/ reflex only 200 times (33%), with a ratio of 2:1. This ratio would differ significantly if we were to take into account the misinterpretation of some actors who fail to realize the /ʒ/ and /dʒ/ reflexes: either completely, like Maḥammad ‘Abd-il-Quddūs interpreting the aristocratic Mumtāz Šarkas (in Turkish Mümtaz Çerkes) in *Layālī il-ḥobb* [Nights of Love] (Ḥilmī Raflah, 1955), where we find only the reflex /g/ 29 times;⁴⁷ or partially, like ‘Abd-il-Salām Il-Nābulṣī interpreting the aristocratic ‘Āšim Qaimaqli (in Turkish Āsım Kaymaklı) in *Il-Armala il-tarūb* [The Merry Widow] (Ḥilmī Raflah, 1956), where we find all the three reflexes /dʒ/, /ʒ/ and /g/ 2, nine and 55 times respectively and Mārī Munīb interpreting the aristocratic lady Bahīga Hānim (in Turkish Behice Hanım) in *Al-Murāhiqān* [The Two Adolescents] (Sēf-il-Dīn Šawkat, 1964), where we find two reflexes /ʒ/ and /g/ 24 and 20 times respectively. These three examples account for more than half of the /g/ reflex occurrences.

To prove this misinterpretation, I give here an example: in the corpus we find /ganaab/ and /genaab/ for the OT جناب *jenāb* /dʒanaab/ (se Redhouse 1890: 679) which existed as well in EA as /ganaab/ ‘honorific used as a respectful form of reference and address’ (Hinds & Badawi 1986: 174, see also Dozy 1881: 1/221). Elsewhere in the corpus, it appears either as /dʒanaab/ (4 times) or /ʒanaab/ (eight times).

Table 3

Reflexes of EA /g/ by different linguistic communities			
	Greeks	Turks	Italians
/g/ > /g/	always	200	always
/g/ > /dʒ ~ ʒ/	(2 exceptions)	404	—
Total		604	

⁴⁶ The affricate reflex /dʒ/ occurs 39 times and the fricative /ʒ/ 365 times, with a ratio of 1:9.

⁴⁷ The only case of using other reflex was by error in /ʒullnaar/ for the Turkish proper name گلنار *gyulnār* ‘wild pomegranate’ /gullnaar/ (Redhouse 1890: 1566)

3.1c *The voiceless pharyngeal and glottal fricatives /ħ, h/*

The two voiceless fricatives—the pharyngeal /ħ/ and the glottal /h/—are, to some extent, related in the registers of the three foreign communities interacting in EA, although in different ways.

On the one hand, the Ottoman Turkish had both /ħ/ and /h/ as two distinct phonemes (see Redhouse 1884a: 36, 45).⁴⁸ However, the voiceless pharyngeal fricative /ħ/ merged into the glottal one /h/ in Modern Turkish (see Yavuz & Balcı 2011: 22, Kornfilt 1997: 488). Even before the language reform in Turkey in the 1930s, the pharyngeal /ħ/ started to merge into the glottal /h/. In fact, Kāmil (1896: 17) wrote already in the late nineteenth century:

والحاء المهملة تلفظ قريبة من الهاء.

[the dotless *ḥā* ' is pronounced nearly *hā* ']

Notwithstanding, this attenuation of the voiceless fricative pharyngeal /ħ/ up to merging into the voiceless fricative glottal /h/ is definitely not reflected in the corpus. In fact, the /ħ/ phoneme appears in the register of the Turkish characters as much as the /h/ phoneme, namely about 1,000 times each.

Two are the exceptions to this: an actor used /raax/ for /raaħ/ ‘it went (lost)’ and another /waahid/ for /waaħid/ ‘one’, which can be explained on the basis of the misinterpretation of both actors, under the influence of the overwhelming foreign character, the Greek (*vide infra*).

Maintaining the distinction between the two voiceless fricatives, the pharyngeal /ħ/ and the glottal /h/, in the register of the Turkish characters—either speaking in EA or in codeswitching to Turkish—indicate its linguistic conservative attitude as a minority community with respect to the center in Turkey itself.

(4.a) Gulbahār_{TR}: **mohsin** **habiibi** Şaziiza di bentə
 /ħ/ > /h/ [Gülbahar] Moḥsin beloved-my ’Azīza this.SF girl
 malʕuun
 treacherous.SM
 “Moḥsin, my darling, this ’Azīza is a treacherous girl.”

Katrīna_{GR}: **il-hakiim** ʔaal fiih Şanduh **homma**

⁴⁸ Redhouse underlines that the /ħ/ “is chiefly used in Arabic words”.

- [Κατέρινα] the-doctor said.3SM in-it by-him fever
 “The doctor said he has a fever.”
- Tortorella IT: maskiin ʔitlhalib fi **waahid hariiʔa**
 miserable seared.3SM in one fire
 “[he is] miserable. He seared in a fire.”
- (4.b) Yanni GR: ʔenzeltu βρε **Baxbax ʃallaxtu** il-babuur?
 /h/ > /x/ [Γιάβνης] descend.3SM hey GR Bahbah repair.3SM the-primus-stove
 “Hey! Will Bahbah come down to repair the primus stove?”
- Maria IT: benti mawwit nafsuh rama **rooxuh**
 daughter-my killed.3SM self-his threw.3SM self-his
 fi **l-baxr**
 in the-sea
 “My daughter killed herself. She threw herself into the sea.”
- Aḥmad FT: Aḥmad xaraami?! ʔana xaraami?!
 Aḥmad thief I thief
 “Aḥmad is a thief?! Am I a thief?!”
- (4.c) Yanni GR: ʔana laazim ni-ddii-luh **waahid** darsə
 /h/ > /h/ [Γιάβνης] I must give-to-him one lesson
 mus ji-nsaah ʔuul ʃomruh
 NEG.PART he-forgets-it span life-his
 “I must give him a lesson that he never forgets all his life span.”
- (4.d) Qāwūq Bāšā TR: raḥmatu **-llahi ʃaleeh**
 /h/ > /h/ [Kavuk Paşa] mercy God.GEN on-him
 “May the mercy of God be upon him!”
- Rosetta IT: ʔana mus **fihemtu**
 I NEG.PART understand.1S
 “I don’t understand.”
- Manōli GR: **ʔahlaan** mejja mesa ja ʔaxx!
 [Μανόλης] welcome hundred evening VOC.PART brother
 “Welcome! Very good evening dude!”
- (4.e) Waiter GR: ʔana mus **fexemtu** xaaga ʔabadan

/h/ > /x/	I	NEG.PART	understand.1S thing	never
	“I have no understanding of anything.”			
Nabīh _{FT} :	ʔaah	fixemtu?		
	yes	understood.2SF		
	“Yes. Did you (s.f.) understand?”			

On the other hand, there are no corresponding phonemes in both Greek and Italian languages. Actually, the consonant inventory in both languages does not go beyond the velum as point of articulation. Therefore, in both languages there is no uvular, pharyngeal, or glottal phonemes (for Greek, see Mackridge 1985: 28, Triantafyllidis 1997: 14 and Holton et al. 2012: 9; for Italian, see Canepari 1992: 95 and Krämer 2009: 46). In addition, though Italian script has the grapheme *h*, it is always silent.⁴⁹

The corpus, in fact, reflects the difficulty of realizing these two phonemes by Greek and Italian characters interacting in EA, although in different way for each linguistic community, and to a different extent for each of the two phonemes.

A look through the corpus shows that the actors playing the role of Greek realize the EA /h/ in three ways: as a voiceless velar fricative /x/ in about 1,500 occurrences; as voiceless pharyngeal fricative /ħ/ as in EA in about 420 occurrences; and as a voiceless glottal fricative /h/ in 12 occurrences.

The absence of a voiceless pharyngeal fricative /ħ/ in the Greek phonemic inventory explains the difficulty of reproducing it by a Greek and, thus, shifting it forward to the nearest counterpart, i.e. the velar /x/. However, Greeks as represented in Egyptian cinema appear to have difficulty reproducing the voiceless glottal fricative /h/. Hence, it is more difficult to justify the realization of EA pharyngeal /ħ/ as the glottal /h/ in the register of the Greek characters.

The frequency of the realization of Greek characters’ realization of EA /h/ as its velar counterpart /x/ is, indeed, very high. It also appears that the screenwriters intend to do so.

⁴⁹ “The segment [h] was already unstable in Classical Latin and is completely absent from Modern Italian. The letter has also been discarded in most words that contained it in Latin, such as *onore* ‘honour’, Latin HONOR. There are silent remnants, though, in some forms, such as loanwords (e.g. *hotel* ‘hotel’) and some words directly inherited from Latin, as in *ho* ‘(I) have’, orthographically distinguishing the verb form from the disjunction *o* ‘or’. All other forms of this verb lack an *h*, as the infinitive *avere* (from Latin HABERE)” (Krämer 2009: 9).

In point of fact, more than half of these 1,500 occurrences is limited to this short list of lexemes:

- The noun /waaħid/ and /waħda/ ‘one’, 200 occurrences (190 and 10 respectively).
- The idiom /ħabiibi/ and /ħabibti/ ‘my dear, beloved’, 120 occurrences (118 and two respectively).
- The address term for respect /ħaḍrit-/ (always in genitive construction), about 100 occurrences.
- The verb /raaħ, ji-ruuħ/, about 100 occurrences.
- The noun /ħaaga/ ‘thing’, 52 occurrences.
- The interjection /ħaaḍir/ ‘at your service, ok’, 39 occurrences.
- The noun /ħajaat/ (always in genitive construction, mainly as swearing idiom) ‘life’, 38 occurrences.
- The adjective / adverb /ħilw/ an /ħilwa/ ‘beautiful, nice, well’, 32 occurrences.
- The noun /ħisaab/ ‘account’, 25 occurrences.
- The elative/conjunction /ʔaħsan/ ‘better, rather than, otherwise’, 20 occurrences.
- The noun /rooħ/ (always in genitive construction) ‘soul, spirit’, 16 occurrences.
- The noun /ħumaar/ ‘donkey’, 16 occurrences.

In addition, we usually find many lexemes including EA /ħ/ realized as /x/ by a Greek character lined up through a full utterance (five).

(5)	Zaki _{GR} :	il-xikaaja	mus	xikaajit	farax	il-xikaaja
		the-story	not	story	wedding	the-story
		xikaajit	xobb	ti-xebbu	te-ḡrafu	ʔeeheeheeh
		story	love	like.IPFV.2PL	know.IPFV.2PL	what
		il-xikaaja?				
		the-story				

“The story isn’t a story of a wedding, it’s a story of love. Would you like to know what’s the story?”

Bīḡu _{GR} :	xaaga	xilwa	ṣaxiix
	thing	nice	really

“[it’s] really nice thing!”

Moreover, this realization usually leads to a creation of homonyms with another existing EA lexeme which, as we see in (6) for example, a serves comic purpose.

(6)	Bīḡu _{GR} :	laazim	ni-sof-laha	xall!	[i.e. /hall/]
		must	find-to-it.1PL	solution	
	Abu-Lam‘a _{EG} :	xall?	ʔana	ʕandi	ʔzazteen
		vinegar	I	by-me	two-bottles
		thing	nice	really	
		– “We must find a solution for that.”			
		– “Vinegar? I have two bottles (of it).”			

Similar, though to a lesser extent, is the way in which the Greek characters realize the EA voiceless glottal fricative /h/. In fact, the voiceless velar fricative /x/ occurs 160 times in the corpus as a realization of its EA glottal counterpart /h/. The latter is maintained in around 1,100 times, with a /x/:/h/ ratio of approximately 1:9. That is a low ratio compared to the /x/:/ħ/ ratio which is 3.5:1.

Once again, most of occurrences of velar realization of the EA /h/, namely two thirds, are limited to this short list:

- The welcoming greeting, either short /ʔahlan/ or long /ʔahlan wa saħlan/, 54 occurrences (37 and 17 respectively).
- The root *f-h-m* ‘to understand’, 20 occurrences (especially /fehəmt/ ‘I / you understood’, 8 of them).
- The address term for respect /haanim/ ‘lady’, 16 occurrences.
- The adverb /həna/ ‘here’, 8 occurrences.
- The adjective /muħimm/ ‘important’, 4 occurrences.

Finally, the sound /x/ occurs in the corpus in a total of 2,305 times: 28% of them (645 times) representing the EA velar phoneme /x/, 65% (1,500 times) representing the EA pharyngeal phoneme /ħ/, and 7% (160 times) representing the EA glottal phoneme /h/. This means that the sound /x/ is multiplied almost four times due to the mispronunciation of the EA /ħ/ and /h/ by the actors playing the role of the Greek. This, essentially, makes of the sound /x/ the most distinctive phonological feature of their register.

Therefore, it is not surprising to find a dialogue like that in (7.a) in the movie *Ḥasan wi Mārīkā* [Ḥasan and Marika]⁵⁰ (Ḥasan II-Şēfi, 1959) or an Egyptian singing at a Greek

⁵⁰ Marika, actually, was not really Greek, but she was an Egyptian raised by a Greek and believed to be his own daughter. This explains why she speaks almost normally EA.

couple’s wedding, in a sort of Greco-Egyptian, i.e. repeating the same EA utterance in a Greek way (7.b).

(7.a)	Marīka _{GR} :	ja	habiibi	ja	hasan!
		VOC.PART	my beloved	VOC.PART	Ḥasan
	Ḥasan _{EG} :	laa	ʔulihaa-li	bi-r-ruumi	
		no	say it to me	in Greek	
	Marīka _{GR} :	oh!	ja	xabiibi	ja
		oh!	VOC.PART	my beloved	VOC.PART
					Ḥasan

- “O Ḥasan, my darling!”
- “No. say it to me in Greek (way)!”
- “O Xasan, my darlinx!”

(7.b)	Bolobol _{IT} :	ʕaruusa	helwa	ʕariis	əmliih	zajj
		bride	beautiful.F	bridegroom	handsome	like
		il-baluuza	ʕala	l-fisiix		ʕaruusa
		the-pudding	on	the-salt-cured fish		bride
		xelwa	ʕariis	əmliix	zajj	il-baluuza
		beautiful.F	bridegroom	handsome	like	the-pudding
		ʕala	l-fisiix	ʕoʔbaal	hamaati	
		on	the-salt-cured fish	wish-same	mother-in-law-my	
		ja-xodha	haati	ʕoʔbaal	xamaati	
		takes-her	kebab-maker	wish-same	mother-in-law-my	
		ja-xodha	xaati	wi	j-sokkahaa-li	
		takes-her	kebab-maker	and	pricks-her-for-me	
		bi-ʔalfə	siix	<i>καλά καλά</i>		
		by-thousand	skewer	well well _{GR}		

“A beautiful bride, a handsome bridegroom like pudding mixed with salt cured fish. Wish the same for my mother-in-law [that] a kebab maker takes her and, for my sake, pricks her with one thousand skewers. Well well!”

Unlike the register of the Greek characters, the register of the Italian characters shows less—or even no—change regarding the realization of the EA voiceless pharyngeal and glottal fricatives /ħ/ and /h/. In fact, the EA voiceless pharyngeal fricative /ħ/ is realized by the Italian characters unvaryingly /ħ/ in 73% of occurrences (200 times) and as its velar counterpart /x/ in only 7% of occurrences (16 times). The EA voiceless glottal fricative /h/, instead, is realized always unvaryingly /h/ in over 150 occurrences.

Table 4

Reflexes of EA /h/ and /h/ by different linguistic communities			
	Greeks	Turks	Italians
/h/ > /h/	420 (22%)	always	200 (93%)
/h/ > /x/	1,500 (77%)	—	16 (7%)
/h/ > /h/	12 (1%)	—	—
Total	1932		216
/h/ > /h/	1,100 (87%)	always	always
/h/ > /x/	160 (13%)	—	—
Total	1,260		

3.1d The voiced labiovelar glide /w/

The realization of the EA voiced labiovelar glide /w/ differs significantly between the registers of the three foreign communities interacting in EA. This may be explained, in part, on the basis of the phonological inventory of the original language of each community.

(8.a) Waiter_{GR}: kullu d-**dawsa** di řalasaan **waaxid**
 /w/ > /w/ all the-uproar this.F for one
 řurřaar?!
 cockroach
 “All this uproar for a cockroach?!”

Fāřĩnřāh_{TR}: řisřal **howwa** řasab řawaamir řana!
 [Fatinřah] ask.IPR.2SM he according-to orders I
 “Ask (s.m) him according to my orders!”

Tortorella_{IT}: **howwa** raah fi **mifwaar** **kuwajjis**
 he went.3SM in errand good
 kitiiir řalařaanak
 many/very for-you.SM
 “He went on a very good errand for you.”

(8.b) Omm Yanni_{GR}: řenta bi-kkallim řeeh?! Xristo di
 /w/ > /v/ [μητέρα Γιάννη] you.SM speak.3SM what Christo this.SF
vaaxid valad
 one boy
 “What’re you saying?! This Christo is a boy.”

řalabī Bāřā_{TR}: řavaamir vali **vaazib** řihtraam
 [řelebi Pařa] orders governor_{TR} incumbent respect

“The governor’s orders are to be respected.”

Nūḥ _{FT} :	ʔenti	-zzajjə	ʂexxetik	dilwaʔti?	muʃ
	your.SF	how	health-your.SF	now	NEG.PART
	kuvajjis?				
	good.M				

“How is your health now? Isn’t it good?”

According to Redhouse (1884a: 43–4), in Ottoman Turkish

The Arabic letter و is sometimes a consonant, sometimes a vowel. When a consonant, it has the phonetic value of our *v*, of our *w*, or of these two combined, the *v* beginning, and the *w* ending the sound of the letter [...]. But when the consonant و is reduplicated in an Arabic word, it has always the *v* value; as, **أَوَّل** *avval*, **قَوَّال** *qavval*.

This means that there were three reflexes: a voiced labiovelar glide /w/; a voiced labiodental fricative /v/; and a voiced labiodental fricative with a labial glide in the release phase /v^w/.

In Modern Turkish, instead, the voiced labiodental fricative /v/ is the only phoneme, and the voiced labiovelar glide [w] is an allophone that occurs in certain phonological settings, as stated by Kornfilt (1997: 485):

The voiced labio-dental fricative [v] becomes the glide [w], itself not a distinctive segment in the language, when it is in intervocalic position:
kavuk ‘turban’ [kawuk]
This allomorphy is found only in colloquial styles; it is not reflected in the orthography.”

The Modern Greek phonological inventory has no labiovelar glide /w/. However, the Greek digraph *ou*, i.e. the high back vowel /u/, has a non-syllabic allophone [w], which “is very rare; it occurs only if /u/ is unstressed and is preceded by a vowel” (Holton et al. 2012: 10, and see Triantafyllidis 1997: 12). In addition, the labiovelar glide /w/, as well as the palatal one /j/, may form diphthongs in combination with any adjacent vowel, i.e. /iw/, /aw/ and /ow/ (Holton et al. 2012: 19)

Finally, the Italian phonological inventory, like EA, has two glides: the voiced palatal /j/ and the voiced labiovelar /w/ (Canepari 1992: 80–81, Krämer 2009: 46).

This phonological background of each of the three communities is, in a sense, reflected in the corpus. Indeed, in all occurrences, 152 times, the actors playing the role of Italians realize the EA voiced labiovelar glide invariably as /w/.

For the other two communities, this is not the case. In fact, the register of the actors playing the role of Turks displays two realizations of the EA voiced labiovelar glide /w/; unvaryingly /w/ in 738 of occurrences and as a voiced labiodental fricative /v/ in 239 of occurrences, a ratio of 3:1.

Moreover, the voiced labiodental fricative /v/ occurs also in 150 lexemes in codeswitching to Turkish. More than half of the lexemes involved in such codeswitching exist in EA with the glide /w/ either because they may be:

- Turkish lexemes of Arabic origin, i.e. *veled* ‘son, child, boy’ (Redhouse 1890: 2148) in EA /walad/ (Hinds & Badawi 1986: 955), *ve* ‘and’ (Redhouse 1890: 2119) in EA /wa~wi/ (Hinds & Badawi 1986: 921), *vallah(i)* ‘by God!, for God’s sake!’ (Redhouse 1890: 2124) in EA /walla(ahi)/ (Hinds & Badawi 1986: 34) and *vali* ‘governor’ (Redhouse 1890: 2124) in EA /waali/ (see Taymūr 2001: 2/72); or
- lexical borrowings from Turkish into EA, i.e. *yavaş yavaş* ‘slowly, gently’ (Redhouse 1890: 2124) in EA /jawaaf jawaaf/ (Farang 2006: 476), *avantacı* ‘racketeer’ (Atalay 1999: 2774) in EA /ʔawantagi/ (Hinds & Badawi 1986: 45, Taymūr 2001: 2/85), *yāver* ‘assistant, aide-de-camp’ (Redhouse 1890: 2124) in EA /yaawir/ (Hinds & Badawi 1986: 960, Farang 2006: 476).

That does not seem very likely, though, since we expect more occurrences of the voiced labiodental fricative /v/ in the Turkish character register. For example, we expect more— if not only—voiced labiodental fricative /v/ in case of EA labiovelar glide geminates /ww/. Still, that is not the case, since we find in the corpus 71 occurrences of the geminate glide /ww/ and only 19 occurrences of the geminate fricative /vv/, which is a ratio of almost 4:1. Oddly, that ratio is higher than the general ratio of /w/:/v/ in the register of Turkish figures, namely 3:1, where we expect the contrary. Also, some of these occurrences are lexemes that coexist in Turkish: e.g. /ʔawwil/ ‘first’, which is *avval* in OT (Redhouse 1890: 264) and *evvel* in TR (Atalay 1999: 1304, Avery et al. 1996: 364), /ʕaduww/ ‘enemy, adversary’ which is *aduww* in OT (Redhouse 1890: 1298), and /quwwaat/ ‘strength, force, power’ which is *quvvat* in OT (Redhouse 1890: 1480) and *kuvvet* in TR (Atalay 1999: 2657, Avery et al. 1996: 755).

We also find alternation between the two reflexes, i.e. ‘he’ /howwa/ 27 times and /huvva/ once, ‘to marry, get married’ /(it)gawwiz/ 14 times and /(it)gavviz/⁵¹ nine times, ‘search!’ /dawwar/ once, /davvar/ three times and ‘driver’ /sawwaaʔ/ and /savvaaq/. And, more unexpectedly, we find a Turkish idiom borrowed into EA, *yavaş yavaş*, pronounced sometimes in the Turkish way /ja'vaʃja'vaʃ/ (six times) and sometimes in EA way /jawaaʃjawaʃ/ (three times).

Similarly, in the register of the actors playing the role of Greeks there are two realizations of the EA glide /w/. In a total of 1,890 occurrences of words containing such a glide, the Greek characters realize it unvaryingly /w/ 1,755 times (93%) and as a voiced labiodental fricative /v/ 135 times (7%). Two thirds of the occurrences of the latter are in several variants of only one lexeme, namely ‘yes’: /ʔeeva/ 33 times, /ʔejva/ 26 times, /ʔajva/ 15 times, /ʔeva/ 15 times.

Table 5

Reflexes of EA glide /w/ by different linguistic communities			
	Greeks	Turks	Italians
/w/ > /w/	1,755 (93%)	738 (76%)	always
/w/ > /v/	135 (7%)	239 (24%)	—
Total	1,890	977	

3.1e The voiced alveolar stops /d, ɖ/

The register of the actors playing the role of Turks shows a peculiarity in realizing the two EA voiced alveolar stops; mainly the emphatic /ɖ/ and, to lesser degree, the plain /d/.

In OT, the Arabic grapheme ڤ used generally to sound as voiced alveolar stop /d/. However, in certain phonological settings (especially at the end of the word) and in colloquial pronunciation, it has two more reflexes: voiceless [t] and emphatic [ɖ] (see Redhouse 1884a: 37 and Kāmil 1896: 19–20). Also, the Arabic grapheme ض “is very peculiar, being used in Arabic words only. It is generally pronounced as a hard z [i.e. emphatic /z/] in Turkish, but sometimes as a hard d [i.e. emphatic /ɖ/]” (Redhouse 1884a: 38, see also Kāmil 1896: 22).

Indeed, the corpus reflects that. The actors playing the role of Turks realize the EA emphatic voiced alveolar stop unvaryingly /ɖ/ in 173 occurrences (47%) and spirantized, i.e. as emphatic voiced alveolar fricative /z/, in 197 occurrences (53%). Interestingly,

⁵¹ The realization of the /g/ in these lexemes has many reflexes (*vide supra*).

more than three quarters of the realizations of the fricative reflex /z/ occur with several variants of one lexeme, namely the address term for respect /ħaḍrit/, which occurs:

- in singular form /ħazrit ~ ħazrat/ 18 times;
- in plural form /ħazraat ~ ħazaraat/ four times; and
- suffixed 129 times: 54 times with the second-person plural pronoun /-kum/; 43 times with the first-person plural pronoun /-na/; 26 times with the second-person singular masculine pronoun /-ak/; three times with the second-person singular feminine pronoun /-ik/; and three times with third-person singular masculine pronoun /-u(h)/.

Additionally, the emphatic voiced alveolar fricative /z/ occurs in classicisms, typical of the register of Turkish characters (*vide infra*), in 15 occurrences that would be realized in EA with the emphatic voiced alveolar stop /ḍ/ instead. Furthermore, we find the fricative /z/ in codeswitching to Turkish 18 times: e.g. *rıza* ‘consent, satisfaction’; *hāzır* ‘present’; *ħazret* ‘an exalted personage’; and *ħazretleri* ‘his (or your) exalted personage’ (Redhouse 1890: 976, 753, 790 respectively). It is worth noting that the last two lexemes are also address terms for showing respect.⁵²

Nonetheless, the representation of the Turks’ realization of the EA (and SA in general) emphatic voiced alveolar stop /ḍ/ as a fricative /z/ appears selective rather than representative. Such representation emphasizes the phenomenon through a strictly limited—though extensively used—number of EA lexemes. In the meantime, a large number of the emphatic voiced alveolar stop /ḍ/ occurrences in the register of the Turkish characters should have been realized with the fricative /z/, inasmuch as the involved lexemes coexist in OT with the reflex /z/. I give here some examples: we find in the corpus /ʔard/ in OT *arz* ‘land, soil’; /buḍaaʕa/, in OT *bizāʿat* ‘a dealer’s stock in trade’; /ḍedd/, in OT *zidd* ‘contrary, opposite’; /ḍamaan/, in OT *zaman* ‘guarantee’; and /fiḍiħaat/, in OT *fazīħat* ‘shame, disgrace, infamy’ (Redhouse 1890: 68, 368, 1207, 1213, 1389 respectively).

Apart from that point, the overall occurrence of the sound /z/ in the register of the Turkish characters is in total 330 words. Only 113 of them would have that sound in EA. The rest are due to: a) the spirantization of the voiced alveolar stop /ḍ/; b) codeswitching;

⁵² In the utterances of actors playing the role of Egyptians and speaking a form of FT, we find the reflex /z/ only in the same address term for respect, i.e. /ħaḍrit ~ ħaḍrat/ with pronominal suffixes.

and c) classicisms. All this multiplied the occurrence of the voiced alveolar fricative /z/ in this register by three, resulting in one of its most distinctive phonological features.

Instead, what seems more puzzling is the case of the Turkish characters' realization of the EA plain voiced alveolar stop /d/ as its fricative counterpart /z/. As mentioned above, the Turkish language (either Ottoman or Modern) has an identical phoneme to that of EA. In certain phonological settings and in colloquial pronunciation, this phoneme has a voiceless reflex [t] and an emphatic reflex [d].⁵³ These two reflexes are not present in the register of Turkish characters in this corpus. Instead, we find a spirantized realization of this phoneme, i.e. a voiced alveolar fricative /z/, in this register.

This peculiar, and unexpected, spirantized realization /z/ occurs with very limited lexemes, namely the title /afandi/, the address term /afandim/ and the noun /walad/, i.e. /afanzi/, /afanzim/ and /valaz/, in a total of 26 occurrences. This realization cannot be explained on basis of the difficulty to realize the voiced alveolar stop /d/, since we find over 1,200 occurrences of it between EA and codeswitching to Turkish. Nor can it be explained on basis of over-correctness, i.e. believing that the lexeme had a CA */ð/, since the involved lexemes are Turkish: *efendi* <from Geek ἀφέντης /aféndis/> 'A title applied to scholarly gentlemen or officials who are not styled Bey' and *efendim* with the first-person singular possessive pronoun (Redhouse 1890: 160) and *veled* <from Arabic *walad*> 'son, child, boy' (Redhouse 1890: 2148) which has the variant *velet* in the derogatory sense 'brat' (Atalay 1999: 436, and see İlhan & Topaloğlu 2008: velet-veled).

An explanation may lie in a false analogy on the part of the Egyptian with the spirantization of the emphatic counterpart /ḏ/ by the Turks or, even, to classicisms often used by Turks, as for example /xoz/ 'take!', /zaqn/ 'beard' and /kaza(a)/ 'so' for the EA /xod/, /daʔn/ and /keda/ respectively. The occurrence of this spirantization in the utterances of Egyptians when interacting with Turkish characters in the form of FT supports this assumption. This happened four times, and all with the same lexeme, /afanzim ~ afanzim/.

Finally, another point to suggest the likelihood of the realization with the fricative /z/ by Turkish characters is that in most cases it is accompanied by another feature that characterizes the register of Turkish characters:

⁵³ EA voiced alveolar stop /d/ has a voiceless aspirated reflex in final position [tʰ] (Woidich 2006a: 12).

- low vowel backing: /ʔafanzim/ for the EA /ʔafandim/;
- stress shift: /va'laz/ for the EA /'walad/ and /ʔa.fan'zim/ for the EA /ʔa' fan.dim/ (*vide infra*).

Table 6

Reflexes of EA voiced alveolar stops /d, ɖ/ by Turkish characters			
/ɖ/ > /d/	173 (47%)	/d/ > /ɖ/	995 (97%)
/ɖ/ > /z/	197 (53%)	/d/ > /z/	26 (3%)
Total	370		1,021

3.1f The voiceless postalveolar fricative /ʃ/

Another distinctive feature that is exclusive, but for the registers of the Greek and the Italian characters this time, is the realization of the EA voiceless postalveolar fricative /ʃ/.

In fact, in the registers of the actors playing the role of Greeks or Italians we find two realizations of the EA voiceless postalveolar fricative /ʃ/: a) unvaryingly /ʃ/; and b) as voiceless alveolar fricative /s/. The latter realization occurs more frequently with the following lexemes:

- the negation particle /muʃ ~ miʃ/ and enclitic /ʃi ~ ʃ/;
- the verbs /ʃaaf, ji-ʃuuf/ ‘to see’, /ʃereb, ji-ʃrab/ ‘to drink’ and /meʃi, ji-mʃi/ ‘to go (away), walk’ and their active participles /ʃaajif/, /ʃaarib/ and /maafi/ respectively;
- the nouns /ʃoyl/ ‘work, business’, /ʃahr/ ‘month’ and /ʔerʃ/ ‘piaster’;
- the causal / preposition /ʃalafaan~ʃafaan/ ‘for, to’ and the quantifier / adverb /ʃuwajja/ ‘some, few, little’.

However, the distribution of the two reflexes differs noticeably between the two registers. While the alveolar fricative reflex /s/ occurs more frequently in the register of the Greek characters, the postalveolar fricative /ʃ/ occurs more in that of the Italian characters. The relation between the postalveolar /ʃ/ and the alveolar /s/ realizations is about 3:4 (/ʃ/ occurs 603 times and /s/ 813) among Greeks characters and about 3:2 (/ʃ/ occurs 75 times and /s/ 57) among Italian ones.

On the basis of the phonological background of the Greek community, the large number of occurrences of the realization of the EA voiceless postalveolar fricative /ʃ/ as its alveolar counterpart /s/ in the register of the Greek characters can be explained. In fact, there is no postalveolar phoneme in the Greek phonological inventory, though there exist two potential counterparts to the EA voiceless postalveolar fricative /ʃ/: the alveolar /s/

and the palatal /ç/ (see Mackridge 1985: 28, Triantafyllidis 1997: 14, Holton et al. 2012: 9). Thus, it is plausible for the postalveolar /ʃ/ to shift forward to be an alveolar /s/. To support this shift, it is worth noticing that the /s/ in GR “is articulated in a region between the retracted alveolar and (in certain cases) advanced postalveolar place” (Nicolaidis 1994: 229).

In contrast, the phonological background basis does not justify the shift of the voiceless postalveolar fricative /ʃ/ forwards, i.e. to the alveolar /s/, by Italian characters. In point of fact, Italian phonemic inventory has both sounds as distinct phonemes (Canepari 1992: 69, 95 and Krämer 2009: 46). Not only this, but the shift—when it occurs—is in the opposite direction: in certain phonological settings, the alveolar fricative /s/ is realized as postalveolar fricative /ʃ/ in some diatopic variants (Canepari 1992: 74).

In an attempt to explain this shift by the EA-speaking Italians, I propose one of three plausible explanations:

- the Italians learned this realization through interacting with Greeks in EA. This implies, therefore, that there was a common register of EA used among foreigners;
- the Egyptians realized it this way when interacting with the Italians in the form of FT, on the basis of their previous experience with the Greeks’ difficulty of realizing the postalveolar /ʃ/. In fact, we have over 20 occurrences of the reflex /s/ for the postalveolar /ʃ/ in the register of Egyptians characters interacting in the form FT. All these occurrences, however, happened to be in interactions with Greeks only;
- the Egyptian collective mind identified the Italians with the Greeks, the Greeks being the archetype of the foreigner (at least the Western foreigner), since the Greek community in Egypt was the oldest, largest and most stable.

Table 7

Reflexes of EA /ʃ/ by different linguistic communities			
	Greeks	Turks	Italians
/ʃ/ > /ʃ/	603 (43%)	always	75 (57%)
/ʃ/ > /s/	813 (57%)	—	57 (43%)
Total	1,416		132

3.2 Change in vowels' quantity

The registers of the three foreign communities interacting in EA show some variation regarding the vowels' quantity, mainly in stressed syllables.

Concerning the word stress in EA, in his manual *Das Kairenisch-Arabische Woidich* writes (2006a: 27):

Im Kairenischen hat die Silbe des Wortes mit stärkerem dynamischem Akzent auch gleichzeitig die höhere Tonlage. Der Akzent ist nicht in allen Fällen aus den homologischen Gegebenheiten vorhersagbar, da in einigen Fällen auch morphologische Fakten eine Rolle spielen. Phonologisch konditionierter Akzent ist daher von morphologisch konditioniertem zu unterscheiden.⁵⁴

Accordingly, stress in EA may fall on syllables with long or short vowels (see Harrell 1957: 15–6, Broselow 1976: 7–16, Woidich 2006b: 325, Watson 2007: 80–81).

Similarly, in Turkish, the “phonetic correlates of stress appear to be loudness and high pitch. Vowel length does not appear to be linked to stress—at least not perceptibly so. It is possible in Turkish words to have a long, unstressed vowel and a short, stressed” (Kornfilt 1997: 504).

However, this is not the case in Greek and Italian. As stated by Holton et al. (2012: 9–10) “All Greek vowels are slightly longer when stressed. There is very little vowel weakening in unstressed syllables, but when unstressed and in word-final position the vowels may be slightly shorter and slightly devoiced.” Likewise, in Italian in general “stressed vowels in open syllables are long [...] Thus, we find long vowels in penultimate stressed open syllables, semi-long vowels in stressed pre-penultimate open syllables, and short vowels everywhere else” (Krämer 2009: 51).

In fact, perceptible vowel lengthening occurs in the corpus at least 139 times: 11 times in the register of the Turkish characters, 18 in the register of the Italian characters and 110 in the register of the Greek characters.

⁵⁴ “In Cairo Arabic, the syllable of the word with a stronger dynamic stress also has the higher pitch at the same time. The stress is not predictable in all cases with homologous conditions, because in some cases morphological facts also play a role. Phonologically conditioned stress is therefore to be distinguished from morphologically conditioned one.”

With very few exceptions, all occurrences of vowel lengthening in the register of Greek characters happen in the tonic syllables, either in opened syllables—/keː.da/ ‘so’, /yuː.na/ ‘singing’, /ʔaː.dab/ ‘good manners’—or closed ones—/moːm.kin/ ‘possible’, /xaː.d.re.tak/ ‘you (s.m., respect form)’, /ʔa.faːn.di/ ‘efendi’. That is certainly explained by the phonological background in Greek.

The perceptible vowel lengthening occurs 18 times in the register of the actors playing the role of Italians. Among these occurrences, six can be explained based on Italian lengthening of the stressed vowel in open syllable, i.e. /ʔaː.na/ ‘I’, /heː.na/ ‘here’. Another four occurrences containing the diphthong /aj/, i.e. /ʔaːj.wa/ ‘yes’, /ʃu.waːj.ja/ ‘some, few’, /ʃab.ba.siːj.ja/ ‘cuckoo, crazy’, might also be explained based on the Italian phonological background:

The diphthongs with falling sonority behave phonotactically very much like long vowels. Italian syllables do not have long vowels if they are closed by a consonant. As emphasized above, long vowels are restricted to stressed open syllables. There are also no syllables closed by a consonant (sonorant, coronal fricative, or first part of a geminate) that contain a diphthong that ends in a high glide (Krämer 2009: 52).

The rest of occurrences, though, cannot be justified on the basis of Italian phonotactics.

The situation in the Turkish characters’ register is more complex. Vowel lengthening occurs less in this register, namely 11 times. Still, we would expect none since stress in Turkish is not correlated with vowel length. Nevertheless, some cases may be justified on another basis. In two cases, vowel lengthening is correlated with degemination of the consonant that constitutes the coda of the tonic syllable and the onset of the following one: /mu.ɣaː.ni/ ‘singer’ and /biː.di/ ‘modal of desire’ for EA /mu.ɣan.ni/ ‘singer’ and /bid.di/ (see Hinds & Badawi 1986: 632 and 929 respectively). I suggest that vowel lengthening here is, somehow, intended to maintain syllable weight, otherwise it would become light.

Other four cases are correlated with stress shift: two rightward, i.e. /in.kaː.saːr/ ‘it got broken’ and /ʔifːhaːm/ ‘understand! (SM)’; and two leftward, i.e. /ʔiːtːa.faːna/ ‘we agreed’ and /ˈmaːz.buːt/ ‘exactly’ for EA /inˈka.sar/, /ˈʔif.ham/, /ʔit.taːfaːna/ and /mazˈbuut/. I suggest that is intended to underline the unusual stress shift in these cases (*vide infra*).

Table 8

Perceptible vowel lengthening by different linguistic communities			
Total	Greeks	Turks	Italians
139	110 (80%)	11 (7%)	18 (13%)
34,000	ca. 20,000	ca. 11,500	ca. 2,500
Tokens	(59%)	(34%)	(7%)

3.3 Stress shift

Another feature related to word stress is the stress shift, which is exclusive to the register of the actors playing the role of Turks and that of Egyptians interacting with Turks in the form of FT. Stress shift in this register is of two types: a) without changing vowel quantity; and b) changing the vowels quantity in the tonic syllable and, eventually, the pretonic ones.

As a matter of fact, the stress in Turkish, either Ottoman or Modern, falls mostly on the final syllable. For OT, Hagopian (1907: 23) states that “usually every [Ottoman] Turkish word is accented on the last syllable” and, for TR, Göksel & Kerslake (2005: 26) affirm likewise that “most roots in Turkish (including all polysyllabic verbal roots and some loan words) are stressable on the final syllable”. That is also applied to lexical borrowings. Moreover, words from Arabic (and Persian) with long vowels maintain the length of these vowels even though stress falls on the final syllable (Hagopian 1907: 23).

The first type of stress shift occurs frequently. We find in our corpus 477 cases of stress shift (in 249 unique words). Such stress shift occurs in all lexical categories and, in all occurrences, it is shifted rightmost:

- Nouns: /da'hab/ ‘gold’, /mamla'ka/ ‘kingdom’, /mustaf'fa/ ‘hospital’, /qah'wa/ ‘coffee’, /sa'na/ ‘year’, /ʃaaʔi'la/ ‘family’.
- Modified nouns: /ben'ti/ ‘my daughter’, /baj'tek/ ‘your (s.m.) home’, /ʃajnu'kym/ ‘your (p.) eyes’, /too'ruh/ ‘his bull’, /ʃaʒamat'ha/ ‘her greatness’.
- Proper nouns: /Amii'na/ ‘Amīna’, /Ho'da/ ‘Hudā’, /Kaa'zim/ ‘Kāzim’, /Naa'hid/ ‘Nāhid’, /Ros'tum/ ‘Rostum’, /Xadii'za/ ‘Ḥadīğa’, /ʒo'ha/ ‘Ĝoḥā’.
- Pronouns: /ʔa'na/ ‘I’, /ʔin'ta/ ‘you (s.m.)’, /ʔin'ti/ ‘you (s.f.)’, /ʔan'tum/ ‘you (p.)’.
- Adjectives: /mom'kin/ ‘possible’, /baa'hiz/ ‘expensive’, /faa'riy/ ‘empty’, /ya'bi/ ‘stupid’, /ʔis'wid/ ‘black’.
- Adverbs: /haa'lan/ ‘immediately’, /ʔaba'dan/ ‘never’, /zuw'wa/ ‘inside’, bar'ra/ ‘outside’, /he'na/ ‘here’, /sa'va~sa'wa/ ‘together’.

- Verbs: /ʔa-a'kul/ 'I eat', /fak'kar/ 'he thought', /faa'tit/ 'she passed', /kal'lim/ 'speak out! (s.m.)'.
- Address terms: /ʔafan'di/ 'efendi', /ʔafan'dim/ '(my) sir', /ħazrati'na/ 'our excellency (pluralis majestatis)', /ħazratik'um/ 'your excellency'.
- Interjection: /jal'la/ 'come on!, get on!', /ʃuk'ran/ 'thanks!', /ʃaf'wan/ 'not at all, you're welcome', /ʔaj'vat/ 'yes', /ʔi'zan/ 'so'.

It is worth mentioning that this stress shift does not affect the vowels' length even in the pretonic syllables, as we can see in some of the above-mentioned examples. That is not the case in EA, where long vowels occur only in stressed syllables (Woidich 2006a: 10).⁵⁵

Additionally, this type of stress shift occurs as well in the register of Egyptians speaking with Turkish characters in the form of FT, i.e. /ʔas'wad/, /ʔafan'dim/, /Go'ħa/, /ħazret'kum/ and /ʃaa'viz/ 'modal of desire'.

Table 9

Stress shift by Turkish characters versus Egyptian characters interacting with them in the form of FT			
		Turks	Egyptian FT
	Tokens	ca. 11,500	ca. 700
Stress shift without vowel length change		477 (4.1%)	9 (1.3%)
Stress shift with vowel length change		315 (2.7%)	50 (7.1%)

The second type of stress shift is accompanied with doubling the tonic vowel length and implies, usually, a morphological impact—at least as perceived by the Egyptian audience. This occurs solely in nouns and adjectives ending, mostly, with the feminine desinence /a/ <SA */a(t)/>. For instance, we find the nouns /dawʃaat/ 'uproar' and /falʃaʃaat/ 'wriggle' and the adjectives /ħarbejjaat/ 'pertaining to war, military' and /mafʃuʃaat/ 'runty' for the EA /dawʃa/ 'uproar', /falʃaʃa/ 'wriggle', /ħarbejja/ 'pertaining to war, military (f.)' and /mafʃuuʃa/ 'runty (f.)' (see Hinds & Badwi 1986: 312, 669, 196, 663 respectively).

This type of stress shift seems more perplexing if we try to explain it on mere phonological basis for several reasons. First, and as mentioned above, stress in Turkish is not correlated with vowel length. Thus there is no need to lengthen the final vowel to

⁵⁵ There are very few lexicalized exceptions that "are considered to be frozen high-level forms (usually from Standard Arabic), and do not constitute counter-evidence to the rule of unstressed long vowel shortening in Cairene" (Watson 2007: 226–7).

underline the stress shift. Some similar words occur with a shifted stress maintaining the vowel as short as it is in EA, i.e. /daʕ'wat/, /zan'nat/ and /ʔaj'vat/ for the EA /'da.ʕwa/ 'invitation', /'gan.na/ 'paradise' and /'ʔa.jwa/ 'yes'. Furthermore, with few exceptions, the long vowels in pretonic syllables are shortened, i.e. /murgihaat/ and /milajaat/ for the EA /murgeeha/ 'swing' and /milaaja/ 'black wrap worn by women in public' (see Hinds & Badwi 1986: 815, 834 respectively). Not only this, but vowel shortening in pretonic syllables occurs in several lexemes that coexist in OT, where they maintain the vowels' length: /halawaat/ in OT *halāvet* 'sweetness'; /fiḏihaat/ in OT *fazīhat* 'shame, disgrace, infamy'; /salamaat/ in OT *selāmet* 'safety'; and /muwafaqaat/ in OT *muwāfaqat* 'agreeing, consenting; assent, consent; a conforming, conformity' (see Redhouse 1890: 800, 1389, 1070–71, 2020 respectively) which correspond to EA /halaawa/, /fiḏiīha/, /salaama/ and /muwafʔa/ (see Hinds & Badawi 1986: 222, 660, 427, 949 respectively).

An attempt to explain this stress shift that entails a change, sometimes multiple, in vowel quantity may be from the other side, i.e. the perception by the Egyptian of the way the Turkish community used to interact in EA.

As a matter of fact, OT had many lexical borrowings from Arabic. Some of these borrowings are feminine and end in Arabic with the feminine desinence /a(t)/. Where the lexical borrowing is a noun, OT has two accommodations regarding the feminine desinence: a) maintaining the final /at/ and transcribed with Arabic grapheme <ت>, i.e. ذريت *zurriyyet* 'progeny; descendants' and طفولت *tufūlet* 'infancy, childhood', or 2) using the Arabic pausal form /a(h)/ and transcribed with Arabic grapheme <ه> (dotless), i.e. ترکه *terike* 'the estate left by a person at death' and مقاتله *muqātele* 'mutual fighting, battle' (see Redhouse 1890: 800, 1242, 537, 1936 respectively). The adjective, instead, is accommodated only using the Arabic pausal form /a(h)/, i.e. كريمه *kerīme* 'kind, good, noble, honorable' and, substantivized, 'daughter' (Redhouse 1890: 1543)

Moreover, OT borrowed Arabic lexemes with their native plurals, both external (*ğam* ' *sālim*) and internal (*ğam* ' *taksīr*): "Ottoman had borrowed a number of nouns from Arabic with their suffixal plural feminine form on **-a:t**. [...] The so-called broken plural of Arabic, formed by inserting vowels into the root, was also borrowed into Ottoman" (Kornfilt 1997: 269). The peculiarity of the lexical borrowings from Arabic into OT went beyond the plural forms:

Arabic and Persian borrowings were not confined to the lexicon, but included grammatical elements also. Arabic words were often used in their distinctive plural forms, and adjectives were made to agree with them in terms of gender, as they would in Arabic itself (Göksel & Kerslake 2005: ix).

Kāmil (1896: 43), though, affirms that this practice “occurs mostly in writing” while in Turkish, generally, “adjective whether used as a predicate or as an attribute, remains unchanged” (Hagopian 1907: 75).

Additionally, although Turkish has *-lar* as “the only native and productive plural suffix” with two reflexes *-ler* and *-lar* depending on the vowel harmony role (Kornfilt 1997: 268), the Arabic external feminine plural ending seems to have been productive in OT. It formed the plural of native Turkish words, i.e. چفتلك (pl. چفتلكات) *çiftlik* ‘farm’, and even of borrowings from Persian, i.e. سبز (pl. سبزوات) *sebz* ‘green, vegetable’ (see Kāmil 1896: 43 and Redhouse 1890: 723, 1035). This, to some extent, justifies why the Arabic *āt* in OT became productive, though not common, its reproduce being analogous to the Turkish plural desinence.

Thus, we expect to hear more words ending in /at/ and /aat/ in the speech of the Turks, interacting either in Turkish or in EA. It is not surprising that we find such words in Turks’ codeswitching: *haybetullah la’netullah* ‘God’s disgrace!’; *rahmetullah* ‘God’s mercy!’; *şefakat* ‘compassion’; *merhamet* ‘mercy’; *şahsiyyet* ‘personality, person’; *memnûniyyet* ‘pleasure’; *hazret* ‘title for an exalted personage’; *teşekkürât* ‘thanks!’; *mübâhasât* ‘discussions’; *hayevanât* ‘animals’; *teşerrifât* ‘honors’.

To the Egyptian ear, words with final /-at/, especially when stressed, sound more to have the plural ending /aat/ rather than the feminine ending, which has two allomorphs in EA, /-a(h)/ and, only in construct state, /-it/. Some ambiguous contexts where a word may be either singular or plural could have emphasized this perception. That led, probably, to a convention that Turks confuse between Arabic singular and plural. In fact, quite often in the corpus, we find the word /waaḥid/ preceding one of these words to underline its being singular, i.e. /waaḥid wardaat/ ‘one flower, a flower’ and /waaḥid zomṣaat/ ‘one week, a week’.

To sustain the belief that this type of stress shift in the register of Turkish characters is learned, probably, from Egyptians through their interacting with Turks in the form of FT are the following reasons:

- This type of stress shift occurs much more in the register of Egyptian characters speaking in the form of FT: in about 700 words constituting 70 interactions in the form of FT with Turkish characters we find over 50 cases of stress shift with change in vowels quantity, that is, 7% of all words, while in the register of the Turkish characters themselves instead, it occurs 315 times (200 unique words) in nearly 11,500 words constituting 1,300 interactions, that is, 2.7% of the total words.⁵⁶
- The final syllable in EA is stressed only whenever contains a long vowel or a long consonant, i.e. CVV, CVVC and CVCC (see Watson 2007: 80–1). But in OT it is stressed unconditionally. For instance, the singular *zurriyyet* ‘offspring’ with a short vowel in its final syllable and its plural *zurriyyāt* with a long one are both stressed. Vowel lengthening in this type of stress shift is a precondition to give more weight to the final syllable in EA, not in OT.
- In 153 occurrences where there is a long vowel before shifting the stress rightmost, this long vowel is preserved in only 11 of them and shortened in 142. For instance, the EA lexeme /salaama/ < *SA *salāma(t)* > occurs four times with stress shift to final syllable lengthening its vowel, once with the middle long vowel preserved /sa.laa'maat/ and three times with the middle long vowel shortened /sa.la'maat/. Shortening the long vowels left of the stressed syllable is an EA phonotactic rule (see Woidich 2006b: 326 and Watson 2007: 226). That is not the case in Turkish where word stress is not correlated with vowel length (*vide supra*). Not only this, but even among the occurrences of this type of stress shift we find such lexemes; /ħu.ku'maat/, /ħa.la'waat/, /zi.ja'raat/, /sa'ʕaat/ and /tu.fu'laat/ for the EA /ħu'kuu.ma/, /ħa'laa.wa/, /zi'jaa.ra/, /'saa.ʕa/ and /tu'fuu.la/ (see Hinds & Badawi 1986: 218, 222, 385, 391, 541 respectively), while they exist in OT with long vowels left of the stressed syllable; *hukymet* ‘government’, *halāvet* ‘sweetness’, *ziyāret* ‘visit’, *sā'at* ‘hour, time’ and *tufūlet* ‘infancy, childhood’ (Redhouse 1890: 798, 800, 1021, 1028, 1242 respectively).
- The occurrences of this type of stress shift reveal more knowledge of Arabic—either EA or SA—than Turkish, contrary to what we expect from an EA-speaking Turkish community. First, many of the nouns with stress shift exist in Turkish without the final /t/, i.e. /dah'jaat/ in OT *dāhiye* ‘calamity’, /ʕa.ʔi'laat/ in OT *‘ā'ile* ‘family’, /ʕa.ru'saat/ in OT *‘arūse* ‘bride’, /fat'haat ~ fa.ti'haat/ *fātiha* ‘the first chapter of the Qur’ān’ and

⁵⁶ The number would be seen better if compared to those of the first type, i.e. stress shift without changing vowel quantity: nine occurrences in the register of Egyptian interacting in form of FT (1.3%) with respect to 477 occurrences in the register of the Turkish characters (4%).

/va.zi'faat/ in OT *vazīfe* ‘incumbent duty’ (Redhouse 1890: 886, 1280, 1296, 1358, 2141 respectively). Second, several adjectives with stress shift exist in Turkish and all, as mentioned above, are without a final /t/. Third, some of the lexemes are lexical borrowings from OT into EA and they do not have a final /t/ in their source form:

- /ʔo'daat/ in EA <أودة ~ أوضة> /'ʔoo.ɖa/ from OT oda ‘room’;
- /bam'jaat/ in EA <بامية> /'ba.mja/ from OT bamyē ~ bamyā ‘okra’;
- /bu.ɣa'faat/ in EA <بغاشة> /bu'ɣaa.ʃa/ from OT bughacha ‘turkish typical cake’;
- /sa.ra'jaat/ in EA <سراية> /sa'raa.ja/ from OT serāy ‘palace’

(see Redhouse 1890: 255, 336, 402, 1048 and Hinds & Badawi 1986: 43, 104, 88, 391, 406 respectively).⁵⁷

Table 10

Distribution of unique lexemes with stress shift entailing vowel length change in the Turkish characters' register					
	Nouns		Adjectives		Total
Not common to Turkish	32		3		35
Common to Turkish	140		25		165
	ending -t	not	ending -t	not	
of Arabic origin	54 (of 129)	75 (of 129)	0	25	154
of Turkish origin	0 (of 7)	7 (of 7)	—	—	7
Common loanwords	0 (of 4)	4 (of 4)	—	—	4

Finally, several times more than one stress shift of this type occurs together and, usually, accompanied by other words ending in /-at/ or /-aat/. In the first example of (9.a) we find the singular /waziifa/ realized twice as if it were a plural /wazifaat/, modified by adjectives /muhtaramaat/ and /sahlaat/, which sound plural as well, due to the stress shift with the final syllable vowel lengthening. Similarly, we find in the second example, /fikraat najjiraat/ and /taktikaat harbejjaaat/. The latter plural is, semantically, passable but its adjective, instead, has no need to agree in number. The verbal noun /ʔintizaraat/ also sounds plural although there is no need for that as it is used in place of the verb.⁵⁸ The word /laḥazaat/ is undoubtedly plural, and does not only sound plural because of stress

⁵⁷ Hinds & Badawi ascribe a Turkish origin only to /ʔooɖa/ and /buɣaaʃa/, a Persian origin to /saraaja/ and no foreign origin to /bamja/. I believe that /saraaja/, though being ultimately Persian, passed to EA through OT.

⁵⁸ The use of the verbal noun to act as a verb occurs several times in the register of Turkish characters. In OT, the native auxiliary verb *ايتمك itmek* is “used with Arabic and Persian verbal nouns to form Turkish complex verbs” (Redhouse 1890: 288). Thus, for instance, *انتظار ايتمك intizār itmek* means ‘to wait’. The practice of using the verbal noun as verb is a calque on this phrase, without the OT native component, i.e. the auxiliary verb.

shift. With stress shift accompanied by vowel lengthening, it should be /laḥzaat/. To ask someone to wait in EA, the singular is preferred in this case: /ʔistanna laḥza, sania, diʔiiʔa/ ‘wait a moment, second, minute!’. The same can be said for /ʔifaraat/. The plural is unnecessary. Finally, /qavantaat/ is a hyper-correction of the EA /ʔawanta/, which is in turn from *avanta* (see Atalay 1999: 1941) and in EA is always singular (see Hinds & Badawi 1986: 45).

We find the same in the register of Egyptian characters interacting with Turkish characters in the form of FT (9.b). In addition, we see in the first two examples the use of /waaḥid/ ‘one, a’ to underline that the noun is singular not plural. In the third example, we see an erroneous plural, /xaṭibaat/ for ‘fiancé’, as well, where a masculine noun of an animated being is set in plural with the external feminine plural.

(9.a) Kāzim_{TR}: laqeena **vazifaat** **muhtaramaat** **vazifaat** **sahlaat**
we found job.PL respectful.PL.F job.PL easy.PL.F
“I’ve got a respectable job, an easy job.”

Šākir Ağā_{TR}: Imtisaal haanim! **ʔintizaraat** **lahazaat!** xaṭarat-li
Imtisāl lady waiting.PL moment.PL came to mind
fikraat **najjiraat** sa-ʔa-ʕmal maʕa Fawzi
idea.PL luminous.PL I will make with Fawzi
paşa **taktikaat** **harbejjaat** wa ʕoylə
pasha tactic.PL military.PL and work
qavantaat baʕdeen ʔaʕṭiikum **ʔifaraat**
trickery.PL afterwards I give you.PL signal.PL

“Lady Imtisāl! Wait a moment! A luminous idea came to my mind. I will make with Fawzi pasha some military tactics and trickery doings. Afterwards, I give you a signal.”

(9.b) Wagīh_{FT}: qablə qufilat **galsaat** waaḥid **kalimaat!**
before closed.PASS sitting.PL one word.PL
“Before ‘the sitting closed’, one word [please]!”

Rašād_{FT}: ʔabu l-**ʕarusaat** muʕ laazim waaḥid
father bride.PL NEG.PART necessity one
modal
badlaat?!
suit.PL

“Doesn’t the bride’s father need a suit?!”

Şalāḥ_{FT}: ma-fii-ʕ muqabalaat ma-fii-ʕ naṭaact fi

there is no	rendezvous.PL	there is no	jumping.PL	in
ʒeninaat	ma-fii-f	ʕidaan	feglaat	ʕaʕaan
garden.PL	there is no	stems	radish.PL	because
Hoda	fiih	xaʕibaat		
Hoda	there is	fiancé.PL		

“No [more] rendezvous, nor jumping in garden, nor radish stems, because Hoda has [got] a fiancé.”

Conclusions

As represented in the corpus, the performance of the three foreign communities interacting in EA at the phonological level exhibits a noticeable variation.

Most of the variation can be ascribed to interference in the corresponding language of the three foreign communities. Such interference is reflected, for example, in the manner the Turkish characters realize CA uvular stop */q/, the EA voiced velar stop /g/, the emphatic voiced alveolar stops /d/ and the voiced labiovelar glide /w/, or the way the Greek characters realize the voiceless pharyngeal fricative /ħ/. The stress shift by all three communities manifests such interference as well.

However, some variation is better explained based on the input from which these foreigners learned EA, i.e. FT or interference from other communities. We see this in the realization of the voiceless postalveolar fricative /ʃ/ as /s/ by Italian characters, where the phonology of the Italian language does not interfere at all. Also, the rightmost stress shift that entails a change in vowel quantity that we find in the register of the actors playing the role of Turks cannot be justified based on the OT phonotactics. Rather, it is more plausible that it is based on the Egyptians’ perception of the OT stress that almost always falls on the final syllable.

In addition, such representation displays some typical stereotypical characteristics, being selective, reductive and exaggerated. The way in which the three foreign communities are depicted, in terms of the realization of the EA voiceless fricative pharyngeal /ħ/, is a good example of the selective trait. While the difficulty of realizing the EA voiceless fricatives pharyngeal /ħ/ is common to the three communities, owing to the fact that it does not exist in Greek and Italian and it was merged—or almost merged—into the voiceless fricative glottal /h/, the corpus does not reflect this difficulty in the three communities equally; it appears more difficult for Greek characters to realize the

/ħ/ correctly (in 78% of occurrences it is realized differently), less difficult for Italian characters (in 16% of occurrences it is realized differently) and of no difficulty for Turkish characters, with all occurrences of /ħ/ pronounced unvaryingly.

Furthermore, even if the variation is probably due to interference, the representation tends to emphasize it through the selection of some frequently used lexemes. For example, we see this in the way in which the Greek characters realize the EA voiceless fricatives pharyngeal /ħ/ as /x/ or the voiceless postalveolar fricative /ʃ/ as /s/, or the way in which the Turkish characters realize the EA voiced labiovelar glide /w/ as /v/ and the emphatic voiced alveolar stop /ḏ/ as /z/.

Not only this, but exaggeration usually accompanies this representation. To give an example from the register of the actors playing the role of Turks, we find that the EA voiced alveolar stop /d/ is realized sometimes as /z/, analogous to its emphatic counterpart /ḏ/. However, if the realization of the emphatic voiced alveolar stop /ḏ/ as /z/ by Turks is very plausible based on Turkish phonology, in which it sounds this way, there is nothing to sustain the idea that Turks would realize the voiced alveolar stop /d/ as /z/, since both exist as two separate phonemes in the phonemic inventory of Turkish.

Chapter IV

Morphosyntactic Level

The register of the actors playing the role of foreigner in the Egyptian cinema shows noticeable variation with respect to EA, whether on the morphological, syntactic or morphosyntactic levels. I will address, in this chapter, some distinguishing features that underline such variation, particularly those involving the verb: 1. the conjugation of the verb, 2. The negation of the verb, and 3. the substitution of direct object suffix pronouns by independent pronouns.

4.1 The Verb Conjugation

A look through the corpus shows that there is a conspicuous irregularity in the use of the verb in the registers of the actors playing the role of foreigner, either Greek, Turk or Italian. In many cases, the verbal form used does not correspond to the targeted form in terms of person, gender, number and/or aspect. I will use the term ‘target form’ for the latter and ‘non-target form’ for the former.

For instance, in (10.a) we see the verb /ʔemseku/ ‘to hold’ inflected in the imperative form for the second-person plural, whereas the target form is /te-msik/, i.e. the imperfective form of the second-person singular masculine. In (10.b), the verbal form is third-person singular masculine perfective /ħazar/ ‘to arrive’, whereas the subject is feminine /ħaram/ ‘wife’. In (10.c), the verbal form /dawwartu/ ‘to search’ is inflected in the perfective form for the second-person plural while the target form is /ni-dawwar/, i.e. first-person plural imperfective.

(10.a) George_{GR}: **ʔemseku** fuvajja nebiit ʕUsmaan?
[Γεώργιος] hold.IPR.2PL some wine ‘Usmān
“[do you want to] take some wine, ‘Usmān?”

(10.b) Za‘tar Ağa_{TR}: ħaram mutawaffi **ħazar?**
wife deceased arrive.PRFV.3SM
“Did [the] deceased’s wife arrive?”

(10.c) Rosetta IT: xalaaş ħuřaan **dawwartu** řaleeha sawa sawa
never-mind Ĥuřān search.PRFV.2PL for-her together
“Never mind Ĥuřān (‘Iřām)! We search for her together.”

There are 3,551 verbs in the registers of the actors playing the role of foreigners, after ignoring the repeated verbs within the same utterance. Of these verbs, less than half correctly follow the EA verb conjugation paradigms, namely 1,593 verb (~45%). The remaining verbs, namely 1,958 verb (~55%), vary in person, gender, number, or aspect from the targeted form; or in more than one of them.

The quantitative relation between the correctly inflected verbs and the incorrect ones differs markedly in different verbal forms:

- In the perfective form, the ratio between correct and incorrect verbs is nearly 1:1. The correctly inflected verbs are 456 (~51%) and 432 (~49%) are the ones that are inflected varyingly.
- In the imperfective form, the ratio between correct verbs and incorrect ones is nearly 1:2, with correct verbs being 642 (~34%) and varied verbs being 1,263 (~66%).
- Conversely, in the imperative form, the correctly inflected verbs amount to 495 (~66 %) compared to 263 varyingly inflected (~34%) with a ratio of nearly 2:1.

Similarly, the distribution of the correct and incorrect verbs differs noticeably from person to person:

- For the second-person singular feminine pronoun, the ratio between the correctly inflected verbs and the varied ones is 1:4, with 76 correct verbs (~20%) and 306 incorrect ones (~80%).
- Conversely, for the first-person plural pronoun, the ratio between the correctly inflected verbs and the varied ones is nearly 3:1, where the correctly conjugated verbs amount to 78 (~74%) and the incorrectly inflected verbs 28 (~26 %).

In addition, various verbal forms express the variously inflected verbs. Some of these verbal forms are used more than others, as we see in the tables below.

Seventeen forms are the alternative verbal forms that target the perfective form in EA. The second-person plural perfective form, i.e. PRFV.STEM+tu, with 252 occurrences, is the most recurring alternative form. This form also targets all the other persons in the perfective form. Then comes the third-person singular masculine perfective form, i.e.

PRFV.STEM+Ø, with 94 occurrences. It probably also targets all the other persons in the perfective form. Together, both forms make up 80% of the alternative forms in the corpus that target the perfective.

Table 11

Distribution of the correct and incorrect conjugated verbs in the registers of the actors playing the role of foreigners									
	1S	1PL	2SM	2SF	2PL	3SM	3SF	3PL	Total
PERFECTIVE	229	38	111	28	12	295	149	26	888
Correct forms	91	33	41	4	10	230	36	11	456
Percentage	(40%)	(87%)	(37%)	(14%)	(83%)	(80%)	(24%)	(42%)	(51%)
Incorrect forms	138	5	70	24	2	65	113	15	432
Percentage	(60%)	(13%)	(63%)	(86%)	(17%)	(20%)	(76%)	(58%)	(49%)
IMPERFECTIVE	675	68	357	136	26	411	184	48	1,905
Correct forms	120	45	152	11	7	250	41	16	642
Percentage	(18%)	(66%)	(43%)	(8%)	(27%)	(61%)	(22%)	(33%)	(34%)
Incorrect forms	555	23	205	125	19	161	143	32	1,263
Percentage	(82%)	(34%)	(57%)	(92%)	(73%)	(39%)	(78%)	(67%)	(66%)
IMPERATIVE	x	x	488	218	52	x	x	x	758
Correct forms	x	x	409	61	25	x	x	x	495
Percentage			(84%)	(28%)	(48%)				(66%)
Incorrect forms	x	x	79	157	27	x	x	x	263
Percentage			(16%)	(72%)	(52%)				(34%)
TOTAL	904	106	956	382	90	706	333	74	3,551
Correct forms	211	78	602	76	42	480	77	27	(1,593)
Percentage	(23%)	(74%)	(63%)	(20%)	(47%)	(68%)	(23%)	(36%)	(45%)
Incorrect forms	693	28	354	306	48	226	256	47	(1,958)
Percentage	(77%)	(26%)	(37%)	(80%)	(53%)	(32%)	(77%)	(64%)	(55%)

The use of third-person singular masculine perfective form as an alternative form to target the other persons in the perfective form could be justified by the fact that it is the simplest perfective form, having only the stem. Moreover, among the correctly inflected perfective verbs in the corpus, it is the most recurrent form, namely 230 times (of 456) or about half of the total verbs.

However, the second-person plural perfective form cannot be explained in this way for two reasons; on the one hand, it is a marked verbal form and, on the other hand, it is the less frequently used form in perfective with only 10 occurrences. Instead, one of two hypotheses may contain the explanation:

- The form is actually the more used—and less marked—form PRFV.STEM+t, i.e. the perfective verb inflected for the first-person singular and the second-person singular masculine, with the addition of a final /u/. In fact, it targets the first-singular person 91 times and the second-person singular masculine 41 times with a total of 132

occurrences (out of 252). The additional final vowel may be due to the influence of the SA first-singular perfective form PRFV.STEM+tu, which in some cases can serve as a kind of epenthetic vowel, since the first-singular person and the second-person singular masculine inflection end in two consonants, as in (11):

- (11) Matthaios_{GR}: wi baʃdeen roxtu ʃamaltu balaay
 [Ματθαίος] and afterwards went-I made-I denunciation
 “After that, I went to make a denunciation.”
- Bĩġu_{GR}: ʔomtū min [n]-noom ʃalassan ne-ʔsil
 got-up-I from the-sleep for wash-I
 il-wessə btaaʃ il-ʔana
 the-face of the-I
 “I got up from the bed to wash my face.”

- The form is a mixed verbal form consisting of the perfective stem with the addition of a final /tu/, as there is also an analogous mixed form with the imperfective and imperative forms (*vide infra*).

Table 12

Distribution of the non-target forms targeting the PERFECTIVE									
	1S	1PL	2SM	2SF	2PL	3SM	3SF	3PL	Total
PRFV.1S/2SM	x	-	x	5	1	5	1	-	12
PRFV.2SF	-	-	1	x	-	-	-	-	1
PRFV.2PL	106	3	43	12	x	48	39	1	252
PRFV.3SM	11	1	13	5	1	x	57	6	94
PRFV.3SF	-	-	-	-	-	1	x	-	1
PRFV.3PL	-	-	-	-	-	1	2	x	3
IPFV.1S	1	-	-	-	-	-	-	-	1
IPFV.1PL	4	-	-	-	-	-	-	-	4
IPFV.2SM/3SF	-	-	1	-	-	-	-	-	1
IPFV.3SM	2	-	-	-	-	4	-	1	7
IPFV.j-stem+tu	1	-	-	-	-	-	1	-	2
IPR.SM	4	-	4	1	-	5	2	2	18
IPR.SF	-	-	1	-	-	-	-	-	1
IPR.SM/F	-	-	2	-	-	-	-	1	3
IPR.PL	-	-	-	-	-	-	1	1	2
IPR.SM/PRFV.3SM	5	1	4	1	-	-	10	-	21
IPR.stem+tu	4	-	1	-	-	1	-	3	9
Total	138	5	70	24	2	65	113	15	(432)

Instead, there are nearly twice as many non-target forms as target forms in the imperfective. This may be explained by the fact that the imperfective form is more

complicated with respect to the perfective one, the former being prefixed and eventually suffixed. The alternative verbal forms that target the imperfective form in the corpus are 19. Five of these forms often occur and are therefore worthy of discussion.

The first alternative form is the plural perfective form of the second-person, i.e. PRFV.STEM+tu, and it occurs 99 times. It targets all the persons but mostly the first-person singular and the second-person singular masculine (63 occurrences). This fact, once again, suggests one of the above-mentioned two hypotheses.

The second of the alternative forms is the first-person plural imperfective form, i.e. nV+IPFV.STEM, with 209 occurrences exclusively for the first-person. In three of these occurrences, the form ends with additional /u/, i.e. nV+IPFV.STEM+u, once targeting the first-person plural and twice the first-person singular. This form is the unique form among the frequently used alternative forms that does not target all persons.

As a matter of fact, in the standard EA—as spoken in Cairo and the surrounding areas today—the first-person imperfective paradigm is a+IPFV.STEM (singular) and nV+IPFV.STEM (plural) (see Woidich 2006b: 329). However, this is not (and has never been) the only paradigm known to Egyptian Arabic. This recalls the commonly known issue of *nekteb-nektebu*, discussed by, *inter alia*, Blanc (1974) and (1981), Owens (2003), Behnstedt (2016), Behnstedt & Woidich (2013) and (2018).

Speaking of the first-person imperfect, Woidich states in his article on rural dialects of Egyptian Arabic (1996, §17):

There are three different types of paradigms:

(a) aktib	(b) aktib	(c) niktib	‘I write’
niktib	niktibu	niktibu	‘we write’

The original system (a) developed into (c) by paradigmatic levelling. In Egypt, (a) is the common type in the Delta and is characteristic for the centre [Cairo included], the east and the north east, as well as for Middle Egypt. (c) dominates the west of the Delta and the Nile Valley from *Asyūt* southwards as far as *Nağ‘ Hammādi* and the west bank of *Lugšur*. Paradigm (b) seems to stand halfway between (a) and (c), and indeed, we always find it in areas which lie between (a) and (c). In the Delta, for instance, the area with (b) [...] forms a bridge between the west (c) and the north east (a). In this way, (a), (b) and (c) represent what is called a terrace landscape where (b) can either be seen as the intermediate stage of an internal development of paradigm (a) to (c) via (b), or as the result of dialect contact.

In addition, Blanc (1974) points out that in Cairo, where the a-kteb/ne-kteb paradigm (‘A-forms’ in his term) dominates, the native Cairene Jews use the ne-kteb/ne-ktebu forms (‘N-forms’ in his term) (see also Rosenbaum 2002: 37).

This is confirmed by my corpus data, where the A-forms (or the ‘(a) type’) are the dominating forms with very few exceptions, namely 12 occurrences:

1. In the speech of the Egyptian Jewish comedian Šālūm (1900–48), who was active in Egyptian cinema’s first decade. Šālūm used to appear in his movies with his real name, which even appeared in the title of one of them: *Šālūm il-turgumān* [Šālūm the Interpreter] (Tōgō Mizrāhī, 1935) (see Qāsim 2004: 253). In the corpus, Šālūm appears in one movie: *Il-Riyādī* [The Sporty] (L. Nagel & Clément Mizrahi, 1937). In this film, Šālūm uses the imperfective of the first-person six times, all referring to first-person singular: four times N-form (/raḥ ni-igi/ ‘I’ll come’ twice and /na-akul/ ‘I eat’ twice) and 2 times A-form (/b-a-biiṣ/ ‘I sell’ and /b-a-ʔol-lak/ ‘I’m telling you’). An example of the N-forms is shown in (12.a).
2. In the speech of an Egyptian Berber (*barbari* in EA) character performed by the eminent Egyptian pioneer actor ‘Alī al-Kassār (1887–1957). ‘Alī al-Kassār used to play the role of an Egyptian Berber, called ‘Usmān ‘Abd-il-Bāsīṭ, first on the stage and later in cinema (see Qāsim 2004: 259–60). Not surprisingly, the name ‘Usmān is the most stereotypically name given to any Egyptian Berber character in Egyptian cinema. ‘Alī al-Kassār actually appears in my corpus in two films: *Ḥafīr il-darak* [The Policeman] (Tōgō Mizrāhī, 1936) and *Il-Sā’a 7* [Seven O’Clock] (Tōgō Mizrāhī, 1937). In these two films, ‘Usmān uses the imperfective of the first person four times, all referring to first-person singular: N-form twice (/ne-ḡrab/ ‘I drink’ and /ma-ni-ḡrab-ḡi/ ‘I don’t drink’) and A-form twice (/b-a-ʔuul/ ‘I say’ and /a-ḡuuf/ ‘I see’).⁵⁹ An example of the N-forms is shown in (12.b).
3. In only one case, an ‘ordinary’ middle-class Cairene Egyptian uses the N-form referring to first-person plural (12.c) in *Ḥamātī malāk* [My Mother-in-law is an Angel] (‘Īsā Karāma, 1959).

(12.a)	Šālūm _{EG} :	ʔana	raḥ	ni-igi	hena	kollə
	[Jew]	I	FUT-MRK	come.IPFV.1S	here	every

⁵⁹ Another Egyptian Berber character appears also in another film: *Il-Armala il-ṭarūb* [The Merry Widow] (Ḥilmī Raflah, 1956). He uses once the imperfective with A-form: /ʔana ḥ-a-ḡuuf il-ḥikaaja/ ‘I’ll investigate on this issue’.

joom	na-akul	hena	bakjiif
day	eat.IPFV.1S	here	gratis

“I will come here every day to eat here gratis.”

(12.b) ‘Usmān_{EG}: ?ana **ma-ni-frab-fi** yeer biira bass
 [Nubian] I drink.NEG.IPFV.1S except beer only
 “I don’t drink [anything] except beer.”

(12.c) Kamāl_{EG}: ?əhna ʕajziin **ni-fteru** d-dulaab elli
 we wanting.PL buy.IPFV.1PL the- cupboard REL.PN
 fi l-ʔooða nemra talattaqʕar
 in the-room number 13
 “We want to buy the cupboard in the room number 13.”

4. In addition, although not often, Egyptian characters speaking in FT form use the N-forms. In just one case, the N-form refers to first-person plural (13.b). The N-form referring to first-person singular, instead, occurs four times, all uttered by the same actor, the famous Egyptian comedian Ismā‘īl Yāsīn, who had some knowledge of Greek.⁶⁰ The four occurrences are /ne-fahhimhaa-lik/ ‘I explain it to you (f.)’, /ħa-ne-fqaʕhum/ ‘I’ll burst them’, /raajix ni-tʕarraaf/ ‘I’m gonna take steps’ and /raax ni-rawwaxuh/ ‘I’ll bring him [i.e. her] home’. An example of the N-forms referring to first-person singular is shown in (13.a).

(13.a) Nabīh_{FT}: ?ana **n-fahhemhaa** -lik bi- r-rumeeka
 I explain.IPFV.1S-it to-you.S.F. by/in Greco-arabic
 “I’ll explain it to you (f.) in Greco-arabic.”

(13.b) Šarbāt_{FT}: muʕ **ni-xaafu** -zzaaj ja xawaaga?!
 NEG.PART fear.IPFV.1PL how VOC.PART foreigner
 “How could we not be afraid mister?!”

An interesting idiosyncrasy is also revealed by a deep inspection of the numbers of both the A-forms and the N-forms. In fact, the first-person singular is inflected in the A-form, i.e. /a+IPFV.STEM/, 120 times and inflected in the N-form, i.e. /nV+IPFV.STEM/, 208⁶¹ times. The first-person plural is inflected in the A-form, i.e. /nV+ IPFV.STEM/, 45 times and inflected in the N-form, i.e. /nV+IPFV.STEM+u/, only once.

⁶⁰ Ismā‘īl Yāsīn used to codeswitch to Greek, in a funny way, to sound puzzling or incomprehensible.

⁶¹ Two of these occurrences have a final /u/, i.e. the inflection of the first-person plural in the N-forms.

In other words, the /nV+IPFV.STEM/ is used 251 times⁶² to refer to the first person—singular or plural—over twice as often the other forms, which were used 123 times, /a+IPFV.STEM/ 120 times and /nV+IPFV.STEM+u/ three times. This means that we are plausibly attesting to another paradigm levelling, where the /nV+IPFV.STEM/ became almost the unique form for the two first-persons in the imperfective form, thanks again to language contact.

The third alternative verbal form that targets the imperfective form is the third-person singular masculine, i.e. /jV+IPFV.STEM/. With 294 overall occurrences, it targets all the other persons.

The fourth alternative form to target all persons in the imperfective is the imperative of the second-person singular masculine, with 273 occurrences. To this form we can add another ambivalent form that may be a second-person singular masculine imperative or a third-person singular masculine perfective, such as: /fakkar/ ‘Think! (you S.M), he thought’; /haarib/ ‘fight! (you S.M), he fought’; /itkallim/ ‘speak! (you S.M), he spoke; /istanna/ ‘wait! (you S.M), he waited; /saafir/ ‘travel! (you S.M), he travelled; /farfi/ ‘cheer up! (you S.M), he cheered up’. The reason for joining the latter to the former is that there is no explicit third-person singular masculine perfective that targets the imperfective.

The second-person singular masculine imperative is thus the most frequently used alternative form to the imperfective, with 415 occurrences, representing one quarter of the total alternative forms (1,263). The number might rise again if we added the 20 occurrences of the imperative forms that are equally used for the second-person singular masculine or feminine, i.e. /rabbi/ ‘educate!, grow up!’ or /ʔemfi/ ‘walk!, go away!’. Besides, it targets all the eight persons.

Furthermore, the use of the second-person singular masculine imperative as an alternative form to the imperfective may be explained on the basis of its simplicity and unmarkedness. However, and since nearly one third of the singular masculine imperative forms targets the first-person singular (136 of 415), there may be another explanation: the resemblance between the two forms.

⁶² We may add other 19 occurrences (13 first-person singular and six plural) where the inflected form is a mixed one, i.e. /nV+IPFV.STEM+tu/.

The stem of the imperative form in EA, on the one hand, is the same as the imperfective form. Indeed, according to Woidich (2006a: 76):

Der Imperativ ist identisch mit der Flexionsbasis der [sic.] Imperfekts, die man durch Abtrennen des Präfixes vom Imperfekt erhält. Beginnt die Basis mit einem Konsonanten, so bleibt sie unverändert, beginnt sie mit zweien, dann tritt ein *i*-, bei /u/-haltiger Basis wahlweise auch ein *u*- davor: *yiktib* > *yi-ktib* > *ktib* > *iktib* „schreib!"; *u'ud* „setz dich'. Die Flexion erfolgt wie beim Imperfekt mit *-i* für das F. und *-u* für den Pl.: *iktibi* „schreib!"; *iktibu* „schreibt!'.⁶³

In the 'standard' EA, on the other hand, the only difference between the two forms, i.e. the first-person singular imperfective and the second-person singular masculine imperative, lies in the vowel that precedes the stem, the low vowel /a/ for the former and the high vowel /i/ and, eventually /u/, for the latter. Yet, the imperfective of the first-person singular has other vowels. As Owens (2003: 716) states, such a vowel may be central, i.e. /e/: "In (1) [i.e. *b-ə-ktob* form] 1SG is represented by a vowel (*a* or *ə*)." This is a typical feature of eastern Arabic dialects shared by EA in some parts of Egypt: "The eastern Delta also shares the system of derived verb patterns with the eastern Arabic dialects [...] The p-stem prefixes include *bi-*, *bu-* as in *bimsik*, *buhrut*, also found in Palestinian Arabic" (Behnstedt & Woidich 2018: 74).

Therefore, on the basis of resemblance, 94 of the 136 occurrences of singular masculine imperative forms targeting the first-person singular can be explained.

The situation of the imperative, instead, is quite different, being the form less often targeted by alternative forms. Furthermore, when targeted by an alternative form, such form is mostly another imperative form. The relative simplicity of the imperative form justifies this.

Table 13

Distribution of the non-target forms targeting the IMPERFECTIVE									
	1S	1PL	2SM	2SF	2PL	3SM	3SF	3PL	Total
PRFV.1S/2SM	3	-	-	1	-	1	-	-	5
PRFV.2PL	36	3	27	10	1	16	4	2	99

⁶³ "The imperative is identical to the inflectional base of the imperfect, obtained by removing the imperfect prefix. If the stem begins with a consonant, it remains unchanged and if it starts with two, then an *i*, or optionally an *u* with stem containing /u/, precedes: *yiktib* > *yi-ktib* > *ktib* > *iktib* 'write! (s.m.)'; *u'ud* 'sit down (s.m.)'. The inflection is like the imperfect with *-i* for the feminine and *-u* for the plural: *iktibi* 'write! (s.f.)'; *iktibu* 'write! (p.)'."

IPFV.1S	2 ⁶⁴	-	-	-	-	-	-	1	3
IPFV.1PL	208 ⁶⁵	1 ⁶⁶	-	-	-	-	-	-	209
IPFV.2SM/3SF	-	-	x	18	-	1	1	1	21
IPFV.2SF	-	-	2	x	-	-	-	-	2
IPFV.2PL	-	-	6	5	x	-	1	-	12
IPFV.3SM	104	3	50	44	3	x	76	14	294
IPFV.3PL	5	1	2	1	-	3	5	x	17
IPFV.a-stem+tu	2	-	-	-	-	-	-	-	2
IPFV.n-stem+tu	13	6	-	-	-	-	-	-	19
IPFV.t-stem+tu	-	-	1	2	-	-	-	-	3
IPFV.j-stem+tu	17	1	13	6	2	21	6	1	67
IPR.SM	93	5	43	19	3	67	37	6	273
IPR.SF	-	-	9	-	-	1	-	-	10
IPR.SM/F	6	-	4	1	1	6	1	1	20
IPR.PL	9	-	4	2	2	2	-	1	20
IPR.SM/PRFV.3SM	43	1	36	10	3	35	9	5	142
IPR.stem+tu	14	2	8	6	4	8	3	-	45
Total	555	23	205	125	19	161	143	32	(1,263)

This is not the case, however, with the negative imperative (or the prohibitive), since the negation involves changing the verbal form from the imperative stem to the imperfective stem along with adding the proclitic /ma/ and the enclitic /ʃ(i)/: “Als Prohibitiv dient das y-Imperfekt mit Negation *ma-...-š*”⁶⁷ (Woidich 2006a: 297, and see 335). In fact, the correctly inflected negative imperative occurs only nine times in the register of actors playing the role of foreigner: seven of them dealing with singular masculine as in (14.a) and two with singular feminine as in (14.b). To this we can add three other occurrences, such as in (14.c), where the negative imperative is correctly inflected to the second-person singular masculine, but the addressed persons are female.

(14.a) Kīṭī_{GR}: **ma-ti-lzaʔ-ʃi** keda fi maʃmal ḥalaawa!
 [Καίτη] cling.NEG.IPR.2SM this way in (to) factory sweet
 “Don’t cling this way to [the] sweet factory!”

(14.b) Bīḡu_{GR}: bass **ma-te-nsii-s** ʔinn il-maxill di
 but forget.NEG.IPR.2SF that the-pub this.SF
 kaan bi-j-wakkalna ʃees!

⁶⁴ In these two cases, the verb is correctly inflected with the first person singular; however, they have the prefix /bi-/ (namely /b-a-stannaak/ and /b-a-stanna/), instead of /ha-, ha/ (or even null) of the future as they supposed to be.

⁶⁵ In two cases, the verb has an additional final /u/, namely /ni-baatu/ and /ni-xibbu/, both uttered by Greek characters.

⁶⁶ This is an N-form, i.e. /ni-giibu/.

⁶⁷ As a prohibitive serves the y-imperfect with *ma- ... -š* negation.

was feeding-us bread
 “But don’t forget that this pub was feeding us [our daily] bread!”

- (14.c) Hristu_{GR} : **ma-t-xaf-sə** ʕalajja !
 [Χρίστος] worry.NEG.IPR.2SM about-me
 “Don’t worry (SF) about me!”

In place of the *ma*-IPFV.STEM-*š(i)* negation of the imperative in EA, the actors playing the role of foreigners employ two other paradigms. These paradigms display two levels of simplification:

- Instead of the proclitic /ma/ and the enclitic /f/, they use the negation particle *muš* ~ *miš* with the imperfective stem as for example in (15.a) (31 occurrences);
- or, further simplifying, they apply the negation particle *muš* ~ *miš* directly to the imperative stem as for example in (15.b) (13 occurrences).

- (15.a) Kafina_{GR} : **mif** **ti-xabbaʕ** regleek ʔenta !
 [Κατίνα] NEG.PART knock.IPFV.2SM legs-your you.SM
 “Don’t knock your legs [against each other]!”

- (15.b) $\text{‘Ašim Qaimaqlı}_{TR}$: **muf** **xalli** ħaddə j-xoʃfə ʔabadan !
 [Âsim Kaymaklı] NEG.PART let.IPR.2SM someone enter.IPFV.3SM never
 “Don’t let anybody enter ever!”

Table 14

Distribution of the alternative forms targeting the IMPERATIVE							
	2SM	2SM.NEG	2SF	2SF.NEG	2PL	2PL.NEG	Total
PRFV.1S/2SM	-	-	1	-	-	-	1
PRFV.2PL	19	-	13	-	3	-	35
PRFV.3SF	-	-	3	-	-	-	3
IPFV.2SM	-	2 (muʃ)	-	1 (muʃ)	-	-	3
IPFV.2SF	-	2 (muʃ)	-	-	-	-	2
IPFV.3SM	-	11 (muʃ)	-	8 (muʃ)	-	1 (muʃ)	20
IPFV.3PL	-	-	-	-	-	1 (muʃ)	1
IPFV.j-stem+tu	-	-	-	3 (muʃ)	-	2 (muʃ)	5
IPR.SM	x	7 (muʃ)	65	1 (muʃ) 3 (ma-f)	9	-	85
IPR.SF	12	-	x	-	-	-	12
IPR.PL	9	-	7	1 (muʃ)	x	-	17
IPR.SM/PRFV.3SM	x	1 (muʃ)	33	3 (muʃ)	7	-	45
IPR.stem+tu	16	-	15	-	4	-	35
Total	56	23	137	20	23	4	(263)

Furthermore, a look at all the alternative forms reveals a strong simplification behavior. Being mostly the less marked, the verbal forms inflected with singular masculine pronouns make up about 52% of the total forms (1,020 of 1,958 occurrences). The number might rise to 72% (1,406 of 1,958 occurrences) if we add the 386 occurrences of alternative forms inflected to second-person in the perfective, since they can be reinterpreted as inflected to either the first-person singular ~ the second-person singular masculine (with the addition of final /u/) or the third-person singular masculine (with the addition of final /tu/) (*vide supra*).

Table 15

Distribution of the non-target forms per person / form									
FORM \ PERSON	1S	1PL	2SM	2SF	2PL	3SM	3SF	3PL	Total
PRFV.1S/2SM	3	-	-	7	1	6	1	-	18
PRFV.2SF	-	-	1	-	-	-	-	-	1
PRFV.2PL	142	6	89	35	4	64	43	3	386
PRFV.3SM	11	1	13	5	1	-	57	6	94
PRFV.3SF	-	-	-	3	-	1	-	-	4
PRFV.3PL	-	-	-	-	-	1	2	-	3
IPFV.1S	3	-	-	-	-	-	-	1	4
IPFV.1PL	212	1	-	-	-	-	-	-	213
IPFV.2SM/3SF	-	-	3	19	-	1	1	1	22
IPFV.2SF	-	-	4	-	-	-	-	-	4
IPFV.2PL	-	-	6	5	-	-	1	-	12
IPFV.3SM	106	3	61	52	4	4	76	15	321
IPFV.3PL	5	1	2	1	1	3	5	-	18
IPFV.a-stem+tu	2	-	-	-	-	-	-	-	2
IPFV.n-stem+tu	13	6	-	-	-	-	-	-	19
IPFV.t-stem+tu	-	-	1	2	-	-	-	-	3
IPFV.j-stem+tu	18	1	13	9	4	21	7	1	74
IPR.SM	97	5	54	89	12	72	39	8	376
IPR.SF	-	-	22	-	-	1	-	-	23
IPR.SM/F	6	-	6	1	1	6	1	2	23
IPR.PL	9	-	13	10	2	2	1	2	39
IPR.SM/PRFV.3SM	48	2	41	47	10	35	19	5	207
IPR.stem+tu	18	2	25	21	8	9	3	3	89
Non-target Forms	693 (35%)	28 (1.4%)	354 (18%)	306 (%16)	48 (2.5%)	226 (12%)	256 (13%)	47 (2.4%)	(1,958) (~55%)
target Forms	211 (13%)	78 (5%)	602 (38%)	76 (5%)	42 (2.5%)	480 (30%)	77 (5%)	27 (1.5%)	1,593 (~45%)

Finally, the register of the actors playing the role of a Turk shows a peculiarity: the use of the *maşdar* (verbal noun) to target diverse verbal forms, as shown in the table below. First and foremost, it targets the imperfective, namely 30 occurrences such as in (16.b), which might be explained by the fact that in OT the *maşdar* can be used to express the progressive aspect: “Another way of expressing the progressive aspect is by using a

Indeed, towards the end of the nineteenth century, Spitta-Bey wrote about the negation in his manual of EA (1880: 413–14):

Die beiden dem vulgärarabischen eigenthümlichen Negationen sind *mâ — ś* (*śĕ, śī*) und *muš*.

a. *mâ — ś* (*śĕ, śī*) verneint das Verbum, eine Praeposition mit Suffix, wenn sie als Praedicat verbale Kraft hat, die Personalpronomina und *had* ‚einer‘, wenn sie Subjecte sind. [...]

b. *muš* (= *mâ hûwa-ś*) ist Nominalnegation und verneint nur das einzelne Wort (Nomen) oder die Wortverbindung (Genetiv, Apposition), vor denen sie steht.⁶⁹

Ten years later, in his manual of EA (1890: 33–5), Vollers reiterates these statements. In addition, he states: “Seltener wird das Verbum durch das aus *mâ-hûwa-ś* verkürzte, ihm vorgesetzte *mūš* verneint”,⁷⁰ giving two examples: *muš jit’ab* ‘he doesn’t get tired’ and *muš ji’raf* ‘he doesn’t know’.

Similarly, at the beginning of the twentieth century, Willmore (1905: 130) wrote: “The verb is rendered negative by the particle *ma* (*mâ*) being placed before it, and *sh* after it in the form of a suffix.” He also notes that *muš* may be used with the imperfective: “In interrogative sentence it [i.e. *muš*] invariably calls for an affirmative answer [...] With the aorist [i.e. imperfective] it may serve to express an emphatic command or prayer”⁷¹ (Willmore 1905: 299–300). In addition, we find instances of the use of *muš* introducing the future marker *rāyih* ~ *rāh* to negate the verb in the future: *muš rāyih asallimhā lak* ‘I will not give it you’ (p. 286) and *muš rāh asāfir* ‘I will not travel’ (p. 330).

We discover comparable statements by different scholars in the first half of the twentieth century. Spiro in his grammar of EA (1912: 69–70) writes “To render a verb negative ما *ma* should be placed before it and ش *ś* after it [...] مش *muš* is also used with verbs.” He gives three examples of the negative particle *muš* with verbs: two perfective verbs in interrogative sentence and one imperfective in contrastive negation. Likewise, Phillott & Powell write in their *Manual of Egyptian Arabic* (1926: 67): “مُش *mush* ‘not’ [...] is used before nouns adjectives, pronouns participles, adverbs, and prepositions but not usually before finite verbs, as: أنا مش رايح *anā mush rāyih* ‘I am not going.’ مش دا ‘not

⁶⁹ The two negations peculiar to Colloquial Arabic [of Egypt] are *mâ — ś* (*śĕ, śī*) and *muš*.

a. *mâ — ś* (*śĕ, śī*) negates the verb, the preposition with suffix, if it acts like a verb as a predicate, the personal pronoun and *had* ‘one’ if they are subjects. [...]

b. *muš* (= *mâ hûwa-ś*) is nominal negation and negates only the single word (noun) or the compound words (genitive, apposition) that it stands before.

⁷⁰ Rarely, the verb is negated by the contracted form of *mâ-hûwa-ś*, that is *mūš*.

⁷¹ This is what Woidich (1969: 47–8) calls “rhetorische Intonation” [rhetorical intonation].

this' [...] A verb is negated by prefixing *mā* and suffixing *sh* or *shⁱ*, as: ما ركب ش *mā rikib sh* 'he did not ride.'" They also notice the use of *muš* with the verb: "The negative مش *mush* may be prefixed to finite verbs also but only to those interrogatives that call for answer in the affirmative, as: مش قلت لك تعالى هنا *mush qultⁱ lak ta 'āl^a hinā* 'did I not tell you to come here?'" (Phillott & Powell: 125, see also 742–9).

Moreover, around the middle of the twentieth century, the future marker *ḥa ~ ha* became the dominant future marker at the expense of the longer forms *rāyih, rāḥ* (for the development of the future marker in EA, *vide infra* §5.3.1c). We therefore find specific references to the use of *muš ~ miš* to negate the future. For instance, Mitchell writes in his manual of EA (1962: 106–7, emphasis original):

The means of negation are:

- (1) a negative particle variously pronounced **muḥ** or **mif** *not* which precedes the word, phrase or clause negated;
- (2) a 'split' negative (of the French *ne ... pas* type) in which a particle **ma** precedes and **f** is suffixed to the word negated
- (3) **la ... wala ...** neither ... nor...

These particles are distributed as follows:

- (1) is used
 - (i) with nouns, adjectives, participles, adverbs, prepositional phrases, clauses, etc., and especially within the framework of the nominal sentence [...].
 - (ii) with the verbal auxiliaries of participle form, e.g. **ḡáawiz, láazim, múmkin** [...].
 - (iii) with a following imperfect prefixed with **ḥa-** [...].
- (2) is used
 - (i) with verbal forms other than the imperfect prefixed with **ḥa-**.

Likewise, Woidich writes in his study of the negation in EA (1969: 30) "Die Prädikate, die muš verlangen, sind nominaler Natur (Nomen, Pronomen, Adjektiv, Adverb und dazu Präpositionen mit Substantiv) und verbaler Natur (ha-Imperfekt, aktives Partizip), wobei die nominalen Prädikate eine Satzstruktur 'Subjekt + Prädikate' (S+P) verlangen, in der das Subjekt determiniert sein muß."⁷² Woidich (1969: 31) also underlines that "Die einzige finite verbalform, die mit muš negiert wird, ist da ḥa-Imperfekt."⁷³

⁷² "The predicates that require *muš* are of a nominal nature (nouns, pronouns, adjectives, adverbs and prepositions with nouns) and verbal nature (ha-imperfect, active participle), whereby the nominal predicates are a sentence structure 'subject + predicates' (S + P) in which the subject must be determined."

⁷³ "The only finite verbal form to be negated by *muš* is *ḥa*-Imperfect."

indecent! TR have-sense-of-shame.NEG.IPFV.3SM

“Indecent! Shameless!”

Similarly, we find 25 instances of correct negation with the simple form *muš* ~ *miš*: negation particle *muš* ~ *miš* is used 13 times to negate an imperfective verb preceded by a future marker, as in (18.a); 12 times in rhetorical interrogative interrogatives that call for an affirmative answer, as in (18.b); and three in contrastive negation, as in (18.c)

Besides, the negation particle *muš* ~ *miš* occurs nine times with imperfective verbs, which unequivocally designates the future despite lacking a future marker. An example is given in (18.d).

(18.a) Mārīkā GR: **mus** **raax** **ne-nsa**
 [Μαρίκα] NEG.PART FUT.MRK forget.IPFV.1PL
 “I won’t forget.”

Kosta GR: **muf** **ha-t-xuff** il-ʔaʔa bitaaʕ ʔenta?!
 [Κόστα] NEG.PART enter.FUT.2SM the-apartment GEN.EXP.MS you.SM
 “won’t you enter your apartment?!”

(18.b) Kafīna GR: ʔana **muf** **ʕallahtu** kollu ʕaaga
 [Κατίνα] I NEG.PART fix.PRFV.1S every thing
 maʕa madaam?
 with lady/wife
 “Didn’t I fix everthing with [your] wife?!”

(18.c) ʕamīs EG: ma-ne-wʕal-ʔi ʔabadan?
 arrive.NEG.IPFV.1PL
 Yanni GR: la **muf** **ma-ne-wʕal-ʔi** ʔabadan ʔewʕaltu
 [Γιάννης] no NEG.PART arrive.NEG.IPFV.1PL never arrive.IPFV.2PL
 laakin fi talaata ʔarbaʕa ʔahr
 but in three four month
 - “We won’t arrive ever?”
 - “No. not that ‘we won’t arrive ever’, we shall arrive but in three [to] four months.”

(18.d) Fāʔīnšāh TR: marra di ʔidfaʕ ʔa'na laa'kin
 [Fatinšah] time this.SM pay.IPFV.1S I but
 marra sanja **muf** **ʔidfaʕ** wala
 time second.SF NEG.PART pay.IPFV.1S not even
 taʕriifa waahid

half a piastre one.SM

“I’ll pay this time, but next time I won’t pay even a penny.”

On the other hand, the simple negation with *muš ~ miš* is much more used in the place of the compound negation *ma...š*. In fact, the simple negation occurs 180 times where we expect the compound negation. That is slightly more than three times the 57 occurrences of the compound negation properly used in the registers of the foreign characters. The replacement of the compound negation by the simple negation with *muš ~ miš* is distributed as follows:⁷⁴

- In 37 cases, *muš ~ miš* is used to negate the verb in its perfective form, as we see in (19.a);
- In 97 cases, it negates the imperfective (19.b). In only eight of these cases, the prefix /b(i)-/ is attached to the imperfective verb, as in the first example in (19.b);
- In 46 cases, it is used to negate the imperative form, following the two paradigms discussed above, *muš ~ miš* + imperfective form such as /mus te-zʕal/ ‘Don’t get angry!’ in (19.c) and *muš ~ miš* + imperative form such as /mus xaaf/ ‘Don’t worry!’ in (19.d).

- (19.a) Grīgorī_{GR}: ʔana **muf** **kaan** je-ʔdar je-tʔaxxar
 [Γρηγόριος] I NEG.PART be.PRFV.3SM be.IPFV.3SM delay.IPFV.3SM
 “I couldn’t delay.”
- Kāzim_{TR}: la ja -fandim **muf** **reḏeḡ**
 [Kazim] no VOC.PART sir.VOC NEG.PART return.PRFV.3SM
 “No sir. He didn’t come back.”
- Rosetta_{IT}: **mus** **haṣal** ḥabiibi
 NEG.PART happen.PRFV.3SM beloved-my
 “That didn’t happen darling.”
- (19.b) Yanni_{GR}: il-ʔaxwa **muf** **bi-j-giibu** wala ʔogrit
 [Γιάννης] the-café NEG.PART bring.IPFV.3SM not even fee
 il-kahraba
 the-electricity
 “The café doesn’t cover even the electricity fees.”

⁷⁴ Here I consider the verbal form used, whatever form it targets.

Murādzāda TR: Muraadzaada **muf** **je-kdib** ʔabdan
 [Muradzade] Muradzade NEG.PART lie.IPFV.3SM never
 “Muradzade never lie.”

Rosetta IT: ʔana **mus** **je-ʕraf** je-ʔra ʕarabi
 I NEG.PART know.IPFV.3SM read.IPFV.3SM Arabic
 “I don’t know how to read Arabic.”

(19.c) Kafīna GR: **mus** **te-zʕal** menni ja
 [Κατίνα] NEG.PART become-angry.IPFV.2SM of/from-me VOC.PART
 ʔaħmad!
 Aħmad
 “Don’t get angry with me Aħmad!”

Bahīga Hānim TR: **muf** **ti-xaafi** *veled!*
 [Behice Hanım] NEG.PART worry.IPFV.2SF child TR
 “Don’t worry [my] child!”

Rosetta IT: xalaas ħabiibi **mus** **ji-zʕal!**
 fine beloved-my NEG.PART become-angry.IPFV.3SM
 “Fine my love, don’t get angry!”

(19.d) Omm Yanni GR: **mus** **xaaf** madaam!
 [μητέρα Γιάννη] NEG.PART worry.IPR.2SM lady
 “Don’t worry [my] lady!”

Governor TR: **mif** **ʔinʕaq!** **mif** **ʔeftah** ʕalaadiim!
 NEG.PART speak.IPR.2SM NEG.PART open.IPR.2SM thick-lips
 “Don’t speak! Don’t open [your] dirty mouth!”

4.3 Independent Pronouns Substituting the Object Suffixes

Another simplification behavior related to the verb is the use of the pronouns, i.e. *ana*, *eħna*, *enta*, *enti*, *entü*, *howwa*, *hejja* and *homma*, as direct object of the verb in lieu of the pronominal suffixes.

Speaking of pronominal suffixes in EA, in his *Das Kairenish-Arabische Woidich* writes (2006a: 40):

Die Suffixe sind die gebundenen Formen der Personalpronomen und treten an Nomina (Possessivsuffixe) und Verben (Objektsuffixe) sowie an

Präpositionen, Konjunktionen, Adverbien und einige Partikeln. Die Verteilung der Allomorphe hängt von deren Auslaut -v, -K oder -KK ab:

	1.			2.			3.		
	-v	-K	-KK	-v	-K	-KK	-v	-K	-KK
sg. m.	-ya	-i	-i	-k	ak	-ak	-(h)	-u	-u
f.				-ki	--ik	-ik	-ha	-ha	-ah
pl.	-na	-na	-ina	-ku	-ku	-uku	-hum	-hum	-uhum

-ni ~ -ini wird bei der 1.sg. als Objektsuffix am Verb anstelle von -i gebraucht, ebenso bei der Präsentativpartikel *ādi* und der Wunschpartikel *yarēt*: *adīni* ... ‘da bin ich ...’; *yaretni* ‘,ware ich doch ...!’; neben *lolāya* kommt auch *lolāni* ‘,wenn ich nicht ... wäre’ vor. Bei der 2.pl. anstelle von -ku auch -kum im Substandard.⁷⁵

However, there is a notable variation in this respect in the registers of the actors playing the role of foreigners. Though not systematic, there is a conspicuous tendency to substitute the direct object pronominal suffixes with the independent personal pronouns.

In fact, I counted in the corpus over 100 occurrences of use of independent personal pronouns that serve as direct object of the verb. In (20.a) we see some examples. In the first of them we find /xabbeet **enti**/ ‘I loved you’ instead of /xabbeet**ik**/. Likewise, in the second example we have /muʃ xawwif **?a'na**/ ‘does not frighten me’ in place of /ma-j-xawwif**niif**/ and, in the third one, /ji-xalli **?enta**/ ‘make you’ instead of /ji-xalli**ik**/. Similar behavior is present in the register of Egyptian characters when they interact with foreigners in the form of FT, as in (20.b).

(20.a) Yanni_{GR}: ?ana xabbeet enti min ?awwil
 [Γιάωνης] I love.PRFV.1S you.SF.NOM from/since first
 yasla
 wash
 “I fell in love with you at first wash.”

Laṭīfa Hānim_{TR}: ?anab ḥazratikum muʃ xawwif ?a'na
 [Latife Hanım] moustache you.GEN NEG.PART frighten.IPR.2SM I.NOM
 “Your moustache doesn’t frighten me.”

⁷⁵ “The suffixes are the bound forms of the personal pronouns and occur with nouns (possessive suffixes) and verbs (object suffixes) as well as with prepositions, conjunctions, adverbs and some particles. The distribution of the allomorphs depends on their endings -V, -C or -CC: -ni ~ -ini is used with first-person singular as an object suffix of the verb instead of -i, as well as with the presentational particle *ādi* and the desired particle *yarēt*: *adīni* ... ‘here I am ...’; *yaretni* ‘I would be so ...!’; next to *lolāya*, occurs also *lolāni* ‘if I were not ...’. With the second-person plural instead of -ku also -kum in the substandard.”

Cavallo	IT:	ʔana	laazim	ji-xalli	ʔenta	<i>il primo</i>
		I	necessity modal	make.IPFV.3SM	you.SM.NOM	number-one
		bitaaʕ	<i>il-musica</i>			
		GEN.EXP	the-music	IT		

“I must make of you number one in music.”

(20.b) Falāfil_{FT}: rabbena **j-xalli** **ʔenta!**
 God-our save. IPFV.3SM you.SM.NOM
 “May God save you!”

The independent personal pronouns seldom substitute the verb’s indirect object suffix. In (21) we find /ʔidfaʕ **ʔinta**/ ‘I pay (to) you’ instead of /ʔa-dfaʕ-lik/.

(21)	Gulbahār	TR:	ʔana	ʔistiʕdaad	ʔidfaʕ	ʔinta	xamsat
	[Gülbahar]		I	be.ready.VN	pay.IPFV.1S	you.SM.NOM	five
			mija	zinech			
			hundred	pound			

“I’m ready to pay (to) you five hundred pounds.”

Such behavior also affects the active participle, being a verbal form, as we can see in (22), /ʕaarif **ʔana**/ is used in place of /ʕarifni/ ‘know(ing) me’ and /ʕaawiz **ʔenta**/ in place of /ʕaawizak/ ‘want(ing) you’.

(22)	Marku	GR:	leeh?!	ʔenta	ʕaarif	ʔana?
	[Μάρκος]		why	you.SM	know.PRTC	I.NOM

“Why?! Do you know me?”

Stawru	GR:	ʔaa-di	l-leʕba	-ll-	ana	kontə
(Στάυρο)		here-is	the-play	REL.PN	I	be.PRFV.1S
		ʕaawiz	enta	telʕab		
		want.PRTC	you.SM.NOM	play.IPFV.2SM		

“Here’s the move (in game) which I wanted you to do.”

It should be noted that the substitution of the pronominal suffixes by independent personal pronouns is not restricted to the verb. In fact, in the corpus such replacement occurs as well with prepositional phrases such as /min **ʔenta**/ ‘from you’ in place of /minnak/ in (23.a), with nominal phrases such as /moxxə **ʔinta**/ ‘your brain’ in place of /moxxak/ in (23.b) and, more frequently, with nominal phrases containing the genitive

exponent /bitaaʕ/ like /il-ʔoxtə bitaaʕ **howwa**/ ‘the sister of his (= his sister)’ in (23.c) instead of /il-ʔoxtə bitaaʕ**uh**/ or more simply /ʔox**tuh**/.

(23.a) Rosetta IT: ʔana xaajif kitiir **min** ʔenta
 I afraid much/many of you.SM.NOM
 “I’m afraid so much of you.”

(23.b) Governor TR: **moxxə** ʔinta fihi hettit zal’at
 brain you.SM.NOM in-it piece gravel
 “In your head there’s a piece of gravel.”

(23.c) Kosta GR: **il-ʔoxtə** **bitaaʕ** **howwa** morto
 [Κώστας] the-sister GEN.EXP.SM he.NOM dead IT
 “His sister is dead (i.e. died)”

Conclusions

Regarding the verb, the performance of foreign characters in Egyptian cinema shows a clear propensity towards simplification.

We notice that in conjugating the verb there is an inclination to simpler and/or less marked verbal forms rather than the marked and/or more complex forms. We also see in the verb negation *how*, at the expense of the compound form *ma...š*, the foreign characters prefer the simple negation form *muš ~ miš*. Also, they tend to avoid the use of accusative pronominal suffixes, replacing them with the independent personal pronouns, most probably to avoid all the phonotactics needed for these suffixes.

Chapter V

Lexical Level

In this chapter, I will deal with some distinguishing features which characterize, on the lexical level, the performance of the foreigner speaking EA. These features can be put into three categories: a) the codeswitching; b) the semantic shift; and c) the maintenance of old forms of some lexemes.

5.1 Codeswitching

‘Codeswitching’ is used here for the discourse practice in which elements and items from two different linguistic systems (or codes) are used in the same language act or interaction (Mejdell 2006: 414) or, in other words, “the alternation between, or the mixing of, two or more language varieties at some level in the discourse” (Albirini 2016: 69).

The codeswitching in the corpus can be divided in two types:

1. Two-languages codeswitching, where an EA-speaking foreigner alternates between EA and their proper language;
2. More-languages codeswitching, where a ‘third party’ language—or variety—is involved:
 - a. Classical or Modern Standard Arabic;
 - b. European languages.

5.1.1 Two-languages codeswitching

In the corpus, two-languages codeswitching falls in a bi-directional way: the foreigner switches to their own language while speaking in EA (24)—either intra-sentential as in (24.a) or inter-sentential as in (24.b) codeswitching—and to EA while speaking their own language, as in (25):

(24.a)	Yanni _{GR} :	<i>βεε</i>	Nuur!	ʕimsektu	Nadja	xaanim
	[Γιάβνης]	hey _{GR}	Nūr	hold- IPR	Nadya	lady

faṣṣaltu	ḡalaḡaanuh	waaxid	fustaan	xariir
tailor	for him	one	dress	silk
<i>πολύ</i>	<i>καλά!</i>			
very _{GR}	good _{GR}			

“Hey Nūr! Take lady Nadya and tailor for her a very good dress of silk!”

Fāḡinṣāh _{TR} :	maḡquul	<i>Ikin</i>	<i>Sofraci</i>	ḡimbaarih	ḡirmi
[Fatinṣah]	reasonable	second _{TR}	waiter _{TR}	yesterday	throw
	bizraat	in-naharda	ḡizmaḡ	quṡnaat?	
	seeds	today	pick	cotton	

“Is it reasonable, second waiter, to throw seeds yesterday and pick cotton today?”

Maria _{IT} :	ḡah!	rabbena	ḡameltu	<i>vendetta</i> .
	oh!	our Lord	made	revenge _{IT}

“Oh! Lord took revenge.”

(24.b)	Kiryāku _{GR} :	ḡana	rax	a-ruux	fi	dahja
	[Κυριάκος]	I	FUT.MRK	go-I	in	calamity
		<i>Παναγία</i>	<i>μου!</i>	<i>Χριστέ</i>	<i>μου!</i>	
		holy Mary _{GR}	my _{GR}	Christ _{GR}	my _{GR}	

“I will come to a bad end. Holy Mary! Jesus Christ!”

Gulfidān _{TR} :	<i>aman</i>	<i>ya</i>	<i>rabbi</i>	<i>aman</i>	xalaas
[Gülfidan]	mercy _{TR}	O _{TR}	my god _{TR}	mercy _{TR}	done
	mizawharaat	raax	fi	ṡajjaraat	
	jewelries	went-It	in	airplane	

“God mercy! The jewelries are already gone in the airplane.”

Tortorella _{IT} :	<i>non</i>	<i>hai</i>	<i>vergogna?</i>	<i>di</i>	<i>naṣṣaab</i>
	NEG.PART _{IT}	have.2S _{IT}	shame _{IT}	this.F	swindler
	<i>ja</i>	ḡabiṡṡa?!			
	VOC.PART	silly			

“Don’t you feel ashamed?! Is this a swindler, silly?!”

(25)	Car Vendor _{IT} :	<i>ma</i>	<i>che</i>	ḡewwa?!	<i>io</i>	<i>voglio</i>
		but _{IT}	what _{IT}	coercion	I _{IT}	want _{IT}
		<i>i</i>	<i>miei</i>	<i>soldi</i>		
		DEF.ART _{IT}	my _{IT}	money _{IT}		

“Which coercion?! I want my money (back).”

Tortorella IT:	<i>ma</i>	<i>che</i>	<i>fuluus</i>	<i>che</i>	<i>diavolo?!</i>
	but IT	what IT	money	what IT	devil IT

“Money?! What the hell?!”

Similarly, an Egyptian interacting with a foreigner often switches to the foreigner’s language, mainly with intra-sentential codeswitching, as in (26a). Less often the codeswitching is inter-sentential as in (26.b) and usually occurs in a greeting.

(26.a)	Isma‘īl FT:	<i>ṭab</i>	<i>jaʕni</i>	<i>mij</i>	<i>ħa-ta-axud</i>	<i>menni</i>
	[to Greek]	well	so	NEG.PART	take.3SM.FUT	from me
		<i>παράδες?</i>				
		money GR				

“Well! So, that means that you won’t take money from me?”

Şalāḥ FT:	<i>ʔezzajj</i>	<i>il-ħaal</i>	<i>ja</i>	<i>ʕammeti?</i>	<i>iş-şeħħa</i>
[to Turk]	how	state	VOC.PART	my aunt	the health
	<i>muʕ</i>	<i>güzel?</i>			
	NEG.PART	beautiful TR			

“How are you doing aunt? Isn’t your health good?”

‘Işām FT:	<i>ʔahlan</i>	<i>signora</i>	<i>ʔeh</i>	<i>g-gamaal</i>	<i>da</i>
[to Italian]	welcome	lady IT	what	beauty	this
	<i>kolluh?!</i>				
	all of it				

“Welcome lady! What’s all this beauty?!”

(26.b)	Isma‘īl FT:	<i>ʔizzajjik</i>	<i>ja</i>	<i>Kiiti?</i>	<i>τι</i>	<i>χαμπάρια</i>
	[to a Greek]	how-you.S.F	VOC.PART	Kīti	what	news
		<i>τι</i>	<i>κάνεις?</i>			
		what GR	do.2S GR			

“How’re you Kīti? Any news? How’re are doing?”

Şalāḥ FT:	<i>ʔajwa</i>	<i>ʔaħsan</i>	<i>keda</i>	<i>yavaş</i>	<i>yavaş</i>
[to a Turk]	yes	better	this way	slowly TR	slowly TR

“Yes, it’s better this way. Slowly slowly!”

‘Işām FT:	<i>ṭajjib</i>	<i>ṭajjib</i>	<i>ciao</i>	<i>Rosetta!</i>
[to an Italian]	well	well	goodbye IT	Rosetta IT

“It’s fine. Goodbye Rosetta!”

There are two curiosities in the interactions between foreigners belonging to the same linguistic community. First, they interact either in their own languages or, more often, in EA. They interact in EA even when they are not in Egypt and there is no Egyptian present in the scene. A good example of that is the dialogues involving two actors playing the role of the Italians Cavallo and Tortorella della Tor, which took place in Naples in Italy in *Gamāl wi Dalāl* [Gamāl and Dalāl] (Istifān Rostī, 1945). Their interactions are mostly in EA rather than Italian.

Moreover, the interactions between actors playing the role of Turks are only in EA, with codeswitching to Turkish or, sometimes, to Standard/Classical Arabic. This happens regardless of the generation to which they belong. For example, the Turkish families in *‘Arīs min Istānbūl* [A Bridegroom from Istanbul] (Yūsif Wahbī, 1941), *Malāk il-raḥma* [The Angel of Mercy] (Yūsif Wahbī, 1946), and *Il-Armala il-ṭarūb* [The Merry Widow] (Ḥilmī Raflah, 1956) always interact together in EA, even though some parts of these three movies take place in Istanbul in Turkey.

Second, the codeswitching, in terms of typology and quantity, does not display any differences although the conversations are evidently different in terms of the participants involved in these conversations, the relationships between the participants and their linguistic background. Moreover, there are some preferred semantic fields where the foreigners from any of the three linguistic communities usually codeswitch to in their native languages while speaking in EA. The same applies to Egyptians who interact with one of these foreigners in a form of FT.

While talking in EA, the foreigner either interacting with an Egyptian or with another foreigner generally greets them in their own language (27). It is likely that when interacting with such a foreigner, the Egyptian will use the same greetings.

(27)	GR	TR	IT	
	<i>καλημέρα</i>	<i>sabah hayrat</i>	<i>buongiorno</i>	“Good morning!”
	<i>καλημέρα σας</i>	<i>sabah meymûn</i>		
	<i>καλημερούδια</i>	<i>sabah şerif</i>		
	<i>καλησπέρα</i>	<i>aşam hayır</i>	<i>buonasera</i>	“Good evening!”
	<i>καλησπέρα σας</i>	<i>mesâ’ hayrat</i>		
	<i>καλησπéρες</i>			
	<i>καληνύχτα</i>	-----	<i>buonanotte</i>	“Good night!”
	<i>γεια σου</i>	-----	<i>ciao</i>	“Hello, Goodbye!”

Similarly, the actors playing the role of foreigners sometimes address other persons with terms from their native languages. Some examples of these terms are given in (28). What is interesting is the odd fact that, although the Greek term to address men *κύριε* (*kýrie*) ‘mister, sir’ occurs more than 40 times in the corpus, the corresponding term for women *κυρία* (*kyría*) ‘madam, lady’ does not occur at all. The actors playing the role of the Greek use either /madaam/ <from French *madame*> or the native EA /sett/ ‘lady, woman’ to address an Egyptian or Greek woman. Likewise, the Egyptians address the Greek women with the Egyptian terms only.

(28)	GR	TR	IT	
	<i>κύριε</i>	<i>efendim</i> <i>ağa</i>	<i>signor</i> <i>signore</i>	“Sir, Mister”
	-----	<i>efendim</i> <i>hanım</i>	<i>signora</i>	“Lady”

Also, the category of interjections is preferred in the codeswitching, especially with response particles as in (29), expressions of gratitude and appreciation, as in (30) expression of joy, as in (31), and acclaim, as in (32).

(29)	GR	TR	IT	
	<i>ναί</i>	<i>evet</i>	<i>sì</i>	“Yes”
	<i>όχι</i>	<i>yok</i>	<i>no</i>	“No”
(30)	<i>ευχαριστώ</i> <i>ευχαριστώ πολύ</i>	<i>teşekkür ederim</i> <i>teşekkürât ederim</i> <i>memnûniyyet</i>	<i>grazie</i> <i>grazie mille</i>	“Thanks!”
(31)	<i>ζήτω, εβίβα</i>	<i>yaşa</i>	<i>evviva</i>	“Hooray!”
(32)	<i>μπράβο</i>	<i>âferim</i>	<i>bravo</i>	“Bravo, well done”

The actors playing the role of a foreigner also codeswitch in expressing an emotional exclamation, using a religious expression, as we see in (33).

(33)	GR	TR	IT	
	<i>Κύριε Χριστό!</i>	<i>o Dio mio!</i>	<i>aman ya rabbi</i>	“Oh my goodness!” ⁷⁶
	<i>Παναγία μου</i>	-----	<i>o Madonna santa!</i>	“Good Heavens!” ⁷⁷

⁷⁶ *Κύριε Χριστό!* means literally ‘Lord Christ!’, *o Dio mio!* means literally ‘O my God!’, and *aman ya rabbi* means literally ‘Mercy O my God!’

⁷⁷ *Παναγία μου!* means literally ‘my Holy Mary!’ and *o Madonna santa!* means literally ‘O Holy Mary!’.

Furthermore, this parallelism in codeswitching in various semantic fields is shared among the members of the three linguistic communities. In (34), we can see some examples.

(34)	GR	TR	IT	
	<i>ψυχή μου</i>	<i>canim</i>	-----	“My soul”
	<i>αγάπη μου</i>	<i>habîb kalb</i>	<i>amore mio</i>	“My love”
	<i>σκασε</i>	<i>sus!</i>	-----	“Shut up!”
	<i>διάολο</i>	<i>İblis racîm</i>	<i>diavolo</i>	“Devil”
	<i>σιγά-σιγά</i>	<i>yavaş yavaş</i>	-----	“Slowly”
	<i>παράδες</i>	<i>para</i>	<i>soldi</i>	“Money”

In addition, the frequency of the lexemes used when codeswitching is significant for how the image of each foreigner is depicted. We can compare, for instance, the Greeks and the Turks.

With more than 80 occurrences, the most used word by the actors playing the role of a Greek is *βρε* (vre), a particle that expresses intimacy, emotional approach or surprise, whether negative or positive (Babiniotis 1998: 385). In about two thirds of these occurrences it appeared only within an EA context and with other Greek words in the rest. In second place come the words referring to parents, with 52 occurrences: *μαμά* (mamá) ‘mom’ 21 times; its childish form *μαμάκα* (mamáka) four times; *παμπά* (bampá) ‘dad’ 14 times; and its childish form *παμπάκα* (bampáka) 13 times.

On the other side the most frequent terms in the codeswitching of actors playing the role of the Turk are the two response particles *evet* ‘yes’, 68 times, and its counterpart *yok* ‘no (or there is/are no)’, 45 times, together with the verb *susmak* ‘to be quiet, silent’, only in its imperative form *sus!* ‘shut up!’. There is no reference to parents with Turkish terms. There is, instead, a term that can refer to the daughter (of someone), *kerimat*, and the son, *veled*, but usually in the sense of boy or child.

This shows a contrast between, on the one hand, the image of the Greek who is friendlier and more familiar and, on the other hand, the more formal and curt Turk.

Furthermore, Gumperz (1982: 65) states that

In many cases, the code switched information could equally well be expressed in either language. Something may be said in one code and reiterated without pause in the other, or an expression in one code may be repeated in the other code elsewhere in the same conversation. Considerations of intelligibility, lucidity or ease of expression, important as they are in some instances, can therefore not be the main determining reasons. Nor is educational inferiority an important factor.

In fact, several times in the corpus, while speaking EA the foreigner switches code to their own language and repeats some information that has been just given in EA, as we see in (35.a). This also occurs in the opposite direction: the foreigner reiterates in EA what they have just said in their own language, as in (35.b).

- (35.a)
- | | | | | | |
|------------------------|----------|----------------------|----------------------|---------|-------|
| Katīna _{GR} : | miʃ | ti-xabbat | regleek | ʔenta! | waxda |
| [Κατίνα] | NEG.PART | knock.2SM | legs-your | you. SM | one |
| | waxda! | σιγά | σιγά! | | |
| | one | slowly _{GR} | slowly _{GR} | | |
- “Don’t knock your legs! Carefully_{EA} Carefully_{GR}!”
-
- | | | | |
|-----------------------|-------------|----------|---------------------------|
| Elēni _{GR} : | xaalan | ji-igi | αμέσως |
| [Ελένη] | immediately | come.3SM | immediately _{GR} |
- “He’s coming immediately_{EA} immediately_{GR}.”
-
- | | | | | | |
|------------------------|---------|-----------------------|--------|-----------|-------|
| Golson _{TR} : | jalla | haydi | kolluh | ʔetlaʃ | fooʔ! |
| [Gülšen] | come on | come on _{TR} | all | go up.3SM | up |
- “Come on_{EA}! Come on_{TR}! Everyone goes up!”
-
- | | | | | | |
|--------------------------|---------------------|--------|-------|----------|------------------------|
| Governor _{TR} : | mamnuun | ʃeex | zo’ha | mamnuun | teʃekkürât |
| | grateful | sheikh | Ğoħa | grateful | thanking _{TR} |
| | ederim | | | | |
| | do.1S _{TR} | | | | |
- “I’m grateful_{EA}, sheikh Ğoħa. Thank you_{TR}!”
-
- | | | | |
|----------------------------|--------|-------------------|------------------|
| Tortorella _{IT} : | ʔebni | figlio | mio |
| | son-my | son _{IT} | my _{IT} |
- “My son_{EA} my son_{IT}.”
-
- | | | | | | |
|-------------------------|--------|-----------|---------------------|----------|-----------|
| Cavallo _{IT} : | oh! | ʃeeb | vergogna! | muʃ | laazim |
| | oh! | shame | shame _{IT} | NEG.PART | necessary |
| | kallim | keda | Gamaal | | |
| | speak | like that | Gamāl | | |

“Oh! Shame on you EA! Shame on you IT! You shouldn’t say that Gamāl.”

(35.b) Moska GR: *muʃ* *ji-stanna* *waaxid* *digiiga!* *έξω!*
 [Μόσχα] NEG.PART wait one minute out GR
 barra!
 out

“Don’t wait even a minute! Go out GR! Out EA!”

Bombarākis GR: *έλα* *πάμε!* *taʃala!* *taʃala* *awaam!*
 [βομβαράκη] come GR we go GR come.IPR come.IPR quickly

“Come GR! we shall go. Come EA! Come quickly!”

Governor TR: *sus!* *miʃ* *ʔintaq!*
 shut up! TR NEG.PART give voice

“Shut up TR! Shut up EA!”

Lady TR: *edepsiz* *ma-fii-f* *tarbejja* *kamaan* *ji-igi*
 indecent TR there is no manners also come
 maʃaah hena
 with-him here

“Indecent TR. No good manners EA. She also comes here with him.”

Cavallo IT: *no!* *ho* *pagato.* *ʔana* *dafaʃt.*
 no IT have-I IT paid IT I pay.PRFV

“No. I’ve paid IT. I’ve paid EA.”

Cavallo IT: *aspetta* *Torta!* *pazienza!* *ʔawwil* *baal!*
 wait.IPR IT Torta patience IT lengthen.IPR mind

“Wait Torta! Be patient IT! Be patient EA!”

Yet, this serves usually as a cinematic apparatus which “presents an experience to the viewer’s senses that seems to be real while disguising the fact that it is actually an artificial construction” (Kroon 2010: 144). In fact, the filmmakers intend to underline the foreigners’ imperfect knowledge of EA and their inability to find words that express what they want to say in EA.

Indeed, in some movies we find scenes featuring this difficulty of finding words in EA, as we see in (36.a), or understanding a specific EA word or expression. An Egyptian participant in the interaction will attempt to simplify it to the foreigner either via FT, as

in (36.b), or by codeswitching to the language of the foreigner or to a third language—in particular French, Italian or English, as in (36.c).

- (36.a) Yanni_{GR}: mabruuk Neʕmat θα γίνεις μητέρα
 [Γιάβνης] congrats Neʕmat become.FUT.2S mother_{GR}
 “Congrats Neʕmat! You’ll become a mother.”
 Neʕmat_{EG}: miteera miin?
 μητέρα who
 “who?”
 Yanni_{GR}: μητέρα jaʕni ʔenta gibtu waaxid
 μητέρα mean-it you.SM bring.PRFV.2 one
 PL
 walad ʕuyajjar
 boy small.SM
 “μητέρα means that you’ll have a baby.”
- (36.b) Iṣām_{EG}: is-sett il-walda ʕaafit kitir fi
 the lady the mother lived-She a lot in
 Maṣr?
 Egypt
 “Did your mother live for long in Egypt?”
 Rosetta_{IT}: ʔeeh di settə walda? ʔana
 what that lady mother I
 mus fihemtu
 NEG.PART understand.PRFV
 “What is ‘settə walda’? I didn’t understand.”
 Ḥisēn_{FT}: ʔaʕduh jaʕni is-settə maama. il-maama
 his intention that is the lady mom the-mom
 bitaaʕ il-ʔenta
 of the-you.SM
 “He intends to say your mother.”
 Rosetta_{IT}: ʔaah il-maama bitaaʕ il-ʔana fi
 ah yes the-mom of the-I in
 Vinisja. gaabit ʔana hena wi
 Venice brought-She I.NOM here and
 baʕdeen safertu
 later left-She
 “Ah yes. My mother is in Venice. She brought me here then she left.”
- (36.c) Šēḥ Basyūni: fihaata -fandi fi n-nazʕ il-ʔaxiir

	Šihāta	Mr.	in	the-agony	the-last	
	“Mr. Šihāta is suffering his final agony.”					
Stawru _{GR} :	nazʕ	il-ʔaxiir	jaʕni	ʔeeh?		
[Σταύρο]	agony	the-last	mean-it	what		
	“What does it mean ‘ <i>nazʕ il-axiir</i> ’?”					
Šēḥ Basyūni _{EG} :	an-nazʕ	il-ʔaxiir	jaʕni	mortu		
	the-agony	the-last	mean-it	dead	<IT <i>morto</i> >	
	ʔaj	<i>peḥani</i>				
	that is	dead	(GR <i>πεθάνει</i>)			
	“‘ <i>an-nazʕ il-axiir</i> ’ means that he is dead.”					

The filmmakers draw on the codeswitching to use the contrast between the two linguistic codes in creating a comic situation. In (37.a), the actor playing the role of the Greek uses an EA expression *min ʔa ʔa li-salāmu ʔalēkum*⁷⁸ ‘the whole story’ (see Hinds & Badawi 1986: 542), substituting *salāmu* ‘His Peace’ in the EA greeting with the Greek *καλησπέρα* (*kalispera*) ‘Good evening!’. In (37.b), we have a series of words from Turkish and EA following each other that play on the sound without making sense: EA /ʔexras/ and the Turkish /xarsiis/ and /farsiis/ and EA /Ramsiis/ (proper name), the Turkish swearing terms /billaahi/ and /tallaahi/ and EA /li-liaahi/ ‘for God’s sake!’.

In (37.c), we have Ḥasan, who disguised himself as a housemaid to work in Yanni’s house to keep close to his daughter Marīka, with whom he is in love. Yanni introduces his daughter to Ḥasan, who goes to tell her how beautiful she is and kisses her. Then, Yanni introduces her to Markos, Marīka’s future bridegroom. The latter greets Ḥasan saying *πώς είστε* /ʔpos ʔiste/ ‘(formal) How are you?’ and Ḥasan replies *la ʔa xūya būs esta* /laʔ j-axuuja buus esta/ ‘No dear! [I] kiss this’, indicating Marīka. A strong pun that plays on the fact that Egyptian generally does not distinguish the difference between /p/ and /b/. Thus, the Greek /ʔpos/ ‘how’ becomes the EA /buus/ ‘kiss’ and /ʔiste/ ‘you are’ becomes the Spanish—commonly believed to be Italian—/esta/ ‘this (f)’.

Finally, a perfect contrast is found in (37.d), where the actor playing the role of the Greek greets the actress playing the role of the Egyptian, wishing her ‘health’ and ‘joy’

⁷⁸ Literally, “from knocking [the door] to [saying] His peace be upon you”, i.e. from the beginning to the end.

γεια χαρά /ja xa'ra/ ‘Goodbye!’ (see Babiniotis 1998: 1934). The Egyptian is shocked because it sounds like the EA /ja xaraa(h)/ ‘What a shit (of his)!’⁷⁹

(37.a)	Bīḡu _{GR} :	suuf	xabiibi!	xalli	l-moxxə	bitaaʃ
		look.IPR	dear-my	keep	the-mind	of
		il-ʔenta	maʃa	l-kalaam	bitaaʃ	il-ʔana!
		the-you	with	the-words	of	the-I.NOM
		ʔana	rax	ne-srax	li-xaḏretak	il-mawḏooʃ
		I	FUT.MRK	explain	to-you.POL	the-subject
		min	ʔaʔaʔ	ʃaleeku	li- καλησπέρα	
		from	knocking	upon-you	to- good morning _{GR}	

“Listen my dear! Open your mind to my words and I’ll explain to you the whole story!”

(37.b)	Za’tar Ağa _{TR} :	ʔexas!	hırsız	Ramsiis	fersiz!	billahi
		shut up!	burglar _{TR}	Ramsīs	dull _{TR}	on Allāh _{TR}
		tallahi	li-llaahi	...		
		on Allāh _{TR}	for Allāh	...		

“Shut up! you burglar, Ramsīs, dull! I swear to God! I swear to God! For God’s sake ...”

(37.c)	Ḥasan _{EG} :	ja-xti	ʃaleeha!	ʔamar	wi-n-nabi	ʔamar.
		oh-sister-my	on-her	moon	by-the-prophet	moon
		boosa	ja	ḥabebti!		
		kiss	oh	dear-my		
	Yanni _{GR} :	di	l-xawaaga	Marku	il-ʃariis	bitaaʃ
	[Γιάννης]	this.F	the-Mr.	Μάρκος	the- bridegroom	of
		benti				
		daughter-my				
	Marku _{GR} :	πώς	είστε?			
	[Μάρκος]	how	be.PRS.2PL _{GR}			
	Ḥasan _{EG} :	laʔ	j-axuuja	buus	esta	
		no	oh-brother-my	kiss	this.F <Spanish <i>esta</i> >	

Ḥasan: “How cute she is! Beautiful, I swear, beautiful. A kiss my dear!”

Yanni: “This is Mr. Markos, the future bridegroom of my daughter.”

Marku: “How are you?”

Ḥasan: “No dear! [I] kiss this.”

(37.d)	Manōli _{GR} :	ʔana	mabsuut	mennak	kitiir	ʃalaʃaan
	[Μανόλης]	I	contented	from-you.SM	very	for
		il-yona	r-ruumi	bitaaʃ	ʔenta	

⁷⁹ Because of this resemblance, as one would expect, γεια χαρά no longer occurs in the corpus, although it is commonly used in Greek exactly like γεια σου, which occurs in the corpus over 60 times.

	the-singing	the-Greek	of	you.SM	
Falāfil _{FT} :	w-ana	mabsuuta	kitiir	əktiir	ʕalaʕaan
	and-I	contented	very	very	for
	il-gebna	r-ruumi	bitaaʕ	ʔenta	
	the-cheese	the-Greek	of	you.SM	
Manōli:	<i>γεια</i>	<i>χαρά!</i>			
	health _{GR}	joy _{GR}			
Falāfil:	ja	xaraa?! <i>γεια</i>	<i>χαρά!</i>		
	oh	faeces (his)	health _{GR}	joy _{GR}	

Manōli: “I’m very contented with you for your singing in Greek.”
Falāfil: “I’m very very contented for your Greek cheese.”
Manōli: “Goodbye!”
Falāfil: “Oh shit?! Goodbye!”

In this context, it is worth mentioning that the actors playing the role of foreigners in Egyptian cinema occasionally make some mistakes in the language of the character they play. Regardless of the frequent inaccurate pronunciation of the foreign languages, I list here some examples of other relevant errors:

1. The actors playing the role of the Greek:
 - a. sometimes confuse the case: *γεια σου κύριο Χασαν!* (geia sou kýrio) ‘Hello Mr. Ḥasan’, using the accusative *κύριο* (kýrio) instead of vocative *κύριε* (kýrie); or
 - b. the grammatical gender and number: *καλορίζικα χρυσά μου!* (kaloρίζika chrysá mou) ‘Congrats my dear!’, where both *καλορίζικα* (kaloρίζika) ‘lit. fortunate’ and *χρυσά* (chrysá) ‘lit. gold’ are neutral plural while addressing a single lady;
 - c. sometimes drop a part (or more) of an idiom: *να σε πάρει ο διάολος!* (na se párei o diáolos) ‘Damn it!’ appears more as *πάρει ο διάολο* (párei o diáolo) only.
2. The actors playing the role of the Turk:
 - a. use inaccurate Turkish idioms: /ħazrit qaadı quḏaa!/ for the OT *ħazret qāḏī l-quḏā* ‘his excellency the Chief Judge’ (see Redhouse 1890: 1417) and /ħazrit ganaab ʕaali/ for the OT *ħazret ‘ālī jenāb* (see Redhouse 1890: 679, in TR: *alicenap*) ‘his excellency the magnanimous’;

- b. confuse the Turkish voiced postalveolar affricate /dʒ/ and the EA voiced velar stop /g/: /gaanim baanim/ for the Turkish *canım benim* ‘my dear’ and /zullunaar/ for the Turkish proper name *Gülнар*.
3. The actors playing the role of the Italian:
- a. sometimes displace the stress: *musica* as /mu'zika/ instead of /'muzika/ ‘music’;
 - b. confuse the word endings: *granda* (does not exist) for *grande* ‘great’ and *tesore* (does not exist) for *tesoro* ‘treasure’;
 - c. use Spanish lexemes as if they were Italian: *cavallero* for the Italian *cavaliere* ‘knight, gentleman’ and *señorita* for the Italian *signorina* ‘miss, young lady’.⁸⁰

Moreover, the interactions involving actors playing the role of Turks exhibit some peculiarities that are exclusive to the members of this linguistic community.

The first is that they codeswitch to Turkish when they swear an oath: *vallahi* (or *vallah*), *vallahi billahi* (or *vallah billah*), *billahi tallahi*, *vallahi billahi tallahi*⁸¹ and *billahi kerim*. All of them are of Arabic origin—like many other religion-related words—and all mean ‘[I swear] by the name of *Allāh*’, except the last, which adds the adjective ‘gracious’ to the name of *Allāh*.

The second is the frequent use of Turkish terms of address. The most used of them are: *efendim* ‘my lord, my lady’; *ağa* ‘master’ specially referring to a majordomo; *hanım* ‘lady’, *hazret* or *hazretleri* ‘his/her highness’; *ismetlü* ‘his/her virtue’; *saâdetlü* ‘his/her highness’; and *fahâmetlü* ‘his highness’. All these terms of address were used, with slightly different pronunciation, in EA and even in Egyptian public administration until the end of the khedival era in Egypt. Interestingly, in the corpus *fahâmetlü* occurs more in the utterance of Egyptians addressing Turks (in EA /faxametlu/) than in Turks addressing other Turks. Moreover, we find some analogous terms of address used only by Egyptians, such as /şazamatlu/ ‘his/her excellency’ from the OT ‘*azametlü*,

⁸⁰ Confusing the Spanish and the Italian was quite common in Egyptian cinema. In fact, in *Il-būlīs il-serrī* [The Secret Police] (Faṭīn ‘Abd-il-Wahāb, 1959) we have two actors disguised as a Spanish dancer and musician that, if not stated clearly as being Spanish, would fit perfectly as Italian ones.

⁸¹ al-Ṭaṭṭāwī (1848: 63) reports the use of the three swearing terms in EA in the first half of the nineteenth century: “Par Dieu و تالله و تالله و تالله”. Şabbāğ, who lived at the turn of the nineteenth century, asserts the same claim (1886: 41).

/fatwanatlu/ ‘his/her generosity’ based on the OT *fütüvvetlü* and /şokatlu/ ‘his majesty’ from the OT *şevketlü*.

The third is the tendency to use two-word Turkish expressions, mostly of Arabic origin:

- ‘*azim hutûb* ‘immense misfortune’, from Arabic ‘*azîm + hutûb*’;
- ‘*aziz veled* ‘dear son’, from Arabic ‘*azîz + walad*’;
- *ceberut vali* ‘governor’s pride’, from Arabic *ğabarût + wālî*;
- *celâl musibet* ‘great calamity’, from Arabic *ğalâl + muşîba*;
- *dâim şikak* ‘continuous dispute’, from Arabic *dâ’im + şiqâq*;
- *evâmir kerîm* ‘generous orders’, from Arabic *awâmir + karîm*;
- *fasid ahlâk* ‘corrupted morals’, from Arabic *fâsid + ahlâq*;
- *İblis racîm* ‘damned Satan’, from Arabic *Iblîs + rağîm*;
- *killet hayâ* ‘lack of shyness’, from Arabic *qillat + hayâ*’;
- *mürâât edeb* ‘observance of manners’, from Arabic *murâ’ât + adab*;
- *rikkat fuâd* ‘tenderness of heart’, from Arabic *riqqat + fu’âd*;
- *rıza âli* ‘sublime satisfaction’, from Arabic *riđâ + ‘âlî*;
- *şakîk ervâh* ‘soul mate’, from Arabic *şaqîq + arwâh*.

Such expressions are perceived by the audience, which is not acquainted with the Turkish language, as only corrupted Arabic on the phonetic, syntactic and/or lexical levels.

The last peculiarity that distinguishes this register is the frequent use of several expressions of insults: *edepsiz* ‘shameless’; *hırsız* ‘burglar’; *mel’un* ‘damned’; *haybetüllah* ‘God’s disgrace!’; *la’netüllah* ‘God damn!’; *eksik* ‘deficient’; *hinzîr* ‘pig’ and *hayvan* (and PL. *hayvanat*) ‘animal, brute’. Such insults co-occur usually with the imperative verb *sus* ‘shut up!’. This is intended to accentuate the image of the arrogant and supercilious attitude of the Turks.

5.1.2 Many-languages codeswitching

By many-languages codeswitching I mean a case in which the codeswitching involves a third language that is neither EA nor the language of origin of the foreign characters. The languages involved are Standard Arabic (either Classical or Modern) and the commonly known European languages at the time, namely English, French and Italian.

5.1.2a Classical or Modern Standard Arabic

Another peculiarity of the register of the actors playing the role of the Turks is what we can consider ‘classicism’ but not in the strict meaning of the term. In an Arabic-speaking community the term ‘classicism’ refers to “the incorporation of an item of Classical Arabic into colloquial-based discourse” (Palva 2006: 405).

Unlike the Greek and the Italian, the Turkish characters in Egyptian cinema incorporate either CA or Modern Standard Arabic (MSA) elements into their interactions. Although the speaker is not Egyptian but, rather, Turkish, the incorporation of such CA/MSA items occurs in an EA-based conversation. This feature is shared with other Egyptians in the corpus: religious figures like the *ma’zūn* ‘official authorized to perform marriage ceremonies’ in *Arīs min Istānbūl* [A Bridegroom from Istanbul] (Yūsif Wahbī, 1941) or Šēḥ Basyūni in *Māfiš tafāhom* [No Understanding] (‘Āṭif Sālim, 1961); Raḍwān *al-ḥakīm* ‘the wise’ and the two nobles iš-Šerīf and il-Gazzār, in *Šuhadā’ il-ḡarām* [Love Martyrs] (Kamāl Selīm, 1944).

The incorporation takes place at several levels. The first of them, and the minimal one, is the level of the word. The insertion of CA / MSA words is of two types:

- words that differentiate morphologically from EA existing words, as in (38.a);
- words that differentiate lexically from their EA equivalents, i.e. they do not exist in EA, as in (38.b).

(38.a)	CA/MSA	EA equivalent	
	maʕahu	maʕaah	“with him”
	tuwufijat	ʔitwaffit	“she died”
	ʒaaʔa	gah	“he came”
	ʔu-ḥebb	ʔa-ḥebb	“I like”
	ja-ṭlub	ji-ṭlub	“he asks”
	nu-riid	ni-riid	“we want”
	ʔiṭmaʔenni!	ʔiṭtamenni	“get reassured! (s.f.)”
	Miṣr	Maṣr	“Egypt”
	raqiṣaat	raʔʔaṣaat	“dancers (f.)”
	fawaaʔid	fawaaʔid	“benefits”
	naṣaaʔeḥ	naṣaaʔeḥ	“advices”
	ʔimraʔat ʕammuk	miraat ʕammak	“your uncle’s wife”
(38.b)	qobla	boosa	“kiss”

qiṭṣa	ḥetta	“piece”
nuquud	fuluus	“money”
ʔunzur!	boṣṣ!	“look! (s.m)”
ʔutruk!	sib!	“leave! (s.m)”
ʔo-ṣṭi	ʔa-ddi	“I give”
zaahib	raajih	“going”

In addition, there are some preferred word classes to insert from CA / MSA into EA-based interaction, such as personal pronouns (39.a), demonstratives (39.b), interrogatives (39.c) and adverbs (39.d) especially locative and temporal ones.

(39.a)	CA/MSA	EA equivalent	
	naḥnu	ʔeḥna	“we”
	ʔanti	ʔenti	“you (s.f.)”
	ʔantum	ʔentu(m)	“you (p.m.)”
	huwa	howwa	“he”
(39.b)	haaza/haaḏa	da(h)	“this (m.)”
	haazihi/haazi	di(h)	“this (f.)”
	haʔulaaʔ	dool	“these (m.)”
(39.c)	man	miin	“who”
	maaza	ʔeeh	“what”
	li-maaza	leeh	“why”
	mata	ʔemta	“when”
	ʔajna	feen	“where”
(39.d)	huna	hena	“here”
	hunaak	hinaak	“there”
	al-ʔaan	dilwaʔt(i)	“now”
	ʔams	ʔimbaarih	“yesterday”
	al-lajla	il-leelaa(di)	“tonight”
	munzu	min	“since”
	haakaza/kaza	keda	“so, this way”
	ʔajḏan	bardu/kamaan	“also”
	min-ʔajri/bi-ʔajri	min-yeer	“without”
	ʔizan	ʔajjib/baʔa	“then, thus”
	ḥaqiiqatan	il-ḥaʔiiʔa/bi-gadd	“indeed”

Similarly, there are some semantic fields where such insertion occurs more frequently like, for instance, the family and its members (40):

(40)	CA/MSA	EA equivalent	
	ʕaaʔila/ʕaaʔilaat	ʔeela/ʔelaat	“family, families”
	ʔebnatikom	bentokum	“your (p.) daughter”
	waalidiha	waledha	“her father”
	ħafīdatuna	ħafīdetna	“our granddaughter”
	ʕahrak	ħamaak	“your (s.m.) father-in-law”

The second, and intermediate, level is the phraseological one, where CA / MSA idiomatic expressions—mainly of religious origin—are inserted within EA-based interaction (41):⁸²

(41)	ja ʔīlaah is-samawaat!	“oh Lord of Heavens!”
	ʕaljhi ir-ruħamaat	“may God show him mercy!”
	ħamdan li-līlaah	“thanks to God”
	ʕabrun ʕamiil	“(have) patience!”
	haniiʔan mariiʔan	“bon Appetit”
	ʕala maa juraam	“fine, all right”
	fi t-taww-i wa s-saaʕa	“immediately”
	ʕomrə madiid!	“long live”
	fii-ma baʕd	“later”
	xajran	“(hopefully) well!”

The last, and maximal, level is the sentential level, a sentence (or more) from CA / MSA is inserted in EA-based conversation. I give here some examples (42):

(42)	ʔintazir hunaak!	“Wait (s.m.) there!”
	takarram bi-qabuul daʕwatina	“Give (s.m.) us the honor to accept our invitation!”
	ʔana sa-ʔa-ʕhabu menka haaza l-laqaab iʕ-ʕariif	“I will withdraw from you (s.m.) this noble title”
	qaal ʔu-riiduhuh fi t-taww-i wa s-saaʕa qultu samaʕan wa ʕaaʕa	

⁸² An interesting case in this context is the use, by a Turkish woman, of the SA /ħaqqībit jadd/ ‘handbag’ while the EA equivalent /ʕanṭa/ is from Turkish origin, *çanta*.

“He said: I want him immediately. I said: At your orders”

haaza min ḥosnə ḥazzik | nāhnu ʔazaalun ʔaarid | gamaalun faaqiʃ | ʔabaabun jaafiʃ

“that is for your (s.f.) good luck. We⁸³ are a vagrant gazelle. (we are) Vivid beauty. (we are) Vigorous youth.”

The ‘classicism’ contributes not only to confirm the characteristic ‘formality’ of the image of the Turk but also to underline their being ‘antiquated’, i.e. a person from the past or, even, one who is still living in the past.

5.1.2b European languages

The second type of many-languages codeswitching is the insertion of elements from French, Italian⁸⁴ or English by the foreigners—or Egyptians speaking in the form of FT—in EA-based interactions. These three European languages were widely understood and spoken by Egyptians and foreigners in Egypt in the period prior to the birth of Egyptian cinema and throughout the first half of the twentieth century.

We have very few cases of switching with French at sentential level in which two are complete French sentences as in (43.a) and the other two are mixed with an EA item and a Greek item as in (43.b)

(43.a) *vous permettez?*
“Do you allow?”

J’ai très très ici.
“I have many many here.”

(43.b) *ti-ḥebbi marrons glacés à la crème ou struffoli à l’italienne?*
“Do you (s.f.) like_{EA} marrons glacés with crème or Italian style struffoli_{FR}?”

(FT) *Je n’ai de παράδες.*
“I don’t have_{FR} money_{GR}.”

⁸³ It is *pluralis maiestatis*.

⁸⁴ The insertion of Italian items by actors playing the role of the Italian do not fall under this type since that is two-languages codeswitching.

In fact, the insertion of items from these three languages is mostly at the level of single words. Codeswitching with one of these languages, either by a foreigner or an Egyptian speaking to a foreigner in the form of FT, occurs in the corpus 290 times: 252 times by a Greeks, 19 times by Turks, 12 times by Italians and seven times by Egyptians interacting in the form of FT.

The actors playing the role of the Greek switch code to all the three languages, the Turks and the Italians only to French and the Egyptians switch to English and Italian but not to French.

A first reading of the number of occurrences of codeswitching with European languages shows some interesting facts:

- the most marginal language is English, with only seven occurrences of codeswitching, five times by Greeks and twice by Egyptians in the form of FT talk, and all occurrences are unique, i.e. not repeated;
- then comes the codeswitching to Italian, mainly by actors playing the role of a Greek (40 times) and, less frequently, by Egyptians in the form of FT (five times);
- the overwhelming number of codeswitches are to French, with about 82% of cases (over 86% of the unique codeswitches, i.e. excluding the repeated occurrences). This is explained by the fact that the French language was, at that period, the 'lingua franca' in Egypt (see Chiha 2004);⁸⁵
- the actors playing the role of the Greek are those who switch code to European language most, with over 82% of cases of overall codeswitching (over 86% excluding the repeated occurrences). This also can be explained by two reasons: on the one hand, the Egyptians and/or the cinema audience were not acquainted with the Greek language and, on the other hand, the Greek community in Egypt, like other foreign communities, were using French as their 'lingua franca' in their interactions with other foreign communities in Egypt, and sometimes with Egyptians themselves.

⁸⁵ In his autobiography, Lūwīs 'Awad (1989: 454–5) wrote about Alexandria: "وكانت اللغة الفرنسية فيها بمثابة «اللبنجوا فرانكا» lingua franca التي تعارف الشوام والجريج والأيطاليون والقبارصة والمالطيون والأرمن واليهود على اختلاف منشئهم اتخاذها لغة مشتركة"

[And there the French language was a lingua franca which the Levantines, the Greeks, the Italians, the Cypriots, the Maltese the Armenians and the Jews from different origins mutually acquainted as their common language.]

Table 17

Distribution of codeswitching to European languages by different linguistic communities (unique occurrences between brackets)				
Alternative code	French	Italian	English	
Linguistic community				(Total)
Greeks	207 (68)	40 (15)	5 (5)	252 (88)
Turks	19 (5)	0	0	19 (5)
Italians	12 (8)	-----	0	12 (8)
Egyptians (FT)	0	5 (3)	2 (2)	7 (5)
total	238	45	7	290

Finally, in terms of semantic field, the frequency of codeswitching with European languages matches the two-languages codeswitching type. Codeswitching with European languages occurs most with:

- terms of address: *monsieur* ‘sir, Mr’ (32 occurrences); *docteur* ‘doctor’ (14 occurrences); *madame* ‘madam, Ms’ (nine occurrences); *excellence* ‘excellency’ (six occurrences); *mon bey* ‘sir’ (six occurrences); *professeur* ‘professor’ (three occurrences); and *mademoiselle* ‘Miss’ (two occurrences);
- interjections: *pardon* ‘sorry, excuse me’ (30 occurrences); *merci* ‘thank you’ (16 occurrences); *bonsoir* ‘good evening, good night’ (10 occurrences); *bonjour* ‘good morning’ (seven occurrences); and *au revoir* ‘goodbye, see you’ (seven occurrences).

5.2 Semantic Shift

The registers of the three communities speaking in EA exhibit a kind of systematic semantic shift of some lexemes, namely the verbs /mesik, ji-msik/ ‘to take hold of, grasp, capture, arrest’ (Hinds & Badawi 1986: 822), /itkallim, ji-tkallim/ ‘to speak (also a language), talk’ (Hinds & Badawi 1986: 762) and /gah ~ geh, ji-igi/ ‘to come, arrive, happen to be, turn out to be’ (Hinds & Badawi 1986: 184).

This semantic shift is by extension, i.e. a widening of meaning in such lexical items (see, inter alia, Bussmann 1998: 1042 and Crystal 2008: 181). Thus, the EA verb /mesik, ji-msik/ will mean also ‘to take, get’, as in (44), the verb /itkallim, ji-tkallim/ will mean also ‘to say, tell’, as in (45.a) and—in rare cases—‘to play, sing’, as in (45.b), and the verb /gah (or: geh), ji-igi/ will mean also ‘to become’, as in (46.a) and—in rare cases—‘to happen, occur’ as in (46.b).

- (44) Kosta_{GR}: ʔana muf misiktu filuus min
 [Κώστας] I NEG.PART hold.IPFV.1S money from
 ʔenta ʔana misiktu filuus min
 you.GEN I hold.IPFV.1S money from
 settə Kaṭr
 lady Qaṭr
 “I don’t take money from you. I take money from lady Qaṭr.”
- Raḍwān_{TR}: ʔemsik bi-f-ʔimaal fuluus ʔemsik bi-l-jamiin
 [Rıdvan] hold.IPFV.2SM with-the-left money hold.IPFV.2SM with-the-right
 hahhahhaa waahid ʕaruus
 hahaha one bride
 “You get with your left money and a bride with your right.”
- Cavallo_{IT}: Mooro ʔemsektu diploom wi ʔenta
 Moro hold.IPFV.3SM diploma and you.SF
 ʔemsektu ʔaˈna
 hold.IPFV.2SF me
 “Moro gets (or obtains) his diploma and you get me.”
- (45.a) Waiter_{GR}: bi-ji-tkallim ʔaklə mus kuwajjes
 speak.IPFV.3SM food NEG.PART good
 “He says [that] the food is not good.”
- Governor_{TR}: kallim ʔaʕb ʔanna muhtall ʕaajiz
 speak.IPR.2SM people that colonizer want.PRS.PTCP
 ʕallim ʔaʕb
 educate people
 “Tell the people that the colonizer wants to educate the people.”
- Maria_{IT}: kallim hejja ħ-ji-tgawwezu sawa sawa
 speak.PRFV.3SF she marry.FUT.3PL together together
 “She said they will get married (to each other).”
- (45.b) Sofuklīs_{GR}: ʔana je-ʕmil tijatru opera ʔana
 [Σοφοκλής] I play.IPFV.1S theater opera I
 -kallim Hamlet Marejja w-Aspasejja jo-rʔuʕ
 speak.IPFV.1S Hamlet Maria and Aspasia dance.IPFV.3PL
 à vivant
 live_{FR}

“I make a play. I play Hamlet. Maria and Aspasia dance live.”

- (46.a) Panayōti_{GR}: ?ana geetu mabsuut elli softu
 [Παναγιώτης] I come.PRFV.1S happy that see.PRFV.1S
 wessə xəɖretak
 face you.POL.SM
 “I became happy that I saw your face.”

Tortorella_{IT}: ji-igi yani maljaan filuus
 come.IPFV.3SM rich full money
 “He becomes rich, full of money.”

- (46.b) Cavallo_{IT}: geh kusaara kibiir
 came loss great.SF and you.SF
 “A great loss occurred.”

The semantic shift systematicity of such lexemes is demonstrated by their distribution through the registers of the three speaking communities: about 85% of the occurrences of the verbs /mesik, ji-msik/ is in the sense of ‘to take, get’ in all the three registers; about 80% of the occurrences of the verb /itkallim, ji-tkallim/ in the register of the Greek characters and about 50% in the register of the Turkish and the Italian characters is in the sense of ‘to say, tell’; about 50% of the occurrences of the verb /gah ~ geh, ji-igi/ in the register of the Greek characters; and more than 70% in the register of the Italian characters is in the sense of ‘to become’; and it does not occur in this sense in the register of the Turkish characters.

Another demonstration of this systematicity is the distribution of these verbs in respect of their equivalent verbs in EA that would give the meaning-by-extension: the verb /mesik, ji-msik/ occurs over 100 times is in the sense of ‘to take, to get’, while /xad ~ axad, ja-axud/ occurs in the same sense only 25 times, the verb /itkallim, ji-tkallim/ occurs in the sense of ‘to say, to tell’ almost as much as the verb /?aal, ji-?uul/,⁸⁶ and the verb /gah ~ geh, ji-igi/ occurs in the register of the Greek and Italian characters about 50 times ‘to become, to come to be’, while /ba?a, ji-b?a/ occurs five times and /kaan, ji-kuun/ only once.

⁸⁶ However, most of the occurrences of the verb /?aal, ji-?uul/ were in the utterance of the same actor, Fu’ād Rātib, playing the renowned character il-Xawāga Bīḡu.

This semantic shift can be explained, in part, as being a semantic loan, a result of interference:

The other major type of interference involves the extension of the use of an indigenous word of the influenced language in conformity with a foreign model. If two languages have semantemes, or units of content, which are partly similar, the interference consists in the identification and adjustment of the semantemes to fuller congruence (Weinreich 1979: 48).

This semantic loan is motivated, as Blank (1999: 65) points out, by the fact that “speakers don’t want to change their language, and that their principal goal is to communicate as successfully as possible and to reach this communicative goal with minimal linguistic effort, then communicative success is efficient in a rather abstract sense.”

Thus, the semantic shift of the verb /mesik, ji-msik/ ‘to take hold of, grasp, capture, arrest’ to mean, by extension, ‘to take, get’ is analogous to the Greek verb *κρατώ* [krató] ‘to grasp, hold, catch, keep, get’ (Babiniotis 1998: 955), the Turkish *الماق* *almaq* ‘to take, get, capture, catch’ (Redhouse 1890: 189), the Italian *prendere* ‘to take, seize, catch’ (Bracciforti 1904: 795) or *tenere* ‘to hold, keep, take’ (Bracciforti 1904: 918) and the French⁸⁷ *prendre* ‘to take, get, fetch, catch’ (Atkins et al. 1987: 551) or *tenir* ‘to hold, keep, get’ (Atkins et al. 1987: 701–2).

Using the verb /gah ~ geh, ji-igi/ in the sense of ‘to become’ or ‘to happen, occur’ can probably be seen as analogous to the stem *venire* ‘to come’ in Italian (Bracciforti 1904: 940) or *venir* ‘to come’ (Atkins et al. 1987: 747) in French that, when prefixed, mean also:

- ‘to become’: the Italian *divenire* (Bracciforti 1904: 618) and the French *devenir* (Atkins et al. 1987: 214);
- ‘to happen, befall, occur’: the Italian *avvenire* (Bracciforti 1904: 516) and the French *advenir* (Atkins et al. 1987: 12).

This does not occur in the register of the Turkish characters because, as far as I know, there is no analogous verb—or stem—in Turkish.

⁸⁷ As mentioned above, French was the ‘lingua franca’ in Egypt in the communication between locals and foreigners, or between foreigners of different origins.

In the same way, the semantic shift of the verb /itkallim, ji-tkallim/ ‘to speak, talk’, to include also the sense ‘to say, tell’ and ‘to play, sing’, can be justified in the register of the Turkish characters as analogous to the Turkish verb *سويلمك* *suweylemek* (in TR *söylemek*) ‘to say, utter, speak, talk, sing’ (Redhouse 1890: 1096). Yet, this semantic shift cannot be justified by such analogy for the other two speaking communities, where there are two distinct verbs: the Greek *μιλώ* [miló] ‘to speak, talk’ and *λέω* [léo] ‘to say, tell’ (Babiniotis 1998: 1106, 996 respectively) and the Italian *parlare* ‘to speak, talk’ and *dire* ‘to tell, say’ (Bracciforti 1904: 773, 606 respectively). Even in French, we have two distinct verbs as well: *parler* ‘to speak, talk’ and *dire* ‘to say, tell’ (Atkins et al. 1987: 499, 219 respectively). This is parallel to the EA /itkallim, ji-tkallim/ ‘to speak, talk’ and /ʔaal, ji-ʔuul/ ‘to say, to tell’.

The case of the semantic shift of the verb /itkallim, ji-tkallim/ in the registers of Greek and Italian characters may be explained, instead, by one of two assumptions:

- it is an overgeneralization based on the register of Turkish characters, as a typical characteristic of a stereotype;
- it is a feature of a simplified register that has been used by the Egyptians interacting with those foreigners.

5.3 Conservative Lexical Behavior

Another salient feature of the speech of the characters playing the role of foreigners in Egyptian cinema is the conservative behavior at the lexical level, that is the tendency to:

- prefer older lexical variants; and
- use some quasi-obsolete lexemes.

This is a general tendency and it is common to all the three linguistic communities when interacting in EA.

5.3.1 Maintaining older lexical variants

Through the corpus, the registers of the actors playing the role of foreigners shows a strong tendency to maintain the older of two, or more, lexical variants

In the next paragraphs, I will demonstrate this tendency through some lexemes that occur frequently in the corpus: namely the negation particle *muš* ‘not’, the participle *āwiz*

‘wanting, desiring’, the preverbal future marker *rāyih* ~ *rāḥ* ‘going to’, and *rabbuna* ‘our Lord’.

5.3.1a The negation particle *muš* vs. *miš*

In his manual of Cairene Arabic, Woidich (2006a: 334) asserts that “Neben *miš* kommt *muš* vor, das fruher haufiger gewesen zu sein scheint, denn in älteren Texten wird nicht selten [mwš] geschrieben.”⁸⁸ However, in earlier work he states that “*miš* ist eine fakultative Variante von *muš*”⁸⁹ (Woidich 1969: 30).

In fact, a chronologic investigation through the lexical literature and manuals of EA shows how *miš* gradually gained ground at the expense of *muš* between the nineteenth and twentieth century.

Davies (1981: 293) on his work on Yūsuf al-Širbīnī’s *Hazz al-Quḥūf*, composed in the seventeenth century, noticed the absence of both *muš* and *miš*. He suggests that both should have developed later from an existing syntagma in the text, i.e. *mā* + *hū*:

These examples show, in the first place, the morphological development /ma-hu/ > /ma-hū-ši/ > /ma-hūš/ which leads finally, through contraction of the last form, to /muš/. (Likewise, /ma-hi/ > /ma-hī-ši/ > /ma-hīš/ > /miš/ may be assumed though not attested in HQ [i.e. *Hazz al-Quḥūf*]) (Davies 1981: 294).

Likewise, two of the earliest accounts of EA, i.e. Šabbāg (1886)⁹⁰ and al-Ṭanṭawī (1848), completely lack both *muš* and *miš*. Regarding the negation of the pronouns Šabbāg (1775–1816) writes (1886: 18):

وأما الضمير الثالث الذى هو للغائب شدّوا واوها وكسروها فاستعملوها هُوَى ويلحق بآخرها شين الكشكة فقالوا فى الاستفهام والنفى ما هُوَيْش راح ما هُوَيْش أجا أى أما هُو راح ما هو جاء وأعلم أنّ هذه الثلاثة ضمائر التي هي أنا أنت هُو إذا لجت فيهم شين الكشكة فتارة يقولون مَانَيْش مَانَيْش ما هُوَيْش بكسر أو آخرها قبل إلحاق الشين وتارة بفتحها فيقولون مَانَأَشْ مَانَأَشْ ما هُوَأَشْ والجميع دارج في مخاطبات القوم [...] وأما ضمير المؤنث الغائب وهو هِي فقالوا في مجرّده مفزدا هِيّ وفي إلحاق شين الكشكة ما هِيَيْش وما هِيَأَشْ بالفتح والكسر فى الاستفهام والنفى.

[And as for the third person pronoun, they (i.e. the Egyptians) doubled its *wāw* and vocalized it with *kasra*. Thus, they used it as *huwwī*. To it the *šīn*

⁸⁸ “Beside *miš* exists *muš*, which seems to have been more frequent, because in older texts is often written [mwš].”

⁸⁹ “*miš* is a facultative variant of *muš*”.

⁹⁰ This is a posthumous work since Šabbāg died 1816, as mentioned in the editor’s introduction to the editor of the book (p. v).

of *kaškaša*⁹¹ may be attached. Thus, they say in question and negation *mā huwwiṣ rāḥ mā huwwiṣ agā*, didn't he go? And he didn't come. Notice that the three pronouns, i.e. *anā anta huwa*, when followed by the *šīn* of *kaškaša* they may say sometimes: *mānīš mātīš māhuwwiṣ*, vocalizing their finals with a *kasra* before attaching the *šīn*, and sometimes vocalizing them with *fatha*: *mānāš mātāš māhuwwāš*, and both are common in the people interactions [...] in regard to the third person pronoun in feminine, i.e. *hiya*, they use *hiyyi* when it stands alone and when the *šīn* of *kaškaša* is attached to it *mā hiyyiṣ* and *mā hiyyāš*, with *fatha* and *kasra*, in question or negation.]

Further, he specifies that the question / negation enclitic has two variants *šī ~ š*:

ثم إن هذه الشين أهل مصر الأكثر يكسروها وبعضهم يسكنها (Šabbāg 1886: 34–5).

[Furthermore, the Egyptians vocalize this *šīn* with *kasra* and some of them leaves it vowelless.]

al-Ṭaṭṭāwī (1810–61), in his manual on EA, gives 13 examples of the use of *ما هوش mā hūš* (al-Ṭaṭṭāwī 1848: 26, 42, 45, 48, 51, 57, 66, 68, 87, 92, 206, 208) and only two of the feminine, *ما هيش mā hiš* (al-Ṭaṭṭāwī 1848: 26, 92). No examples are given with the 'heavy' form, i.e. *mā huwwāš* and *mā hiyyāš*.

However, a few years later the contracted form, namely *muš*, appeared in Bocthor's *Dictionnaire français-arabe* (1928: 491) 'Mauvais [...] موش طيب [Bad *muš tayyib*]. Henceforth, through the rest of the nineteenth century, we encounter the contracted form more frequently, usually with an indication of its origin: a syntagma composed of the negation particle *mā*, the third-person masculine singular pronoun *huwwa ~ hu* and the negative enclitic *šī ~ š*.

In fact, Spitta-Bey (1880: 414) states that "*muš* (= *mā hūwa-š*) ist Nominalnegation und verneint nur das einzelne Wort (Nomen) oder die Wortverbindung (Genitiv, Apposition) vor denen sie steht. Z. B. *eddukkân muš kebyre* „die Bude ist nicht gross“".⁹² Vollers (1890: 34) in addition to confirming the fact that *mūš* is a contraction of *mā-hūwa-š*, states that

Bei der Verneinung der oben genannten Verbindung des aktiven Partizips mit dem perscenenlichen Fürwort zur Bezeichnung des Praesens wird *mā-š*

⁹¹ Šabbāg erroneously believed that the enclitic *šī ~ š* is due to a palatalization, or *kaškaša*. For further details on *kaškaša*, see al-Azraqi (2007).

⁹² "*muš* (= *mā hūwa-š*) is for nominal negation and negates only single words (nouns) or words combination (genitive, apposition) which it precedes. For example, *eddukkân muš kebyre* 'the shop is not big'."

an das Fürwort gehängt, das hierbei theilweise Veränderungen erleidet, z. B. *mānīs fâkir*, ich erinnere mich nicht; *māntīs f.*, du —; *mantiš fakrä*, du (fem.) —; *mūš fâkir* oder *fakrä*, er oder sie —; *maḥnās fakrîn*, wir —; *mantūs f.*, ihr —; *māhumš* oder *muš f.*, sie —; wo die Deutlichkeit nicht darunter leidet, wird *muš* statt aller andern Formen gebraucht.⁹³

This is a strong indication that *muš* was completely lexicalized as a negation particle for all persons. Interestingly, he wrote it in his glossary as ‘موش *mūš*’ (Vollers 1890: 194).

We also find *muš* in Spiro’s dictionary of EA (1895: 550) and later in his manual of EA (1912: 12 passim). Dirr (1904: 39)⁹⁴ also writes “To render negative the present formed from the active participle and the pronoun, the negative particle is used with the pronoun: thus *mānīš*, not I; *māntīš*, not you; *mantiš* (fem.), not you ; *muš*, not he; *māḥnāš*, not we; *mantūs*, not ye; *māhumš* or *muš*, not they.” Then he adds: “*muš* (not), makes single words negative: e.g. *dā muš kūwāiyis*, this is not nice”.

Similar assertions can be found in other later accounts on EA in Arabic. For instance, Diyāb (1919: 176) writes:

(مُشْ) يستعملها العامة للنفي فيقولون (مش بطل) ويريدون ما هو شيء بطل ومثل مش
(ماهوش) في لسانهم.

[*muš* is used by the common people for negation. Thus, they say: *muš baṭṭāl* ‘[it is] not bad’ and they mean *mā huwa šay’ baṭṭāl*. Like *muš* is *māhūš* in their tongue.]

However, in all these accounts there is no reference to the variant *miš*.⁹⁵ It was the Italian Nallino at the turn of the twentieth century who mentions the variant *miš* next to *muš* in his manual of EA (1900: 78):

Il presente italiano nella forma negativa si traduce colla particella *muš* (*mūs*, *miš*): *anā muš ta ‘bân* io non sono stanco, *bêt-ak muš kibîr* la tua casa non è grande, *iḥnâ muš aḡniye* noi non siamo ricchi. In questo stesso modo si fa negativo il nostro presente, quando sia espresso in arabo dal participio attivo: *anā muš ‘ârif* non so, *hîya muš ‘ârfa* essa non sa, *hum muš ‘ârfin* essi non sanno. —Se il soggetto è un pronome personale, invece di *muš* si può usare la negativa *mâ*, seguita dal pronome, al quale si affigge di solito

⁹³ “In the negation of the above-mentioned combination of the active participle with the personal pronoun to denote the present, *mâ-s* ist o be used attached to the pronoun, which in this connection undergoes partial changes. i.e. *mānīs fâkir*, I don’t remember; *māntīs f.*, you (s.m.) —; *mantiš fakrä*, you (s.f.) —; *mūš fâkir* oder *fakrä*, he or she —; *maḥnās fakrîn*, we —; *mantūs f.*, you (p.) —; *māhumš* oder *muš f.*, they —; where clarity does not suffer, *muš* is used instead of all other forms.”

⁹⁴ It is worth mentioning that the book was first published in German in 1893.

⁹⁵ It is worth mentioning that in Spitta-Bey’s *Contes arabes modernes*, *miš* occurs four times in four different stories (1883: 78, 81, 115, 147). He only indicates that it is equivalent to *muš* due to a vowel change, making reference to his “Grammatik des arabischen Vulgärdialectes von Ägypten” (1880: 47).

la lettera—*š*: *mānīš* ‘*âuz*; io non voglio, *māntaš* opp. *māntīš* ‘*âuz* tu non vuoi, *māntīš* ‘*âuze* tu (femm.) non vuoi, *māhūs* ‘*âuz* egli non vuole, *māhīs* opp. *māhyâš* ‘*âuze* essa non vuole, *māhnâš* ‘*âuzîn* noi non vogliamo, *māntūs* ‘*âuzîn* voi non volete, *māhumš* opp. *māhummâš* ‘*âuzîn* essi, esse non vogliono. —Infine, si notino le espressioni impersonali: *fih* c’è, ci sono, *mâ fis* non c’è, non ci sono.⁹⁶

Moreover, Willmore (1905: 32, see also p. 99) mentions *miš*, asserting that it is abbreviated form of *mā-huwwā-š*: “The following are examples of other forms of abbreviation [...] mahûsh, mûsh, mush, mish (for ma huwâsh) *he, it, is not, not, ma hish* (for ma hiyâsh) *she is not, wala hish nor is she.*”

This suggests that *miš* is a variant of *muš* through vowel change, as Vollers also alluded to (1890: 47 and 1883: 78) and not, as presumed by Davies (1981: 293–4), through contraction of *mā-hī-š*.

The variant *miš* continues to appear in other accounts of EA during the first half of the twentieth century: ‘*muʃ* and *miʃ*’ (Gairdner 1917: 41); ‘*مُش* *mush, mish*’ (Phillott & Powell 1926: 4); ‘*muʃ* (or *miʃ*)’ (Mitchell 1956: 43 and 1962: 106). In these accounts—as well as the above-mentioned ones—the variant *miš* of the negation particle is secondary and almost marginal, since the overwhelming occurrences are those of the variant *muš*.

However, as we go forward in the twentieth century, the variant *miš* gained gradually ground at the expense of *muš*, until it became the dominant form by the end of the century. In fact, the accounts on EA from the second half of that century move /*miʃ*/ to the primary variant and *muš* becomes secondary, usually without giving any example with it (Aboul-Fetouh 1969: 113–14, Hinds & Badawi 1986: 824) or ignoring *muš* completely (Hanna 1967: 25, Omar 1976: 10, Gary & Gamal-Eldin 1982: 39, Brustad 2000: 289, 301–2).

Since this is the same period of the corpus of this study, it is not surprising that, of 233 occurrences of the negation particle in the register of the actors playing the role of Egyptians, 148 are with the variant *miš* (64%) and only 85 with the variant *muš* (36%).

⁹⁶ “The Italian present in its negative form is translated with the particle *muš* (*mūs, miš*): *anâ muš ta ‘bân* I’m not tired, *bêt-ak muš kibîr* your house is not big, *iĥnâ muš aġniye* we’re not rich. In the same way we negate our present when it is expressed in Arabic by the active participle: *anâ muš ‘ârif* I don’t know, *ĥiġa muš ‘ârfa* she doesn’t know, *hum muš ‘ârfin* they don’t know.—If the subject is a personal pronoun, instead of *muš* the negative *mâ* may be used, followed by the pronoun, to which the usual letter—*š* is affixed: *mānīš ‘âuz*; I don’t want, *māntaš* or *māntīš ‘âuz* you (s.m.) don’t want, *māntīš ‘âuze* you (s.f.) don’t want, *māhūs ‘âuz* he doesn’t want, *māhīs* or *māhyâš ‘âuze* she doesn’t want, *māhnâš ‘âuzîn* we don’t want, *māntūs ‘âuzîn* you (p.) don’t want, *māhumš* or *māhummâš ‘âuzîn* they don’t want.—Finally, it is to be noticed the impersonal expression: *fih* there is/are, *mâ fis*, there is/are not.”

On the contrary, the registers of the actors playing the role of foreigners use mainly the variant *muš*, with 474 out of 602 occurrences (79%) and to lesser extent *miš*, with only 128 occurrences (21%).

Interestingly, when interacting with actors playing the role of foreigners the actors playing the role of Egyptians use the older variant *muš* (57%) more than the newer *miš* (43%).

Moreover, in the movie *Zōg ft agāza* [A Husband on Holiday] (Maḥammad ‘Abd-il-Gawwād, 1964), the female protagonist Gamalāt, who disguises herself as the Italian Rosetta to trap her husband, always uses the variant *muš* (namely /mus/, 27 times) unless she reverts to her original character, when she uses the variant *miš*.

Table 18

Distribution of the negation particle <i>muš</i> ~ <i>miš</i>			
	<i>muš</i>	<i>miš</i>	(total)
Foreigners	474 (79%)	128 (21%)	602
Foreigner talk	20 (57%)	15 (43%)	35
Egyptians	85 (36%)	148 (64%)	233

5.3.1b The Participle ‘*āwiz* vs. ‘*āyiz*

Aḥmad Taymūr (1871–1930) wrote in his unfinished dictionary of EA (2001: 4/452):

عوز: يقولون: فلان عاوز كذا، ويُعوز كذا: بمعنى الإرادة عندهم، أي يريد كذا، والفعل عندهم
 وواوي، فإذا قالوا عاوز بصيغة اسم الفاعل قالوا فيه أيضاً عايز، وهو أقرب للصواب، لأن الفعل
 أعلّ ففعل عاز، فاسم فاعله عانز.

[‘.w.z.: they say *fulān ‘āwiz kazā* and *yu‘ūz kazā* in the sense of desiring, i.e. he wants so. For them the verb is with *wāw*, thus when they say ‘*āwiz* as active participle, they say also ‘*āyiz* the latter being more correct since the verb is a weak verb then its active participle is ‘*ā’iz*]

This peculiarity of ‘*āwiz* was asserted also by both Spitta-Bey (1880: 27): “Bei den Part. act. der Verba mediae *w* oder *j* wird allerdings, wie im altarab., der mittlere Radical gewöhnlich zu Hamza; allein es kommen auch Formen vor, in denen er sich gehalten hat z. B. ‘*āwiz* „nöthig habend, müssend” neben ‘*ā’iz*”,⁹⁷ and Vollers (1890: 61): “عوز √ ‘*āz*, *û*, bedürfen, mögen, wünschen; Partizip. Sowohl ‘*ā’iz* (‘*āiz*) als ‘*āwiz* (‘*āuz*).”⁹⁸

⁹⁷ “As in old Arabic, in the active participle of the verba mediae *w* or *j*, the middle radical admittedly becomes *hamza*; but there are also forms in which it was conserved. For example, having ‘*āwiz* “wanting, needing” together with ‘*ā’iz*.”

⁹⁸ “عوز √ ‘*āz*, *û*, to need, desire, want; Participle *â’iz* (‘*āiz*) as well as ‘*āwiz* (‘*āuz*).”

The use of *'āwiz* is attested in early Egyptian literature. In fact, the renowned al-Suyūṭī (1445–1505) wrote in a *maqāma* on good and bad manners:⁹⁹ [عاوز ألفين صكة، *'āwiz alfēn ṣakka* ‘He needs two thousands slaps’]” (1994: 43) and [عاوز نقلة جدار، *'āwiz naqlit gidār* ‘He needs a transportation of a wall’]” (1994: 64). Also, Ibn Taḡrī Birdī (1984: 7/218), in the biography of Ibn al-Ḥarrāṭ (1375–1436), reported some of his poetry, where we find: [ولي فرس عاوز عليق، *wa lī faras 'āwiz 'alīq* ‘and I have a horse who needs fodder’].”

However, it seems that *'āwiz* was not common until the beginning of the nineteenth century. Other terms were used to express desiring or wanting, such as *murād* or *ḥāṭir* with pronominal suffixes (Bocthor 1828: 864, Davies 1981: 320, see also Spiro 1895: 213, 175 and Taymūr 2001: 2/118) and *bedd* with pronominal suffixes (Bocthor 1828: 864, Vollers 1890: 160, Spiro 1895: 34, Taymūr 2001: 2/118 Woidich 2006a: 318).

Yet, Bocthor in his dictionary (1828: 91) wrote: “J’ ai besoin de vous, أنا عاوزك [I need you *anā 'āwzak*]. Similarly, al-Ṭaṇṭāwī wrote (1848: 12): “ما تريد == عاوز ايه، Que voulez-vous?” [*'āwiz ēh == mā turīd* What do you want?] and we find the use of it in some of his examples (al-Ṭaṇṭāwī 1848: 71, 90). In the later accounts we encounter *'āwiz* as the participle to indicate wanting, needing or desiring (sometimes transliterated *'āuz*) either as the only variant, such as in Spitta-Bey’s *Grammatik des arabischen Vulgärdialectes von Ägypten* (1880) and *Contes arabes modernes* (1883) and in Fiske’s *Agrūmyja masry* (1904) or together with a secondary variant, i.e. *'āyiz*:

- “*'awuz*, or *a 'āyiz*, he who needs, wishes [...] *aná a 'āyiz* or *'awuz*, I want, I wish” (Cameron 1892: 188);
- “عاوز، *'āwiz*, or عايز، *'āyiz*, one who is in want, pl. عاوزين، *'āwzyn*, or عايزين، *'ājzyn*” (Spiro 1895: 378);¹⁰⁰
- “Volere [...] con l’idea di bisogno *'āuz* o *'āyiz* usato per lo più al participio presente”¹⁰¹ (Nallino 1900: 336);
- “The participle of *'āz want* is either *'āwiz* (in pronunciation almost *'auz*) or *'āyiz* (*'ayz*). *Yi'īz*, *ye'īz*, are sometimes heard for *yi'ūz*, *ye'ūz*” (Willmore 1905: 170);
- “عاوز، *'āwiz*, Act. Part. wanting (= عاوز، *'āwuz*)” (Phillott & Powell 1926: 24);

⁹⁹ The language of the treatise is actually Mixed Arabic rather than EA.

¹⁰⁰ In his manual of EA Spiro gives only one variant “عاوز، *'āwiz* wishing, wanting” (1912: 21).

¹⁰¹ “To want, with the idea of needing *'āuz* or *'āyiz*, used mostly as active participle.”

- “wanting to, *ḡáawiz* (or *ḡáayiz*), *ḡáwza* (or *ḡáyza*), *ḡawzíin* (or *ḡayzíin*)” (Mitchell 1956: 264).

However, in these accounts ‘*áyiz* either occurs much less than ‘*áwiz*¹⁰² or does not appear at all, as in Willmore (1905) for instance.

As we move forward to the second half of the twentieth century, ‘*áyiz* became the primary variant. In their dictionary of EA Hinds & Badawi (1986: 609) give ‘*ḡaayiz* or *ḡaawiz*’ as modal of desire or necessity, but their examples are only with *ḡaayiz*. Similarly, in his manual of Cairene Arabic Woidich (2006a: 78) states that “‘*áyiz*, das aktive Partizip von ‘*áz*, *yi’úz* ‘wollen’, ist frei vertauschbar mit ‘*áwiz* von einem nicht vorhandenen φ ‘*awaz* oder φ ‘*iwiz*’”.¹⁰³

As for the distribution of the two variants in the corpus, the actors playing the role of foreigners and those who interact with them in the form of FT maintain the older form ‘*áwiz*, with approximately 75% of occurrences. The actors playing the role of Egyptians, instead, tend more to use the innovative form ‘*áyiz*, with nearly 60% of occurrences.

Table 19

Distribution of the participle ‘ <i>áwiz</i> ~ ‘ <i>áyiz</i>			
	‘ <i>áwiz</i>	‘ <i>áyiz</i>	(total)
Foreigners	94 (~72%)	36 (~28%)	130
Foreigner talk	6 (75%)	2 (25%)	8
Egyptians	44 (~41%)	64 (~59%)	108

5.3.1c The future marker *rāyih* ~ *rāḥ* vs. *ḡa* ~ *ha*

In his study of the seventeenth-century *Hazz al-Quḡūf*, Davies (1981: 240) affirms that “It seems clear that the historical development of these future markers has been /*rāyih*/ > /*rāḥ*/ > /*ḡa*-/ (> /*ha*-/)", underlying that *rāyih* is the only future marker used in the text.¹⁰⁴

In fact, the early accounts of EA confirm this assumption, indicating that the future marker in EA is the participle *rāyih* (the long form) or *rāḥ* (the short form) either declinable or not and, eventually *ḡa* (the contracted form):

¹⁰² For instance, in the examples of Phillott & Powell (1926) ‘*áyiz* occurs five times while ‘*áwiz* occurs 31 times. Meanwhile, in the anecdotes at the end of the manual, ‘*áwiz* occurs six times and ‘*áyiz* four.

¹⁰³ “‘*áyiz*, the active participle of ‘*áz*, *yi’úz* ‘to want’, is freely interchangeable with ‘*áwiz* from the non-existent φ ‘*awaz* or φ ‘*iwiz*.’”

¹⁰⁴ Further, Davies (1981: 241) asserts that the absence of the variants *rāḥ* and *ḡa*- in the text does not prove that they did not exist in that period.

Hierher gehört auch die Construction von *râ'ih*, *râh*, *lâh* verkürzt *ha* mit folgendem Imperfect in der Bedeutung des franz. aller mit dem Infinitiv, um auszudrücken „im Begriff sein etwas zu thun, etwas thun wollen“. Ursprünglich Participium activi von *râh* „gehen“ bedeutet es eigentlich „gehend um etwas zu thun“ und wird entweder nach dem verschiedenen Genus und Numerus abgehandelt: Sing. m *râ'ih*, fem. *râ'ihē*, *râhe*, Plur. *râ'ihyn*, *râhyn*, oder ganz indeclinabel als *râh* oder *ha* gelassen¹⁰⁵ (Spitta-Bey 1880: 353, see also 180).

Similarly, Vollers affirms (1890: 30): “Den unmittelbar bevorstehenden Eintritt der Handlung bezeichnet das vorgesetzte *râh* (aus *râih*), gehend, im Gange, fem. *râha*, pl. *râhîn* [nicht selten *râh* statt —*a* oder—*în*] [...] Gleichbedeutend mit *râh* ist *ha*”,¹⁰⁶ Spiro (1912: 67): “The future is more precisely expressed by placing رايح *râyiḥ* going, or بidd wish, desire, before the verb in the present tense [...] رايح *râyiḥ* is often contracted to راح *râh* or to حا *ha*” and Phillott & Powell (1926: 146): “By prefixing رايح *râyiḥ* m. (رايحه f., رايحين pl.) to the Aorist, the Future of Intention is formed. *Râyiḥ* رايح may be contracted to the indeclinable forms راح *râh* and حا *hâ*.”

In addition, Willmore (1905: 127) provides an interesting observation regarding the contracted form *ha*:

The indefinite future is expressed:—

- (1) Simply by the aorist.
- (2) Emphatically by the aorist preceded by *râyiḥ* (the active participle of *râh* to go), agreeing with the subject in gender and number, or by its indeclinable form *rah*, or
- (3) By the aorist with the particle *ha* (sometimes pronounced *ha*) prefixed.

The fact that the innovative contracted form *ha* was developing into *ha* shows that the contracted form was already substituting the longer forms. Not surprisingly, the later accounts of EA give *hâ* as the primary future marker, while the long form *râyiḥ* and the short one *râh* is downgraded to secondary markers:

ha- is a future prefix [...] The imperfect with **ha-** often has the sense of intention to do something or being about to do it [...] **rah** (invariable) may sometimes be heard for **ha**, while **râayiḥ** with corresponding feminine and plural forms **râyha** and **rayhîn**) also occurs: **hayilḡabu**, **rahayilḡabu**,

¹⁰⁵ “Here also belongs the construction *râ'ih*, *râh*, *lâh* shortened *ha* with following imperfect in the sense of the French *aller* with the infinitive to express “to be about to do something, to will to do”. Originally the active participle of *râh* “to go” means actually “going to do something” and is treated either according to the different gender and number: s.m. *râ'ih*, f. *râ'ihē*, *râhe*, p. *râ'ihyn*, *râhyn*, or left completely indeclinable as *râh* or *ha*.”

¹⁰⁶ “The immediate impending action to take place is denoted by the prefix *râh* (from *râih*) ‘going, underway’, fem. *râha*, pl. *râhîn* [often *râh* instead of *râha* or *râhîn*]. Synonymous with *râh* is *ha*.”

5.3.1d *Our Lord! rabbuna vs. rabbina*

Regarding the vowel change in EA Spitta-Bey (1880: 47) wrote:

Die Consonanten üben nicht allein einen färbenden und schattierenden Einfluss auf die Vocale aus, sondern sie veranlassen auch den Uebergang des einen in den andern. So lieben die Lippenlaute *b, f, m* naturgemäss den mit den Lippen gebildeten Vocal *u* und verwandeln daher einen anderen Laut in ihn. [...] Sehr häufig ist der Wechsel zwischen *i* und *u*, vielfach unter dem Einfluss der Labialen.¹⁰⁸

Under this category Spitta-Bey (1880: 47) explains the presence of “*rabbuna* ‘unser Herrgott’ neben *rabbina*”.¹⁰⁹

However, the fact that *rabbuna* is a variant of *rabbina* (and not the contrary) under the influence of the labial /b/ is debatable. On the one hand, the alternation between the two high vowels /i/ and /u/ in EA is bi-directional: we have *ruzma* from the Italian *risma* ‘ream’ Spitta-Bey (1880: 47) as well as *ħizma* from the Arabic *ħuzma* ‘bundle’ (al-Dusūqī 1920: 1/135). On the other hand, the variant *rabbuna* seems to be older and more stable and common in EA respect to *rabbina*.¹¹⁰ In fact, Spitta-Bey’s manual uses only the variant *rabbuna* in his examples (1880: 32, 75, 345, 361, 363, 405, 406, 427, 430), which also occurs in his collection of EA anecdotes *ħikāĵāt* and proverbs *amsāl* eight times (1880: 472, 478, 487, 488, 498, 510), while the variant *rabbina* occurs only twice (1880: 487, 507). In addition, in Spitta-Bey’s *Contes arabes modernes* only *rabbuna* occurs (1883: 11, 40).

Likewise, in Vollers’ manual of EA we encounter only the variant *rabbuna* (1895: 16, 172, 214) and the same is true for Dirr’s manual (1904: 8, 153) and that of Phillott & Powell (1926: 314.).¹¹¹ Nallino (1900: 107) gives *rabbina* as an alternative to *rabbuna* “*rabb-ũ-nâ* (o *rabb-ĩ-nâ*) *yiwaşşal-ak bi ’s-salâma* il nostro Signore ti faccia giungere in salvezza”¹¹² (*rabbuna* alone occurs twice more: (Nallino 1900: 86, 103)).

¹⁰⁸ “The consonants do not exert only a coloring and shading influence on the vocals, but rather they also induce the transition of one into the other. Thus, the labial sounds *b, f, m* by nature prefer the labial formed vowel *u* and therefore transform other sound into it. Very frequent is the alternation (or change) between *i* and *u* often under the influence of the labials.”

¹⁰⁹ “*rabbuna* ‘our Lord’ next to *rabbina*.”

¹¹⁰ Willmore’s observation is interesting in this regard (1905: 325fn): “*Rabbina* and *Rabbuna* are both used, the latter after the literary.”

¹¹¹ There is one more case in which رَّبُّوْ was left without transliteration (Phillott & Powell (1926: 620, 743). Thus, we cannot determine which variant is used.

¹¹² “*rabb-ũ-nâ* (or *rabb-ĩ-nâ*) *yiwaşşal-ak bi ’s-salâma* ‘may our Lord make you arrive safe and sound!’”.

However, as we advance in the first half of the twentieth century, the variant *rabbina* appears more frequently next to the variant *rabbuna*. In Willmore's manual of EA we encounter the two variants almost equally: *rabbuna* 17 times (1905: 316, 326, 332, 334, 339, 343, 344, 347, 351, 353, 357, 358, 366, 452) and *rabbina* 13 times (1905: 269, 284, 325, 327, 328, 345, 365, 369, 452). Interestingly, earlier in his dictionary of EA Spiro mentions the variant *rabbina* much more frequently than the variant *rabbuna*: the former 15 times (1895: 4, 25, 42, 65, 181, 214, 403, 419, 442, 447, 517, 518, 592, 617, 620) and the latter only three times (1895: 148, 158, 436), besides mentioning both variants together as interchangeable under the lemma *rabb*: “ربنا *rabbina* or *rabbuna*, the Lord God” (1895: 214). However, later in his manual of EA, he mentions only the variant *rabbina* (Spiro 1912: 85, 133, 177).

As we move further into the second half of the twentieth century, the variant *rabbina* became dominant to the point that the variant *rabbuna* is totally absent from some manuals of EA. Mitchell, for instance, mentions *rabbina* six times (1956: 47, 85, 128, 146, 189) with no mention of the variant *rabbuna*. The same is true for Woidich's manual, where I counted 18 occurrences of *rabbina* (2006a: 52, 152, 209, 216, 257, 259, 279, 289, 306, 339, 341, 356, 368, 371, 379, 393) and no mention of *rabbuna*. Moreover, in their dictionary of EA Hinds & Badawi used *rabbina* in their examples at least 184 times and *rabbuna* in a sole example (1986: 483): “*rabb-u-na faahid* God is my witness”. They even ignored the variant *rabbuna* under the lemma *rabb* ‘God, Lord’ (1986: 321).

The overcoming of the variant *rabbina* is confirmed by the register of the actors playing the role of Egyptian in the corpus. In fact, the variant *rabbina* occurs 31 times (~94%) while the variant *rabbuna* occurs twice (~6%). Likewise, even when these actors speak in a form of FT, they used only the variant *rabbina* twice.

On the contrary, the registers of the actors playing the role of foreigners shows a strong tendency to maintain the older variant, i.e. *rabbuna*, with 33 occurrences out of 39 (~85%), while the variant *rabbina* occurs only six times (~15%). It is worth mentioning that about half of the occurrences of the variant *rabbuna* are rendered with dissimilation of the double labial /b/, namely /rambuna/. This is exclusive to the register of the actors playing the role of the Greek.

Table 21

Distribution of the lexeme <i>rabbuna</i> ~ <i>rabbina</i>			
	<i>rabbuna</i> / <i>rambuna</i>	<i>rabbina</i>	(Total)
Foreigners	19+14 (~85%)	6 (~15%)	39
Foreigner talk	0 (0%)	2 (100%)	2
Egyptians	2 (~6%)	31 (~94%)	33

5.3.2 Quasi-obsolete lexemes

The other manifestation of the conservative behavior in the register of the actors playing the role of foreigners is the use of lexemes that were quasi-obsolete. With quasi-obsolete, I mean those lexemes that went *almost* into disuse. Such lexemes may be heard in some rural parts in Egypt, but are not used in ‘standard’ EA.

In the following paragraphs, I will deal with two of these lexemes that occurs frequently in the corpus of this study, namely *šamaṭa* ‘quarrel, uproar’ and *muyya* ‘water’.

5.3.2a *šamaṭa* ‘quarrel, uproar’

In many early dictionaries of EA, the lexeme *šamaṭa* ‘quarrel, uproar, noise, row’ has been attested, usually indicating its OT origin.

Indeed, we find it in Bocthor’s *Dictionnaire français-arabe* (1828: 1/115) “*Bruit, querelle, trouble* غوغاة—غوغاة—شمطة—شمطة—فتنة” [Noise, quarrel, trouble, *muqātla*—*ğāğā*—*ğawša*—*šamaṭa*—*fitna*],” in Cameron’s dictionary of EA (1892: 145) “شمطة or شامطة *Shamata* (Turkish), noise, uproar” and in Spiro’s (1895: 323) “شمطه *šamaṭa*,* row, quarrel, pl. شمطات *šamaṭāt*”.¹¹³ Likewise, in the lexical works on EA written in Arabic, we find as well in Taymūr (2001: 4/235):

شمط: شَمَطَةٌ تركيبة: أي عراك، ولا فعل لها عند العامة، بل يقولون: عمل شَمَطَةٌ.
[š m t: *šamaṭa* (Turkish), means quarrel, and it has no verb in the vulgar speech. They rather say: ‘amal *šamaṭa*.]

And ‘Īsā (1939: 129) reasserts:

(شَمَطَه) تقول فلان عمل شَمَطَه، تريد أنه غضب، أو عارك، أو أكثر من الصياح، شماطه وشماتته:
تركية بمعنى غوغاء صياح.
[*šamaṭa*: you say *fulān* ‘amal *šamaṭa* you mean he got angry, he made a quarrel, or he made a lot of noise. *šamāṭa* and *šamāta*: Turkish, means clamour, uproar.]

¹¹³ The asterisk “*” in Spiro’s dictionary indicates foreign origin of the entry.

The term *šamaṭa* is undoubtedly a lexical borrowing from OT: “شماطة shamata (shàmata) A great noise, an uproar, a hubbub” (Redhouse 1890: 1135); “شماطه (var. شماته) *chamata*, tapage, vacarme, bruit de gens qui crient et se disputent” (De Meynard 1881–86: 154). In addition, it also seems to be an old borrowing. Ibn Sūdūn, in the middle of the fifteenth century, wrote in his *Dīwān* (1453: fol. 49r):

خلي الشمطي يطلي وإن جا المليح عيط لي
[*ħallī l-šamṭlī yiṭlī* *w-in gā l-maliḥ ‘ayyaṭ lī* ‘Let the boisterous go, and
if the nice one comes, yell to me!’]

The adjective شمطلي *šamṭlī* derives from شماطة *šamaṭa*, and it is evidently from OT شماطولو *šamatalū*: “Boisterous شماطولو” (Redhouse 1884b: 88 and see 1856: 219).

Moreover, the word *šamaṭa*, together with the verb *šamaṭ*, seems to have been used in Maghrebi Arabic, since it is mentioned in Hélot’s *Dictionnaire de poche français-arabe et arabe-français* (1847: 395): “شمط — se chamailler. — شماطة discorde” [*šamaṭ* ‘to quarrel’, *šamaṭa* ‘discord’] (see also Dozy 1881: 1/787).

However, it seems that the word *šamaṭa* went into disuse around the middle of the twentieth century and was replaced by other lexemes, such as *hēṣa*, *zēṭa* and *zambalīṭa* (see Mitchell 1956: 263, Hinds & Badawi 1986: 381, 389, 920 and Woidich 2006a: 105), where *šamaṭa* is completely absent in the later accounts of EA. Indeed, although there is the entry ش م ط *š m ṭ* in Hinds & Badawi (1986: 478), we find only the native verb *šamaṭ* “to strike, hit or to charge (s.o.) an exorbitant price” and no trace of *šamaṭa* (see also Behnstedt & Woidich 1994: 248).

Nevertheless, the word *šamaṭa* appears in the corpus 17 times: 15 of them in the utterance of actors playing the role of the Greek, once by an Egyptian and once by an Egyptian in the form of FT. The only use of *šamaṭa* by an Egyptian (not in the form of foreigner talk) is actually in the context of explaining some concept to a foreigner:

Manōli_{GR}: /ma-šamalt-is xaaga | muḥ faaxim | jaḥni ʔeeh taxriir?/
“You did nothing. I don’t understand. What does it mean liberation?”
Nūḥ Afandi_{EG}: /jaḥni taxliiṣ il-ʔazwaag min ʔoyjaan il-madamaat bitaṣethum | jaḥni | ʔiza ṣamalit
maṣaah šamata | ʔitxanʔit | manaṣetuh ʔennuh jo-xrug | ʔennuh j-baṣbaṣ | ʔennuh je-
ḥrab/

“It means freeing the husband from the tyranny of their wives. I mean if she makes a quarrel with him, fights with him, hinders him from going out, from flirting, from drinking.”

5.3.2b *muyya* ‘water’

In his work on the seventeenth century *Hazz al-Quḥūf*, Davies (1981: 134) wrote, regarding the diminutive states:

The word for ‘water’ occurs only once (other than in classicized form MA’[i.e. *mā*’]) in HQ, and is there spelled MWYH (29,26), thus realizable either as /*mūya*/ or as /*muwayya*/. /*mūya*/ is still heard and is probably diminutive in origin, like the standard Cairene form /*mayya*/, though the precise etymology of each is problematic. /*muwayya*/, the regularly derived diminutive of CA /*mā*’/, is attested only by Spitta.

Indeed, the word موية *muwayya* occurs in al-Širbīnī’s *Hazz al-Quḥūf* (1858: 31) in the utterance of one peasant: “وشربت عليهم جرة موية من البحر” [*wi-šribt ‘alēhum garrit muwayya min il-baḥr* ‘And I drank over a jar of water from the Nile’]. Meanwhile, the word ماء *mā*’ occurs much more often throughout the text, e.g. “فقلت له تعرف تغطس في الماء فقال لها دى” [*fa-qālit luh ti ‘raf tiḡtas fī l-mā’ fa-qāl lahā dī ṣan ‘itī* ‘Then she said to him: do you know how to submerge in water. He said to her: that’s my art’] (al-Širbīnī 1858: 24) and “خذ امراتك وقت السحر وروح بها بركة الماء اللى فى المحل الفلانى وخليها تشلح تيابها وتخوض فى الماء” [*ḥod imrātak waqt il-saḥar wi rūḥ bahā birkit il-mā’ illī fī l-maḥall il-fulānī wi ḥallīhā tišlah tiyābhā wi tiḥawwad fī l-mā’* ‘Take your wife at dawn and go with her to the bond at the so-and-so place and make her take off her clothes and stir the water’] (al-Širbīnī 1858: 38).

Also, we find in Ibn Sūdūn’s *Dīwān* three variants for the word water: *muwayya* (or perhaps *muyya*) (fol. 60v) “بطن المركب معوق في المويه” [*baṭn il-markib mi ‘awwq fī l-muwayya* ‘The bottom of the boat is immersed in the water’] and *mā*(’) and *miyāh* (fol. 41v):

والماء في البحر جاري بيتي حدا بيت جاري
تملى المياه في المجاري والساقية بالقواديس

[*bētī hadā* (or *ḥidā*) *bēt gārī wi-l-mā fī l-baḥr gārī*
wi-l-sāqya bi-l-qawādīs timlā l-miyāh fī l-magārī

My house is next to my neighbour’s and the water in the river is running
And the water-wheel with the jars is filling with water(s) the conduits]

Moreover, in modern accounts the word موية *muwayya* is not attested only in Spitta-Bey (1880: 99), who affirms that it was used in late Arabic folklore (written مويه or موياء), but also in many other accounts through the nineteenth century and the beginning of the twentieth.

Bocthor mentioned that lexeme several times in his dictionary: “Eau, s.f., ماء; plur., مياه; plus vulgairment, موية ou موية” [Water, s.f. *mā'*; pl., *miyāh*; more vulgarly, *muwayya* or *muyya*] (1828: 286), “Est-il bien de nous laisser ainsi manquer d’eau? يسوى هيك تخلينا ” [is it good to leave us without water? *yiswā hēk tihallīnā bilā muyya*]¹¹⁴ (1828: 92), “Eau chaude, موية سخنة” [Hot water *muwayya suḥna*] (1828: 145) “Eau douce, موية حلوة” [Sweet water *muwayya ḥilwa*] (1828: 274) and “Eau de lavande ou de Cologne, موية الملكة” [Lavender water or Eau de Cologne, *muwayyit il-malika*] (1828: 455, and see also other occurrences in 204, 248, 301, 333, 477, 612, 702, 849, 860).

Similarly, Cameron (1892: 250) wrote: “*mwaya* (colloquial), water” (see also 277) and, under the entry *mā'*, al-Bustānī wrote (1870: 2021) : “وتصغيره موية والعامّة تقول : ” [Its diminutive is *muwayh*^{um} and in the vulgar speech they say *muwayy*].

The fact that *muwayya* is a diminutive form is specified by al-Dusūqī (1920: 1/200):

مويّة: [مويّة] تصغير ماء وأصلها ماهة
[*muwayya*: [> *muwayha*] diminutive of *mā'a* whose origin is *māha*]

Unlike what Spitta-Bey believed (1880: 99), *muwayya* (with its different realizations) is not irregular form “Unregelmässige Bildungen”. Actually, the diminutive pattern CuCayC is inherited in Classical Arabic. In the first compiled dictionary of Classical Arabic *Kitāb al-‘ayn*, al-Farāhīdī (1980: 4/101) states: “وتصغير الماء: مويّة. والجمع: المياه.” [The diminutive of *mā'* is *muwayh* and the plural *miyāh*]. The variant *mwayyha* with the feminine desinence is mentioned in *al-Qāmūs al-muḥīṭ* of al-Fīrūzābādī (1977: 4/278):

الماء) والماء والماءة وهمزة الماء مُنْقَلِبَةٌ عن هاءٍ م وسمِعَ اسْتَقْبَى ما بِالْقَصْرِ ج أمواة ومياهٍ وعندي مويّة ومويّة.

[*al-mā'*^u, *al-māh*^u and *al-mā'at*^u and the *hamza* of *al-mā'* is mutated from a *hā'* is known. *isqinī mā* ‘give me some water to drink!’ without *hamza* is heard. The plural *amwāh*^{um} and *miyāh*^{um} and ‘*indī muwayh*^{um} wa *muwayhat*^{um} ‘I have (some) water’]

¹¹⁴ The use of *hēk* ‘that’ in this example indicates that the lexeme was used also in Levantine Arabic.

This pattern is also inherent in EA as CuCēC (or CiCēC by vowel alternation), resulting from the contraction of the diphthong in the CA form CuCayC (see Spitta-Bey 1880: 98), which is still productive, i.e. *'ulēb* (or *'ilēb*) ‘little heart’ (Woidich 2006a: 93).

The lexeme *muwayya* may have developed:

- via lexical borrowing from the CA *muwayha* with assimilation of the final consonant to the palatal approximant /j/: /muwajha/ → /muwajja/; or
- internally, following the pattern of the *nomina tertiae infirmae*—after the loss of the final /ʔ/ or /h/ in *mā'* or **māh*, as in the CA *uḥayya* (al-Farāhīdī 1980: 4/296)¹¹⁵ ‘little sister’ and the CA and EA *bunayya* (or *binayya* in EA only) ‘little daughter’ (see Willmore 1905: 41, Phillott & Powel 1926: 536, Woidich 2006a: 93).

This is analogous to the word *ṣuwayya* ‘little (thing)’ which derives from *šē'* (or *šī'*). Thus, I believe that *muwayya* as well as *ṣuwayya* and *bunayya* follow the pattern CuCayC (the CA form corresponding to the EA CuCēC ~ CiCēC), and not the other common EA diminutive form CuCayyiC ~ CiCayyiC, i.e. *kuwayyis* ‘good’. Gairdner (1917: 27 fn) and (Woidich 2006a: 99) considered *ṣuwayya* following the latter pattern.

Moreover, I believe that *muwayya* is derived from a native EA noun, namely *mā'* or *mā* and not a non-colloquial (Gairdner 1917: 115 fn) or CA one (Davies 1981: 134). The lexeme in both forms appears in the works of Ibn Sūdūn (15th century) and al-Šīrbīnī (seventeenth century). It is also part of another lexicalized lexeme: ‘Eau de rose, ماء ورد’ [rose-water *mā' ward*] (Boethor 1828: 728), ‘*maaf il-ward* rose’ (Hinds & Badawi 1986: 809) or ‘*maward*, rose water’ (Spiro 1895: 638 and see Spitta-Bey 1880: 123 and Hinds & Badawi 1986: 839).

Later, *muwayya* was contracted to the new form *muyya*. That happened before the beginning of the nineteenth century, since in his dictionary Boethor (*vide supra*) gives two variants of the same lexeme. By the second half of the nineteenth century, another variant developed by the lowering of the back vowel, i.e. *muyya* became *majja* /majja/. This development is analogous to what happened with the word *أُمَّا* /ʔamma/ ‘o mother!’ (Hinds & Badawi 1986: 37) which developed from **ʔummaah* / → /ʔamma(ah)/. Another path may have been through the metathesis: /muwajja/ → /umajja/ → /majja/, since *umayya* (also *ummayya*) as intermediate phase existed.

¹¹⁵ *أَخْتٌ*: الأخت أصلها التأنيث، وتصغيرها: أختية [uħt: al-uħt is originally feminine and its diminutive is uħayya]

The variant *mayya* substituted, almost completely,¹¹⁶ the other two variants *muwayya* and *muyya* in the first half of the twentieth century. That is reflected in the accounts of EA at the turn of the twentieth century:

- ‘*umaije, umoije* oder *moije*’, Spitta-Bey (1880: 99);
- ‘*muyya*’, Dirr (1904);
- ‘*muyya*’, Willmore (1905), though he states that ‘*maiya* and *ummaiya* are occasionally heard for *moiya*, but they belong to the provinces.’ (1905: 5);
- ‘*mâjâ, (maijä)*’, Vollers (1890: 194);
- ‘*مَيَّا mayja*, or *اميا ummayja*’, Spiro (1895: 586), but all his examples are with *mayja*; as well as in his manual (1912);
- ‘*mayye*’, Nallino (1900) and ‘*ummayye*’ in Fayyūm (231);
- ‘*maiya*’, Fiske (1904).

The late accounts mention only *mayya*: Phillott & Powell (1926) Mitchell (1956) Hinds & Badawi (1986) Woidich (2006a).

Finally, I suggest that the lexeme developed in one of these two ways:

- (1) *mā(’)* ‘water’ → [diminutive] (*muwayha* →) *muwayya* ‘some water’ → [lexicalized] *muwayya* ‘water’ → [contracted] *muyya* → [back vowel lowered] *mayya*; or
- (2) *mā(’)* ‘water’ → [diminutive] (*muwayha* →) *muwayya* ‘some water’ → [lexicalized] *muwayya* ‘water’ → [metathesis] *umayya* → [vowel elision] *mayya*.

As for the corpus, the register of the actors playing the role of Egyptians displays only the variant *mayya* ‘water’ with 13 occurrences while variant *muyya* occurs eight times in the registers of the actors playing the role of foreigners. Nevertheless, *mayya* also occurs in the same registers nine times.

Table 22

Distribution of the lexemes <i>šamaṭa</i> and <i>muyya</i>			
	<i>šamaṭa</i>	<i>muyya</i>	
Foreigners	15 (88%)	8 (100%)	
Foreigner talk	1 (6%)	0 (0%)	
Egyptians	1 (6%)	0 (0%)	
(Total)	17	8	

¹¹⁶ *muyya* is still heard today in some rural parts of Egypt (see Davies 1981: 134, Behnstedt & Woidich 1994: 462).

Conclusions

At the lexical level, the representation in the corpus of the performance of the three foreign communities interacting in EA highlights two main features.

On the one hand, the interference appears clearly in the foreign characters' codeswitching to their corresponding languages or to other languages, principally French, Italian and English. The semantic shift, primarily by extension, is another manifestation of the interference that we find in the registers of the actors playing the foreigner.

Although the semantic shift affects several EA lexemes throughout the corpus, it appears more systematic with some lexemes. I have discussed three of the most frequent examples, i.e. the verbs /mesik, ji-msik/ 'to take hold of, grasp, capture, arrest', /itkallim, ji-tkallim/ 'to speak, talk' and /gah ~ geh, ji-igi/ 'to come, arrive, happen to be, turn out to be'. Such reductionism of the phenomenon to restricted lexemes is a typical trait of stereotyped representation. Also, the semantic shift in the use of the verb /itkallim, ji-tkallim/ 'to speak, talk' to mean also 'to say' in the registers of the Greek and Italian characters cannot be justified by their linguistic background. It is explained by semantic loan only in the register of the Turkish figures. Thus, the semantic shift of this verb in the register of the Greek and Italian characters is an overgeneralization based on the Turkish experience.

On the other hand, the corpus exhibits at the lexical level strong conservative behavior by the three EA-speaking foreign communities, either in preferring older lexical variants or in using some lexemes that have almost fallen into disuse.

Such behavior, which contributes to building the 'exotic' image of the foreigner, is better explained as being part of the expectations the screenwriters have of how the foreigner should speak in EA or as being part of a common register used by foreigners interacting with each other in EA and passing it from one generation to another.

Final Conclusions

I would like to place my findings from this study into two components: firstly, the linguistic representation of foreigners in the corpus, and secondly, the stereotyping of this representation.

1 The Linguistic Representation

As represented in the corpus, the performance of the three foreign communities interacting in EA exhibits a noticeable variation on the three linguistic levels discussed in this dissertation: the phonological, the morphosyntactic, and the lexical levels.

This variation is due to two main factors: on the one side, the interference with the respective language of each foreign community—including BL—and, on the other, the simplification of the register, which is probably based on the limited input provided by the Egyptian interlocutors interacting in the form of FT with the foreigners. In the following paragraphs, I demonstrate examples of these variables.

1a Interference and broken language (BL)

Interference is exhibited throughout the entire corpus and on all the linguistic levels, although it is found more in the phonological and lexical levels than the morphosyntactic one—at least for the point discussed in this study.

On the phonological level, we notice the impact of the foreigners' respective languages with their phonemic inventories and phonotactic rules.

Under the influence of Turkish phonology, we find the Turks realizing the derived CA uvular stop */q/ mostly as such rather than its realization in EA as a glottal stop /ʔ/. Similarly, they mostly realize the voiced velar stop /g/ as a voiced postalveolar fricative /ʒ/ or affricate /dʒ/. Also, they realize the EA voiced labiovelar glide /w/ sometimes as a voiced labiodental fricative /v/ and the EA emphatic voiced alveolar stop /ḏ/ spirantized, i.e. /z/ most of the time.

Likewise, the Greeks' and Italians' performances demonstrate their difficulty in realizing the EA voiceless pharyngeal and glottal fricatives /ħ, h/, as these sounds are lacking in the phonemic inventory of their two languages. Although to different extents, they realize the EA voiceless pharyngeal and glottal fricatives /ħ, h/ sometimes as their velar counterpart, i.e. /x/.

Since the Greek phonemic inventory lacks a voiceless postalveolar fricative /ʃ/, the Greeks realize the EA /ʃ/ as voiceless alveolar fricative /s/, the Greek phoneme /s/ is articulated in a region between the retracted alveolar and advanced postalveolar place.

Moreover, the performances of three linguistic communities (especially the Greeks) in EA show variation in vowel quantity that could be explained, partially, based on their respective languages' phonotactics. Similarly, the stress shift occurs often in the registers of the three foreign communities. The stress shift in the register of the Turkish characters frequently entails a change in vowel quantity as well, the Turkish having a quasi-fixed rightmost stress. This type of stress shift results, in many cases, in a kind of BL.

The BL, instead, is manifested better at the morphological level. In fact, we find in the about 200 instances of mixed verbal forms: IPFV.a-stem+tu, e.g. /a-ʃraf-tu/ 'I know'; IPFV.n-stem+tu, e.g. /ni-ʃmel-tu/ 'we do'; IPFV.t-stem+tu, e.g. /te-srab-tu/ 'you (SF) drink'; IPFV.j-stem+tu, e.g. /ji-ggawwez-tu/ 'you (SM) get married; and IPR.stem+tu, e.g. /ʔimsek-tu/ 'she holds'. In addition, some of the occurrences of the second-person plural in the perfective form, i.e. PRFV.stem+tu, could be considered as a mixed as, for example, /misek-tu/ 'she held'.

The other significant manifestation of the interference is found in the lexical level, whereas codeswitching occurs often in the interactions of the foreigners. There are two types of codeswitching: a) to the respective language of the foreigner; and b) to another language, the latter being primarily to French, which was the lingua franca of the period. While the second type is exclusive to the Greek and Italian characters, the Turkish characters codeswitch to Standard Arabic, being acquainted with its lexicon.

Semantic shift—mainly by extension—reveals interference with the respective languages foreigners. While semantic shift affects numerous lexemes throughout the corpus, in this study I focused on three that occur most often: /mesik, ji-msik/ 'to take hold of, grasp, capture, arrest'; /itkallim, ji-tkallim/ 'to speak (also a language), talk'; and /gah ~ geh, ji-igi/ 'to come, arrive, happen to be, turn out to be'. Due to semantic loan,

the three verbs are used to mean, by extension, ‘to take, get’, ‘to say, tell, to play, sing’, and ‘to become, to happen, occur’ respectively.

1b Simplified register and foreigner talk (FT)

The three topics discussed in the morphosyntactic analysis of the corpus, i.e. the conjugation of the verb, its negation and the substitution of accusative suffix pronouns by independent pronouns; evince a strong simplifying behavior in the registers of the three foreign communities.

Regarding the conjugation of the verb, we notice a strong tendency to use the simpler and/or less marked verbal forms rather than the marked and/or more complex forms to target all person in different verbal forms. In fact, the third-person singular masculine form, either in perfective or imperfective, and the second-person singular masculine imperative form are used about 1,000 times (out of 2,000) to target all the other persons.

Also, there is what we can consider a paradigm levelling of the two first-person imperfective paradigms, i.e. *a-kteb/ne-kteb* (A-Form) and *ne-kteb/ne-ktebu* (N-Form). In fact, the *ne-kteb* form is used in more than two-thirds of the occurrences to target both the first-person singular and plural.

Likewise, the foreigners avoid the compound negation with *ma...š* to negate the verb, preferring the simple form *muš ~ miš*. While the compound negation form occurs in the corpus 57 times in the registers of foreign characters, the simple negation form occurs 180 times, where the compound form is expected.

Furthermore, in the negation of the imperative, we find two simplifying levels. In place of the EA *ma+IPFV+š* there are: a) *muš ~ miš+ IPFV*, e.g. /muʃ te-zʕal/ ‘don’t get angry!’; and b) *muš ~ miš+ IPR*, e.g. /muʃ xaaf/ ‘don’t worry!’.

Also, the foreign characters tend to avoid using direct object pronominal suffixes, replacing them with the independent personal pronouns, most probably to avoid all the phonotactics needed for these suffixes.

It is important to note here that Egyptian characters use all these instances of simplifying behavior when interacting with foreigners in the form of FT. This may indicate that the foreigners’ simplified registers are due to the limited input provided the Egyptians themselves in the form of FT.

In addition, the conservative lexical behavior of foreign characters, together with the fact that the three linguistic communities share some traits, can be explained based on the interference for one community but not the other. This suggests that such traits belong to one common register to all the three of them based on either the limited input provided by the Egyptians' FT or on an incomplete process of pidginization. Yet, the latter is not supported by historical evidence.

2 Stereotyping of this Representation

In order to determine whether the linguistic representation of the foreigners is stereotyped or not, I reiterate the characteristics of the stereotype as summarized by Schweinitz (2011: 5):

(1) the relatively permanent mental fixtures of an individual (*stability*); (2) intersubjectively distributed within certain social formations, for which they assume the functions of consensus building and standardization (*conformity*); therefore, (3) they do not, or only seldom, rely on personal experience but are primarily socially communicated (*second-hand nature*); in addition, (4) they are limited to the simple combination of a few characteristics (*reduction*) and (5) accompanied by strong feelings (*affective coloration*). Finally, (6) functioning automatically, stereotypes are considered to substantially interfere with the processes of perception and judgment, which they influence and even determine (*cliché effect*).

First and foremost, the linguistic representation of the foreigners in Egyptian cinema, as displayed in the corpus of this study, is a continuity of the image that existed in the theatrical works prior to the birth of cinematic art in Egypt (see for example Woidich & Landau 1993: 75–8). This image continues to exist today.

Besides, the conservative lexical behavior might be explained by the existence of a common register used in the interaction Egyptian-Foreigner and Foreigner-Foreigner that passes from generation to generation. It could also be due the fixed image of how the foreigners speak in EA that was stabilized in the Egyptians' collective imaginary.

Second, this representation is extensively based on reduction, being 'limited to the simple combination of a few characteristics'. The way in which the three foreign communities realize the EA voiceless fricative pharyngeal /ħ/ is a good example of that trait. While the difficulty in realizing the EA /ħ/ is common to the three communities, owing to the fact that it does not exist in Greek or Italian and it was almost merged into the voiceless fricative glottal /h/, the corpus does not reflect this difficulty among the three communities equally: Greek characters have more difficulty realizing the /ħ/

correctly, Italian characters have lesser difficulty, and Turkish characters show no difficulty realizing it unvaryingly /h/. Not only that, the representation underlines this difficulty through the selection of certain frequently used lexemes.

The same can be said for the way in which the Turkish characters realize the EA voiced labiovelar glide /w/ as /v/ and the emphatic voiced alveolar stop /ḏ/ as /z/.

Moreover, exaggeration often constitutes a component of this representation. For example, the Turkish characters sometimes realize the EA voiced alveolar stop /d/ as /z/ (analogous to its emphatic counterpart /ḏ/). However, if the realization of the emphatic voiced alveolar stop /ḏ/ as /z/ by Turks finds basis in Turkish phonology, in which it sounds this way, there is nothing that can sustain the idea that Turks would realize the voiced alveolar stop /d/ as /z/, since both exist as two separate phonemes in the phonemic inventory of Turkish.

We see this in the realization of the voiceless postalveolar fricative /ʃ/ as /s/ by Italian characters, where the phonology of the Italian language does not interfere at all. Also, the rightmost stress shift that entails a change in vowel quantity that we find in the register of the actors playing the role of Turks cannot be justified based on the OT phonotactics. Rather, it is more plausible that it is based on the Egyptians' perception of the OT stress that almost always falls on the final syllable.

Thus, the analysis of the corpus of this study on various linguistic levels confirms that the way in which the three foreign communities who are the subject of this study, i.e. the Greeks, the Turks and the Italians, are represented is clearly stereotyped.

THIRD SECTION

The Corpus

Legend:

- LN Linguistic community
- EG Egyptian Arabic
- EG+FT Egyptian speaking in the form of foreigner talk
- EG-SA Egyptian speaking in Standard Arabic
- EG-B Egyptian Berber
- EG-S Egyptian Sa‘īdī
- GR Greek
- GR-X Greek, but there is no strong evidence for the his/her being Greek
- TR Turkish
- IT Italian
- LN-F Egyptian character who pretend to be foreigner in some scenes of the movie, if available the foreigner name is given between brackets, e.g. Ḥommuṣ [Ḥristu]
- AR-L Levantine Arabic
- AR-S Sudanese Arabic

LN	Character	Utterance
1936 – Ḥafīr il-darak [The Policeman]		
GR	House Lady	ʃiil [2SF] da min hena ʔenta zaij iz-zeft ʔeeh wasaaxa di?! bass a-ddiik feluus muʃ ʃaawiz ji-ʃtayaal laazim min is-saaʃa setta ji-ʃtayaal
EG	Amīna	ma-hi ja madaam is-saaʃa setta w xamsa
GR	House Lady	ʔeskot enta! muʃ ji-tkallim ʔabdan!
		...
GR	House Lady	feen ʃosmaan?
EG-B	ʔUsmān	ʃosmaan ja madaam
GR	House Lady	ʃelin?! la? in-naharda fiih ʃiid fii ʔaraama nussu rujaal
EG-B	ʔUsmān	kollə sana w-enta ʔajjib ji-bʔa-lak ʃelim taani
GR	House Lady	ʔab bukra a-suuf
	
GR	House Lady	ʃosmaan!
EG-B	ʔUsmān	naʃam
GR	House Lady	ʔemsik di waddiih fi-l-forn!
EG-B	ʔUsmān	ħaaqdir
GR	House Lady	kallim il-farraan ji-stewi kuajjis
EG-B	ʔUsmān	ʔajjib
GR	House Lady	fattah ʃeenak! in-naharda fii ʃuzuuma fiih -itnaaʃar naas a-akul hena
EG-B	ʔUsmān	itnaaʃar naas?! ja-klu di?!
	
		[Mumble]
GR	House Lady	καλά! καλά καλά καλά καλά καλά! ʔeeh ʔamii' na feen ʃosmaan?
EG	Amīna	ʃosmaan ja setti lessa ma-gaa-ʃ
GR	House Lady	ʔizzaj muʃ ji-igi [she speaks to her guests in GR] taʃaali hena!
EG	Amīna	[Mumble]
		...
GR	House Lady	ʔeeh?! kottu feen ja ʃosmaan? ʔenta feen?
EG-B	ʔUsmān	ir-raaqil bitaaʃ il-forn howwa -lli ʔaxxarni il-forn bitaaʃuh baajiz
GR	House Lady	haat jalla haat!
EG-B	ʔUsmān	la? di soxna ʃaleek
GR	House Lady	ʔeeh! jalla jalla!
EG-B	ʔUsmān	feen l-itnaaʃar nafar?
GR	House Lady	hena ahoh taʃaala!
EG-B	ʔUsmān	feen l-itnaaʃar naas?
		[Mumble]
GR	House Lady	καλά! καλά! καλά καλά! ʔeeh xanziir ʃosmaan! aah xanziir ħumaar xaajin ʃosmaan!
		[Mumble]
1937 – II-Riyāḍi [The Sportive]		
GR	Lady	ʔeʃmil maʃruuf ʃaawiz falaafil
EG	Šālūm	ħaaqdir ja nuur ʃeeni -tfaddali ʔetneen a-hom!
GR	Lady	merci
	
EG	Šālūm	ʔana ʃaajiz makaroona
GR	Waiter	ʔeh?
EG	Šālūm	makaroona bi-l-barmiʔaanu
GR	Waiter	ʔeh?
EG	Šālūm	makaroona
GR	Waiter	ʔaah ʃandena ʃandena waahid fuul bi-l-salaata
EG	Šālūm	fuul ʔeh ja seex? d-ana b-a-biiʃ fuul ʔana b-a-ʔol-lak makaroona i-ʔawiiil makaroona makaroona
GR	Waiter	ʔenta ʃaawiz makaroona
EG	Šālūm	makaroona
GR	Waiter	ma t-ʔuul keda ja seex! ʔenta ʃaawiz makaroona xalliih il-fuul wi haat makaroona ʃalʃaan il-ʔefandi hena!
	

EG	Šālūm	şurşaar! garsoon! garsoon! ja garsoon ja ʔaṭraq! ja ʔaṭraq! taʕaala hena -nta ja ʔaṭraq! taʕaala hena!
GR	Waiter	naʕam
EG	Šālūm	ʔeeh il-wasaaxa di?! fiih şaraşiir
GR	Waiter	ʔenta mus kallim ʕaawiz makaroono?
EG	Šālūm	ʔejwa ʔoltə makaroono laakin muʕ ʔolt ʕaajiz şaraşiir
GR	Waiter	makaroono
EG	Šālūm	fiih şaraşiir hena şaraşiir şaraşiir şurşaar deh deh şurşaar
GR	Waiter	ʔaah! maʕles mus xaaga di
EG	Šālūm	mus haaga? siib iş-şurşaar da hena w ʔajjir iş-şahn deh
GR	Waiter	ʔaah! ʔa-hoh suuf ja xawaaga! ma-fii-s taani bass waaxid bass waaxid
EG	Šālūm	waaxid?! siib iş-şurşaar deh hena w ʔajjir iş-şahn deh
GR	Resturant Owner	ʔeeh? fiih ʔeeh?
GR	Waiter	di bi-ji-tkallim ʔaklə mus kuwajjes
		...
GR	Waiter	kullu d-dawsa di ʕalasaan waaxid şurşaar
	
GR	Waiter	naʕam
EG	Šālūm	ʔana raḥ ni-igi hena kollə joom na-akul hena baḵʕiif
GR	Waiter	ʕaawiz kamaan şahnə makaroono?
EG	Šālūm	la? la? muʕ ʕaajiz makaroono ʔana raḥ ni-igi hena kollə joom na-akul baḵʕiif baḵʕiif ja ʔaṭraq fehemt?
GR	Waiter	ʔana mus fexemtu xaaga ʔabadan
		1937 – II-Sā‘a 7 [Seven O’Clock]
EG	Policeman	... taʕaala ja xawaaga! taʕaala! il-ʕagala di btaʕtak walla miʕ bitaʕtak?
GR	Bike Thief	abadan da mus bitaaʕi
		...
EG-B	‘Usmān	il-ʕagala di btaʕtak ja xawaaga?
GR	Bike Thief	ʔabadan ja habiibi di miʕ bitaaʕi
	
GR	George	ʔaaxlen ʔaxlen ʕamm ʕUsmaan
EG-B	‘Usmān	ʔahlan ʔorʔ
GR	George	ʔezzajak?
EG-B	‘Usmān	ʔezzajak enta?
GR	George	ʔetfaddal ʕammə ʕUsmaan ʔetfaddal
EG-B	‘Usmān	ʔenta ʔaaʕid li-wahdak leeh?
GR	George	ʔeh waxdi ma-fii-s xaddə taani [Clapping] Maxammed! fuftu ʕammə ʕUsmaan ji-msektu waaxid xaaga
EG-B	‘Usmān	ʔenta ma-nta ʕaarif ʔana ma-ni-ʕrab-ʕi yeer biira bass
GR	George	ʔeeh di?! biira biira tamalli biira! ma-fii-s waaxid marra xaaga taani?!
EG-B	‘Usmān	la la la taani wala taalit ʔana l-ʔuzaazit [sic.] il-biira bi-t-xalliini ʔalesta xaaliş
GR	George	[Laughing] ʔenta ʕammə ʕUsmaan raas bitaaʕk zuyajjar xaaliş fuftu ʔana nuşş ʔuqqa Retsina [GR <i>Ρετσίνα</i>] miʕ ʕamaltu haaga
		...
GR	George	ʔeeh di ʕammə ʕUsmaan? ʔenta gebtu xaaga wajjaak?
EG-B	‘Usmān	la? di ʕwajjit milabbis basiita keda
GR	George	ʔajjib eddilu [to me] ʕwajja ʔeʕmeltu mazza ʔana ʔeʕrabtu skettu [cf. GR <i>σκέτο</i>]
EG-B	‘Usmān	la? ma-hu miʕ ketiir xudd! ʔaa-di talaata a-hoh
GR	George	oh! kuwajjis xaaliş
EG-B	‘Usmān	talaata talaata [laughing]
GR	George	ʔeeh? ʔedhaktu leeh ʕammə ʕUsmaan?
EG-B	‘Usmān	la wala haaga ...
	
EG-B	‘Usmān	ja salaamm!
GR	George	kuwajjis kitiiir

EG-B	‘Usmān	te-ṣraf enn il-walad da mudhiḥ xaaliṣ
GR	George	ʔeeh eeh ja ṣammə ṣUsmaan?! ʔenta farabtu dilwaʔti talaata ʃobb wi lessa r-raas bitaaʃak miḥ ji-leff
EG-B	‘Usmān	laʔ ʃala ʃala wiḥḥə lafafaan
	
EG	Maid	ja xabar! ʔenta xadḍetni ja xawaaga geet ʔemtaʔ
GR	George	geetu dilvakt
EG	Maid	ṭabbə ʔa-ṭlaṣ anaam ana baʔa fooʔ is-suṭuuhʔ
GR	George	ʔejva ʔeṭlaṣ! jalla ja ʃaziiza!
EG	Maid	ḥaaḍir
GR	George	jalla jalla!
EG	Maid	ḥaaḍir
GR	George	jalla ruuh!
EG	Maid	ḥaaḍir
	
EG-B	‘Usmān	... ʔenti ja wlejja inkeḥhi!
GR	George	oh ja ʃaziiza! ʔana miḥ kallimtu ruuhu fooʔ il-suṭuxʔ
EG-B	‘Usmān	ʒoʒʔ
GR	George	ṣUsmaanʔ
EG-B	‘Usmān	ʔenta ʔeeh elli gaabak hena fi l-beet betaaʃiʔ
GR	George	beet bitaaʃakʔ di il-beet bitaaʃ ana
EG-B	‘Usmān	ji-xreb beet sokrak ja muyaffal! di beeti ʔana
GR	George	ʔezzaaj beet bitaaʃ ʔentaʔ! di bitaaʃ ʔana
EG-B	‘Usmān	beeti ʔana ʔuum ʔuum ʔuum!
GR	George	ʔaah! jimkin ṣamaltu ʔalṭa <i>pardon</i> [FR] ṣUsmaan! je-nʃal ʔabu ir-Retsina!
EG-B	‘Usmān	maalak ʃaamil zaji iḥ-ṣuwaal kedaʔ jalla jalla!
GR	George	<i>pardon</i> [FR] ja ṣUsmaan! ṣamaltu waaxid ʔalṭa min iḥ-ʃoyl bitaaʃ ir-Retsina
EG-B	‘Usmān	taani marra ma-tebʔaa-ḥ tikattar fi t-troḥ.. troḥtiina bitaaʃak di jalla ʃiil baʔa!
GR	George	ʔejva xaaḍir
EG-B	‘Usmān	jalla! xod ig-gazma!
GR	George	<i>merci!</i>
EG-B	‘Usmān	te-ṣraf law waahid ʔeerak kottə ʔaṭaṣtə rʔabtuh jalla! jalla!
GR	George	<i>au revoir</i> ṣUsmaan
EG-B	‘Usmān	jalla maʃa s-salaama
	
GR	George	il-beetu bitaaʃ ṣUsmaan ʔa-ho l-beetu bitaaʃ ʔana ʔejvaa di l-beet bitaaʃi
	
EG	‘Usmān’s Mother-in-Law	ja raagil enta -mḥi oxrog min betna!
GR	George	ja settə xadretak ʔalṭaan di il-beet bitaaʃ ana il-beet bitaaʃ enta henaak fiih il-ṣUsmaan naajim
EG	‘Usmān’s Mother-in-Law	... ir-raagil il-magnuun da
GR	George	ʔana magnuunʔ! ʔenta xadretak magnuun
EG-B	‘Usmān	exras! gennə lamma j-laxbaṭak!
		...
GR	George	ʔenta ʔitkallemtu il-beet di btaaʃ miinʔ
EG-B	‘Usmān	beetak enta ja xawaaga
GR	George	ʔaah! Kallemtu l-sett
		...
EG	‘Usmān’s Wife	ismaḥ ja xawaaga! il-beet bitaaʃak ʔoddaam il-beet bitaʃna da-hoh
GR	George	il-beet bitaaʃak ʔoddaam il-beet bitaaʃakʔ [2SF]
EG	‘Usmān	ʔaah maḥbuuṭ tamaam il-beet bitaʃna ʔoddaam il-beet bitaaʃak jaʃni ʔenta lamma to-ʔaf ʔoddam il-beet bitaaʃak ji-bʔa daḥrak fi l-beet bitaʃna

		wi ?ana lamma no-?af ?oddam il-beet bitaa?na ji-b?a ?ahri fi l-beet bitaa?ak tamaam delwa?ti il-beet elli fi ?ahri [interrupted]
GR	George	ji-b?a il-beet bitaa?ak?
EG-B	'Usmān	bitaa?ak enta ja muyaffal ...
		...
EG-B	'Usmān	... ?ana kottu faakir ?enn il-beet bitaa?uh howwa il-beet bitaa?na wi-l-beet bitaa?na [interrupted]
GR	George	howwa il-beet bitaa?i
		...
EG-B	'Usmān	?ezzaaj?! ba?a da betna?!
GR	George	?ejva betkum
EG-B	'Usmān	mazbuut tamaam numra setta-w-xamsiin
GR	George	?ana mi? kallemtu keda min ?abla ?Usmaan?
EG-B	'Usmān	ma?le? ?ana ?al?aan ?ex? ?alajja
	
EG-B	'Usmān	?ex? ?alajja ?aal b-a-?uul ?aleek sakraan ?ele? ana ?askar mennak miit marra ?Allaah je-l?an is-sokr!
GR	George	?emseku ?uvajja nebiit ?Usmaan?
EG-B	'Usmān	?eeh?! ne-?rab taani?
GR	George	?ejva
EG-B	'Usmān	?ejva ma-fii-? maani? fi ?ehhetak
GR	George	<i>à la vôtre!</i>
		...
EG-B	'Usmān	... ?an ?eznak ba?a kattar xeerak!
GR	George	la la la? ?Usmaan ?enta sakraan ?ana laazim ji-igi j-va?salak
EG-B	'Usmān	la la la la?
GR	George	oh! mi? momkin
EG-B	'Usmān	ja salaamm! te-?raf ennak enta kollak zoo? bi-t-xorr? zoo?
GR	George	<i>merci!</i>
EG-B	'Usmān	bi-t-xorr xararaan keda
GR	George	<i>merci!</i> jalla ?Usmaan
		...
EG-B	'Usmān	ja salaamm! te-?raf enn? ?wajjit ir- <i>Rostina</i> -lli eddethuu-li di laxba?ni xaali?
GR	George	[laughing] jalla!
EG-B	'Usmān	?estanna -mma a-?uuf in-nemra taani! mazbuutt setta-w-xamsiin jalla bi-s-salaama ?enta ba?a kattar xeerak!
GR	George	la? laazim xo?fu [2SM] gowwa
EG-B	'Usmān	kattar xeerak! jalla jalla rawwah! rawwah sa?aat in-noom ba?a ?ew?a te-?rab taani la-ti-muut
GR	George	ma-t-xaf-?i ?Usmaan!
EG-B	'Usmān	jalla
GR	George	?aah! ?allah! feen il-beet bitaa? ?ana? ?ah! ro?tu l-beet bitaa? ?ana?
	
GR	George	[knocking the door] ?aziiza! feen il-beet bitaa? ?ana?
EG	Neighbour	?aawz eeh?
GR	George	?aziiza
EG	Neighbour	?aziizit miin ja looh?! da beet raagil em?i min hena ja muyaffal!
		1939 – Bayyā'it il-toffāh [The Apple Seller]
GR	Waiter	<i>ti-hebbi marrons glacés à la crème ou struffoli à l'italienne?</i>
EG	Fif	miin? ?ana? ?ee [sneezing] ?ee ?ee ?uljaani
GR	Waiter	<i>struffoli à l'italienne bien madame</i>
	
EG	Mohsin	haat ?ampanja!
GR	Waiter	<i>bien monsieur</i>
	
GR	Waiter	<i>vous permettez?</i>

EG	Ne'nā'a	howwa -nta ma-ṣandak-fi yeer kelmit it-tarabattii di? haat ja ḍanaaja! ʔallaah j-kuun fi ṣoonak!
GR	Waiter	ʔana muʃ ṣaawiz ji-tʃib enta ja xabiibi
EG	Ne'nā'a	laʔ ja siid ommak ma-ḥadd-ij ji-xoʃʃə ṣala setti w hejja najma ji-hannin ja xawaaga!
	
TR	Lady	<i>edepsiz</i> ma-fii-ʃ tarbejja kamaan [she] ji-igi maṣaah hena?!
EG	Mīmī	ʃajfa ja tantʔ jaṣni ana kont ṣamaltə-luh ʔeeh lamma j-bahdelni keda?!
TR	Lady	<i>edepsiz</i> ma-b-ji-xtiʃii-ʃ
		...
EG	Zēnab	jaa-di l-miṣiiba! ja fdiihetna been in-naas!
TR	Lady	ʔana ʔoltə-lak Zeenab haanim Malak di leṣabi
	
GR	Waiter	ni-ṣmil eeh ja <i>excellence?</i> [FR] il-haanim ṭallaṣ il-mooda di koll il-ʔoteel baʔa meṣiiz tamalli ne-smaṣ maaʔ maaʔ maaʔ
EG	Fift	... ʔebʔa wakkalha teffaah!
GR	Waiter	toffaah?!
		1939 – Fi layla momṭira [In a Stormy Night]
GR	George	talaatin ʔers
EG	Aḥmad	talaatin ʔerʃ?! da baltu mkallefni tamanja gneeh da gdiid lang
GR	George	balaas dawsa ktiir kallim [ISM] talaatin ʔers ṣaawuz ṣaawuz mus ṣaawuz jalla
EG	Aḥmad	ʔeddiini arbiṣiin ʔerʃ!
GR	George	kallemtak talatiin
EG	Aḥmad	eddiini arbiṣiin ʔerʃ ṣaawiz a-ṣteri bii-hum dawa
		1939 – Il-‘Azīma [The Will]
GR	Nikōla	<i>Bonjour excellence!</i>
EG	‘Adlī	<i>Bonjour</i> Nikoola! ʃuuf si Maḥammad jaaxud eeh!
	
EG	Girl	ʃemmi keda!
TR	Lady	hoss! <i>hırsız haybetullah</i> <i>canım</i> Ummu Maḥammad tahaani mabruuk ʔavval kalaami ṣarahaat [cf. TR <i>sarâhat</i>] min ʔajri ʔimanaat min ʔajri ḥalfanaat al-ḥamdu li-llaah ana ma-fii-ʃ banaat ma-fii-ʃ mahlasaat
	
EG	Ma'allim 'Itr	laa noṣṣə rjaal yeer da ja roḥ ommik
GR	Teller	ʔeeh da itkallim xadritak?!
		1940 – Il-Bāṣmi'āwil [The Chef Contractor]
EG	Hengil	il-maṣallim muʃ hena ja xawaaga ʔana l-wakiil bitaaṣ il-maḥall
GR	Yanni	ʔana mus ṣereftu l-wakiil ʔana ṣaawiz il-maṣallim laazim kallemtu il-maṣallim ṣalasaan ji-ṣallaḥtu il-babuur bitaaṣ il-gahwa ruxtu feen il-maṣallim iz-zift di?
EG	Hengil	ʔajjib ḥ-a-ndahhuu-lak bass ma-te-tṣafat-fi keda! da-nta ʔalabaawi ṣawi
GR	Yanni	[He shouts in Greak]
EG	Hengil	ʔeʃ ṣarrafak enta fi l-ʔaṣyaal elli zaijə di?!
		...
GR	Yanni	ʔeeh di?
EG	Hengil	ʔenta maalak enta?!
		...
GR	Yanni	ʔenzeltu <i>βπε</i> Baxbax ṣallaxtu il-babuur?
EG	Baḥbaḥ	la n-naḥar-da ma-ṣandninaa-ʃ ʃoyl ja xawaaga in-naḥar-da <i>vacance</i>
GR	Yanni	wi diini w-allahi kassartu wessə Baxbax il-kalbə di
EG	Hengil	taṣaala hena ja xawaaga! balaaf ʔabaaha w ṭuulit lisaan taṣaala bokra tlaaʔi il-babuur miṣṣallah gaahiz
GR	Yanni	w-allahi -n ma-ṣallaxtu bokra il-babuur kuwajjis raax ji-kassartu [ISM] d-dukkaan kulluh ṣala raasak
EG	Hengil	gak kasrə nafauxak!
	

EG	Employer 1	mesju Kiraaku!
GR	Kiryāku	fiih eeh?
EG	Employer 1	Ṣandena waahid yani ?awi ?anduh ?itneen miljoon gineeh
GR	Kiryāku	howwa feen?
EG	Employer 1	fi l-lokanda Ṣandena
GR	Kiryāku	hena fi l-lokanta? numra kaam?
EG	Employer 1	sabṢa-w-talatiin
GR	Kiryāku	sabṢa-w-talatiin
EG	Employer 2	?esmuh Ṣaṣfuur beeh
GR	Kiryāku	Ṣaṣfuur beeh?
EG	Employer 1	wi Ṣandu Ṣeṣriin ?alfə faddaan
GR	Kiryāku	βρε?! fiih xamsa miljoon gineeh Ṣesriin ?alf faddaan? feen howwa?
		...
GR	Kiryāku	xamsa miljoon gineeh
		...
GR	Kiryāku	feenuh?
EG	Employers	?a-hoh
GR	Kiryāku	?estannu <i>bonjour</i> afandim
EG	Baḥbaḥ	bunzuur j-axuuja
GR	Kiryāku	xadretak Ṣaṣfuuri beeh il-yani?
EG	Baḥbaḥ	?ajwa j-axuuja ?ana
GR	Kiryāku	tasarrafna ?ana mudiir bitaaṢ ?uteel
EG	Baḥbaḥ	?ahlan wa saḥlan xadḥetna
		...
GR	Kiryāku	Ṣaawiz eṢmelu waaxid fantasija [cf. GR <i>φαντασία</i>] Ṣalasaan xaṭrak?
EG	Baḥbaḥ	?eṢmil j-axuuja!
GR	Kiryāku	bi-toltumejja wi xomsumiit gineeh?
EG	Baḥbaḥ	?in-Ṣa-llah j-kuun ?alf
GR	Kiryāku	?e-If ?ana rax a-Ṣmil waaxid fantasija mus suftu kollu Ṣomrak <i>merci madame</i> <i>merci monsieur</i>
		...
GR	Kiryāku	taṢaalu! rax a-Ṣmil waaxid fantasija kebiira hena rax e-ṭlub Ṣampanja eṭlub bebba [sic.] rax e-ṭlub kitkaat [sic.] [mumble, then he speaks on phone in GR]
	
GR	Kiryāku	mabsuut ja bej?
EG	Baḥbaḥ	mabsuut ?awi
GR	Kiryāku	wi feen! fiih xagaat kaman kitiir xaalaṢ [sic.]
EG	Baḥbaḥ	keda?
GR	Kiryāku	?eva
EG	Baḥbaḥ	Ṣaal Ṣaal Ṣawi ?ummaal il-bett il-helwa ma-gat-Ṣi leeh?
GR	Kiryāku	bet [sic.] miin?
EG	Baḥbaḥ	hah!
GR	Kiryāku	bet miin?
EG	Baḥbaḥ	il-bett
GR	Kiryāku	w-ana ji-giib-uh <i>subito</i> haalan
	
GR	Kiryāku	il-xamdu-llaah ?ana ?eksebtu toltumiit gineeh min fantasija deh
EG	Employer 1	fi Ṣehhetak ja mesju Kirjaaku
GR	Kiryāku	<i>εβίβα!</i>
EG	Employer 1	aviiva!
	
GR	Kiryāku	?ezzaaj il-kalaam da?! Ṣaṣfuuri beeh sankari?!
EG	Employers	?ajwa samkari
GR	Kiryāku	?ana rax a-ruux fi dahja <i>Παναγία μου! Χριστέ μου!</i> il-foluus bituuṢuh bi-kaam il-xisaab bituuṢuh?
EG	Employer 1	sottumejja-w-Ṣeṣriin gineeh w xamsa-w-talatiin ?erṢ

GR	Kiryäku	sottumejja wi ʕeʕriin [sound defect, probably: gineeh] xamsa-w-talatiin ʔers [not very clear, wrong sound cut]
GR	Kiryäku	ʔana magnuun ana xumaar kaam il-xisaab bituuʕuh?
EG	Employer 1	sottumejja-w-ʕeʕriin ginee -w talaata-w-talatiin ʔerʃ
GR	Kiryäku	talaata-w-talatiin ʔers Παναγία μου!
EG	Employer 1	maʕleʃʃə ja xawaaga Kirjaaku
GR	Kiryäku	maʕleʃʃə ʔeeh?! βρε maʕleʃʃ
		...
EG	Employer 3	il-ʕafʃə btaaʕuh a-hoh ja xawaaga
GR	Kiryäku	dool il-ʕafʃə betuuʕah?
EG	Employer 3	ʔajwa
GR	Kiryäku	ʔaj-jaj-jaj-ja
		1941 – ‘Arīs min Ištānbūl [A Bridegroom from Istanbul]
TR	Qāwūq Bāšā	ʔunzur ʕanabaat! vaqafaan ʕalajha ʕaqar ʔunzur ʕujuun! ʔalaʕaan minha ʕarar samaʕaan kalaami ja ʕaaʔila ʕaɕzar? va-ħajaat zu kurum zuduud va-ħajaat zeddi ʔartuyru [TR <i>Ertuğrul</i>] vi ʔabu ʔartuyru vi ʔabu ʔabu xaalit zeddit <i>qurmit</i> [sic.] ʔartuyru ʔin lam Moħsin ħafiid ħazrit ʔana samaʕaan kalaam zavaaz ħaalan katbə kitaab baalan min bent ħalaal ʔana ħirmaan kollokum min miraas wa ʔexbat raas fi raas!
TR	Gulbahār & Nāzik	ʔehna zanbə ʔeeh ħirmaan miraas?!
EG	‘Abd-il-Laṭīf	laakin j-abuuja
TR	Qāwūq Bāšā	<i>sus!</i> xarasaan lisaan rizzaala va niswaan ħafiidi Moħsin <i>veled</i> fasdaan fii ʕaqluh muristaan laazim howwa zavazaan
EG+FT	Moħsin	saamiʕ ja Raqʕid? ʔana laazim ħaalan gavazaan
EG+FT	Rāšid	va-llah -nta ʕalajja ʕaʕbaan
EG	Moħsin	saʕjan maʕkuran ja Raqʕid
EG	Rāšid	fi l-ganna w naʕemha ja siidi
EG	Moħsin	ʔa-hu geddi ʕaleeh ʕafriit esmuh gawazaan ti-igi n-bawwaz-lohum il-galsa?
EG	Rāšid	[nods]
EG	Moħsin	mustaʕedd?
EG	Rāšid	mustaʕadd
EG	Moħsin	ʕa ʃ-ʃoyl
TR	Qāwūq Bāšā	ʃuuf ʔenta <i>ve</i> howwa ʕaaʔila <i>baʕ</i> [noise] ʔaah!
EG	Moħsin	ja muʕaffal
TR	Qāwūq Bāšā	hahahahaa! ħazzaas vi xaddaam vi kamaan ħazzaas taʕaala ja <i>ul'uban!</i> ʔehɕar galasaat wa ʔesmaʕ ʔaħkaam! ħaaza ʕammuk zaaʔa xaʕʕiis min Miʕr [sound defect, lip-reading: <i>ve</i> haazih ʔuxtuk] <i>ve</i> haazih ʔimraʔat marħuum ʕammuk ʕadad maʕlis qanuuni wa l-ʔaan ʔunzur ʕuwar ʔazdaad! ħaaza .. [interrupted]
EG	Moħsin	ja geddi ʔana smeʕt il-ʔuʕtwaana di ʔalfə marra
TR	Qāwūq Bāšā	ʔesmaʕ kamaan ʔalf <i>ve</i> vaa' ħid! ja xulbuʕaan ʔin'ti qijamaan! ʔin'ta xoz makaan! wa l-ʔaan waladuna ʕAbd-il-laṭīf ʔafan'di ʕaaqir maaza raʔjuk?
EG	‘Abd-il-Laṭīf	kontə b-a-ʔuul j-abuuja ʔennə bent il-marħuum ʔaxuuja bentə f ʔaajit iz-zorf mitʕallema kwajjis wi ʔanaa .. [interrupted]
EG	Moħsin	laakin ja ʕammi .. [interrupted]
TR	Qāwūq Bāšā	ħazafaan kalimat laakin min qamuus luyaat [probably TR <i>lügat</i> ‘lexicon’] wa-ʔilla w-allaahi l-ʕaziim wa bi-llaahi l-ʕaziim bi-ħaqqi zeddi ʕalħi ir-raħamaat wa <i>qurmit</i> zeddi Xarʕuf-oyli-ʕiif-Buʕaar ħirmaan kollukum min tarikaat [cf. TR <i>tereke</i>] wa ʔoktub waʕejjat [cf. TR <i>vasiyyet</i>] ʔutruk sarwaat li-zamʕijjaat xajrijjaat <i>ve</i> ʔavraaq lotarejjaat
TR	Gulbahār	Moħsin ʔib' ni
TR	Qāwūq Bāšā	miit ʔalf zineeh <i>para</i> ʕalaʕaan vaahid minkum ma-fii-ʃ lamma ʔana vafaat qafaakum zamiiʕan qammar ʕeeʃ
EG	Moħsin	ʔab wi ʔafa oxti wi mraat ʕammi zambohum ʔeeh

TR	Qāwūq Bāšā	ƧalaƧaan ɗamaan zurrejjaat [cf. TR <i>zürriyet</i>] Ƨenta Ƨaaxir zukuur ƧaaƧilat Ƨartuyrul laazim ƧetbaƧ Ƨušuul ƧaƧdaad minƧaan xallif avlaad wa l-avlaad ju-xallif ŧubjaan <i>ve</i> banaat wa ja-Ƨiif u fii tabaatin wa nabaat
EG	Mohsin	it-taƧlab faat wi f deelu sabaƧ laffaaf
TR	Qāwūq Bāšā	Ƨixras! Ƨabuuk saqqa maat
EG	‘Abd-il-LaƧif	m-ana Ƨolt fi l-Ƨeela di ƧerƧə lahsa
TR	Qāwūq Bāšā	Ƨistamirr! Ƨaaqir afandi
EG	‘Abd-il-LaƧif	Ƨaaqir eeh j-axuuja?! il-Ƨaŧd il-marħuum axuuja Ƨiggawwiz ɗeddə Ƨiradtak wi saafir Ƨala Maŧr fa-yɗobt Ƨaleeh laakin il-moot bi-ja-mħi is-sajjiƧaat
TR	Qāwūq Bāšā	raħmatu -llahi Ƨaleeh mmmm <i>ħunzîr</i>
EG	‘Abd-il-LaƧif	Ƨaxuuja kawwin sarwa f Maŧr wi ma-xallefə ŧəbjaan
TR	Qāwūq Bāšā	maŧduum in-naxwaat [cf. TR <i>nahvet</i>] ja-staħiqqə ɗarb iŧ-ŧarmaat Ƨeh! Ƨalajhi r-raħmaat
EG	‘Abd-il-LaƧif	xallif bent wahda Ƨaaja min Ƨajaat il-gamaal somma Ƨennaha ħajza Ƨala ƧaƧla iƧ-Ƨihadaat
TR	Qāwūq Bāšā	Ƨuzzə fii Ƨihadaat il-muħemm ƧeƧraf Ƨotbux bamjaat wa ħammar buyaƧaaf [cf. TR <i>poğaçca, poğaçalar</i>]
EG	‘Abd-il-LaƧif	min il-geha di ƧiƧtammin! di settə beet bi-maƧna l-kalima somma di barɗu ħafedtak min dammak wi laħmak
TR	Qāwūq Bāšā	Ƨiqtiraah maƧquul
EG	Mohsin	Ƨana Ƨa-ħtagg Ƨezzaaj a-ggawwiz wahda ma-b-aħebbahaa-Ƨ?! somma Ƨana miƧ Ƨajjil ŧuyajjar Ƨana muħaami naagiħ wi min ħaƧi Ƨenni .. [interrupted]
TR	Qāwūq Bāšā	ma fiiħ murafaƧaaf muƧ Ƨeqbal Ƨiħtigagaaf ħakamna bi-ma huwa Ƨaaf taħɗiir ŧantaaf [cf. TR <i>çanta, çantalar</i>] wa rukuub vaburaaf rufiƧat galsaaf
EG+FT	Mohsin	wi Ƨana ħaŧal il-ƧiymaƧaaf
	
EG	Mohsin	... w-enti t-ŧadaƧi -nni a-ggawwiz?!
TR	Qāwūq Bāšā	nawamaan ja xulbuŧaan!
	
EG	Servant	no-gol-luh miin j-afandim?
TR	Gulbahār	Ƨaxavaaf Mohsin beeh
EG	Servant	Ƨahlan wa saħlan j-afandim Ƨetfaɗɗalum!
		...
TR	Gulbahār	laakin lavanƧijja t-quul Samiira haanim fi Ƨiz'ba
EG	‘Abd-il-LaƧif	laazim Ƨeltu fi-n-nemra ƧoƧɗodu lamma andahha-lkum
		...
TR	Gulbahār	<i>aman ya rabbi!</i>
TR	Nāzik	ƧaƧtaaf! ƧaƧtaaf!
		...
TR	Gulbahār & Nāzik	Ƨafriit Ƨunsa?! Ƨaah!
EG	All	tuuf Ƨanx amuun
TR	Gulbahār & Nāzik	tuuf Ƨanx amun tuuf Ƨanx amun tuuf Ƨanx amun
EG	‘Abd-il-LaƧif	Ƨaah ja dmaayi! Gulbahaar! Naazik! fuuƧu -mmaal!
TR	Gulbahār	<i>aman ya rabbi aman!</i> Ƨafriit laa'bis niswaan
	
TR	Gulbahār	bi-j-ħebbə lavanƧijja?
TR	Nāzik	wi Ƨaaviz ji-ggavvezha?
EG	Ƨāħir	di fiɗiħa ƧaaƧilejja
TR	Gulbahār	laakin Samiira bentə Ƨamm Ƨehna Ƨajna howa?
EG	Ƨāħir	ma-ħi hejja l-Ƨafriit laabis niswaan
TR	Nāzik	bentə Ƨammena?! <i>aman ya rabbi!</i>
TR	Gulbahār	keef kaan sava sava fii ŧanduuq?
EG	Ƨāħir	laazim kan Ƨandohum randivu Ƨan Ƨiznekuu
TR	Gulbahār	bentə Ƨammena bi-ħaaza Ƨ-Ƨakl
TR	Nāzik	di zaij il-yurella

TR	Gulbahār	<i>sus! edepsiz</i>
	
TR	Gulbahār	<i>edepsiz kabahat</i> ṢA·bd-il-laṭīf ṣahīih kalaam di howwa Ṣaawiz zavviz lavanzijja?
EG	Samīra	Ṭaahir! ruuh Ṣala l-maktab
EG	‘Abd-il-Laṭīf	Ṭaah ja setti kebrit sahmuh ṭaaḡif
TR	Gulbahār	Ṭana ṬistiṢdaad ṬidfaṢ Ṭinta xamsat mija zineeh Ṭiza kaan howwa Ṭiṣzavviz bintə Ṣammu
		...
TR	Nāzik	ma-t-siibuh ja teeza ji-ggawwiz elli bi-j-hebbaha ma-daam Ṭalbu maal-laha
TR	Gulbahār	Ṭiskut enta! ṬiṭlaṢ barra! Ṭamri li-laah ṬidfaṢ Ṭa'na
		...
TR	Gulbahār	<i>aman ya rabbi aman!</i>
	
TR	Gulbahār	moḥsin habiibi ṢAziiza di bentə malṢuun
EG	Moḥsin	malṢuuna w bass
TR	Gulbahār	kattib Ṭana kimbijaala xamsat Ṭalaaf zineeh Ṣaṣaaan Ṭitruk enta Ṭitzawwiz bentə Ṣammak
EG	Moḥsin	kattebetik kimbijaala?! ja bett il-Ṭeeh! laakin Ṭenti j-xallaṣik ja teeza Ṭenni Ṭa-ggawwiz il-Ṭurella bentə Ṣammi?
TR	Gulbahār	leeh la? <i>vallahi</i> di misamsim
EG	Moḥsin	misamsim?! Ṭaah ja Ṣubbaad il-maadda! Ṣalaṣaan xaṭṭir il-wirs Ṣajziin tibiiṢu saṢadti?!
TR	Gulbahār	Moḥsin!
EG	Moḥsin	laakin ana miṢ ḥ-a-ggawwiz ṢAziiza
TR	Gulbahār	Ṭaah!
EG	Moḥsin	ḥ-a-ggawwiz ḥekmat
TR	Gulbahār	ḥekmat miin?
EG	Moḥsin	ḥekmat il-lawangejja
TR	Gulbahār	lavanzijja!
	
TR	Gulbahār	[to Ḥekmat] taṢaala Ṭenta ja ṣaṣṣaaf ja ḥara'mii! feen Ṭaahir beeh ji-ddiini kimbijaa 'la? Ṭaahir beeh! Ṭaahir beeh!
	
TR	Qāwūq Bāšā	manzil Samiira haanim Ṭartuyrul?
EG	Doorman	Ṭejwa j-afandim
TR	Qāwūq Bāšā	mutaṣakkir
EG	Ṭāhir	Ṭana moṢḡib [sic.] Ṭawi bi-mabadṬik Ṭizan il-madda fi nazarik ma-lhaa-j qiiima?
TR	Nāzik	Ṭana ṬiṢtiqaad gavaaz laazim ji-kuun Ṭasaas maḥabbaat [cf. TR <i>mahabbet</i>] w-istiltafaat mutaṢadilaat [cf. TR <i>mīte'ādil</i>]
EG	Ṭāhir	w-ana min raṬḡjik
	
EG-SA	Ma'zūn	<i>Bonjourun</i> Ṣalaḡkum
TR	Qāwūq Bāšā	salaam man ta-kuun?
EG-SA	Ma'zūn	Ṭana l-maṬḡuunu -llazi ḥaḡara li-ja-Ṣqida Ṣaqda zawaazi Moḥsin beeh Ṭartuyrul
TR	Qāwūq Bāšā	hahhaa! Ṣazimm <i>ve</i> Ṭana Qawuuq <i>paṣa</i> Ṭartuyrul Xarṣuf-oyli-Ṣiif-buṣaar zaddə moḥsin beek Ṭartuyrul
EG	Ma'zūn	<i>enchanté</i>
TR	Qāwūq Bāšā	feen is-sekkaat?
EG-SA	Ma'zūn	tafaḡḡal!
TR	Qāwūq Bāšā	taqaddam maṬzuun afandi!
TR	Gulbahār	<i>paṣa</i>
EG	‘Abd-il-Laṭīf	saṢadt il-baaṣa
TR	Nāzik	geddi
TR	Qāwūq Bāšā	Ṭajna Ṣirsaan? Ṭana ḥuzuur min Istambuul bi-ṬṭaaṬiraat minṣaan ṬisṬal

		leeh taʔxiraat fi katbə kitabaat ʔoqʕud maʔzuun afan'di baaʕir ʕuqudaat!
EG	Mohsin	geddi? ʔahlan wa sahlān! ʕarraftə ja geddi ʔahlan wa sahlān hāmdella bi-s-salaama baʕdə ʕwajja h-a-ʔaddem-lak ʕarosti
TR	Qāwūq Bāṣā	<i>āferim</i> [sounds: ʕafaa'rim] bi-r-rufaah va-l-baniini va-l-banaat
EG	Tāhir	w-ana ʕaahir ʔartuyruul ʔebn ʕaadi? beeh ʔartuyruul ʔa-ʕlob mennak ʔiid il-ʔaanesa Naazik
EG	Mohsin	muwaafi?
TR	Qāwūq Bāṣā	<i>evet</i> bi-kolli <i>memnūniyyet</i> qalbi haʕal ʔinʕiraahaat [cf. TR <i>inʕirāh</i>]
EG-SA	Ma'zūn	waa-farhati! badala l-ʕaqdi ʕaqdajn sa-ʔa-ʕtari ʔawizzatan wa baʕtatajn
EG	Mohsin	wa-adi ʕarosti w bentə ʕammi
TR	Qāwūq Bāṣā	ʔaah! taʕaali benti! haati qubulaat! [cf. TR <i>kuble</i>]
EG	Samīra	di kaddaaba ja sedna ʕ-ʕeex ʔana bentə ʕammu
EG	Hekmat	ʕaʕar! ʔeʕ waʕʕalik?!
TR	Qāwūq Bāṣā	ʕaqli ʔedrab ʔeqlib bi-l-miʕaqlib
EG	'Abd-il-Laʕīf	ʔana m-ana ʔoltə fi l-ʔeela di ʕer? lahsa
EG	Samīra	ʔana Samiira bentə ʕammu ʔana l-ʕaruusa
EG-SA	Ma'zūn	sa-ʔa-ʕqidu laka ʕala l-ʔisnatajn zijaadatu l-xajri xajrajn
		...
EG	Mohsin	wi dilwaʔti ja geddi ʔesmaḥ-li a-ʔaddem-lak bentə ʕammi Samiira
TR	Qāwūq Bāṣā	haʕiiqatan fi l-ʕaaʔila ʕirqə lahsa
EG-SA	Ma'zūn	ja halolli ja halollaah!
EG	'Abd-il-Laʕīf	[to Gulbahār] ʔeeh raʔjik?
TR	Gulbahār	ʕAbd-il-laʕiif
EG	'Abd-il-Laʕīf	[to Ma'zūn] ʕuuf keda ʕandak ʔehna kamaan ja ʔustaaz!
EG-SA	Ma'zūn	ʔala ʔu-rahhibu bi-l-ʕomla wa ʔa-axuzukum bi-seʕri l-ʕomla
TR	Qāwūq Bāṣā	va-l-ʔaan ʔana ʕamaan zurrejaat [cf. TR <i>zūriyyet</i>] badal va' laz ʕaʕraat ʔismak ja-xlud fi kollə ʔaʕtaar ja Xarʕuf-oyli-ʕoof-biʕaar
		1941 – Si 'Umar [Mr. 'Umar]
EG	Kawāri'	Manooli! Manalokaatis
GR	Manōli	ʔeeh! fii eeh <i>βρε</i> Kawaariʕ?
EG	Kawāri'	haat waahid hakaza!
EG	Sāṭūr	xod ja Manooli min hisaabak
GR	Manōli	<i>ευχαριστως</i> [sounds: exristus]
		1942 – Awlād al-fuqarā' [The Sons of Poor People]
EG	Aḥmad	ʕarraftum j-afandim is-sett il-haanim muntaziraakum
TR	Inḡi Hānim	ʔizzajjik ʔAḥmad afan'di?
EG+FT	Aḥmad	taʕakkuri ʔedrim [TR <i>teʕekkür ederim</i>]
TR	Inḡi Hānim	ʕaalib <i>evet tamam</i> [is not clear and very noisy]
TR	Durreyya	ʔezzajjak ja ʕamm Aḥmad afandi?
EG	Lam'i	ʔiidik a-bosha ja teeza ʔInzi haanim
TR	Durreyya	Lamʕi! hāmdella ʕa s-salaama
EG	Lam'i	ʔallaah ji-sallemik!
TR	Inḡi Hānim	ʔenti miin ja ʔeb'ni?
EG	Aḥmad	ʔebni Lamʕi regeʔ min ʔUrobba
TR	Inḡi Hānim	kurumba? ʔentu ʕabxiin <i>dolma</i> ?
TR	Durreyya	laa ja geddeti bi-j-ʔol-lik regeʕ min Pariiz
TR	Inḡi Hānim	bilaad il-inkiliiz hahahahaa! <i>ya maʕallah!</i> <i>ya maʕallah!</i> <i>āferim</i> [sounds: ʕafaa'rim] <i>candorma</i> [sic.]
EG	Aḥmad	ʔitfaḏdali ja sett il-haanim
TR	Inḡi Hānim	<i>yavaʕ yavaʕ!</i> <i>yavaʕ</i> ʔAḥmad afandi!
TR	Durreyya	Mabruuk id-dokturaah
EG	Lam'i	ʔa-ʕkorik di forʕa saʕiida geddan ja ʔanesa Dorreja
		1942 – Baḥbah fi Baḡdād [Baḥbah in Bagdad]
EG	Surūr	ʔaah! lazim ʕamaaletha w yarraʕit nafsaha
TR	Rostum	yarraʕ napsu?! ja muʕibaat kabiraat!
EG	Surūr	ʔana softaha b-ʕeeni il-moog bi-j-ʕiil wi j-ḥoṭṭə fiha wi s-samak ḥawaleeha bi-ja-akul fiha ʕajefha b-nafsi ʔaah ja dammik il-ḥelw ja Bduur

TR	Rostum	<i>aman ya rabbi!</i> ja maskiin ja Bduur! <i>aman!</i>
EG	Surūr	ja dammik elli zaji il-basbuusa ja Bduur!
EG	Chorused	?aah ja Bduur!
TR	Rostum	<i>ya ɕera!</i> yaali rah menni <i>aman ya rabbi!</i> [all laugh at him] zinsə xanziir <i>Iblis racim</i>
EG	Budūr	xalliha keda l-haddə ma te-hmad
TR	Rostum	te-hmaz fii ʕee'nak ?inzil haalan! ?inzil haa'lan!
	
TR	Rostum	?awamerna ?aktib xadamaat fii garjaat laakin halawaat ... xaa'li wa haseb mataa'jib min ?arɕ Miṣr balad ʕagaa'jib ?irfaʕ dallaal! ʕoot haɕretak ʕaa'li ʕaa'li di buɕaa'ʕa yaa'li yaa'li [laughs]
	
TR	Rostum	ha ʕitra! ha -kkallim! ?aaɕi ?oɕaa maʕluum ballim
		1942 – Bint zawāt [The Aristocrat]
EG	Sāmya	?eeh? miin?
GR	Katrīna	fiih <i>packet</i> ʕaʕaan madaam
	
EG	Sāmya	?ismaʕi Katriina!
GR	Katrīna	?afandim madam!
EG	Sāmya	?ana h-a-tlub mennik haaga bassə ?ewʕidiini ma-t-ʔulii-ʕ li-hadd!
GR	Katrīna	bi-kollə mamnunejja madaam
EG	Sāmya	howwa l-beeh ʕehi?
GR	Katrīna	min badri ja madaam wi ʕalabtu l-fuʕuur
EG	Sāmya	ʕuufi! ?ana baʕdə ʕwajja ha-jo-ɕma ʕalajja
GR	Katrīna	bi-t-ʔuul ?eeh madaam?
EG	Sāmya	bass efhami! jaʕni mahma smeʕtiini b-a-ndah-lik ma-t-roddii-ʕ ʕalajja ?abadan! ma-tgi-liif mahma ʕarraxt mahma zaʕʕaʕt
GR	Katrīna	laakin madaam .. [interrupted]
EG	Sāmya	ma-likii-ʕ daʕwa ?enti ?ewʕi t-roddi ʕalajja! wala ʕala l-beeh ma-ti-sʕalii-ʕ fiih
GR	Katrīna	<i>très bien madame</i> ?ana ni-siibak ti-zaʕʕaʕ? ?enta w howwa l-haddə bokra
EG	Sāmya	kuwajjis xaaliʕ
		...
EG	Ibrāhīm	Katriina! Katriina!
GR	Katrīna	?ana mis xena ja xabiibi
		...
EG	Ibrāhīm	?allah! ?enti b-te-ʕmeli ?eeh hena?
GR	Katrīna	?ana ?ana <i>mon bey</i> .. [interrupted]
EG	Servant Maḥammad	?afandim saʕadt il-beeh
EG	Ibrāhīm	?enti ?eeh? ?ah kotti b-ti-tʕannati ja Mhammad ?eddi l-bent di h̄sabha!
GR	Katrīna	la? <i>mon bey</i> ?ana ha-n-gol-lak setti kallim ?a'na lamma ji-smaʕni ?ana bi-j-zaʕʕaʕ? muʕ rodd ʕalajja ?a'badan
EG	Ibrāhīm	?eeh?! is-sett ?alet-lik.. ?aah fehemt ʕabbə ruuhi ?uuli l-settik il-beeh bi-j-ʔol-lik ti-ʕiifi w ta-xdi yerha
GR	Katrīna	[to Sāmya] madaam! madaam! il-beeh ji-guul li-xaɕretak ti-ʕiis wi taaxud gerha
		1942 – II-Muttahama [The Accused]
GR	Hotel Owner	?axlen wa saxlen! ?axlen wa saxlen!
EG	Samiḥa	fiih ?ooda faɕja min faɕlak?
GR	Hotel Owner	?ummaal ja haanim ?iza kan-si fiih waaxid ?ooda ?a-faɕdi ?ooda maʕsuuʕ ʕasaanik
EG	Samiḥa	wi kaam il-ʔogra?
GR	Hotel Owner	ʕasaan waaxid joom vaaxid rijaal waaxid sahr xamsa gineeh
EG	Samiḥa	ʕajjib mersii

GR	Hotel Owner	στάσου ja madaam! στάσου! il-ḡogra mus ji-ḡgib xadretak? balaas fuluus xaaliṣ waaxid sett gamiila zajiḡ xadretak ḡiskun ḡandi ḡaxsan <i>réclame</i> li-l-maxall xallihum ḡarbaḡa gineeh ḡasaan ḡijuunak
EG	Samīḡa	wi momkin ḡa-ḡuuf il-ḡooda
GR	Hotel Owner	ḡitfaḡḡal ja madaam ḡitfaḡḡal! ḡitfaḡḡal! ḡandi ḡooda fi d-door il-ḡawwal fi d-door it-taani ḡimsektu ḡooda nemra ḡasara ja madaam kuwajjis xaaliṣ
EG	Samīḡa	muḡ baḡḡaala
GR	Hotel Owner	<i>pardon</i> [FR] ja madaam! is-sunaḡ bitaaḡ xadretik ḡixḡartu ḡemta?
EG	Samīḡa	ma-ḡandi-ḡ funaḡ
GR	Hotel Owner	ma-ḡandik-iis sunaḡ?! gajja <i>σκέτο</i> keda? <i>pardon</i> [FR] ja madaam! ḡiza kaan je-smax ḡidfaḡtu xisaab muḡaddam
EG	Samīḡa	ḡitneen gineeh dilwaḡti
GR	Hotel Owner	mersii ja madaam mersii madaam! ḡiza kaan ḡaajiz xaaga ḡidrabtu l-garaz ḡexḡar il-xaddaam saḡiida madaam
	
GR	Hotel Owner	nahaarik saḡiid ja madaam!
EG	Samīḡa	nahaarak saḡiid!
GR	Hotel Owner	suuf ja madam! dilwaḡti fiih setta joom wi xadretik mus ji-dfaḡtu xisaab
EG	Samīḡa	ma-hu bassə ja xawaaga l-bosta ḡitḡaxarit min Maḡr
GR	Hotel Owner	ḡizzaaj ik-kalaam di?! hejja l-bosta b-ji-igi maasi?!
EG	Samīḡa	ma-hu bassə ja xawaaga ..
GR	Hotel Owner	ḡismaḡi madaam! ḡana mus je-ḡdar ji-stanna ḡaktar min keda ḡiza kan mus ji-dfaḡtu l-xisaab siibu l-ḡooda bokra nahaarik saḡiid ja madaam!
	
GR	Anstāsi	ḡaxlen wa saxlen! ḡaxlen wa saxlen!
EG	Bor'ī	ḡezzajjak ja Staasi?
GR	Anstāsi	min xadretak? ḡana bi-n-sabbih ḡaleek
EG	Il-Ḥelw	ḡalla ḡalla ḡalla! ḡenta nsetna wi nsiit lajaali l-ḡons? nesiit il-maḡallim Borḡi wi-l-helw il-ḡalawlaw?
GR	Anstāsi	oh! maḡallim Borḡi wi-l-Xelw il-xalawlaw ḡaxlen wa saxlen! ḡaxlen wa saxlen ḡenta ḡleḡḡe mi-l-lumaan?
EG	Bor'ī	ḡajwa wafeet il-modda
GR	Anstāsi	al-xamdu li-l-laah ḡa s-salaama ja seex al-xamdu li-l-laah
EG	Waiter	kamaan kaas li-s-sett ja xawaaga Staasi!
GR	Anstāsi	bi-je-dfaḡ fuluus?
EG	Waiter	ḡajwa
GR	Anstāsi	feen ḡajjaam zamaan ja maḡallim Borḡi? feen ḡajjaam il-fuluus il-kitiir
EG	Il-Dokṣ	ḡajwa ḡaaga t-hassar ji-ḡaddelha siidak ja Staasi!
EG	Bor'ī	hat-lena weḡḡit nibiit haat!
GR	Anstāsi	ḡaaḡdir
	
EG	Bor'ī	saḡiida ja xawaaga
GR	Anstāsi	ḡaxlen wa saxlen! ḡaxlen wa saxlen!
EG	Il-Ḥelw	saḡiida ḡella ḡol-li! is-sett elli kat ḡaḡda hena -mbaarih elli txanḡit maḡa l-garsoon ḡomm ḡaḡr mutakatkit sakna feen?
GR	Anstāsi	fi l-beet elli guṣadna di?
EG	Bor'ī	maḡa miin?
GR	Anstāsi	mus maḡa xadd li-waxduh
EG	Il-Ḥelw	mersii
EG	Il-Dokṣ	mutaḡakkir
	
EG	Court Clerk	ḡanistaasi Taratora ḡIstafjanaakis!
EG	Court Usher	ḡanistaasi Tarator ḡIstafjanaakis!
EG	Judge	ḡesmak ḡeeh?
GR	Anstāsi	ḡanistaasi Tarator ḡIstafakinaakis
EG	Judge	ḡomrak kaam sana?

GR	Anstāsi	[He speaks in GR] ?itneen wa ?arbi?iin sana wi talata sahr wi tamanja saba?a setta yoom ja beeh
EG	Judge	wi mawluud feen?
GR	Anstāsi	fi Saluniiki ja beeh wi ?awwil ma te-nzil xadretak mi-l-wabuur ti-hawwid .. [interrupted]
EG	Judge	kuwajjis kuwajjis kuwajjis kuwajjis ?eeh elli te-?rafuh ?an il-gariima?
GR	Anstāsi	ir-raagil elli gah <i>morto</i> di ja beeh gah fi l-baar bitaa? ?ana lelt is-samata di wi m?aaah ?itneen mi -lli bi-je-msu wajjaahum di ja beeh ba?deen gaab dimaay bitaa? howwa gamb il-wednə btaa?uh dododo [onomatopoeia] suwajja wi ba?deen sabhum [whistle] raax wi ba?deen suwajja nezel waaxid min foo? wessuh ?a?far zaji il-lamuun wi ?aal is-sett ?Alejja il-?artist elli saakin foo? misektu waaxid raagil [sound of killing]
EG	Judge	wi te-?raf l-itneen dool?
GR	Anstāsi	mus ne-?raftu ja beeh ?innama ?iza kaan ji-igu ?oddaami momkin ne-?rafuh
EG	Judge	wi te-?raf ?Alejja?
GR	Anstāsi	?ah di waahid ?artist maskiin ma-fii-s soylə ?asaanu ja beeh wi howwa ?iza kaan ji-igi waaxid ?etneen ?asara ?ers ji-igi je-ddeltu ?ana ?imsektu swajja nibiit ji-srabuh wi ba?deen jo-?od he?he? [onomatopoeia] ji-?ajjat ja beeh w-iza kaan ma-fii-s fuluus ji-igi ?alajja swajja ?awanta ?wajja bolotiika ?asaan ji-msektu tneen talaat zebiib sokok
EG	Judge	wi te-?raf haaga tanja?
GR	Anstāsi	laa ja beeh
EG	Judge	xalaas
1942 – Laylā [Laylā]		
GR	Margrīta	<i>Bonsoir mon bey</i> xadretak gajjə ?alasaan il-fustaan bitaa? is-sett Lajla mus keda?
EG	Farīd	?ajwa
GR	Margrīta	di fustaan xilwə kitiir <i>très jolie robe</i> ti-?raf? iz-zoo? bitaa?uh kamaan kuwajjis kitiir
EG	Farīd	?aarif ?aarif laakin mu? momkin ti-ddih-uli dilwa?t ?ajaan ma-?andi-? wa?t?
GR	Margrīta	dilwakti? oh laa di lessa fiih soyl kitiir ja xabiibi ta?aali s-saa?a tamanja w no??
EG	Farīd	tamanja w no??! laakin d-ana ?aajiz a-lha? ?atrə setta w no??
GR	Margrīta	oh la laa! mus momkin mus momkin a?badan suuf! ?alasaan xa?trak ta?aali s-saa?a tama?nja
EG	Farīd	m-ana ?aarif min il-?awwil wi ?oltə-lhum keda ma-sadda?unii-?
GR	Margrīta	<i>pardon!</i> [FR]
EG	Farīd	laa ma-fii-? haaga h-a-rga?-lik is-saa?a tamanja
GR	Margrīta	<i>au revoir</i>
EG	Farīd	<i>au revoir</i>
	
GR	Margrīta	Saniija! ?ana rax ji-nzil dilwakti il-fustaan bitaa? is-sett Lajla siibuh li-bokra
EG	Saneyya	haadir ja madaam
GR	Margrīta	?ah wi lamma je-rga? l-afa?ndi kallim howwa mus je-xla? in-nahar-da wi bokra rax ni-b?atuh fi z-Zeituun
EG	Saneyya	haadir
1944 – Birlanti [Birlanti]		
GR	Kokōna	madaam Birlanti!
EG	Birlanti	?ajza haaga ja madaam Kokoona?
GR	Kokōna	suufi! xaaga miluuki
EG	Birlanti	?eeh da?
GR	Kokōna	di min .. [interrupted]

EG	Birlantī	Xorʻid haafiz? ʻamma ʻaliil il-ʻadab ʻermiif f weʻʃuh wi taani marra ti-ʻmeli keda ʻana h-a-ʻuul li-Saami
GR	Kokōna	laakin .. [interrupted]
EG	Birlantī	ʻemʻfi itlaʻsi barra!
	
EG	Ḥorʻid	ja-lalalli! ja-lalalli! ʻajza tʻabelni w-iddatni randivuu
GR	Kokōna	ʻa:jva hejja ɖarabtu it-telifoon ʻajza t-kallim ʻi:nta baʻdeen eddetni l-gawaab di ʻalasaanak
EG	Ḥorʻid	wariini wariini! ʻaziizi Xorʻid beeh ʻazezha ʻazezha ʻana h-a-soora? haɖdari-li gardal majja! [He reads the letter] ʻeʻʻdiluuni ʻa l-ʻebla!
GR	Kokōna	ʻaax mi-l-xobb! tamaam zaji <i>κύριον Χριστόν</i> [sounds: Kerja Kristu]
		1944 – Ġarām wa intiġām [Love and Vengeance]
EG	Deputy Attorney	ʻendah iʻ-ʻaahid il-ʻawwal il-xawaaga Matjus Taliidis!
EG	Usher	il-xawaaga Matjus Taliidis!
EG	Deputy Attorney	haɖretak? ʻuul w-allaahi l-ʻaziim ʻa-ʻhad bi-l-ha??!
GR	Matthaios	w-allaahi l-ʻaziim ne-ʻhad bi-l-ha??
EG	Deputy Attorney	hal haʻsal ʻaʻhih ennu haɖasit muʻfadda beenak wi been il-magni ʻaleeh wi haddadak bi-l-ʻat!?
GR	Matthaios	tamaam ja saʻadt il-beeh wi kaan it-tahdiid guddaam ʻesriin waahid min ʻaʻʻdaa? naadi Mamfiis wi-l-ʻustaaz Gamaal mesik ʻiiduh bi-l-luvervir [EN <i>revolver</i>]
EG	Deputy Attorney	il-ʻustaaz Gamaal bi-j-ʻuul ʻenn il-magni ʻaleeh Wahiid ʻezzat ʻaʻlaq ʻaleek ir-ruʻaaʻ baʻd il-muʻfaʻna -lli haʻsalit xaarig in-naadi
GR	Matthaios	ʻajwa ja saʻadt il-beeh lamma nzeltu baʻd is-sahra f nafs il-leela lageetu b-je-rkab il-ʻotumobiil lamma ʻafni ʻatamni raddeet ʻaleeh rax miʻtallaʻ il-luvervir wi kaan ha-ji-gteln kaan ganbuh il-ʻustaaz Gamaal rafaʻ ʻiiduh geh it-ʻalga fi l-hawa wi baʻdeen roxtu ʻamaltu balaay ɖeddu fi gesm il-ʻAzbakejja wi ʻamaltu maxɖar
EG	Deputy Attorney	ʻajwa feʻʻlan il-maʻɖar ʻuddaami
GR	Matthaios	laakin taani yoom geh zarni fi l-maktab bitaaʻi il-ʻustaaz Gamaal w-itraggaani ʻaʻʻaan ji-tnaazil [ISM] ʻan il-balaay w-ana ʻaʻʻaan xaʻruh ji-tnaazil [ISM] laʻanna Gamaal beeh waaxid <i>gentleman</i>
EG	Deputy Attorney	wi kaan sabab il-muʻfaʻna ʻeeh?
GR	Matthaios	xagaat xuʻuʻeja ja beeh
EG	Deputy Attorney	wi ʻemta haɖasit il-muʻfaʻna di?
GR	Matthaios	sabʻa yoom gabl il-xadsa
EG	Deputy Attorney	ʻajjib [to the usher] iʻ-ʻaahid it-taani madaam Marija Kastellaani [to Matthaios] ʻetfaɖdal haɖretak! [to Maria] wi ʻeeh il-ʻilaaqa elli kaanit been bentik wi l-magni ʻaleeh Wahiid beeh ʻEzzat?
IT	Maria	ʻah! rabbena ʻameltu <i>vendetta</i> ! benti benti [cries]
EG	Attorney	tamalki ʻaʻʻaabik! tamalki ʻaʻʻaabik! ʻee hal ʻaʻhih ʻennik zorti il-muttaham Gamaal hamdi wi ʻalabt mennu ʻennuh ji-twassaʻ li-bentik ʻand il-magni ʻaleeh?
IT	Maria	ʻa:jwa ja beeh waaxid ɖexektu ʻala benti kallim hejja h-ji-tgawwezu sawa sawa baʻdeen ziina [=Gina] benti ʻaddaktu kalaamuh wi baʻd ma [sigh] ʻaah ja rabbi! howwa xalaʻ muʻ ʻaawiz benti baʻdeen benti mawwit nafsuh rama rooxuh fi l-baxr
		1944 – Ibn il-ḥaddād [The Blacksmith’s Son]
EG	ʻAbd-el-ʻSamad	Maari! ʻaah! Katriin
GR	Katrīna	naʻam ja geddi
EG	ʻAbd-el-ʻSamad	... xalli s-settə tkallim il-beeh fi t-telifoon
GR	Katrīna	haɖar ja laʻtīt iz-zeft [to the lady] il-beeh ʻawiz ji-kallim saʻadtak fi t-telifoon ja madaam
	
EG	Ṭāha	ḥabiibi! ʻummaal feen <i>maman</i> ?
GR	Katrīna	madaam geetu delwaʻti hejja foo?
EG	Ṭāha	foo??
GR	Katrīna	ʻajwa

	
GR	Marī	madaam! Tuutu soxnə kitiir wi bi-j-ŝajjat
EG	Zināt Hānim	wi baŝdeen fi Tuutu baʔa -lli muŝ ŝaawiz ji-naam?!
EG	Gulbahār Hānim	ʔenti muŝ saʔitiih id-dawa ja Marii?
GR	Marī	ʔajwa ja madaam laakin il-haraara tamanja-w-talatiin wi talaata ʃarta
	
EG	Tāha	Maari! Maari! Maari! ʔaah Katriin
GR	Katrīna	ŝaawiz haaga <i>mon bey?</i>
EG	Tāha	ʔizzaaj Marii sajba l-walad ŝajjaan li-wahduh?!
GR	Katrīna	kaan hena [i.e. Marī]
EG	Tāha	wi ŝanduh ʔeeh Tuutu?
GR	Katrīna	il-hakiim ʔaal fi ih ŝanduh homma
EG	Tāha	w izzaaj ma-hadd-ij ballayni
GR	Katrīna	ʔana muŝ je-ŝraf
		1944 – Nādūgā [Nādūgā]
EG	Man 1	il-baʔejja f haʔaatak ja Raḍwaan beeh
TR	Raḍwān	ŝala -llah ʔafandim ŝala -llah xalaas xalna Xorŝid <i>paŝa</i> marʔuum faŝi ih ʔannaat ŝala -llah ʔafandim ŝala -llah
		...
EG	Lawyer	il-baʔejja f haʔaatak ja Raḍwaan beeh
TR	Raḍwān	<i>teŝekkürät ederim efendim</i>
EG	Lawyer	wi mabruuk ŝaleek il-miraas il-kibiir da
	
TR	Raḍwān	misaafir feen afandim?
EG	Murād	[voice is deleted, lip-reading: ŝala s-Sudaan]
TR	Raḍwān	habbib ʔeeh? najjil ʔeeh?
EG	Murād	taʔjiir hawa manaazir ʔabiŝejja gamiila
TR	Raḍwān	<i>evet ʔabiŝejja</i> wuhuuf ʔusuud numuur yilaan haḍretkum moxx <i>yok</i> maŝquul wuzuud ʔarazaana haa 'nim wasaʔ yabaat?!
EG+FT	Ḥamīs & Gom'a	maŝquul afandim maŝquul
TR	Raḍwān	ʔantum <i>eksik sus!</i>
EG	Ḥamīs & Gom'a	soos soos
		...
EG	Murād	ʔahan wa sahlān Raḍwaan beeh ʔafandim?
TR	Raḍwān	ʔiŝtizaraat Muraad afan'di min xuŝuus ŝaŝabiat [cf. TR <i>asabiyyet</i>] fi galsit maḥke'me [cf. TR <i>mahkeme</i>] ʔin ʃaaʔa -llaah zaŝal <i>yok</i> afan'dim
EG	Murād	il-ŝafwə ja saŝadt il-beeh
TR	Raḍwān	<i>teŝekkürät ederim efendim</i> laazim ʔitfaʔzal ʔiŝrab [2SM] ʃaaj maŝa haʔretna fi manzil haʔretna il-ŝaamiir
EG	Murād	bi-koll mamnuunejja ...
TR	Raḍwān	maŝuun Muraad takarram bi-qabuul daŝwatina ʔiʔfah ʃaaj il-fekra bitaaŝ ʔana <i>çok güzel</i>
EG+FT	Ganna [Wife]	fekra btaaŝ ʔana?! min ʔemta bi-tfakkar ja ŝomar?!
TR	Raḍwān	ʔafandim ʔana muŝ ŝomar ʔana Raḍwaan beek
EG	Yeḥya (Son)	bass il-muhemm ja papaa teʔdar ŝaleeh wi t-tallaŝ fekrit is-safar min dimaayuh
TR	Raḍwān	ʔaah laazim ʔeŝmil [1SM] maghuud kubaar wa-ʔilla ..
EG	Manŝūr	wa-ʔilla -tbaaŝ il-beet wi-l-ŝafʔə bi-l-mazaad wi raahit ŝalajja fuluusi -lli ŝammaal a-sallifha-lkum muŝ keda?
TR	Raḍwān	laa qaddar allaah Manŝuur afandi! rabbuna kabiir
EG	Ganna	jaŝni rabbena kaan ʔal-lak ti-dajjaŝ fuluusak fi l-hals wi-l-masxara?!
TR	Raḍwān	haʔretkum ʔan 'nat hanim daʔjjaŝtu sarwtina ŝala l-kankuul wi-l-bakaraa [=Conquian & Baccarat]
EG	Ganna	ʔana?! walla ʔenta w-ebnak il-xaajib elli baaŝ seyti ŝala sabaʔ il-xeel?!
EG	Manŝūr	ʔab ha-t-fuufi ja <i>maman</i> ʔiza ma-kanet-f il-xeel bitaŝti ʔana ha-te-ŝmil il-gomŝaa-di xams-t-alaaf geneeh m-abʔaa-ŝ ana Jehja
TR	Raḍwān	<i>edepsiz</i> famelja falsu
EG	Ganna	ma-hi tarbejjetak ja si Raḍwaan beeh

TR	Raḍwān	ʔabadan afandim di tarbejjit hariim
		[Brawl]
EG	Murād	<i>Bonjour</i> Raḍwaan beeh!
EG	Fardōs (Daughter)	<i>Bonjour</i> Diidi!
EG	Yehya	<i>Hello</i> Muraad!
EG	Mansūr	ʔahlan wa sahlān Muraad afandi!
TR	Raḍwān	marḥaba valadna Muraad marḥaba!
EG	Ganna	ʔahlan ʔahlan wa sahlān ja tultumiit marḥaba! juuf wi-n-nabi ja Raḍwaan beeh lajʔiin li-baʔd ezzaaj!
TR	Raḍwān	ʔajvat zanna ma-faaʔ-allaah ma-faaʔ-allaah marḥaba -fndim marḥaba marḥaba!
EG	Ganna	ʔahlan ʔahlan itfaddal!
TR	Raḍwān	ʔahlen! <i>Buyur efendim buyur!</i> ma-faaʔ-allaah ma-faaʔ-allaah ʔifbih tamaam gooz tujuur
		...
EG	Fardōs	kaam ḥettit sokkar ja Diidi?
EG	Murād	ḥetta waḥda ja madmwazel
TR	Raḍwān	la abadan laazim xamsa ḥetta ʔafara ḥetta ʔikraam waazib afandim ʔefriin ḥetta
EG	Murād	la la laa! ʔana m-akol-fi men da
TR	Raḍwān	dah ʔeeh afandim?
EG	Murād	mirabbit if-jaaj jaʔni
TR	Raḍwān	ʔaah [laughing]
		...
EG	Murād	mutʔakkir ʔawi ja haanim wi mamnuun ʔawi ja Raḍwaan beeh
TR	Raḍwān	ʔastayfiru -llaah afandim ʔana muʔ Raḍwaan beek ʔana ʔammak
EG	Murād	di haaga ʔaziima ʔawai Doosa ʔammi muʔ keda ja tant?
TR	Raḍwān	Ganna haa' nim ʔemsik Fardoos ʔetlaʔ fooq mawgood mufawaḍaat ʔaʔyaal maʔa waladna Muraad
EG	Ganna	ḥaaḍir bass ewʔa -tlabbax ja ʔomar!
TR	Raḍwān	ʔafandim ʔana muʔ ʔomar ʔana Radwaan beek gens hariim!
EG	Fardōs	pardoon ja Diidi!
EG	Murād	barsoonik maʔaaki ja haanim
TR	Raḍwān	<i>otur efendim</i> <i>otur otur!</i>
EG	Murād	ʔafandim ʔafandim
TR	Raḍwān	ʔafan' dim xalna marḥuum Xurʔid <i>paʔa</i> kaan ʔinduh fuwajja taxrifaat
EG	Murād	taxrifaat?! taxrifaat ʔeeh ja Radwaan beeh?
TR	Raḍwān	ʔafandim ee bi-xuʔuʔ bentə fi yabaat di kulluh ma-fi-f mustanadaat
EG+FT	Murād	ʔammi il-ʔaziiz muʔ ʔaḥsan balaaf ḥarakaat barakaat wi ni-tkallim bi-fwajjit ʔaraḥaat? [cf. TR <i>sarāhat</i>]
TR	Raḍwān	ʔaraḥaat ʔaraḥaat <i>āferim</i> Muraad beek <i>āferim</i> [sounds: ʔafaarim] miḥjaan ʔeeh haajaat ʔenta zamaal ʔenta saafir fi yabaat fiih wuhuuf <i>hayevanāt</i> jabaab ḥazratikum ji-ruuh fi settiin dahjaat? [cf. TR <i>dāhiye</i>]
EG	Murād	keda?
TR	Raḍwān	ʔiza kaan Muraad afandi muʔ ji-saafir ʔana ʔajjin enta wakiil bitaaʔ ʔaʔyaal ʔeḥna [you.SM] ʔemsik bi-f-ʔimaal fuluus ʔemsik bi-l-jamiin hahhahhaa waaḥid ʔarus
EG	Murād	jaʔni ʔeeh?
TR	Raḍwān	jaʔni Muraad gawwiz Ferdoos
EG	Murād	ʔesmaʔ ja Raḍwaan beeh! ja ʔammi il-ʔaziiz
TR	Raḍwān	<i>evet efendim evet</i>
EG	Murād	ʔenta teʔebt [sic.] roohak ʔalleft ir-riwaaja wi ḥaffaḍt il-mumassiliin elli homma Doosa w tant ʔadwarhum laakin nisiit ʔenn baḥal ir-riwaaja ʔelli howwa ʔana ma-jirḍaa-f ʔabadan jimassil door if-jaabb is-saafil il-munḥatt laʔenn il-baaʔa ʔallaah ji-rhamuh ʔallemni -zzaaj ʔa-kuun raagil ʔariif ʔa-ḥterim kelmeti f-ana ʔaasif geddan li-sʔuut riwajtak
		...
EG	Ganna	ma-fleht-if ja siid ommak?

TR	Raḍwān	siid ommuh afandim ʕamal mustahiil ʕaraḍtu fuluus ʕaraḍtu zawaaz ʔesʔal Jehja! kallim Maṣṣuur!
EG	Maṣṣūr	ma-t-zaʕʕaluu-ʕ nafsokum! wala t-ʕakkaru dammokum! xalluuh ji-saafir
TR	Raḍwān	<i>evet</i> waa' ʕib ji-saafir
EG	Ganna	jisaafir ezzaaj j-axuuja?
TR	Raḍwān	ħaqqiqatan saafir ezzaaj?!
EG	Fardōs	ʔaʕdak eeh ja xaali?
TR	Raḍwān	mazbuut Maṣṣuur afandi qaʕdak ʔeeh?
	
GR	Yanni	ʔitfaḍḍal itfaḍḍal ʔaxlan ʔentu sarraftuuna xaaliʕ
EG	Murād	di ħaaga ʕaziima ʔawi ja xawaaga
GR	Yanni	kullu xaaga kullu xaaga ʔitfaḍḍal sarraftuuna j-afandim
EG	Murād	xawaaga Janni!
GR	Yanni	ʔeeh?
EG	Murād	majjitiin mi l-guuʕ
GR	Yanni	xaadir min il-ʕeneen bitaaʕ ʔehna βρε Nuur!
AR-S	Nūr (Wife)	<i>αμέσως</i>
GR	Yanni	ħaḍḍar li-l-baxawaat juwajja <i>mangariija</i> [IT <i>mangeria</i>] kuwajjis bassō fattah ʕeenuh [2SF] mus xoṭṭu satṭa seteeta la!
AR-S	Nūr (Wife)	ʕatṭa! nah
	
GR	Yanni	bi-ji-xʕal li-xaḍretak il-laxbaṭa di kitiir ja xabiibi?
AR-S	Nūr	ti-hebb ʔa-ʕmel-lak waahid karkareeh?
EG	Murād	karkadeeh ʔeeh wi laxbaṭit eeh? ʔentu fakrenni magnuun?! ʕaarif ja xawaaga Janni ʔana b-adawwar ʕala ʔeeh?
GR	Yanni	ʕaarif ja xabiibi bi-j-dawwar ʕala d-dawa bitaaʕ il-histerja bitaaʕ il-moxx
EG	Murād	ʔaah ja moxxi! ʔana b-a-fattif ʕala bent maʕrejja taahit min ʔabuuha baʔa-lha -tnaaʕar sana
AR-S	Nūr	ʔetnaaʕar sana fi l-gaaba! ʔenti magnuuna?!
GR	Yanni	muʕ momkin ja xabiibi di waaxid ʕuura <i>φαντασία</i> ʔana mus ji-saddag ʔenn fiih madmuwazil ʔarazaana kamaan
EG	Murād	xawaaga Janni!
EG	Gom'a	taʕaala hena raajih feen?!
EG+FT	Ḥamīs	<i>έλα εδώ κόριε</i> xabiibi!
EG	Murād	ʔol-li! iʕ-ʕuura di gebtaha mneen? laʔetha feen? miin ʕawwarha? ʔuul! ʔenta?!
EG	Gom'a	ʔenta? ʔesmak w-esm ommak?
GR	Yanni	Mariika
EG	Ḥamīs	ʔuul w-allaahi l-ʕaziim a-ʔuul il-ħaʔ?!
GR	Yanni	w-allaahi l-ʕaziim kallimtu doyri iʕ-ʕuura di ʔana ʔemsektu min waaxid ʕajjaad urbawi [=tribal affiliation] howwa kallemtu di ʕuura btaaʕ madmuwazel mutawaxxiʕ ʔemsektu min biʕiid hejja lamma ʕaaf [whistle] raax
EG	Murād	heeh?! wi baʕdeen?
EG	Gom'a	kammil!
EG	Ḥamīs	fannaṭ!
GR	Yanni	<i>basta</i> ʔana ma-ne-ʕraf-ʕ xaaga tanja ʔa ʔana mazluum ʔana fiih waaxid <i>φάμιλια</i> [from IT <i>famiglia</i>] ʔallah!
EG	Murād	ʔesmaʕ ja Janni! te-ʔdar ti-ʔol-li ʕ-ʕajjaad da ʔaxad iʕ-ʕuura di feen?
GR	Yanni	maa howwaa ʕala xasab il-kalaam bitaaʕ howwa fi balad esmuh it-tiʕenkaala
EG	Ḥamīs & Gom'a	ʕenkaala?!
EG	Murād	ʕenkaala! di te-bʔa feen?
GR	Yanni	ʕenkaala di safar biʕiid sekka bitaaʕuh kulluh wuxuuf tamasiix naas bitaaʕ howwa jamjam [devour onomatopoeia] ʔiza kaan ʕoftu waaxid

		xawaaga milazlaz zaji di ʕala tuul idbaxtuh w-ixʕi batnu gooz hend wi xoʕtuh fi ʕanejja baxaatis fi l-forno
EG+FT	Gom'a	ji-xoʕtuuni fi ʕanejja fi l-forno?!
EG	Ḥamīs	la? wi ha-je-hʕu batnak gooz hend ja habiibi ja Gomʕa j-axuuja!
EG	Murād	wi min hena l-ʔabilt it-tiʕenkaala kaam marhala?
GR	Yanni	ʔiza kaan ma-fii-ʕ hawa ma-fii-ʕ maʕar ʔewʕaltu f ʕeʕriin yoom ʔamma ʔiza kaan fii maʕar ja xabiibi ..
EG	Ḥamīs	ma-ne-wʕal-ʕi ʔabadan
GR	Yanni	la muʕ ma-ne-wʕal-ʕi ʔabadan ʔewʕaltu laakin fi talaata ʔarbaʕa ʕahr
	
GR	Yanni	ʔitfaɖɖal! ʔaxlan xamdella ʕala s-salaama xamdella ʕala s-salaama ʔitfaɖɖal! [to his wife] ʔana ʕaajiz ʔee waaxid mangariija [IT mangeria] kuwajjis xaalaʕ ʕaʕaan bentə waaxid baafa kibir dool naas kuwajjisiin mus fiih ʕaʕta muʕ fiih ʕeteeta mus fii kullu xaaga
	
GR	Yanni	βpe Nuur! ʔimsektu Nadja xaanim faʕʕaltu ʕalaʕaanu waaxid fustaan xariir πολύ καλά
	
TR	Nursemaid	saʕaat fuut ʔawaam miraas ammā miraas
EG	Murād	fi settiin dahja il-miraas ja setti ʔehna f Nadja Nadja
	
TR	Raɖwān	al-ḥamdu-l-llah Nadja muʕ mawzuud miraas ʔamwaal zawa'hir mumtalakaat marhuum xalna Xorʕid paʕa ʔalaʕaan ḥazret'na
TR	Nursemaid	Nadja haanim mawzuud afan' dim
TR	Raɖwān	sus! Nadja haanim muʕ mawzuud
TR	Nursemaid	mawzuud afan' dim
TR	Raɖwān	muʕ mawzuud
TR	Nursemaid	mawzuud
TR	Raɖwān	mawzuud fi ʕajnik! lamma ʔasjaad kallim xaddamiin laazim sus baʕd ʕaʕar daqaaʔiq Raɖwaan beek ʔoxrog min hona tawiil tawiil zaji paʕa
	
EG	Court Usher	Raɖwaan beeh heʕmat
TR	Raɖwān	mawzuud afan' dim
EG	Court Usher	Nadja haanim Xorʕid
TR	Raɖwān	muʕ mawzuud afan' dim
EG	Court Usher	Nadja haanim Xorʕid
TR	Raɖwān	muʕ mawzuud afan' dim
1944 – Šuhadā' il-ḡarām		
TR	Šalabī Bāšā	kim bu muɖajaqaat kim bu munazaʕaat aman ya rabbi aman!
EG	Abu Šūša	ganaab il-waali kafar menkum ʕahhaʔtuuh min ʕeʕtuh ja ʕaalam ḥaraam ʕaleekum ʔalaʔtu faxamtu men ʕezz in-noom
TR	Šalabī Bāšā	evet rahat yok menam yok dāim şikak daaʔim xinaaq zazzaar feriif feriif zazzaar
EG	Badr iʕ-Šerīf	beddohom ji-nhabu ɖ-ɖaraajib wi ɖ-ɖaraajib min ḥaʔʔena
EG	Ḥusām il-Gazzār	kaddaab
EG	Badr	ʔenta -lli kaddaab wi muftari id-ɖaraajib fi l-ḥajjə da min ḥaʔʔ beet if-feriif w-ana -bn if-feriif b-a-ʔol-lak keda
EG	Ḥusām	w-ana -bn il-Gazzaar b-a-ʔol-lak il-weel le-lli jo-ʔaf ʔoddaam il-Gazzaar
TR	Šalabī Bāšā	sus Badr bek! sus husaam bek! ɖaraaʔib ʔizmaʕ waahid ʕahr beet feriif waahid ʕahr beet zazzaar tasaawi bi-l-ʕadl wa l-fintaas
EG	Abu Šūša	ma-hu l-fintaas ja-xtalif hena ja ʕazamatlu [=TR 'azametli] fiih ʕahr talatiin yoom wi fiih ʕahr tesʕa-w-ʕeʕriin yoom
TR	Šalabī Bāšā	muʕ laazim xilaaf kull if-ʕuhuur ʔeʕmil tesʕa-w-ʕeʕriin yoom
EG	Badr	ja ganaab il-waali .. [interrupted]
TR	Šalabī Bāšā	sus! ʔavaamir vali vaazib ʔihtraam fi qaʕr ḥazratuna laazim je-ḥɖar bokra ʔa' bukk Juusif bek feriif wa ʕammuk Solimaan bek zazzaar ʔifʕil ʔehna fi muʕkilaat nihaaʔejjan nihaaʔejjan nihaaʔejjan

EG	Abu Šūša	wi našiiha min ʕandi l-waghə rabbena ti-ʕaʔʔalu ʔahaliikum wi t-lajmuuha ja ʔemmatan ʕahebna ha-je-lhaf id-ɗaraajib li-waħdu wala t-ʔuulu baʕd keda la ʕenab ij-ʕaam wala ʕenab il-Jaman
TR	Šalabī Bāšā	evet ʕenab Jaman zamiil ʕenab Jaman ziibu ʕenab Jaman! faqat min yajri bezr
EG	Abu Šūša	ʔitfaddal! ziih!
	
TR	Golson	aman bahir cemâl tebârek-Allah! kem xuduud ʔeʕbeh ward il-bustaan! kem ʕujuun muʕ ʕaadif fii waahid ʔazaal!
EG	Wafāʕ	ʔabʕan methajjaʔ-lik ʔenni ʔamar merabbijaani wi zaji ʔommi
TR	Fetna (Maid)	ʔana law kaan ʕandi maal ʔaruun wi kontə raagil .. [interrupted]
EG	Golson	sus edepsiz! killet hayâ
	
EG	Fetna	ʕajfa ja setti gamaalik xataf ʔalbuħ min saaʕit ma ʕaafik ma-nazzel-ʕi ʕneeh
TR	Golson	Fetnat! ʔaqwaal eeh ikkallim enti?
EG	Fetna	wala haaga
TR	Golson	kifaaja dardaʕaat! faqat ʔiltifaat ʕandi ʔa'na!
		...
EG	Wafāʕ	te-ʕrafi ja Golson? il-hafla badiiʕa ʔawi
TR	Golson	evet! kolluħ ʔaahir kolluħ malhuuz min ʕineen makkaar
	
TR	Golson	haydi! ʔitfazzali! haydi!
EG	Wafāʕ	ʔab noʕʕod fuwajja kamaan ja Golson
TR	Golson	minʕaan eeh zijadaat? haydi!
EG	maids	ja xsaara!
TR	Golson	sus edepsiz! killet hayâ
	
TR	Šalabī Bāšā	sus! sus! zuluus! zuluus! hajaa3 muʕ laa'zim mavzuud ʔakaabir ʕuquul ʔakaabir quɗaa ʔikkallim ħazraat mawzuudin ʔikkallim!
EG-SA	Raɗwān al-Ĥakīm	wa ʕala-ma l-xilaaf ja faxaamata l-waali? hunaak qaanuunun jazibu ʔan janfuza muħtaraman ʕala l-zamiif
TR	Šalabī Bāšā	evet! qanuun zamiil ʔabu fuuʕa! zamiil?
EG	Abu Šūša	ʔabadan ja ʕazamatlu [TR 'azametlii] il-ʔanuun da ji-wazzaʕ il-fuluus ʕalehum homma wi j-ʔallaʕak mi l-muulid bala ħommuʕ
TR	Šalabī Bāšā	la ħommuʕ muʕ gūzel ʔeʕmil ʔintifaax fi maʕidaat ʔa'na muʕ ħebbu ħommuʕ
		...
EG	Abu Šūša	ʔenta ʔamartə ʕaħiiħ ja nadahatlu ʔenna faxametkum ma-testawlaa-ʕ ʕala haaga min id-ɗaraajib?
TR	Šalabī Bāšā	aman canim! miin maznuun miin ħirsız kallim keda?
		...
EG	Abu Šūša	ma-hu koonu je-ʔlaʕ mi l-ʔardayaana balbuuʕ da fi l-meʕmeʕ
TR	Šalabī Bāšā	meʕmeʕ evet meʕmeʕ ħama'wi qatʔaʕ ħetat ħetat ħoħtuħ fi xuʕaaf ʔutruk .. [interrupted]
EG	Abu Šūša	bass eskout enta!
		...
EG-SA	Raɗwān al-Ĥakīm	fa-hal ta-smaħuun li-Badr ʔan ja-bdʔa al-ħadiis?
TR	Šalabī Bāšā	munaasib ʔesmaħ ħadretna kallim ʕubbaan?
EG	Abu Šūša	leeh la? ja ʕazamatlu?! je-bʔa ʔaħsan baʔa -smaʕ ja Badr beeh! w-enta ja ħsaam beeh ʔin ma-kontuu-ʕ ħa-to-rbotu ʔala robbatejja kwajjesa jebʔa -lli ma-jeɗɗaa-ʕ bi-l-xoox jeɗɗa b-ʕaraabuh
TR	Šalabī Bāšā	evet xoox lezzet çok ʔikkallim Badr beeh!
		...
EG-SA	iš-Šerīf	bi-ʔajj ħaqqin ta-quul haaza? ʔinnaka ta-hzi ʔeglis! fa-lasta ʔahlan li-n-nijaabati ʕan ʔusratik
EG-SA	Badr	ʔamrak ja ʔabi
TR	Šalabī Bāšā	[unclear word] rıza âli min ħazratina ʔistimraar kalaam! kallim!

EG-SA	iš-Šerīf	laakin ja faxaamat il-waali ..
TR	Šalabī Bāšā	zuluus feriif bek! kallim Badr bek!
		...
TR	Šalabī Bāšā	ʔehfaz nizaam fi wuzuud hazrit <i>vali</i>
EG	Abu Šūša	rawwaʔ ent ja fokatlu [=TR <i>sevketlii</i>] wala j-hemmak! sebha šalajja w hoṭṭə f baṭnak baṭṭiixa seefi!
TR	Šalabī Bāšā	<i>evet</i> baṭṭiix seefi laakin naqawaat jafaa'wi
EG	Abu Šūša	teʕgebni ja nems
	
TR	Golson	maxluuq ʔenta gensuh ʔeeh?! tamaam w-allaahi waaḥid fiṭaan
EG	Hammām	ʔajti w mona ʕeeni ʔana w-enti f ʕejja gamiila wi ḥawaleeha l-ʔazhaar il-bolbol jiyanni min hena w-enti b-te-ʔli l-bidingaan min hena
TR	Golson	ʔallah ʔaazi ʔenta Hammaam afandi! ḥazretak bazinʔaan kamaan xalli ʕaqlə <i>benim</i> bazinʔaan Wafaaʔ haanim! Wafaaʔ haanim!
EG	Wafāʔ	ʔeeh ja Golson?
TR	Golson	laahiz ʔana wuzuud ʔanwaar fi ʔodaat [cf. TR <i>oda, odalar</i>] bitaaʕ ḥazretkum
EG	Wafāʔ	ja xabar!
TR	Golson	geeti ḥaalan!
EG	Wafāʔ	Badr! ʔa-fuufak il-leela l-gajja ʕandə tluuʕ il-ʔamar
EG	Hammām	w-ana a-fuufik lamma teṭlaʕ iʕ-fams?
TR	Golson	ʕofni lamma ʔeṭlaʕ ʕeneen ḥazretak geeti ḥaalan! ḥaalan!
EG	Wafāʔ	ʕagiiba ʔawi howwa maaluh ma-bi-j kallem-f in-naas?
TR	Golson	ʕaadi muʕ zaruuri j-kallim naas
EG	Fetna	wi ʔeeh elli fajliinuh il-ʕabiid da?
TR	Golson	laazim hadaaja ʔajebha min Tanʔa
EG	Wafāʔ	Golson! miʕ ʔadra -stanna
TR	Golson	ʔitfazzali!
TR	Golson	[sound defective, lip-reading: <i>yavaʕ yavaʕ</i>] ʔallah raḥiim
EG	Wafāʔ	dabbariini ja Golson! ʔengidiini!
TR	Golson	ʕijaat fajdaat ʔeeh? manfaʕaat ʔeeh? <i>belki</i> [sounds: balkiim] jihaab miin je-ʕraf ji-kuun manbaʕ saʕadaat
EG	Wafāʔ	ti-igi s-saʕaada mneen?! lamma l-waḥda t-ʕiif min yeer ʔalbaha min yeer ʕuʕurha min yeer ʕatfetha
TR	Golson	maskiin Wafaaʔ <i>rikkat fuād!</i> [more common in OT <i>rikkat-i kalb</i>]
EG	iš-Šerīf	fahimiini ja Golson! ʔeeh il-ḥikaaja? ʕarḥiini!
TR	Golson	ʔafanzim ʔesmaʕ ḥazretak baʕd ʔesteʔzaan kariim waaḥid kelma faqaʔ?
EG	Wafāʔ	ʔekkallemi! ʔentaʔi!
TR	Golson	fii masaaʔil ʔavazaat laazim ʔittifaacq sava sa'va qubuul min ʕariis qubuul min ʕaruusa
EG	iš-Šerīf	baʔa keda?! ma-ʔaʔ-allaah! min ʔemta kaanit il-bent ti-tgarraʔ wi to- rfud ʕariis je-xtaaruh ʔabuuha
EG	Wafāʔ	ʔana ma-fakkart-ij ʔabadan ʔa-xaalif ʔamr ḥadretak laakin .. [interrupted]
EG	iš-Šerīf	laakin ʔeeh? ʕaajz a-fham
EG	Wafāʔ	ma-xataret-lii-ʕ fekrit il-gawaaz li-haddə delwaʔti
EG	iš-Šerīf	ʕeeʔ gamiil bi-terfaʕi ʕootik wi tʕaarḍi raybeti min yeer la xagal wala - ḥtiraam
TR	Golson	ʔa-stayfuru -llaah! Wafaaʔ haanim ʔoqsud faqaʔ .. [interrupted]
EG	iš-Šerīf	ʔextrasi ʔenti! [to Wafāʔ] kelma waḥda gawaazik laboddə mennuh ʔoddaamik ḥaaga men etneen ʔemma t-ṭaaʕa wa ʔemma mootik
TR	Golson	ʕabrun ʔamiil Wafaaʔ haanim ʕabrun ʔamiil
EG	Wafāʔ	Golson!

TR	Golson	ʔafanzim
EG	Wafāʾ	ʔana naweet ʔala haaga ta-xdi il-gawaab da wi te-ddiih haalan li-Badrə f ʔiiduh
TR	Golson	laakin feen ʔewzid ʔana Badr?
EG	Wafāʾ	ti-dawwari ʔaleeh maṭraḥ ma j-kuun wi ma-te-rgaʔii-ʃ men yeer ma te-wʔalii-luh
TR	Golson	Wafaaʔ haanim ʔuwajja tafkiir ʔuwajja <i>mübâhasât</i>
EG	Wafāʾ	zajjə ma b-a-ʔol-lik wi hasbi xaalış w-enti xarga la hadd je-lmahik!
TR	Golson	ʔamrak Wafaaʔ haanim ʔamrak
	
TR	Šalabī Bāšā	ʔariib ʔindifaaʔ ʔazzaar bek min ʔajr isteʔzaan fiih ʔeeh?
EG	il-Gazzār	Badr ebn iʃ-feriif ʔatal huusaam ebn axuuja
TR	Šalabī Bāšā	<i>aman ya rabbi!</i>
EG	Abu Šūša	ja xabar zajjə baʔduh!
EG	il-Gazzār	kaan fi ʔimkaani ʔa-axud bi-s-saar wa lakenni hareʔt ʔala -ḥtiraam sulṭaanak wa l-ʔiltigaaʔ ʔila l-ʔadl
TR	Šalabī Pasha	ʔitmʔnaan ʔazzaar beek!
EG-SA	il-Gazzār	ʔana la ʔa-ʔur bi-ʔajj itmʔnaan wala ʔa-qbāl ʔajjə mohla ʔaw taraddud ʔana ʔu-ṭaalib bi-l-qabḍ ʔala Badr ebn iʃ-feriif wa ʔeʔdamih fi l-haal wala jurḍiini ʔaqall min zaalik
TR	Šalabī Pasha	laakin ʔazzaar beek! ʔihna ʔoʔdur ʔahkaam muʃ ʔenta fariik ʔehna fi <i>nüfuz mukaddem</i>
EG	il-Gazzār	ʔelli bi-j-farkuuk nufuuzak w-elli bi-jnazʔuuk fi hokmak homma beet iʃ-feriif wi ʔenta maʔa l-ʔasaf maʔxuuz bi-raqybethum
TR	Šalabī Bāšā	ʔazzaar beek mim faḍlak <i>mürâât edeb!</i>
EG	il-Gazzār	ʔana ʔaʔlantak wa ʔiza lam ju-naffaz ṭalabi ʔayarraʔ il-balad fi baḥr mina d-damm ʔana ʔanzart wa qad ʔaʔzara man ʔanzar
TR	Šalabī Bāšā	mazlis ʔaʔ' la! dabbar baali! muʃawaraat [cf. TR <i>müšavere</i> 'counseling'] ʔeeh?
EG	Abu Šūša	hejja fiiha muʃawraat ja fatwanatlu [TR <i>fütüvvetliü</i>]?! da Selimaan il-Gazzaar ji-duur ji-ʔaʔʃar fi l-ʔaalam bi-seefu zajj il-xijaar laazim haalan baalan ti-bʔat tigiib Badrə da wi ta-axud ʔagaluh
EG-SA	Raḍwān	ʔa-haakaza bi-ʔajri tamḥiişin wala muḥaakama?! ʔajna ʔizan solṭatu l-waali?! ʔajna ʔizan sijaadatu l-waali?! ʔajna ʔizan ʔabaruutu l-waali?!
TR	Šalabī Bāšā	<i>evet</i> maʔluum <i>ceberut vali</i> <i>tehmis</i> [sounds: taḥmiis] <i>vali</i>
EG	Abu Šūša	fi ʔarḍak ja ʔetratlu ja ʔabwanatlu [probably do not exist in TR] ʔenta bi-tsadda ʔaḥiih ʔennə fiih sijaadit waali w gabaruut waali ʔoddaam Selimaan il-Gazzaar?! da kalaam benna w been baʔḍ
EG-SA	Raḍwān	al-waali huwa l-waali
EG-SA	Sheik	al-hajmanatu li-l-qaanuun
EG-SA	Raḍwān	laa-budda min muḥaakamatih
TR	Šalabī Bāšā	<i>evet</i> ʔaruuri muḥakamaat! ʔaruuri
EG	Abu Šūša	ḥaasib ṭaweʔni! il-Gazzaar da waḥʃ da je-xrebha w jo-ʔʔod ʔala tallaha ʔeʔmil maʔruuf! il-baab elli j-gii-lak mennuh r-riiḥ sedduh wi -stariih!
TR	Šalabī Bāšā	<i>evet</i> sedduh baab ir-riiḥ! muʃ ʔaruuri muḥakamaat muʃ laa'zim muxaṭaraat
EG	Abu Šūša	te-ʔgebni j-abu moxxə ndiif
TR	Šalabī Bāšā	[to guardians] ʔavaamir mestaʔzil tanfiiz fi l-ḥaal! ʔebḥas kullukum fii salqat fii malqat fi l-leel fi n-nahaar ʔuqbuḍ ʔala qaatil muzgrim ferriir Badr ʔebn iʃ-feriif!
	
TR	Golson	<i>kem</i> ʔazaab Wafaaʔ haanim! sahraan ʔenta ṭuul il-leel naam ḥabiibi naam!
EG	Wafāʾ	ʔanaam ezzaaj wi goozi ḥa-je-ʔdimuuh delwaʔti?!
TR	Golson	ʔa-ftikir ʔana ʔo-ṭloq ʔuwajja buxuur <i>belki</i> [sounds: balkiim] rajjah ʔaʔsaab ḥazretak
EG	Wafāʾ	ʔeṭlaʔi -nti! sibiini l-waḥdi!
TR	Golson	<i>şefakat ya rabbi!</i> <i>merhamet merhamet!</i>
	

TR	Mawlawi	sobhaana -llaah! taṣaa taṣa!
TR	Mawlawi	<i>ṣahsiyyet yariib</i>
TR	Mawlawi	haalat ʔiymaaʔ
TR	Mawlawi	ʔiilu howwa sava sava!
TR	Mawlawi	ʔiil habiibi ʔiil!
TR	Voice	ʔinna li-llaah wi ʔeeh di?!
TR	Mawlawi	<i>ṣahsiyyet yariib</i>
TR	Mawlawi	fiih ʔeeh?
TR	Mawlawi	ʔiymaaʔ ʔiymaaʔ
EG	Badr	ʔana feen?
TR	Mawlawi	ʔenta fi l-ʔamaan ʔenta fi t-ṭamaan
TR	Murādzāda	ʔenta fi hema Mawlawayja
EG	Badr	Mawlawayja? ʔana muṣ faahim haaga
TR	Mawlawi	ʔertaah <i>yavaṣ yavaṣ</i> baṣdeen ʔefham kollə haaza
	
TR	Mawlawis	<i>güzel güzel güzel!</i>
EG	Badr	di raʔṣa gamiila ʔawi wi l-musiqa te-sher
TR	Murādzāda	ḥazretak ʔefham fi ṣelm in-na' ʔam?
EG	Badr	ʔuwajja
TR	Mawlawis	<i>maṣallah!</i>
TR	Mawlawi	ʔesmah afan' dim ʔeḥṣal ʔaraf ṣuud been <i>enāmīl</i> ḥazratikum!
EG	Badr	il-ʔafw bi-kollə sruur
TR	Mawlawi	wi l-zamīṣan ʔeḥṣal inbisaat kitiir min ʔemtizaaz ṭa' rab
TR	Mawlawi	<i>rikkat-ı elfâz</i>
		...
TR	Mawlawis	ʔallaah!
TR	Mawlawi	sobhaana l-munṣim!
TR	Mawlawi	bulbul meen ʔeer ʔazne' ha
EG	Badr	da min zorokum gabr il-xawaatir ṣala -llaah
EG	Abu Šūša	kontə feen ja ḥelwə ʔaajib ṣan ṣujuuni lak zamaan?
EG	Badr	la ʔaajib wala ḥaadir ʔahlan wa saḥlan
TR	Murādzāda	ʔamma ḥazrit waafid kariim muṭrib <i>ḥümâyün</i> [sounds: hamajoon]
EG	Abu Šūša	hamajoon ʔawi ʔana ṣarfu ʔanest ja hamajoon
EG	Badr	ṣan ʔiznoku ḥ-a-ruuh a-stirajjah ʔuwajja te-ṣbaḥu ṣala xeer!
TR	Mawlawis	ʔitfazzal ʔitfazzal!
EG	Abu Šūša	ʔistanna ṣandak! raajih ṣala feen? d-ana ma ṣaddaṭ itlammeet ṣaleek
EG	Badr	bassə di ḥeṣṣa dajjaʔa wi dmaayi b-tewgaṣni ʔuwajja
EG	Abu Šūša	beṣd iḥ-ṣarr ṣaleek! ḥ-a-naam ana w-enta f ʔooda wahda
EG	Badr	ʔooda wahda?! leeh ja ʔaxi?! howwa -na ḥ-a-hrab?!
TR	Mawlawi	ʔinna na-ʔsaf ʔadiid ʔa' saf mawzuud ṣaṣaan zaʔiriin wahid qaṣaat fa' qat
TR	Mawlawi	di ʔasbaab sava sa' va
EG	Badr	ʔana faahim kollə ʔee? ma-fii-ḥ luzuum li-t-tayṭija dejja
EG	Abu Šūša	xalaas ma-daam faahim ja ḥazz itfaḍḍal baʔa mṣaaja ʔana kamaan kaabis ṣalajja n-noom
EG	Badr	ti-ṣbaḥu ṣala xeer!
TR	Mawlawis	noom hanii?!
	
TR	Golson	Raḍwaan afandi muqabalaat min faḥlak
EG	Servant	ṣahbetna il-mizaʔlata -jjaaha
TR	Golson	<i>sus!</i>
		...
EG	Raḍwān	wi l-ṣamal?
TR	Golson	ḥazretak ʔisʔalna ʔamal walla ʔehna ne-sʔal ḥazretak ʔamal?!
EG	Wafāʔ	ʔol-li ʔaṣmil ʔeeh! ʔinṣahni!
EG	Raḍwān	sibiini ʔa-fakkar ʔuwajja wi baṣdeen ʔa-roddə ʔaleeki!
TR	Golson	roddə ʔemta ḥazrit Raḍwaan ḥakiim?! kallim ʔehna [say.PRFV] n-nahar-da zavaaz ʔeḥṣal bokra
	

EG	Badr	hadretak bi-tiftayal ?eeh? fi l-kemja?
TR	Murādzāda	san'at ?a'na min kadim fohraat [cf. TR <i>şöhre</i>] fi tahliil mawaddə <i>semniyyat</i> [sounds: <i>summejjaat</i>]
EG	Badr	sommejjaat?! ja saatir! w-allah te-nfaŋ il-waahid ?eza habbə j-jaawir ŋa?luh
TR	Murādzāda	hamaak allaah afandim ŋomrə madiid!
TR	Mawlawi	waahid laħza faqat
EG	Badr	?etfaddal!
TR	Murādzāda	?itfazzal
EG	Badr	wi ?eeh elli bi-t-ħottuħ f regl il-hamaama da?
TR	Murādzāda	?afanzim risaalaat waŋŋal hamaam ?ila ħazrit kimaawi jahiir fi l-Qaahira zamiil ?eħna Raẓwaan afandi ħakiim
EG	Badr	?allah! ?enta te-rŋrafuh?
TR	Murādzāda	ħazretak şadiiq Raẓwaan afan' di?
EG	Badr	?asmaŋ ŋannuh bass
TR	Murādzāda	?amma Raẓwaan afan' di! ?allahu ?akbar Raẓwaan afandi! tabaadul ?eħna ?abħaas sawa sa' wa rasuul benna hamaam zaa' gil
EG	Badr	ŋee? gariib ba?a il-hamaam da kolluh je-ŋraf beet Raẓwaan afandi?
TR	Murādzāda	?ummaal ?afan' zim
EG	Badr	da-nta ?ala keda modhiŋ ?awi laakin laa siibak!
TR	Murādzāda	siibak ?eeh?
EG	Badr	howwa maŋ?uul ma-j-toħ-ŋi keda walla keda?
TR	Murādzāda	ji-tuuh ezzaaj?! mostahiil
EG	Badr	?ejih! da bani-?aadam be-j-tuuh
TR	Murādzāda	bani-?aadam momkin ji-tuuh laakin w-allahi w-allahi w-allahi ħamaam muŋ ji-tuuh
EG	Badr	ma-te-ħlef-ŋi ħaraam!
TR	Murādzāda	Badr <i>aġa!</i> ?enta je-ftekir ?eeh? ?ana kaddaab?
EG	Badr	la la-samħa-llaah! bassə hamaam ma-j-toħ-ŋi di teb?a .. [interrupted]
TR	Murādzāda	kallim [ISM] muŋ ji-tuuh jaŋni muŋ ji-tuuh ?eŋmil tagrubaat!
EG	Badr	?ajwaa! ?a-hu da l-maŋ?uul ħ-a-bŋat kelmeteen ŋuyajjatiin li-Raẓwaan afandi
TR	Murādzāda	<i>ever!</i> ?ebŋat mejja kelma! ?alf kelma ħa-t-ŋuuf Muraadzaada muŋ je-kdib ?abdan ?itfaz'zal! ?uktub risalaat
EG	Badr	bass iŋ-ŋaŋaara ti-n?i-lna hamaama te-ŋraf is-sekka kwajjis
TR	Murādzāda	kulluh je-ŋref sekka ?itfaz'zal! ?aa-di hamaam zaa' gil te-ħobbə ?omsik [sic.] di?
EG	Badr	kuwajjesa
TR	Murādzāda	balaaf di te-ħobbə ?omsik di?
EG	Badr	?ajjə waħda w xalaas
TR	Murādzāda	balaaf di kamaan te-ħobbə ?omsik di?
EG	Badr	?ajwaa! ?a-hi di ŋagbaani ?awi
TR	Murādzāda	mun-ŋaan ŋagbaak muŋ laa'zim ?emsik di! ?aŋyar waahid fi kullu hamaam
EG	Badr	tajjib
TR	Murādzāda	feen risalaat?
EG	Badr	?etfaddal!
EG	Abu Šūša	?abu l-buduur! bi-zjaada ba?a gah il-maŋaad
EG	Badr	ŋan ?eznak laħza
TR	Murādzāda	?itfazzal! ?itfazzal!
	
TR	Golson	Wafaa? haa'nim! Wafaa? haa'nim!
EG	Wafā'	?eeh ja Golson?
TR	Golson	waahid laħza faqat [to servants] jalla <i>haydi</i> kollu ?eŋlaŋ foo?! <i>haydi!</i> [to Wafā'] Badr bek mawzuud Badr beek mawzuud ?allah kariim
EG	Wafā'	Badr mawzuud? miin ?al-lik? howwa feen?
TR	Golson	Hammaam waŋŋal ?axbaar min ħazrit Raẓwaan afandi
EG	Wafā'	?al ?eeh?

TR	Golson	tartibaat minfaan ?ehrab ?enti fi farah ma?a Nuur ruuh sava sa'va ?andə Badrə beek
EG	Wafā'	feen?
TR	Golson	mi? ?e?raf [1SF] ?ana laazim juwajja <i>mübâhasât</i> ma?a Hammaam wi Nuur ?ittefiq ?ezzaaj ?ehrab ?enti min zavaaz jihaab
EG	Wafā'	?egri ?awaam ja Golson ma-t-?ajja?ii-? il-wa?i! ?uli-lhom il-farah il-leela
TR	Golson	ħaađir afandim!
	
TR	Golson	?awaam! kulluh ?oxruz! ?iste?daad zavaaz kariim! tartiib kullu <i>nafiz</i> kullu zaahiz jalla ?awaam ?enti baab zenenaat warraani Nuur ?intazir hunaak
EG	Wafā'	ja salaam ?aleeki! furaa?ik ?ala ?eeni mi? haajin ?alajja
TR	Golson	min fađlak mu? wa?tə kalaam Nuur ?intazir ?enti Nuur ?intazir baab genenaat
	
TR	Mawlawi	mawzyyd taabi? ħazratikum afan' dim
EG	Badr	taabi? xalliĥ ji-tfađdal!
TR	Mawlawis	?itfazzal!
	
TR	Mawlawis	ma?a s-salamaat afandim ?ariiq salamaat [cf. TR <i>selamet</i>]
EG	Badr	as-salaamu ?alajkum
TR	Mawlawis	wa ?alajkum is-salaam afandim wa raħmatu -llaahi wa barakatuh salamaat ħabiibi
EG	
TR	Golson	<i>aman ya rabbi!</i> ja ?ilaah is-samawaat! <i>canim</i> ja-huu! <i>canim</i> ja-huu! muqatalaat muzabaħaat tawaali ma?aa?ib ja rabbi tawaali ?ahzaan ?uraax ja naas! ta?aalu ja naas!
		1945 – Gamāl wi Dalāl [Gamāl and Dalāl]
IT	Cavallo	<i>buona sera signora!</i>
EG	Dalāl	<i>bonsoir</i> Kavallu ?etfađdal ja majestru!
IT	Cavallo	<i>bella signora</i> <i>granda</i> [sic.] <i>star della danza</i> kusaara! geh kusaara kibiiir il-kontraatu bitaa? il-?enta fi l-Mena-Haus xalaas il-leela <i>finito</i> <i>finito</i> [sic.] <i>la musica</i>
EG	Dalāl	<i>merci!</i> ?ana m-ansaa-? musa?detak lejja ?enta wi l- <i>orchestre</i> bitaa?ak ja majestru Kavallu ?enta raagil ?aziim wi ?artistə kbiir
IT	Cavallo	oj-joj-joj-jo-i-joo! madaam! ?enta mu? laazim ikkallim kalaam ħilwə kitiiir ?ahsan ana ba?deen ji ji-duub
EG	Dalāl	dammak ?arbaat ja majestru ħa-te-ħa?ni ?awi
IT	Cavallo	mu? ana elli weħi?enta ?elli waħa?tumuuna -zzajjokum salamaat il <i>cavallero</i> [sic.] Gamaal ?elli ka?beletuh wi-?ankeletuh wi-lahafetuh ja dahwituh <i>señorita</i> [sic.] Dalaal
EG	Dalāl	ma?le? il-ħobbə zaji il-?umaar i?-?aatir elli j-?uum fi l-?aaxir kasbaan
IT	Cavallo	oj-joj-joj-jo-i-joo! saħiiħ ja madaam ?ana tamalli xasraan ja ?ana ħumaar ja humma bi-ji-staħmaruuni <i>scusi!</i> <i>io vado</i> il gamal bi-ji-stanna a'na
EG	Dalāl	ma?a s-salaama
IT	Cavallo	<i>arrivederla</i>
	
IT	Cavallo	[Speaking in Italian bar] <i>quattro sette</i> <i>ah! sette ho guadagnato uno</i> <i>sei ecco cinque</i> <i>cinque cinque</i> je-n?al abuuja il-baxt bitaa?i <i>aspetta!</i> <i>momentina</i> [sic.] <i>cinque sei</i>
	
IT	Cavallo	[Speaking in Italian bar] miin yeeruh?
EG	Gamāl	majestru!
IT	Cavallo	Gamaal Gamaal ?esnedni! Gamaal fiiħ <i>sorpresa</i> Gamaal fi Napoli
EG	Gamāl	wi-miin ħa-ja-akul il-?akl da kulluh?

IT	Cavallo	siibak! fuluus kitiir zaijə t-turaab meʃda kamaan zaij iz-zalat w-ana kamaan in-nahar-da fiih wahid <i>fantasia</i> kibiir ʔana ji-juuf Gamaal fi Napoli <i>o Dio mio!</i> wi-hjaat iz-zimmitti wi-hjaat il-ʕomr bitaaʕi ʔana fiih in-nahar-da ʕandi waahid farha kibiir kibiir
EG	Gamāl	wi-nta ma-te-ʔdar-ʃi titʕawwar ʔaddə ʔeeh ʔana mabsuut ja majestru di l-ʕenaaja baʕtetak
IT	Cavallo	ʔah! ʔul-li ʕalaʕaan eeh enta sebt il- <i>conservatorio</i> di bitaaʕ il- <i>musica</i> [sic.]
EG	Gamāl	ʔaah ja majestru! kontə maafi kwajjis ʔawi fi l-mazziika b-a-tʔaddim bi-stemraar geh maʕaad il-maʕariif ma-ʔdert-ij a-dfaʕ ʕaraduuni
IT	Cavallo	aj-jaj-jaj-jaa! <i>poveretto</i> Gamaal! meskiin Gamaal ʔesmaʕ! ʔemsik kelma faraf bitaaʕ il-Kavallu ʔana fi Napoli il- <i>pappà</i> [sic. In IT <i>papà</i>] bitaaʕ ʔenta il- <i>mammà</i> bitaaʕ ʔenta ʔenta muʕ laazim je-zʕal ʔaabadan ʔana laazim ji-xalli ʔenta il <i>primo</i> bitaaʕ il- <i>musica</i>
EG	Gamāl	mersii ʔawi majestru Kavallu
IT	Cavallo	oh! ʕeeb <i>vergogna!</i> muʕ laazim kallim keda Gamaal
EG	Gamāl	laʔ Mooro
IT	Cavallo	ʔaah Mooro Mooro ʕahiif <i>ho dimenticato</i> ja salaam! di roʕtu di di kawetʕə mestewi ʔenta in-nahar-da raajih ta-akul ir-roʕtu ʕandə <i>pension</i> [FR] bitaaʕ il-madaam Tortorella della Tor
EG	Gamāl	we miin di s-sett Toor baʔaʔ?
IT	Cavallo	laa della Tor ʕaahəb il- <i>pension</i> [FR] ell- ana saakin fiih ja salaam! wahda sett mmuʕ [indicating lips with his hand] wi kamaan je-kkalim ʕarabi zaijə waahid bent men Baab-ij-ʕeʕrejjja
EG	Gamāl	ʕahiif?
IT	Cavallo	ʔummaal wi kamaan min ʕaʕara sana kaan fiih ʕandu waahid <i>pension</i> [FR] fi Kanʕaret id-dekka ʔesmuh <i>pension</i> [FR] Torino wara l-ʔagzaxana btaaʕit Mandofli
		...
IT	Cavallo	<i>signora Tortorella della Tor?</i>
IT	Tortorella	<i>sì</i>
IT	Cavallo	<i>buongiorno</i> Taruur
IT	Tortorella	<i>cosa vuoi?!</i> <i>brutto vagabondo maladetto mangia a franco!</i>
IT	Cavallo	<i>oh!</i> <i>oh!</i> <i>oh!</i> <i>ma perché mio bel amor?</i> <i>perché mio tesoro?</i> <i>perché</i> ja ja bent it-toor
IT		...
IT	Newspaper Vendor	<i>ultime notizie</i> <i>notizie straordinarie</i> <i>ultime notizie</i> <i>Mattino Roma</i> <i>Giornal Italia!</i>
EG	Gamāl	il-ʔihraam
IT	Newspaper Vendor	hah?
EG+FT	Gamāl	il-ʔihraamu
IT	Newspaper Vendor	<i>io non capisco ...</i>
IT	Cavallo	jalla biina xalaas <i>oh! no no!</i> <i>ho pagato</i> ʔana dafaʕt dafaʕt ja salaam ʕala Tortorella buʔuh zaij is-sokkaara ʔalbuh zaij il-mera bba muxxuh zaij il-basbuusa tamaam
EG	Gamāl	di laazim haaga helwa ʔawi
IT	Cavallo	kitiir kitiir bassə xumaara bi-j-baʕbaʕtu ʔana ʔana muʕ ʕaawiz ji-gawwiz howwa w howwa ʕaawiz ji-gawwiz ʔa na haah ʔenta ji-stanna hena ʔana ʕaaliʕ fooʔ ʔenta <i>momento</i> heh <i>prego</i>
	
IT	Cavallo	<i>oh amici!</i> <i>buongiorno!</i> <i>buongiorno cara bella!</i>
IT	Tortorella	<i>ma cosa vuoi?</i>
IT	Cavallo	<i>Tortorella</i> <i>torta</i> tartar tartuura <i>mia</i> <i>arabo</i> <i>arabo</i> <i>prego parla</i> ʕarabo!
IT	Tortorella	ʔenta ʕabbasi jja ʔenta magnuun
IT	Cavallo	bravu ʕabebti [sic.] ʔana j-muut fi l-ʔenta lamma je-smaʕ il-kalaam bitaaʕ il-ʔana

IT	Tortorella	ʔana kamaan muʔ ʔaajiz ji-smaʔtu il-kalaam bitaaʔ ʔi nta ʔana ʔaajiz ji-juufu l-fuluus bitaaʔ ʔi nta ʔaraam ʔaleek! sett-uʔhur ja-akul ji-ʔrab ji-naam [2SM] ma-fii-ʔ fuluus ʔemta fuluus? bokra baʔdu bokra baʔdeen di fi-l-miʔmiʔ jalla! ʔe mʔi!
IT	Cavallo	ʔana ʔemʔi heh <i>poveretta Tortorella!</i> il-baxt bitaaʔik zaji il- <i>carbone</i> zaji iz-zeft it- <i>tesore</i> [sic.] il-kanz <i>il Banco di Roma</i> ʔelli gajjə l-Tortorella [sic.] wi Tortorella ji-ʔrabu bi-ʔ-ʔebʔeb ʔaah ja bent iʔ-ʔarma!
IT	Tortorella	Kavallu ʔixteʔi! baʔdeen ni-ʔmelak kufta baʔdeen ni-ʔmelak <i>mortadella</i> ja xanziir
IT	Cavallo	<i>signora!</i> [introduces Gamāl to Tortorella] <i>signora Tortorella della Tor</i> <i>il signor Moro</i> il-fuluus <i>il Banco di Roma</i> ja magnuuna
IT	Tortorella	ʔinta kamaan naʔsaab zajiuh?
IT	Gamāl	naʔsaab?!
IT	Cavallo	<i>non hai vergogna?!</i> di naʔsaab ja ʔabiita?!
IT	Tortorella	maʔleʔʔə laakin ʔalbi ʔajjib [sound defect] ʔallemni -zzaaj ni-kuun ʔajjib ʔaah <i>che bella Maʔru!</i> <i>che bella!</i> ʔitfaʔdaltu! [2SM]
IT	Cavallo	xandu-li-llaah ʔabak il-helb
IT	Tortorella	ʔezzajjə ʔexxit il-Bardawiili
EG	Gamāl	Bardawiili da miin ja madaam?
IT	Tortorella	ʔabbaax bitaaʔi ana ja salaam! kaan ʔemeltu kullə maʔʔi w maʔʔi il-muluxijja bitaaʔ il-hejja il-fatta bi-l-kawaariʔ bitaaʔuh mə [indicating lips with his hand] ʔaax ja Bardawiili! habiibi Bardawiili ah! ʔitfaʔdaltu! ʔeʔribtu fi ʔexxit Maʔru
IT	Cavallo	<i>evviva!</i>
IT	Tortorella	ʔaah! feen ʔawaariʔ Maʔr il-ʔi lwa
IT	Cavallo	oh ho hoo ʔimaad-id-diin
IT	Tortorella	ʔubra
IT	Cavallo	Bulaako
IT	Tortorella	ka ka Kaan il-Kaliili
EG	Gamāl	ja salaam ja madaam! ma-t-fakkarini-ʔ! Maʔr in-Niil il-gamiil Maʔr je-sʔid ʔajjaamik ja Maʔr!
IT	Tortorella	ʔebni <i>figlio mio</i>
IT	Cavallo	oh ho hoo kando-li-llaah ʔitʔaʔʔeena
	
EG	Gamāl	gara ʔeeh ja madaam? howwa ʔamal eeh?
IT	Tortorella	miʔ ʔamaltu haaga kaan laazim ʔimeltu di raagil falsu [IT <i>falso</i>] kolluh falsu kazzaab
IT	Cavallo	leeh ʔaʔaan il-fuluus?
IT	Tortorella	<i>che fuluus che diavolo!</i> ʔaʔaʔaan il-kelma iʔ-ʔaraf ʔelli ʔeddeetuh li-waahid bent ʔuyajjara zaji
IT	Cavallo	aa <i>aspetta Torta!</i> <i>pazienza</i> ʔawwil baal! ʔana raagil fiih damm fiih ʔaraf ʔeddeetu kelma iggawwiztu sawa sawa xalaas ʔiggawwiztu wi l-ʔawaʔ ʔala-llah
IT	Tortorella	ʔemta bass? ʔamma j-ruuh il-gamaal bitaaʔ ʔa na il-halaawa bitaaʔ ʔa na
EG	Gamāl	ʔaʔar ʔenti ʔeʔti helwa wi ha-t-muuti helwa
IT	Tortorella	ʔinʔallah ja rabb! [Cavallo laughs at her] bi-te-dhak hah?! ʔana ʔalaʔaanak ʔinta ja xorda ja <i>roba vecchia</i> ʔajjaʔtu <i>occasion</i> kitiir lessa ʔalaʔaanak raah menni ʔaskari maʔaafi ʔumruh tamantaʔʔar sana ʔana ʔolt-lu no wi howwa maskiin ʔitlahalib fi waahid hariiʔa [Cavallo laughs at her again] [to Gamāl] kallemtu ʔemta l-farah!
EG	Gamāl	ʔajwa ja ʔaxi ʔemta l-farah?
IT	Cavallo	<i>o Dio mio!</i> ja l-ʔabr bitaaʔ il-ʔajjuub <i>senti Tortorella!</i> baʔdə talaata go mʔa Mooro ʔemsektu diploom wi ʔenta ʔemsektu ʔa na
EG	Gamāl	kuwajjis
IT	Cavallo	ma t-ruuh fi dahja baʔa!
EG	Gamāl	kuwajjis
IT	Tortorella	ʔaah! baʔa kida? ʔemsektu d-diploom min hena ji-igi ʔani maljaan filuus <i>addio a Tortorella</i> la ja habiibi ʔesmaʔ inta w howwa! waahid

		kelma ?emsektu d-diploom min hena ?emsektu f-fanta ?enta w howwa min hena we barra barra
IT	Cavallo	bedingaani napolitaani
EG	Gamāl	il-?aqli
IT	Cavallo	howwa di mi?aad i?-foyl geh jalla ?emsektu il-gitaara we-l-baketta we-l-famizetta we-l-bornetta we-3-zaketta [IT <i>chitarra, pacchetta, bonnetto/berretto, giacchetta</i> ; FR <i>chemisette</i>]
	
IT	Cavallo	haah waddeetuh [IPFV.1SM] feen? xabbeetuh [IPFV.1SM] feen? aha! <i>vieni cara mia!</i> <i>vai dentro la merletta!</i> <i>andiamo!</i> heh!
	
EG	Gamāl	?alla-?alla-lla-lla-llah gara ?eeh ja majestru?
IT	Cavallo	rabbuna ja-axud il-?omrə bitaa? il-majestru mu?iiba ji-igi il-majestru wi l-moxx iz-zeftə bitaa? il-majestru filuus raah
EG	Gamāl	raahit? ma?leff rawwa? dammak!
IT	Cavallo	ja reet id-dammə bitaa? ?ana je-nfa? fi-l-imtihaan bidaal il-ma?ariif
EG	Gamāl	?aah ni-stelefhum men Tortorella
IT	Cavallo	Torto jej-jej-jej-jej sooka ?awiil rufajja? ji-yozzə fi l-?een hejja ?esma? di mu? ji-kallim ?ehna di mu? je-ddi wala <i>soldi</i>
EG	Gamāl	tab we ?eeh il-?amal?
IT	Cavallo	ruuh! ruuh enta femmu fuwajjit [hawa] [to himself] fi dahja iz-zohrejja bita?it Tortorella raah il-fuluus iz-zohrejja bita?it Tortorella ji-giibu fuluusi n-nuusi kawannuusi [he finds the missing shoe and screams] min i?-fubbaak raah [F] min i?-fubbaak ja xaraabi ja xaraabi
	
IT	Tortorella	?alasaan ?eeh ?amaltu [2SM] ki'da?
IT	Cavallo	pardon pardon Tortorella <i>scusi Tartura!</i> ?ana l- <i>maladetto</i> ?ana il-xaraami
IT	Tortorella	mmm il-xaraami xaraami ma?lef laakin gada? bi-ji-gawwiz mu? zajak ?inta xurung
EG	Gamāl	kuwajjisa
IT	Tortorella	?ummaal?! ?isme?tu habiibi! fiih waahid hikaaja kibiir lissa mu? ji-xoffu il-moxxə bitaa?i lissa
IT	Cavallo	<i>mille lire</i> <i>vui?</i> <i>no!</i> <i>no!</i> <i>cinquemile</i> [sic.] xamsa ?alf frank <i>no!</i> <i>no!</i> <i>diecimile</i> [sic.] ?a?ra ?alf frank <i>sta bene?</i> ?ala-?uuna [to Gamāl] ?ez?al juwa jja! ?ala-duwe [to Gamāl] raxrax juwa jja! ?ala-tree <i>ecco!</i> ti-lbesuh fi ganaazit ommak!
IT	Antiquities Tradei	<i>ah grazie</i> <i>grazie</i> <i>grazie mille signore</i>
IT	Cavallo	il-muyaffal ha?retuh dafa?tu f hettet il-xunfesa di ?a?ra ?alf frank
EG	Gamāl	?ana mu? faahim il-fuluus di kollaha ?a?aan il-go?raan
IT	Cavallo	la la la laa ?alaa?aan ?oxtuh
EG	Gamāl	?oxtuh miin?
IT	Cavallo	il-xunfesa bitaa?ak fiih il-axuuh fi l- <i>magazzino</i> bitaa? ir-raagil bitaa? il-?antiika di ?alasaan keda howwa misektuh ?alaa?aan je-?meltu familja sawa sawa
IT	Tortorella	<i>mamma mia!</i> waahid xonfis ?aawiz wahda xonfesa ?a?aan ?e?mil <i>famiglia</i> sawa sawa <i>poveretta Tortorella!</i> ma-fii-? waahid raagil ?e?mil <i>famiglia</i> ma?aaja ?ana
IT	Cavallo	Tortorella!
IT	Tortorella	Kavallino!
IT	Cavallo	ba?də bokra raah ji-kuun il-ganaaza bitaa? il-enta wajja-l-a'na
EG	Gamāl	?a?dak ti-?uul gawaaza?
IT	Cavallo	gawaaza ganaaza wajja l-hejja kolluh zaji? ba?du
IT	Tortorella	<i>amore mio!</i>
IT	Cavallo	[to Gamāl] ruuh enta fi f-foyl bitaa?ak wi xalliini ?ana fi l-mu?iiba bitaa?i li-wa?di ?a-ruu? ma?ra? m-a-ruu?
	
IT	Tortorella	[sound defect, probably: mabsuut] elli geetu [2SM] fi Ma?ru?
EG	Gamāl	il-?amdu li-llaah mabsuut ?awi

IT	Tortorella	ja-ssalaam! ?ana fi l-Maṣru ?ah ?ana bokra dawwartu ṣa l-Bardawiili ji-xalliih ji-wakkalak il-mahfi
EG	Gamāl	?in-ṣaa?a-llaah Kavallu raah feen? miṣaad il-obra ?arrab
IT	Tortorella	howwa raah fi-miṣwaar kuwajjis kitiir ṣalaṣaanak
EG	Gamāl	ṭajjib ṣan ?eznik madaam Tortur
	
IT	Cavallo	Mooro Mooro kalaas il-buliis bi-j-dawwar ṣaleek roḥna fi ṣarbit ?imbu ['water' in baby talk]
		...
IT	Cavallo	fiih eeh? ja saatir ja rabb! Mooro! ?etkallim! fiih haaga?
EG	Gamāl	il- <i>aspirateur</i> ethara? ma-fii-ḥ fajda
IT	Cavallo	ma-fii-ḥ fajda?
EG	Gamāl	?azonnə keda
IT	Cavallo	?ahḥee
EG	Gamāl	ḥof-lena taks
IT	Cavallo	taksi ta'ksi ?istanna ṣandak! ?istanna ja taksi! jalla -rkabu taksi geh jalla <i>vieni vicina da me!</i>
IT	Tortorella	<i>ecco</i> <i>ecco</i> <i>carina mia</i> [sic.]!
		1945 – II-‘Ānisa Bōsa [Miss Bōsa]
EG	Mohsin	yeeruh!
GR	Barman	Moxsin beeh! mus kuwajjis keda kolla joom ?esrabtu ṣesriin kaas?
EG	Mohsin	?ana l-leela ḥ-qṣrab talatiin kaas
GR	Barman	kuwajjis keda
		1945 – II-Gīl il-gidīd [The New Generation]
GR	Grīgorī	je-lzam xedma ja beeh?
EG	Rašād Bēh	?ajwa ḥof-li kamaan ṣeḥriin gineeh!
GR	Grīgorī	?ah je-b?a waṣil saṣadtak il-leela xamsiin gineeh
EG	Rašād Bēh	mafhuum mafhuum mafhuum lemmani ṣa l-fakka haat!
GR	Grīgorī	?etfaddal!
	
GR	Grīgorī	kembijaala lessa saṣadtak ma-fii-s <i>firma</i> ?emḍa ha
EG	Rašād Bēh	?eeh da?! sabṣiin gineeh te-ṣmelhum tamaniin ja ?axi?!
GR	Grīgorī	oh! ma-fii-s takliif Rasaad beeh ?eeh! it-talaata kombijaala -lli faat fiih setta ?oḥhur xadretak muḥ ?edfaṣ ?ana kamaan muḥ ?oṭlub maṣa s- salaama Rasaad beeh ?iza kaan fiih leela ?eksab kullu xisaab ṣattab
	
GR	Grīgorī	ja saṣadt il-baaṣa ?ana -stanneetu ziaada ṣan il-luzuum Raṣaad beeh ṣemeltu <i>promesse</i> [FR] kitiir ?ennu je-dfaṣ wi muḥ je-dfaṣ
EG	Fathī Bāšā	ma-howwa -nta kamaan ja mesju ma-kan-ḥi laazim ?ennak te-ddi-luh l- mablay da kolluh
GR	Grīgorī	<i>pardon excellence!</i> [FR] ?ana muḥ kaan je-?dar je-t?axxar Raṣaad beeh raagil muwazzaf mafxuum ?a-ho ?ebn saṣadt il-baaṣa ?iza kan jo-ṭlub ir- ragaba btaaṣ ?ana laazim je-ddi-luh ṣalṣaan il-?ism bitaaṣ il-saṣadtak
EG+FT	Fathī Bāšā	il-esmə btaaṣ saṣadti
GR	Grīgorī	<i>pardon excellence!</i> [FR] ?ana kottə raajexə n-gaddim waaxid sakwa li-l- waziir bitaaṣ Rasaad beeh laakin ?ana goltu n-fuut ?ala saṣadtak gabla ṣalasaan ana raagil ne-ṣraf il-?uṣuul eh! gaajiz ti-xebbu te-ḍman il- ?ebn bitaaṣ saṣadtak wi ma-fii-s luzuum ?eṣmeltu waaxid zambaliṭa fi l- wizaara
EG	Fathī Bāšā	ṭajjib wi ?eeh il-?amal delwa?ti?
GR	Grīgorī	?iza kaan saṣadtak je-ḍman ?ana ?estanna ktiir Raṣaad beeh je-dfaṣ wa?ṭə ma je-dfaṣ
EG	Fathī Bāšā	ṭajjib ja siidi ?ana ḥ-amdii-lak wi l-?amrə li-llaah
GR	Grīgorī	<i>mille mercis</i> ja <i>excellence!</i> <i>au revoir</i> saṣadt il-baaṣa!
	
EG	Judge	feen il-xawaaga Todari?
GR	Grīgorī	?ana ja beeh
EG	Lawyer	w-ana haadīr ?an Fathi baaṣa il-baaṣa luh raḡaa?

EG	Fathī Bāšā	law ?amkan mohla ?axiira wa law basiita
GR	Grīgorī	?ana muƒ je-gdar ja saƒadt il-beeh ?ana -stanneet kitiir ?ana kamaan madjuun ?iza kaan muƒ je-dfaƒ [1SM] fiih waaxid protestik [sic., he means <i>protesto</i>] wi waaxid tafliiisa ƒalaƒaan ?ana
EG	Fathī Bāšā	bassə ƒawwil baalak!
GR	Grīgorī	?eeh ƒavvil baali ƒavvil baali? fiih ƒaƒara kilometr ƒawwil baali ?ana ƒaajiz fullus
EG	Judge	?ana muta?assif geddan il-?aƒejja -t?aggelit kitiir ...
1945 – Lēlet il-ħazz [Night of Chance]		
EG	Šalāh	masaa? il-xeer ja ƒammeti!
TR	Fāṭīnšāh	<i>akşam hayır veled hırsız fasid ahlāk</i> [sounds: ?akƒaam xeer valad xarsiis faa' sid ?axlaaq]
EG+FT	Šalāh	exxiih! da l-gawwə mlabbax ?awi ?ezzajj il-haal ja ƒammeti? iƒ-ƒehħa muƒ <i>güzel?</i>
TR	Fāṭīnšāh	[[[t!]]]
EG	Šalāh	ƒab balaaf
TR	Fāṭīnšāh	<i>Birinci Sofraci!</i>
TR	Birinci Sofraci	?afan' zim!
TR	Fāṭīnšāh	lisaan ?ana muƒ ?iigi ?ala lisaan <i>veled</i> di ?is?al howwa ħasab ?awaamir ?ana! faa' tit ƒala ƒezbaat?
TR	Birinci Sofraci	ħaazir afandim [to Šalāh] haanim afandi ?is?al ħazaratikum .. [interrupted]
EG+FT	Šalāh	?ajwa smeƒtə smeƒt ?ul-laha fottə ƒala ƒezbaat wi fatteƒt ƒala ziraƒaat ħatta bi-l-?amaara la?ethum bi-je-zmaƒuu ?oƒnaat [cf. TR <i>kutn</i>]
TR	Birinci Sofraci	bi-je-zmaƒuu qutnaat
TR	Fāṭīnšāh	qutnaat?! maƒquul <i>Ikinci Sofraci</i> ?imbaarih ?irmi bizraat in-naharda ?i?maƒ qutnaat?
TR	Ikinci Sofraci	laa ja afan' zim yeer maƒquul
TR	Fāṭīnšāh	<i>Birinci Sofraci!</i>
TR	Birinci Sofraci	?afan' zim!
TR	Fāṭīnšāh	kallim howwa! ?enta kaddaab
TR	Birinci Sofraci	ħaazir afan' zim [to Šalāh] ?afan' zim ħazaratikum kazzaab
EG+FT	Šalāh	la? daa ?aƒdi qamħaat [cf. TR <i>kamh</i>]
TR	Birinci Sofraci	<i>evet efendim</i> [to Fāṭīnšāh] ja-qƒud qamħaat
TR	Fāṭīnšāh	maƒquul fii vaahid zomƒaat [cf. TR <i>cum'ât</i> PL] biiƒu maħsuul qamħaat ?iƒlaƒ taani qamħaat?
EG	Šalāh	ma-hu fi l-ħa?ii?a ja ƒammeti koll iz-zarƒ ?axdar f- axdar w-ana wi ħjaatik enti m-a-fre?hom-ƒi min baƒd
TR	Fāṭīnšāh	munaafiq <i>veled</i> yaƒƒaaf <i>veled</i>
EG	Šalāh	?allah ?allah ?allah! leeh ja ƒammeti t-sii?i z-zannə fejja?! ja salaam! ja salaam ja ƒammeti!
TR	Fāṭīnšāh	?eeh da <i>veled</i> ?!
EG+FT	Šalāh	da ħaaga gamiila geddan zinaan zinaan
TR	Fāṭīnšāh	?eeh da zinaan?
EG	Šalāh	il-fustaan ja ƒammeti iddawwari! iddawwari! ja salaam!
TR	Fāṭīnšāh	ƒahiih <i>veled</i> ?!
EG+FT	Šalāh	bi-l-laahi l-kariim [cf. TR <i>billahi kerim</i>] ja ƒammeti ja salaam gooz ?ammeti ma-luu-ƒ ħa??ə j-muut wi j-fuutik hena ?abadan
TR	Fāṭīnšāh	?aah! ƒafriit ?ibliis <i>veled</i> ?emta ?a-juuf ?enta vaahid ƒaziim?
EG+FT	Šalāh	ma-hu f ?iidik te-ƒrafi? ?ana fakkartə f hettit diin maƒruuƒ kibiir zeddan zeddan
TR	Fāṭīnšāh	kallim ƒalaah kal' lim!
EG+FT	Šalāh	te-ƒraf ƒammeti?! dilw?ati musta?bal muƒ li-xtiraƒaat li-ƒinaƒaat dilw?ati musta?bal li-ƒarbaat
TR	Fāṭīnšāh	ƒarbaat?!
EG	Šalāh	?ajwa
TR	Fāṭīnšāh	ƒarbaat? mavzuud kitiir ƒarbaat mooz ƒarbaat banafsig [cf. TR <i>benefsec</i>], ƒarbaat

EG+FT	Şalāh	la la la laa! di mooda ?adiima di hagaat ?edmit xalaas dilw?ati farbaat min zatuun ?as'wad
TR	Fāṭīnšāh	maznuun ?ibni Şalaah?! farbaat ?itlaŝ min zetuun ?is'wid?!
EG+FT	Şalāh	?aah wi maaluh ja?ni ?ikmennu ?eswid?! ṭab ma t-tamrə hendi ?eswid il-weŝda ja ?ammeti il-weŝda far?ə ?eeh benha w been iz-zatuun l-iswid? ?ikmennaha syajjara ?addə keda?
TR	Fāṭīnšāh	?aah! mafhuum Şalaah laa'zim fak'kar ?a'na
EG+FT	Şalāh	?aah fakkar ja ?ammeti Şala keefik fakkar xaalış!
TR	Fāṭīnšāh	?aah! laakin ŝurutaat
EG+FT	Şalāh	?aah ?eeh hejja iŝ-ŝurutaat di ja ?ammeti?
TR	Fāṭīnšāh	muŝ laazim sahraat! ŝuruuŝ maqbulaat?
EG+FT	Şalāh	maqbulaat ja ?ammeti saharaat ma-fii-ŝ ?allah j-xalliiki lejja ja ?ammeti!
TR	Fāṭīnšāh	ah Şalaah ibni! đaruuri fakkar ?a'na
EG	Şalāh	?aah fakkari ja ?ammeti fakkari!
	
EG	Şalāh	?enti hena ja ?ammeti?
TR	Fāṭīnšāh	<i>ul'uban hırsız!</i>
EG	Şalāh	xarsiis howwa dajman xarsiis?! fala?tiini ja ?ammeti
TR	Fāṭīnšāh	miŝjaan ?eeh buuz ?enta maqluub?
EG	Şalāh	xalaas međdaaje? sibiini f haali!
TR	Fāṭīnšāh	?eeh ?asbaab taqallubaat tayajjuraat?
EG+FT	Şalāh	dimaay bitaaŝ ?ana taŝbaan
TR	Fāṭīnšāh	dimaay ?enta taŝbaan walla qalbə ?inta taŝbaan?
EG	Şalāh	?allah! gara ?eeh ja ?ammeti? ?eeh il-kalaam da?!
TR	Fāṭīnšāh	Şalaah! ?ib'ni ?ana fii manzilit ?omm ?in'ta muŝ laazim xabbi ?asraar! kallim kollə haa'za! ?an'tum ŝaa'fiq
EG	Şalāh	ŝaaŝiq?! ?eeh howwa l-kalaam da ja ?ammeti? la la la da ktiir
TR	Fāṭīnšāh	<i>evet!</i> Ho'da bintu z-ziraan
EG	Şalāh	ma-j-saħħ-iŝ' keda ja ?ammeti -mmaal
TR	Fāṭīnšāh	Şalaah <i>veled</i> ?ana -ŝraf kollə haa'za ŝoftu b-ŝee'ni muqabalaat muṭaradaat naṭaat fi zunajnaat [cf. TR <i>cüneyne</i>]
EG+FT	Şalāh	?enti ŝajza l-ha?ə ja ?ammeti? koll elli bi-t-?uliih da ŝahiih laakin dilwa?ti xalaas koll elli benna -ntaha ma-fii-ŝ muqabalaat ma-fii-ŝ naṭaat fi zeninaat ma-fii-ŝ ŝidaan feĝlaat ŝaŝaan Hoda fiih xaṭibaat
TR	Fāṭīnšāh	miŝjaan keda ?antum zaŝlaan?
EG	Şalāh	?ajwa ja ?ammeti
TR	Fāṭīnšāh	Şalaah! ?ibni habiibi bidaal fakkar ?inta fii ħarimaat fakkar fii maŝruŝaat zetuun farbaat! ?idfaŝ ?a'na ŝaŝaraat mejjaat ?ulufaata zunajhaat
EG	Şalāh	ja salaam! ŝandik ħa?ə ja ?ammeti ?ana laazim a-ŝyil nafiŝi fi maŝruŝaat fiŝiix farbaat eh zatuun farbaat
TR	Birinci Sofraci	saŝaadit beeh! fiih zujuuf bi-je-s?al ŝan ħazaratikym
TR	Fāṭīnšāh	naas zinsuh ?eeh?! đujuuf ?oq'şud bujuut fi l-leel?! <i>zevkiyat yok</i> <i>liyakat yok</i> <i>siktir</i> [not clear] barra
EG	Şalāh	la? la? la? la? ?istanni ja ŝammeti balaaf <i>siktir</i> [not clear] barra ?ana ħ-a-ruuh a-ŝuuf miin
	
TR	Fāṭīnšāh	<i>veled</i>
EG+FT	Şalāh	<i>akşam hayır</i> ja ŝammeti
TR	Fāṭīnšāh	<i>akşam muŝ akşam ?ismaŝ ?aaxir kalaam!</i>
EG	Şalāh	?aah! da laazim kalaam ħelw awai ja ŝammeti
TR	Fāṭīnšāh	<i>sus!</i>
EG	Şalāh	suss
TR	Fāṭīnšāh	maŝruuŝ ?inta zetuun farbaat farbaat zetuun?
EG	Şalāh	?aah maaluh ja ŝammeti?
TR	Fāṭīnšāh	darastuh ?ana <i>yavaş yavaş</i>
EG+FT	Şalāh	?ajwa ?aħsan keda <i>yavaş yavaş</i>

TR	Fātīnšāh	<i>sus!</i>
EG	Šalāh	suss suus
TR	Fātīnšāh	darastuh ʔa'na laʔeetuh natiigaat [cf. TR <i>netice</i>] yok fajdaat [cf. TR <i>fāide</i>] yok kamaan minʔaan ki'da feluus menni ʔana kamaan yok
EG	Šalāh	ma-fii-ʔ?! je-xrib beetik ja ʕammeti! da lessa min diʔiiʔa bass konti rađja
TR	Fātīnšāh	mamnuuʕ munaqaʕaat! [cf. TR <i>mūnakaʕa</i>]
EG	Šalāh	howwa gara ʔeeh ja ʕammeti?! marra <i>sus</i> marra mamnuuʕ munaqaʕaat ħ-a-kallemik ʔizzaaj?!
TR	Fātīnšāh	muʔ ʔaruuri kallim ʔa'na kallim ħazretak fir'qat bitaaʕ bahlavanaat! [cf. TR <i>pehlevān</i>]
EG	Šalāh	ʔallah! ʕammeti! ʔenti smeʕti kollə ħaaga walla ʔeeh?
TR	Fātīnšāh	ʔinta <i>veled</i> fasdaan ʔabuuk kamaan marħuum kaan <i>veled</i> fasdaan mikruub xabiis ʔimʔi fii dam'mak zaijə ma kaan ʔimʔi fii dammə ʔabuuk
EG	Šalāh	mikruub?! miin ʔaal il-kalaam da?! il-musiiqa mikruub ja ʕammeti?!
TR	Fātīnšāh	<i>evet</i> Šalaah xajbaan musiiqa maraz musiiqa wabaaʔ
EG	Šalāh	il-musiiqa ja ʕammeti il-musiiqa loyat il-ʔehsaas loyat ij-fuʕuur loyat il-ħanaan ja salaam ʕala l-walad iʕ-ʕuyajjar lamma -mmuh ʔyanni-iluh hooħ hooħ naam naam w-a-gib-lak gozeen ħamaam
TR	Fātīnšāh	<i>aman</i> ʕāħiiħ ʔamaal ʔufulaat
EG	Šalāh	ʔajwa ja ʕammeti ...
TR	Fātīnšāh	<i>aman</i> Šalaah!
EG	Šalāh	maʕjetik ja ʕammeti musiiqa [she laughs] deħketik Nahawand Bajjaati ja ʕammeti ʕaawiz fuluus ja ʕammeti fi ʕarđik ja ʕammeti ʔeʕmeli maʕruuf! fuluus ja ʕammeti
TR	Fātīnšāh	laa'kin ʕuruʔaat
EG+FT	Šalāh	ʔajwa maqbuul ʕuruʔaat
TR	Fātīnšāh	marra di ʔidfaʕ ʔa'na laa'kin marra sanja muʔ ʔidfaʕ wala taʕriifa waahid
EG+FT	Šalāh	ʔajwa <i>teʕekkūrāt</i> j-afandim ʔana qaabil qaabil kollə ħaaga ʔallaah ji-xalliiki ja ʕammeti! ji-ʔawwil-li ʕomrik ja ʕammeti! ʔana ʕaarif ʕammi maat wi faatik leeh?!
TR	Fātīnšāh	[she laughs] ʕāħiiħ ʔamaal musiiqa raxiim
	
LEVANT	Gazar	ferʔit il-kawaakib saabiʕan ferʔit ʕaʔa
GR	Ṭanāš	Gazar eeh <i>βe</i> wi mraat ʔabu sosta ʔeeh?
LEVANT	Gazar	Ṭanaaʕ! dixiilak! b-e-nħeni ʕala ʔeʕreek wi b-a-buus ʕermaaʕit elli bazaruuk
GR	Ṭanāš	ma-fii-s ma-fii-s
LEVANT	Baṭāṭa	wi-lak Ṭanaaʕ! karaamə la-daʔni
GR	Ṭanāš	hossə ja xabiibi! ma-fii-s fajda laʔ!
	
EG	Šalāh	ma-kont-ij' a-ftekir baʕd il-borograam elli ʕaraħtuh-uu-lak [sound defect] to-rfođ ir-rafd da ja xawaaga
GR	Bāba Dimetri	il-borograam bitaaʕ xadritak mus je-swa xaaga
EG+FT	Šalāh	ʔizzaaj mus jeswa .. ʔizzaaj muʔ je-swa ħaaga?
GR	Bāba Dimetri	mus fiiħ waaxid sittə ʔanni ʕala balad il-maxbuub waddiini ʔimsektu l-wabuur roxtu ʔana man roxtu fi l-ʔawhaami <i>morto</i>
EG	Šalāh	ʔeeh il-kalaam elli bi-t-ʔuuluh da ja xawaaga?! ʔana ʕandi tabluhaat fannejja wi ʕandi monulugaat wi di zaij il-mayna tamaam
GR	Bāba Dimetri	miin kallimtu keda?! monulognaat [sic.] ʔidxak naas ʔimsiktu nasiixa laakin mus sarrax ʔaah ja ʕeeni ʔenta mus simeʕtu xadritak ʕan waahid ʔustaaz kibiir ʔismuh Muusa beeh Zohni?
EG	Šalāh	ʔajwa maaluh?
GR	Bāba Dimetri	fi r-riwajaat bitaaʕ howwa ʔoʕnog di mawwit di ʔedbax di laakin been waaxid masnuug wi waaxid madbuux laazim misektu yinwa
EG	Šalāh	ʔana ʔaasif ja xawaaga m-a-ʔdar-ʕ ayajjar fi l-borograam bitaaʕi abadan
GR	Bāba Dimetri	ʔana kamaan maʕa l-ʔafas [sic. i.e. ʔasaf] ʔana miʕ je-gdar ji-ttefig
	

GR	Bāba Dimetri	[di] xaaga ?ismuh serga di xaaga ?ismuh kalaam faariy
LEVANT	Gazar	sakkir niiṣak welak ja xawaaza ja ?ibn Baaba Dimetri! la t-?uul heek! nehna naas ?awaadim naas ?aṣraaf
GR	Bāba Dimetri	?asraaf?!
LEVANT	Gazar	yaṣbin ṣan habbaatə ṣwainaatak
GR	Bāba Dimetri	?entu ṣamaltu talaata nimra kulluh bakas [i.e. bakaʃ] feen roxtu l-ustaaṣ Ṣalaax? feen roxtu l-muyannijja? feen roxtu l-raggaaṣa ja ganaab il-mesju ?asraaf?
LEVANT	Gazar	heeh! maṣak ha??ə ja xawaaza Baaba Dimetri ma-b-a-ṣrif ween ṣaaru ?uṣbur-lak ʃi netfə!
GR	Bāba Dimetri	ma-fii-s zeft ma-fii-s buliis ?ana laazim roxtu xalaan
LEVANT	Gazar	taṣa l-hoon! ja ?allah b-e-nadiik min ?aṣla samawaatak ?estorha maṣana ja ?allaah!
1945 – Šahr il-‘asal [The Honeymoon]		
EG	Muḥarram Bek	naṣam miin ḥaḍretak?
GR-F	Piano Tuner	?ana baṣatni l-maxallə ṣalasaan ṣalaxtu l-bijaanu
EG	Muḥarram Bek	laazim muṣ ṣandena ?ehna ma-ṭalabnaa-ʃ ḥadd
GR-F	Piano Tuner	il-ṣinvaan mazbuut ja beeh xatta l-ogra madfuuf mugaddaman
EG	Muḥarram Bek	min miin?
GR-F	Piano Tuner	il-xaanim iṣ-ṣuyajjara
EG	Muḥarram Bek	?aah! ?iza kaan keda pardoona ?ana ma-ṣandiiṣ xabar
GR-F	Piano Tuner	te-smax softu soyli?
EG	Muḥarram Bek	?etfaḍaal! min hena
GR-F	Piano Tuner	<i>merci</i>
1946 – Dayman fi ‘albī [Always in My Heart]		
EG	‘Ādil	madaam! Sanejja haanim xatebti madaam Naazik ṣahbit il- <i>pension</i> [FR]
TR	Nāzik	ṣaadil beeh raagil ṣanduh zoo? ?ixtijaar muwaffaq afandim
EG	Saneyya	?a-ʃkorik ja madaam
TR	Nāzik	ṣaadil beeh zaijə ?ebni tamaam ?axlaa? ḥazretuh muṣ mawguud howwa lamma ji-igi Maṣr laazim ji-skona hona kamaan Sanejja haanim laazim je-fham di beet ḥazretkum tamaam samaah [TR <i>semah</i>] afandim!
EG	Ādil	?itfaḍdali madaam!
	
EG	Ādil	?ahlann Kaazim beeh!
TR	Kāzim	ṣaadil beek ?ana xalaas ruuh morustaan naas ṣaqlə yok qaliil zooq qaasid vaahid sana davvar fi farikaat ?ebhas fi maḥallaat muṣʃ mum' kin ?evzid vazifaat [cf. TR <i>vazife</i>]
EG	Ādil	ma-hu -nta ṭaalib waziifa kbiira
TR	Kāzim	muṣ kibiir afan' dim muṣ kibiir baqʃkaatib baqʃkaa'tib laakin naas ṣaql yok kyllə makaan ?isʔal ḥazrati' kym ?eṣraf qiraʔaat [cf. TR <i>kirāat</i>] kitabaat? ṣalʃaan ?eeh qiraʔaat kitabaat afandim?! fiih mafhumijjaat ?aqlə kbiir muxx vaasiṣ ?ax ṣaadil beek!
EG	Ādil	mafhuum mafhuum te-ṣraf ḥaḍretak ṭarii? waaḥid maʔzuun?
TR	Kāzim	<i>evet efendim!</i> naḥnu ṣala stiṣdaad ?iṣṭayal maʔzuun [sic.]
EG	Ādil	?ana ṣaajiz maʔzuun rasmi
		...
EG	Ādil	Kaazim beeh ?ebn xaalit Naazik haanim Sanejja haanim xatebti
TR	Kāzim	ḥazzukum kibiir afandim ṣaadil beek raadzil maḥzuuz raadzil mabṣuut raadzil ṣanduh vazifaat
EG	‘Aḥfi	howwa lessa bi-j-dawwar ṣala waziifa?
EG	Ādil	lessa ṣan ?iznokum baʔa lamma -lbiṣ huduumi
TR	Kāzim	ṣafiifi beek!
EG	‘Aḥfi	?afandim
TR	Kāzim	mumkin afandim ḥazratuna ji-ṣṭayal maṣa ḥazrati' kym?
EG	‘Aḥfi	?ahsan waziifa fi l-markib qabtaan
TR	Kāzim	qabutaan? [OT <i>kapudan</i>] ji-ṣmil ?eeh qabutaan afandim?

EG	'Afiḥ	wala haaga jo-ḥaf ṣala ḍahr il-markib wi j-eddi ḥawaamir li-r-raḥjīh wi l-gajj
TR	Kāzim	hahaa! <i>evet efendim</i> ḥana ḥo-ṣṭi ḥavaamir ṣaal ḥavaa' mir tamaam
EG	'Afiḥ	ma-na ṣaarif
TR	Kāzim	ḥiza kaan ḥazrati' kym ji-ḥuuf vaḥifaat minṣaan ḥazratuna fa-ḥazratuna baṣdeen ji-ḥuuf tarḥijjaat [cf. TR <i>terakkiyât</i>] li-ḥazrati' kym
EG	'Afiḥ	kattar xeerak afandim!
	
TR	Kāzim	<i>maṣallah maṣallah!</i> <i>maṣallah maṣallah!</i> ḥazratikum maahir tamaam xallaṣtum sedeerī ḥafandim mabruuk Sanejja haa' nim mabruuk
EG	Saneyya	mabruuk ṣa lli ḥa-jilbesuh
TR	Kāzim	ḥazratikum ve ṣaadil beek vaa' ḥid <i>vallah billah</i> [TR <i>vallahi billahi</i>] naḥnu muṣtaḥiīn ḥila ṣaadil beek baḥa-luh gomṣiteen misaafir dilvaqt
EG	Saneyya	baḥa-lu sabaṣtaaṣar joom wi setta .. [interrupted]
TR	Kāzim	<i>aman efendim aman aman!</i> ḥazrati' kym ṣamaltum ḥisaab maḥbuut
EG	Saneyya	ṭabṣan maḥbuut
TR	Kāzim	ḥax Sanejja haanim! kyllu ḥinsaān ṣanduh maṣyulijjaat [cf. TR <i>meṣgulyyyet</i>] tafkiraat qaāṣid vaahid sana davvar fi ṣarikaat ḥebhas fi maḥallaat muṣ' mum' kin fiih vaḥifaat
EG	Saneyya	ma-nta ma-b-tiṣraf-ḥi tektib wala teḥra
TR	Kāzim	keef afandim?! ḥana ḥeṣraf ḥeqra? muṣ ḥeṣraf ḥektib
EG	Saneyya	ḥezzaaj bass?! fii hadd ji-ṣraf je-ḥra wala je-ṣraf-ḥi je-ktib?
TR	Kāzim	<i>evet efendim!</i> ḥazratuna ḥeṣraf ḥeqra? fathaat ṣamadejjit ṣeddejjaat jasiin
EG	Saneyya	ḥallaah j-gaziik!
TR	Nāzik	[calling] Kaazim!
TR	Kāzim	samaaḥ [TR <i>semah</i> , not emphatic] afandim samaaḥ! <i>evet!</i> <i>evet efendim</i>
	
TR	Kāzim	xalaas xalaas [unclear word] il-faraḍḍ xalaas laqeena vaḥifaat muḥtaramaat vaḥifaat saḥlaat haakaza haakaza haakaza ḥimsik varaḥ mazzaḥ varaḥ haakaza haakaza haakaza haakaza haakaza haakaza Sanejja haakaza haakaza vaḥifaat saḥlaat haakaza haakaza
EG	Saneyya	fiih ḥeeh ja Kaazim beeh?
TR	Kāzim	ḥazratik' um dajman quul laa' zim qiraḥaat kitaabaat minṣaan vaḥifaat tfo! ḥazratuna ḥiktaḥafna vaḥifaat qiraḥaat kitaabaat muṣ laa' zim maḥluub
EG	Saneyya	ḥeeh il-ḥikaaja?
TR	Kāzim	xalaas! xalaas Sanejja haa' nim xalaas ḥallaah fataḥ ḥabwaab muḥlaqaat vaḥifaat muḥtaramaat ṣaḥ' rat ḍḥunajhaat kullu ṣahr Sanejja haa' nim ṣaḥ' rat ḍunajhaat
EG	Saneyya	laḥeet waḥiifa? il-ḥamdu li-llaah
TR	Kāzim	<i>baṣ müfettiṣ efendim</i> [sounds: baāḥ myfat' tiḥ afandim]
EG	Saneyya	baāḥ müfattiḥ? baāḥ müfattiḥ' eeh?
TR	Kāzim	<i>baṣ müfettiṣ</i> fii tramvajaat [TR <i>tramvay</i>] afandim
EG	Saneyya	ḥallah! laakin di waḥiifa te-ḥtaag li-ktaaba wi ḥraaja
TR	Kāzim	minṣaan eeh <i>efendim</i> qiraḥaat kitaabaat?!
EG	Saneyya	wi laazim ji-kuun ṣandak ṣahadaat
TR	Kāzim	ṣihadaat! minṣaan eeh afandim ṣihadaat?! minṣaan qaṭṭaṣ waraḥ? bi-duun ṣihadaat afandim qaṭṭaṣ waraḥ haakaza haakaza haakaza qiraḥaat kitaabaat ṣaḥaan ḥeeh?! haakaza haakaza Sanejja haanim samaaḥ [TR <i>semah</i> , not emphatic] ḥiṣtizaraat faraḥ minṣaan vaḥifaat ḥazratuna nisiina talliyrafaat li-ḥazrati' kym
EG	Saneyya	talliyraaf!
TR	Kāzim	ḥitfaḍḍal afandim ḥitfaḍḍal!
TR	Kāzim	[singing] xeer inḥallah xeer! baajin <i>vallah</i> xeer ... haanim afandim ḥismaṣ kallim min il-farhaan? minṣaan maṣaakym ḥefrah ḥanni <i>aman aman aman</i> <i>kim</i> bokra miṣaad? wi ṣaḥaan ḥeeh suhaad? ḥana <i>çok yaşa</i> farhaan ... <i>vallahi billahi taāḥ</i> minni ṣaqli w roḥte balaaf vaḍḍaḥ!
EG	Saneyya	[singing] jawaaf jawaaf! [TR <i>yavaş yavaş</i>]

TR	Kāzim	[singing] <i>aman ya rabbi aman</i> vaḍḍah <i>efendim kâş!</i> miin raah ʔiʔi bokra?
EG	Saneyya	[singing] bokra? waaḥid fi ʔalbena min gowwa saakin ʕerftuh miin howwa?
TR	Kāzim	[singing] ha ha ha! howwa
EG	Saneyya	ṭabʕan howwa
TR	Kāzim	[singing] haqqə maʕaakum kuun masruur muʕ naam il-leel xaanim maʕzuur
EG	Visitor	... markib yerʔit wi hejja gajja ʕala -Skenderejja ʕismaha Marmar
TR	Nāzik	Marmar? Marmar?
EG	Visitor	ʔajwa ja madaam ɖarabetha ʔawwaaʕa ʔalmanejja
TR	Nāzik	muʕ momkin ʕaadil beeh ʔiʔtayaʕ fi markib ʔesmuḥ Marmar
		...
TR	Nāzik	Meskiin Sanejja haanim!
		...
EG	Saneyya	madaam! madaam! il-ʔaṭr elli raajih delwaʔti -Skenderejja ji-ʔuum is-saaʕa kaam?
TR	Nāzik	ʕalaʕaan ʔeeh Sanejja haanim?
EG	Saneyya	ḥ-a-ruuḥ a-ʔaabil ʕaadil hinaak muʕ ḥ-a-ʔdar a-stannaah lamma ji-igi
TR	Nāzik	ʔenta saafir Iskenderejja Sanejja haanim?
EG	Saneyya	ṭabʕan
	
EG	Zarīfa	bassə bassə ja ḥabeḥti! ḥa-tmawweti nafsik
TR	Nāzik	Meskiin Sanejja haanim!
		...
EG	Zarīfa	Sajjid ma-rgeʕ-ʔi ja Kaazim beeh?
TR	Kāzim	la j-afandim muʕ redʕeʕ je-lzam xadamaat afandim?
EG	Zarīfa	la mersii ...
	
TR	Nāzik	Zaariifa haanim! leeh ḥazretkum muʕ roht il-malgaʔ? ḥazretkum ʔetʔaxxartum
EG	Zarīfa	ʔana sebt il-malgaʔ
TR	Nāzik	<i>aman ya rabbi!</i> leeh [sound defect, probably: Zaariifa haanim]?
EG	Zarīfa	kontə b-a-tʔaxxar kitiir ʕala ʔ-foyl ʔana mertaaha delwaʔti ʕalaʕaan a-ʔdar a-ʕʕod ganbə Sanejja w-a-ʕtani biha
TR	Nāzik	waziifaat ʕaʕbə ktiir Zaariifa haanim muʕ momkin laaʔi waziifa dilwaʔti ḥarbə baṭṭaal ʔana kamaan laazim saafir Istambuul ʕaʕaan istanna ganb il-famelja [TR <i>family</i> , from IT <i>famiglia</i>] btaaʕ ʔana ʔana laazim dawwar waaḥid ji-ʔsteri il- <i>pension</i> [FR] ʕalaʕaan saafir Istambuul
EG	Zarīfa	rabbena ji-ʔfiha wi n-laaʔi ʕoyl ʔablə ma t-siibi l- <i>pension</i> [FR] wi n-edfaʕ-lik il-fuluus il-metʔaxxara -lli ʕaleena
TR	Nāzik	miʕ fakkar keda Zaariifa haanim! miʕ kallim fuluus il-muḥemmə ʕehhit Sanejja haanim ʔallaah kariim
	
TR	Nāzik	Sanejja haanim al-ḥamdu-li-llaah <i>çok güzel!</i>
TR	Kāzim	ni-saafir il-joom ʔila Istambuul afandim
EG	Zarīfa	ḥa-t-safru n-nahar-da
TR	Nāzik	<i>evet</i> afandim
		in-nahar-da? ṭab wi baʕdeen ja madaam? ta-xdi di t-biʕiha?
TR	Nāzik	la Sanejja haanim Raayib beeh dafaʕ koll id-deen bitaaʕ ḥazretkum kamaan ʕammit ḥazretuh ʔiʔtara l- <i>pension</i> [FR]
		...
EG	Voice	it-taksi geh ja madaam
TR	Nāzik	ʔah Sanejja haanim! ʔana zaʕlaan kitiir ʕaʕaan siib ḥazretkum laakin laazim saafir Istambuul <i>sabah ʕerif</i> Sanejja haanim! <i>sabah ʕerif</i> Zaariifa haanim!
TR	Kāzim	Sanejja haa'nim! laazim ʔersil maktyyb ʕalaʕaan itmeʔnaan
		1946 – Ġarām il-ṣuyūḥ [Old People's Love]

GR	Client	ʔenta κλέφτη
EG+FT	Bar Owner	ʔana muʃ kelefti ja xawaaga ʔana kwajjis kitiir
GR	Client	laʔ ʔenta muʃ kuwajjis kitiir
EG	Bar Owner	kedaʔ tab taʃaala! haat ja waad etneen weski!
GR	Client	ʔa'na muʃ je-dfaʃ παράδες
EG+FT	Bar Owner	laʔ ma-txaf-fi ja xawaaga! ʔana ha-je-dfaʃ baraadis [GR παράδες]
GR	Client	ha ha ha laʔ ʔenta muʃ κλέφτη
EG	Bar Owner	mersii ja xawaaga!
GR	Client	ʔana -mbaarix hena softu waaxid bent
EG+FT	Bar Owner	waaxid bent? baʃdə dʔiiʔa raah ji-igi
		...
GR	Client	ma-fii-s bent ma-fii-s fuluus
EG	Bar Owner	ʔezzaaj ja xawaaga?! fiih bent
		1946 – Magd wa Dumū' [Glory and Tears]
TR	Anga Hānim	tamaam tamaam haʔzaat mazbuuʔ tamaam
		...
TR	Anga Hānim	âferim âferim! [sounds: ʃafa'rim] ʃok güzel! zamaal ʃoot zamaal musii'qa ʔenta [SF] ʔistaheqq neqta tamaam neqtaat kibiir
EG	Ilhām	mutaʃakkera xaaʃis ja haanim
TR	Anga Hānim	ʔedʃi ʃaʃaan homma! rabbuna j-xalli ʔaruusa rabbuna j-xalli ʔariis
EG	Ilhām	rabbena j-xalliihum wi ji-sʃedhum
	
GR	Barman	leeh mus je-srab ja madaam?
EG	Ilhām	ma-lii-ʃ nefs miin il-bent il-laʔiifa di?
GR	Barman	di bentə btaaʃ ʔana ʃandik ʔavlaad ja madaam?
EG	Ilhām	lejja ʔoxte ʃuyajjara howwa n-nahaar-da ʔeeh?
GR	Barman	in-nahaarda ee il-gomʃa madaam
EG	Ilhām	ʔeehe! [she gives him tips]
GR	Barman	mersii ja madaam!
		1946 – Malāk il-raḥma [The Angel of Mercy]
TR	Şākir Ağā	hazretleri paşa! talliyraaf afan'dim
TR	Pasha	haat fakir ağa! ʔajna Surajja haʃiidaduna? ʃuuf fakir ağa!
TR	Şākir Ağā	evet hazretleri
TR	Şākir Ağā	Surajja haanim gel belki! [sic.] saâdetlü efendim hazretleri paşa ʃaawiz ʔenta ʔitfaʔdal!
EG	Surayya	xod is-samak ja ʔammə ʃaakir aya!
TR	Şākir Ağā	ya maʃallah ya maʃallah!
EG	Surayya	ʔafandim ja geddi
TR	Pasha	haaza min ʔummak
EG	Surayya	min maama? maama ʃajjaana? ja haʃebti ja maama
TR	Pasha	saddə sadd! ʔes'kut! jawaaf jawaaf [TR yavaʃ yavaʃ]! taʔssuraat [cf. TR te'essür] ma-fiih muhall xeer in-ʃaaʔ-allaah! fakir ağa!
TR	Şākir Ağā	paşa hazretleri
TR	Pasha	kallim sikerteer ʔirsaal talliyraaf fi t-taww-i wa s-saaʃa suʔaal ʃadiqna Xajri beek ʃan ʃehhit haram valadna Fuʔaad li-na-taʔkkad ʔiza kaan ʔimtisaal hanım hejja haʃiiqatan ʔajjaan
EG	Surayya	te-ftekir ja geddi ʔennə maama te-bʃat telliyraaf zajiə keda min ʔeer ma t-kuun ʃajjaana ʃahiih?
TR	Pasha	eh! ʔallahu ʔaʃ'lam rubbama faqat haʃal ʔiʃtijaaqaat [cf. TR iʃtiyāk] wa haaza l-maraʔ muʔarrad ʔixtiraaʃaat
TR	Şākir Ağā	aman aman! paşa ma-j-xoʃʃ-ij ʃalajhi ʔaba'dan qavantaat vala ʃoyl il-halabissaat
	
TR	Pasha	ʔaaah!
EG+FT	Surayya	sabah ʃerifleri ja geddi!
TR	Pasha	taʔaali taʔaali benti Surajja! kalaam haʔratuna kaan fi maʃalluh taʃaali! ʃuuf talliyraaf! ʃihhit ʔimtisaal haanim ʃala maa juruam

EG	Surayya	wi n-nabi? warriini ja geddi! maama ja habebti ja maama geddi [she kisses him] ʕammə ʕaakir aya ʕammə ʕaakir aya ʕammə ʕaakir aya ʕammə ʕaakir aya
TR	Şākir Ağā	ʔejvat benti
EG	Surayya	geh telliyraaf min maama maama b-xeer
TR	Şākir Ağā	ʔizan haaza kaan <i>ul'uban</i> wa talliyraaf ʔymmik kaana ʕoylə politiika wa haawiriini ja kiika <i>aman</i> ja benti <i>aman aman aman!</i>
	
EG	Imtisāl	Zaki ʕafʕi min faḍlak!
GR	Locanda Owner	ʔeeva fi l-ʔoda nemra tesaʕtaasar ja Doks [i.e. Dokʃ]!
EG	Dokʃ	naʕam ja xawaaga
EG	Locanda Worker	ja xawaaga! fi nemra sabʕa ʕaawiz foota
GR	Locanda Owner	ta:jjib [to Dokʃ] vaʕsal il-madaam fi l-ʔoda nemra tesaʕtaasar
EG	Dokʃ	haaḍir ʔitfaḍdali!
	
EG	Surayya	wi ʔeeh il-ʕamal dilwaʔti ja geddi? ʔizzaaj ʔa-rgaʕ Maʕr?
TR	Pasha	w-allaahi ja Surajja ja benti al-ʔaan ma-fiih bawaaxir ma-fiih muwaʕsalaat sekkaat maqṭuʕaat
EG	Surayya	laakin maama w baaba waḥaʕuuni ʔawi muʕ ʕoltə-lak ja geddi kaan laazim a-saafir min zamaan dilwaʕti homma maʕyuliin ʕalajja zaijə ma-na maʕyuuula ʕaleehum bi-z-zabt
TR	Pasha	Maʕr fi ʔamaan wa li-l-laah il-hamd ʔana ʔebʕat talliyraaf li-ʔebni Fuʔaad minʕaan ʔiṭmeʔnaan
EG	Surayya	ṭab ma-fii-f wala ʔaṭrə sekka haḍiid wala markib ti-waʕsalna?
TR	Pasha	ʔana ʔistifhaam min wizaarat xarigejjaat [cf. TR <i>hariciye</i>] ḥatta n-ʕuuf ʔiza kaan fiih ʕariqaat saafir [you.SF] sava sava maʕa ʕaakir aya
TR	Şākir Ağā	ʔafanzim <i>paşa çok yaşa!</i> fi l-baḥr ʕavvaʕsaat ʔuzrub ʕorpiidaat waddi fi dahjaat kamaan qiṭaraat maljaan <i>hatarât</i> [sounds: xataraat] dinamiit farqaʕ ʔehna fatafiit
EG	Surayya	ṭab ma-ne-ʕdar-ʕi n-saafir bi-t-tajjaraa?
TR	Pasha	ʔaah! ʔana fakkartu jimkin safar bi-t-tajjaraat ḥatta ni-ʕuuf
TR	Şākir Ağā	tajjaraat <i>paşa hazretleri!</i> ʔana maa ʔu-ḥebbə t-tajjaraat tajjaraat ʔeʕmil ʕaqlabaat karkib maʕarinaat
EG	Surayya	wi n-nabi ja deddi ʕof-li ʕariiʔa ja retni kaanit lejja gneḥa w-ana kont a-ṭiir lihum
TR	Pasha	al-ʔaan ni-ruuh wizaarit xarigejjaat ʔiza kaan mumkin safar bi-t-tajjaraat ʔeh maʕa s-salamaat
TR	Şākir Ağā	ʔaah! wa ʕalajna r-raḥamaat
	
EG	Surayya	taʕaala ja ʕammə ʕaakir aya
TR	Şākir Ağā	<i>evet</i> [to the doorman] ʔismaʕ valaz! ʔimsik ʕanṭaat! wi ḥazaari te-nsa ḥaḍzaat ʔav meḥtaḍzaat!
EG	Surayya	<i>papa!</i> [FR] <i>maman!</i> [FR]
EG	Ḥasan	settə Surajja haanim! ja ʔalfə nhaar abjad
EG	Surayya	ʔezzajjak ja ʕammə ḥasan?
EG	Ḥasan	ʔallaah je-ḥfazik! da joom il-hana wi s-suruur
EG	Surayya	ʔummaal feen maama w baaba?
EG	Ḥasan	maama? il-beeh barra j-afandim
EG	Surayya	wi maama kamaan maʕaah
EG	Ḥasan	is-sett? ʔajwa ʔajwa
EG	Surayya	ṭajjib ne-ʕmil-lohum mufagʔa ʔewʕu ḥaddə j-ʔol-lohum enn ana geet! nabbih ʕala ʕammə ʕhaata kamaan wi ṭallaʕ-li ʕ-ʕonaṭ fooʔ diʔiiʔa ja ʕamm ʕaakir aya
TR	Şākir Ağā	<i>evet</i> benti <i>evet evet</i> Surajja ḥabiibi ja salaam Surajja! [to servant] ma-ʕendak samaʕaan? ziibu ʕ-ʕonaṭ gawaam [sic.] jalla wa ʔinta riiqi naaʕif ziib waahid ʕarbaat [cf. TR <i>şerbet!</i>]
EG	Ḥasan	ḥaaḍir
TR	Şākir Ağā	<i>aman aman aman</i> ...
	

TR	Šākir Agā	ʔaah! haniiʔan mariiʔan muqaddam'an wa muʔaxxaran
EG	Hasan	bi-ʔ-ʔefa!
TR	Šākir Agā	ʔi' faaʔ ʔalaʔaan ʔeeh ʔi' faa va' laz [sic.]ʔ ʔana muʔ ʔajjaan seħħaat ka-l-ħuʔaan ʔaax! Miʔru baladkum di ʔaraq wi maraq wi ʔiʔrab mojja mojja ja-akul bamja ja-akul muluxejja ʔah! <i>vallahi</i> ʔana vaħaʔetni ʔaʔmejja markit ʔanadqej' ja
EG	Hasan	leeh? ħadretak kontə f Maʔrə ʔablə keda?
TR	Šākir Agā	[laughing] min ʔarbaʔiin sa' na ʔana kontu <i>yaver</i> xuʔuʔi bitaaʔ <i>saadetlii efendim hazretleri Çerkezi paʔa</i> vaalid Fuʔaad beek ʔajjaam kaan <i>paʔa</i> .. [interrupted]
EG	Surayya	ħasan ħasan! ʔuurit miin di ja ħasan?
TR	Šākir Agā	ʔuraat?
EG	Hasan	ʔuurit ..
TR	Šākir Agā	ʔuurit man hazaa?
EG	Surayya	ʔana miʔ fahma daxaltə ʔoodit maama laʔetha mityajjara
TR	Šākir Agā	mityajjar?!
EG	Surayya	kaanit bamba wi dilwaʔti baʔit zarʔa wi ʔuurit maama miʔ maama
TR	Šākir Agā	<i>vallahi</i> benti ʔana muʔ faahim ʔooda kaan bamba ʔaar dilvaqti ʔaz' raq ʔuurit maama kaan maama dilvaqti muʔ maama laazim ħaʔal ʔa' lat daxalna beet taani [to ħasan] kallim valaz! ʔana moxxi ʔeḍrab ʔeqlib bi-l-miʔaqlib
	
EG	Surayya	raaʔib kuwajjis ja ʔammə ʔaakir aya! ʔiza smeʔtə ħessə ʔotumubiil te-ʔraf ennə baaba gajj te-ddiini ʔiʔaara ʔala tuul
TR	Šākir Agā	<i>evet</i> Surajja benti ʔana ʔo-qaf <i>dide-bân</i> [sounds: dajdubaaan] bi-ziwaar <i>bân</i> [sic., he probably intends baab 'door'] ʔiza fuʔtu ʔabyyk ʔav ʔimraʔat ʔabyyk ʔana ʔeʔti ʔiʔaara xaʔar ʔaraat ʔawwejjaat
	
TR	Šākir Agā	ħallaq ħuuʔ!
	
EG	Golsun	ʔaah ja kalba!
TR	Šākir Agā	lisaanak! [2SF] wa-ʔilla laħmaatak ʔan ʔizaamaatak
	
EG	Surayya	ʔammə ʔaakir aya!
TR	Šākir Agā	Surajja benti leeh ʔenta ʔaħqajaan min faʔrejjaat?
EG	Surayya	ja ʔammə ʔaakir aya ʔana rajħa beet geddi wi lamma je-ʔħa baaba w je-kteʔif huruubi ʔeʔmil nafsak ma-nta-ʔ ʔaarif ħaaga ʔabadan
TR	Šākir Agā	ʔaah! ʔawwil marra fi ħajaati ʔana ʔiʔlaʔ kaddaab
EG	Surayya	ʔaʔaan xaʔri ja ʔammə ʔaakir aya w-aa-di boosa
TR	Šākir Agā	ʔalaʔaan xaʔri ʔujuunak enta ʔana ʔiʔlaʔ kaddaab wa ʔebn sittiin kaddaab
EG	Surayya	ʔaayil enta l-bawwaab ʔaʔaan ma-j-ʔufnii-ʔ
TR	Šākir Agā	<i>evet!</i> ʔana ʔeʔmil maʔaah leʔbaat ʔistaxabba hena!
EG	Doorman	as-salaamu ʔalajkum wa raħmatu -llaah as-salaamu ʔalajkum wa raħmatu -llaah
TR	Šākir Agā	kaam rakʔaat [cf. TR <i>rekât</i>] ʔallajtu [2SM] ja ʔabdu-llaah?
EG	Doorman	ʔenta ʔalleet il-fagr ja ʔammə ʔaakir aya?
TR	Šākir Agā	<i>evet</i> wi ʔallajtu kamaan rakʔaat ʔabahijjaat nafilaat ʔenta ʔallajtu rakʔaat ʔabahijjaat nafilaat [cf. TR <i>nâfile</i>]
EG	Doorman	laʔ w-allaahi ja ʔaakir aya
TR	Šākir Agā	ʔadmaan ʔadmaan qum! ʔalli rakʔaat ʔabahijjaat nafilaat maʔa faatiħaat wa taħejjaat li-ḍamaan ḍannaat ʔahjaaʔ wa ʔamwaat! ʔalli!
	
EG	Fu'ād Bek	... laazim ħaddə menkum ʔaʔedha ʔa l-harab
TR	Šākir Agā	<i>vallahi</i> ʔafan' dim ħaaʔa ħajjar ʔuquul ʔana baħasaan ʔan Surajja fii ħadiiqaat ʔind al-faʔqejjaat fii salqaat fii malqaat bi-duun samaraat
	
TR	Šākir Agā	<i>cenâb hazretleri</i> validikym ħa-j-farqaʔ
EG	Surayya	beʔd iʔ-farrə ja ʔammə ʔaakir aya! wi baʔdeen?

TR	Šākir Agā	wi baʿdeen ja setti ʔilla ma ʔanti haṣal hajadʒaan dammuh yalajaan zahabaan buliis tabliiy harabaan
EG	Surayya	ʔesmaʿ ja ʕammə ʔaakir aya! ʔana h-a-ṭlub mennak xedma tanja ti-ruuh beet ʕalejja haanim xaalid ʔaariʕ il-gabalaaja nemra setta wi te-sʔal ʕala maama ʔiza kaanit henaak ti-ʔol-laha -nn ana rgeʕt wi ʕajza -ʔofha ɗaruuri
TR	Šākir Agā	laakin Surajja benti ʔana xaajif tavahaan fi wiʕt is-sekkaat ʔana maa ʔo-ʕruf [sic.] ʔuruqaat wala haraat wa Miʕru maljaana zuqqaat ti-laxbat il-ʕaqlaat
EG	Surayya	wi hjaati ʕandak ja ʕammə ʔaakir aya! ʔaariʕ il-gabalaaja nemra setta heh beet ʕalejja haanim xaalid
TR	Šākir Agā	mafhumaa ʔana raqjih ʔeʕmil al-mustahilaat ʔeh wa ʔala -llaah al-ʔittikalaat
	
TR	Šākir Agā	Imtisaal haanim! ʔintizaraat laħazaat! xaṭarat-li fikraat najjiraat sa-ʔa-ʕmal maʕa Fawzi ʔaša taktikaat ħarbejjaat wa ʔoylə qavantaat [sic.] baʿdeen ʔa-ʕtiikum ʔiʕaraat [to the doorman] walaz!
EG	Doorman	ʔafandim
TR	Šākir Agā	balliy Fawzi ʔaša! ʔasaḩḩi safiir zamhurejjaat Turkiija ja-ryab muqabalaat fi t-taww-i wa s-saʕaat li-l-ʔahammejjaat [cf. TR <i>ehemmiyet</i>]
EG	Doorman	ħaaɗir
TR	Šākir Agā	<i>evet</i>
EG	Servant	il-bawwaab bi-j-ʔuul jaseʔgi [TR <i>yasakḩi</i>] safiir Turkeja ʕaawiz ji-ʔaabil saʕadtak
EG	Fawzi Pasha	jaseʔgi [TR <i>yasakḩi</i>] safiir Turkeja?! xalliih ji-tfaɗɗaal!
TR	Šākir Agā	<i>sabah hayrat</i> maʕa -nhinaʔaat wa -ħtiramaat
EG	Fawzi Pasha	fiih ħaaga j-afandim?
TR	Šākir Agā	<i>evet efendim</i> ʔarsalani zanaab safiir minʕaan a-quul li-ħazrati 'kym ʔan ta-rkabu ʕarabati 'kym wa ta-zhabu saʕadatikym li-tawwi 'kym wa saʕati 'kym fa-zanaabuhu ja-ryabu muqabalati 'kym fii ʔamrin ju-himmu 'kym wa ja-xussu 'kym kym kym
EG	Fawzi Pasha	ʔamrə j-xoʕʕeni?! laakin ʔemta? ma-ħadded-ʕi mʕaad?
TR	Šākir Agā	qaal ʔu-riiduhuh fi t-taww-i wa s-saaʕa qultu samaʕan wa ʕaaʕa qaal ʔuktum serr! qultu fii ballaaʕa
		...
EG	Fawzi Pasha	ʔitfaɗɗal ʔuddaami!
TR	Šākir Agā	ʕaf wan! ʔastayfiru 'kym tafadɗalu saʕadatu 'kym! ʕajnu 'kym la ja-ʕlu ʕala ħazibi 'kym
	
TR	Šākir Agā	[to the driver] jimiinak ʔosta pa 'ʕaa! ʕiimaalak ʔosta pa 'ʕaa!
EG	Fawzi Pasha	gara ʔeeh ja ħaɗrit il-jaseʔgi? jimiinak ʕiimaalak baʔa-lna noʕṣə saaʕa dilwaʔti
TR	Šākir Agā	ʕala mehli 'kym min faɗli saʕadati 'kym! baaqi faqat ʔitneen jamiinu 'kym wa ʔarbaʕa ʕiimaali 'kym wa ʔala -llaah ittikaali 'kym
	
TR	Šākir Agā	tafaɗɗalu saʕaadati 'kym! ħamdan li-llaahi ʕala salaamati 'kym
EG	Fawzi Pasha	f- anhi door il-ʔoṣulejja?
TR	Šākir Agā	ʔala biɗʕati xaṭawaat fii ʔaaxir maʕʕajaat summa waħhid taħwidaat summa ʕuʕuud ʕaʕar sullumaat summa ʔajɗan taħwidaat summa nuzuul ʕaʕar sullumaat wa ʔajɗan taħwidaat summa .. [interrupted]
EG	Fawzi Pasha	ʔeeh howwa ja gadaʕ enta da?! fuut ʔuddaami warriini!
TR	Šākir Agā	<i>evet</i> afandim tafadɗalu saʕaadatu 'kym! wa ʔana ʔetbaʕ zanaabu 'kym minʕaan ʔadullu 'kym
EG	Fawzi Pasha	ʔa-ʕuuzu bi-llaah!
	
EG	Surayya	ʕammə ʔaakir aya!
TR	Šākir Agā	<i>evet</i> benti
EG	Servant	ʔetfaɗɗal!
TR	Šākir Agā	<i>teʕekkūrāt</i>

EG	Surayya	ʔeeh ja ʕammə ʕaakir aya?
TR	Şākir Ağā	tavvahtu saʕadatuhuh fi l-ʕimaraat ʕaariʕ sabaʕ banaat wa harabtu mennuh bi-ʕweef bi-ʕweef wa taraktuhu wa qafa saʕadatuhuh ju-qammir ʕeeʕ w-al-ʔaan zawayaan benti ʔahsan baʕdeen je-ħʕal qafaʕaan
EG	Surayya	taʕaala taʕaala!
TR	Şākir Ağā	jalla benti jalla!
	
EG	Fawzi Pasha	Surajja! Surajja!
EG	Surayya	geddi!
TR	Şākir Ağā	wax wax wax! xalaas faat il-ʔawaan ħaʕal qafaʕaan ħ-a-ruuh il-lumaan la zawayaan zawayaan
	
TR	Şākir Ağā	ʔana muʕ faahim ħaa' za laakin ʕaamim riħit ʕawerma ja ʔawlaad il-herma
	
EG	Fu'ād Bek	il-ʕarabejja di muʕ ʕarabejjit Fawzi baaʕa?
TR	Şākir Ağā	<i>evet efendim</i> tafazzal!
		1946 – Yōm fi il-‘ālī [A Day of Greatness]
EG	Ṭa'ta'	ʔestanna ja xawaaga!
IT	Maestro	ʔeeh ʕalaʕaan eeh je-stanna?
EG	Ṭa'ta'	ʕalaʕaan law ʔaʕadtə t-xabbat-laha min hena l-taani joom miʕ ʕalʕa
IT	Maestro	ʔizzaaj muʕ ʕaaliʕ?!
EG	Ṭa'ta'	il-musiiqa l-ʕarbejja btaʕetkum yeer il-musiiqa l-ʕarabi ʕ-ʕarqi
IT	Maestro	ʕab warriini ʔenta raax je-ʕmil eeh! jalla!
		1947 – Abu Ĥalmūs
TR	Yaldiz Hānim	ʕabd-il-ħafiiʕ beek Fath-il-baab! ħazretak naazir waqʕə ħaraami
EG	'Abd-il-Ĥafiz	ʔeeh?!
TR	Yaldiz Hānim	naazir waqʕ naʕsaab
EG	'Abd-il-Ĥafiz	ʔexrasi ʔaʕʕə lsaanik! ʔeeh ʔellit il-ħaja di?! ʔana ʔaʕraf naazir waʔʕə taħtə ʔobbit is-sama
TR	Yaldiz Hānim	tamantaʕʕar gineeh [cf. TR <i>cüneyh</i>] ʔitneen tamaniin quruuʕ ʔarbaʕat malliim maktuub fii kaʕʕə di ʕalaʕaan ʔeeh? vaahid xaruuf ʔuuzi [TR <i>kuzu</i> قوزو] ʔakbar ʕuwaj' ja min qot' ʕa bala'di tamantaʕʕar gineeh ʔitneen tamaniin qirʕ ʔi kamaan ʔarbaʕat malliim
EG	'Abd-il-Ĥafiz	ʔajwa wa kamaan ʔarbaʕa malliin ʕaʕaan id-deʔʔa ʔalaʕaan iz-zemma ʔalaʕaan ʕabʕ il-ħisaab
TR	Yaldiz Hānim	ʔitfuu! <i>zimmət yok!</i> laazim ballay [1SF] nijabaat [cf. TR <i>niyâbet</i>] ʔeʕzil ʔin'ta ʔixlaʕ ʔin'ta mustahaqqiin masakiin muʕ laaʕi ja-akul fuul naabit
		1947 – Ɖarbit il-qadar
GR	Marī	<i>bonjour mon bey!</i>
EG	Ĥamdi	<i>bonjour!</i>
EG	Sayyid	il-haanim ʕabaħit ʕaʕabejja xaaliʕ faʕtarit Katriin bi-ʕ-ʕilenn
GR	Marī	<i>ω Παναγία μου!</i> madaam di gowwa gesmuh kaxra'ba
EG	Dorreyya	ja bħiima feen il-ʕuʕuur?
EG	Sayyid	saamiʕ ʕuffaarit il-ʔinzaar? ʕan ʔiznak ja ħamdi beeh ʔana daaxil il-maxba?
EG	Dorreyya	<i>animal!</i> [FR] ħumaara [Katrīna falls on the stairs]
GR	Marī	<i>ω Παναγία μου</i> Katriina!
GR	Katrīna	geetu taralalli
GR	Marī	<i>πάμε</i> Katriina
EG	Ĥamdi	ħuuʕi -lli weʔeʕ mennik!
GR	Katrīna	<i>non mon bey</i> ʔana xalaas gaddemtu -stigaala <i>finito finito</i>
EG	Ĥamdi	<i>finito?</i> Finiito Mosuliini
	
EG	Layla	naamit
GR	Marī	ʔitfaʕḍali ja madaam il-ʔooḍa btaʕak gaahiz
		...

EG	Anīs	warri l-haanim ?oðetha ja Marii!
GR	Marī	xaadir <i>mon bey</i> ?itfaddal madaam!
	
GR	Katrīna	miin xadretik?
EG	Dorreyya	?ana Dorrejja ja Katriina
GR	Katrīna	oh! madaam!
EG	Dorreyya	?oskoti la haddə jesmaʕik! ?ana ʕawzaaki t?abliini ɖaruuri ma-tgibii-ʕ siira l-hadd h-a-ddiiki l-ʕinwaan ɖaruuri tamanja ʕaariʕ il-gabalaaja fi z-Zamaalik <i>appartement</i> settaaʕsar raabiʕ door
GR	Katrīna	ʕaariʕ ig-gabalaaja nemra tamanja <i>appartement</i> settaaʕsar raabiʕ door dilwa?ti xaalán madaam kitebtu
EG	Dorreyya	?ana mħaðɖaraa-lik <i>cadeau</i> kwajjis ?ewʕi t-giibi siira l-Marii!
GR	Katrīna	<i>bien madame</i>
EG	Sayyid	miin fi t-telifoon
GR	Katrīna	di di di l-maama bitaa?i il-maama bitaaʕi ʕajjaan ʕanduh ʕanduh ?anfelwanza laazim ?ana rohtu ʕuuf ja xabiibi ja l-mammaa bitaaʕ il-?ana!
EG+FT	Sayyid	il-maama btaaʕ il-?enta walla r-Romju btaaʕ il-?enta?
	
GR	Katrīna	Marii Marii!
GR	Marī	?eh Katriina <i>τι κἀνεις</i> bi-te-ʕmelu ?eeh xena ja Katriina?
GR	Katrīna	?ana kottu maʕa l- <i>fiancé</i> btaaʕi ʕemeltu swajja <i>promenade</i> ganb il- <i>park</i> wi baʕdeen howwa mesiitu badri ʕaʕaan ʕanduh soyl fa -ftakartu ?ana geetu no-gʕod maʕaak suwajja
GR	Marī	mersii ja xabiibi mersii wi ?emta ?eʕmeltu <i>mariage</i> sava sava Katriina?
GR	Katrīna	<i>finito</i> il- <i>fiancé</i> ?eddeetu ?ana waahid ʕabka <i>bracelet</i> [FR] daxab suufi!
GR	Marī	mabruuk mabruuk Katriina
GR	Katrīna	<i>ω Παναγία μου!</i> il- <i>bracelet</i> [FR] il- <i>bracelet</i> wigeʕtu menni
GR	Marī	wigeʕtu? wigeʕtu feen Katriina?
GR	Katrīna	laazim wigeʕtu w-ana geetu fi s-sekka dawwartu mʕaaja ?eʕmeltu maʕruuf Marii! dawwartu!
	
GR	Marī	saʕadt il-beeh! saʕadt il-beeh! Samja Samja!
EG	Anīs	Samja? malha?
GR	Marī	mus lageetuh mus fi l-beet mus mawguud <i>ω Παναγία μου!</i>
EG	Anīs	muʕ mawguuda? muʕ mawguuda -zzaaj? !
GR	Marī	kaan fi l-gineena roxtu [1SF] ni-giib kubba ja laban ʕasaan Samja rigeʕtu ma-lagituu-s ?iftakartuh xassə gowwa dilwa?ti dawwartu fi kollə maʕrah ma-lagituu-s
EG	Anīs	?eh?
GR	Marī	sa?altu bawwaab xaddamiin ma-xadd-is saafuh ?aah xabiibi Samja!
		1947 – Ĥabib il-‘umr [The Love of My Life]
EG	Mamdūħ	min faɖlak ja xawaaga muʕ di ?ahwit il-?alatejja?
GR	Michail	fiih ʕand xadritak waaxid fantasejja [cf. GR <i>φαντασία</i>] waaxid farax?
EG	Mamdūħ	muʕ il-ʕaraq ?ehna bi-n-dawwar ʕala muʕanni ?esmuh ʕ-ʕeex ʕaʕuur
GR	Michail	seex ʕasuur? seex ʕasuur seex ʕasuur di miin ja seex Ĥasan?
EG	Ĥasan	?ooh! ɖajjaʕt id-dommə min dimaayɪ dahja t-semmak ja Maxaali! ?ana fi ʕaʕuur walla fi ja naħiif al-qawaam?!
		1948 – Nargis [Nargis]
EG	Nargis	wi ma-jimkin-ʕi leeh?
TR	Rostum	minʕaan <i>usûl liyâkat</i> [sounds: ?uʕuul lijaaqaat] xaanim
EG	Nargis	howwa jaʕni ?uʕuul lijaaqaat ma-ji-b?aa-ʕ yeer bi-n-nafxa l-kaddaaba wi l-huduum elli tobro??!
TR	Rostum	maqamaat <i>hazret</i> ganaab ʕaali [cf. OT <i>âlicenâb</i>] <i>Nerces hanım</i> waħiid karimaat <i>sâhib-ı izzet</i> Raʕaad bek forbat'li
EG	Nargis	?aa-di -lli zaad raaxar forbat'li ?aaxir iz-zaman
TR	Rostum	<i>evet</i> avvel zaman kaan Ĥazretkum ʕaajib siniin taviil fi s-safar [sic.]
EG	Nargis	?aah ʕaħiħ wi law enni ma-fhemt-ij Ĥaaga kattar xeerak!

TR	Rostum	ma-daam <i>ki</i> haḍretkum riḗestum maṣhuub bi-s-salaa'me vaadžib vi ḍaruuri munasabaat maxṣuus ʔilbis ʔafxam [sic.] malbusaat [cf. TR <i>melbusat</i>]
	
TR	Rostum	<i>yavaş yavaş!</i> miin haḗratikum?
EG	I'tidāl	j-ammi! haḗratikum da ʔeeh? ʔewṣa keda xalliini afuut w-enta ṣamil-li zaijə btuuṣ id-dandorma
TR	Rostum	<i>sus!</i>
EG	I'tidāl	j-axi gak suusa f ṣaḍmak! d-ana ʔoxtə ʔoxti Nargis
EG	Nargis	Iṣtidaal! ṣan ʔiznoku Iṣtidaal! ʔoxti ʔoxti
TR	Rostum	ʔoxtak?! <i>müisâmahât efendim</i> kaan laazim taṣlimaata ʔiṣtizaraat marra saani j-afandim
EG	Nargis	maṣleṣṣi ja ṣam Rostum
EG	I'tidāl	wi-da je-tlaṣ ʔeeh baʔa?
EG	Nargis	ʔoli-li ʔabla! neena w baaba feen?
EG	I'tidāl	bi-ja-ṣtaziru-lik ja Nargis ma-ʔidruu-ṣjiigu [to Rostum] ʔaah ṣala fekra xod dool tallaṣhum ʔooḍit settal Nargis! ʔistanna! wi xod di ṣaṣaan matmedd-iṣ ʔiidak ṣala haaga me-lli fi l-kiis!
	
EG	Nargis	Rostum!
TR	Rostum	fii xidmaat <i>hazret hanım</i> <i>evâmir kerîm?</i>
EG	Nargis	waṣṣal il-gawaab da haalan l-Iṣtidaal haanim
TR	Rostum	<i>nafiz irâdet efendim</i>
	
EG	Dorreyya	haah ja Rostum! nabbehtë ṣa l-xajjaata zaijə ma ʔoltə-lak?
TR	Rostum	<i>evet</i> kallimtu hejja afan 'zym laazim surṣaat li-fasatiin zifaaf <i>ismetliü Nerces hanım</i>
EG	Dorreyya	kuwajjis ʔawi wi r-Raṣiidi btaaṣ il-mubelia?
TR	Rostum	kollə ṣee? ʔalesta ʔafan 'dim
EG	Dorreyya	ṣajjib ṣaal ruuh enta ṣuuf ṣoylak baʔa!
TR	Rostum	ʔistiʔzaan haḗratikym fii vaahid kalima?
EG	Dorreyya	haa ʔeeh ja tara?
TR	Rostum	li-munaasabat zifaaf majmuun kariim <i>ismetliü Nerces hanım</i> maḥfuuz bi-ṣinaajiti -llaah ʔana kaan laazim je-lbis badla zidiid
EG	Dorreyya	la la ja Rostum! ʔenta gammedtə ʔawi
TR	Rostum	<i>evet efendim</i> kaan laazim ʔelbis mejja badlaat ʔalfə badlaat karimaat <i>hazret mübeccel-ı a'zam çok güzel Nerces hanım</i>
EG	Dorreyya	ʔallah j-gaziik ja Rostum! haadիր koll ell- enta ṣawzuh ma-fii-ṣ haaga te-yla ṣala farah Nargis ʔabandan
TR	Rostum	<i>teşekkürât ederim efendim</i>
EG+FT	Raṣād	wi ʔana ja settə Dorrejja ʔabu l-ṣarusaat muṣ laazim waahid badlaat?
EG	Dorreyya	ʔummaal j-afandim busaat wi badlaat wi koll ell-enta ṣawzuh
	
TR	Rostum	<i>isti'zan efendim hazret hanım</i> [sounds: ʔistiʔzaan afandim haḗrit haa 'nim]
EG	Nargis	naṣam fiih ʔeeh?
TR	Rostum	mawzuud bar'ra waahid afan 'di ʔoṣlub mukabalaat [sic.] ismuh Mahmuud afan 'di
EG	Nargis	Mahmuud xalliuh ji-tfaḍḍal!
TR	Rostum	ʔamrik <i>kerîm hazret hanım</i>
	
TR	Rostum	mamnuuṣ mamnuuṣ ʔistanna <i>burda!</i>
EG	Mahmūd	burdit eeh w xordit eeh! ʔana gajjə maṣa l-beeh
EG	Abu-l-Farag	ʔajwa mṣaaja ʔana siibuh!
TR	Rostum	ʔaaha! ṣadam muʔaxzaat [cf. TR <i>muâheze</i>] afan 'dym!
EG	Abu-l-Farag	la-muʔaxzaat wala ṣatajaat waṣṣaluh foo? ṣand is-settə Nargis!
TR	Rostum	ʔitfaḍḍal afan 'dym!
		...

TR	Rostum	<i>evâmir efendim</i> Abulfarag bej laazim waşşal genaab fajjaal maşahu hidejjaat [cf. TR <i>hediye</i>]
EG	Nargis	wi leeh ji-kallif nafsu bi-l-hidejja di?
TR	Rostum	laazim Abu-l-farag beeh di yani kitiir ʔaʕti quruuf
EG	Nargis	xallih jo-dxul!
TR	Rostum	<i>buyurun efendim!</i>
	
EG	Dorreyya	Rostum!
TR	Rostum	ʔafandim!
EG	Dorreyya	ʔuul li-settak Nargis [sound defect, probably: ʔehna] hena w-istaşgelha awaam!
TR	Rostum	haađir afandim
	
TR	Rostum	<i>aman!</i>
EG	Dorreyya	ʔeeh maalak? fii ʔeeh?
TR	Rostum	fiđihaat muşibaat [TR <i>fazihat muşibet</i>]
EG	Dorreyya	fiđihaat? fiđihaat ʔala dmaayak! fii ʔeeh?
TR	Rostum	ʕaruusaat kariim Nardżis haa' nim
EG	Dorreyya & Raşād	malha?
TR	Rostum	muʕ mavzuud harab
EG	Raşād	muʕ mawguud? ʔizzaaj? raahit feen?
EG	Abu-l-Farag	raahit ti-ggawwiz
		1949 – ‘Alā ’add liḥāfak [According to Your Means]
TR	Anga Hānim	<i>veled</i> Vaziih!
EG	Wagīh	ʔafandim ja <i>maman</i> [FR]
EG	Mervat (Daughter)	ʕan ʔeznak zawayaan
EG	Wagīh	la? fi ʕardik! ʔewʕi tsibiini!
TR	Anga Hānim	<i>veled!</i> ʔismaş qararaat! kallim <i>paşa!</i>
EG	Qamar Pasha	ʔa-zonnə ʔahsan titkalleemi ʔenti ja Anga haanim
TR	Anga Hānim	<i>paşa</i> xaajif? <i>aman!</i> <i>veled!</i> ʔismaş qararaat!
EG	Wagīh	ʔajwa ja maama ʔeeh il-qararaat?
TR	Anga Hānim	başde muşavaraat mudavalaat munaqaʕaat bi-xuşuus zavazaat bintu Bakiir <i>paşa</i> ʔaşdarna qararaat
EG	Mervat	ja salaam ʕala qararaatik ja maama w ʕala zorfik!
EG	Wagīh	wi ʕatfik wi hanaanik
EG	Mervat	ʔenti ʔahsan <i>maman</i> [FR] fi d-donja
TR	Anga Hānim	<i>sus!</i> bahlavanaat ma-fii-ʕ zavazaat
EG	Wagīh&Mervat	ʔeeh!
EG	Mervat	laakin ja <i>maman</i> [FR] di bentə kwajjesa ʔawi w bi-t-hebbik
EG	Wagīh	geddan
TR	Anga Hānim	<i>sus!</i> ʔarazuzaat [cf. TR <i>karagöz</i>] <i>paşa!</i>
EG	Qamar Pasha	ʔajwa ʔaşlə mamtak saʔalit ʕala haşab wi nasab Bakiir baafa wagadetuh ma-ji-tifeʔə maʕa haşabna w nasabna
EG	Wagīh	howwa h-a-ggawwiz haşabu
TR	Anga Hānim	<i>sus!</i> <i>hirsız</i> [xarsiis] <i>edepsiz</i> [ʔadabsiis]! mustahiil Vaziih nazlu Anza [sic.] <i>hanim</i> haʕiiz Nuureddiin <i>paşa</i> seblu Badreddiin <i>paşa</i> ʔibnu Nazmeddiin <i>paşa</i> saliil Qamareddiin <i>paşa</i> zavviz Amaani bent Bakiir <i>paşa</i> bajjaaş ʕal' la ʔebn hażzə Marmar taażir rozz <i>aman ya rabbi aman!</i>
EG	Mervat	bi-l-ʕaks ja <i>maman</i> [FR] ʕeelit Bakiir baafa di min ʔahsan il-ʕaaşilaat
EG	Wagīh	wi min kibaar il-ʔasrijaa?
EG	Mervat	wi bentohum ʔamiira w tajejba w bi-t-hebbik
TR	Anga Hānim	tahzişaat <i>paşa!</i>
EG	Qamar Pasha	ʔajwa ʔaşlak ja ʔebni bi-t-boşşə-lhum bi-ʕeen ir-ređa
EG	Wagīh	ʔabadan w-allaahi ja baaba
EG	Mervat	dool naas kuwajjişiin ʔawi ja <i>papa</i> [FR]
TR	Anga Hānim	tahzişaat <i>yok!</i> maʕhumejjaat <i>yok</i> zawqejjaat [TR <i>zevkiyat</i>] <i>yok</i> zavazaat <i>yok</i> qufilat zalsaat

EG+FT	Wagih	fi Sardik ja maama qablə qufilat galsaat waahid kalimaat
EG+FT	Mervat	waahid kalimaat maama!
TR	Anga Hanim	kal' lim <i>veled!</i>
EG+FT	Wagih	hadretkum ?e?melu waahid zijaraat ?ind-i Bakiir <i>paşa</i> juufu ?ahwaal ?aa?ilaat!
EG+FT	Mervat	markaz maqamaat
EG+FT	Wagih	ba?deen ?o?dor hokmaat [cf. TR <i>hükümet</i>]
EG	Qamar Pasha	fekra ma?uula bardu ja Anga haanim
EG	Mervat	geddan geddan
EG	Qamar Pasha	ma-fii-? maani? ni-zorhum wi ne-?tali? ?ala ?ahwalhum
TR	Anga Hanim	?ana muta?akkid ?ennohum naas zibalaat
EG	Qamar Pasha	?ala kollə haal lamma n-?ofhom ha-j-baan kollə ?ee?
EG	Wagih	ma?luum baaba bi-je-kkallim mazbuu?
EG+FT	Mervat	muwafaqaat maama muwafaqaat! [TR <i>muwafakat</i>]
TR	Anga Hanim	la
EG+FT	Wagih	?ala?aan xa?ri <i>maman</i> muwafaqaat!
TR	Anga Hanim	?ah xalbuu? ?afriit!
EG	Qamar Pasha	muwafaqaat Anga haanim muwafaqaat
TR	Anga Hanim	muwafaqaat
EG+FT	Qamar Pasha	al-?amdu li-llaah ?an ?iznokum ba?a ?a?aan alha? qitaraat ?ajuuf wi?okum bi-xeer
	
TR	Anga Hanim	[she calls] Annat!
EG	Housemaid	?afandim haanim
TR	Anga Hanim	kallim savvaq ha?dar ?arabejjaat haa' lan
EG	Housemaid	haa?dir afandim
EG	Qamar Pasha	?ana ?aajif ja Anga haanim ?ennena law fage?na Bakiir baafa bi-zjaaretna n-na?ar-da ma-te-b?aa-? la?iifa mu? ?i?ah ?ahsan ni-?rab-luh telifoon?
TR	Anga Hanim	telifonaat <i>yok</i> laazim zijaraat mufa?aa?aat ne-k?if haqiqat maqamaat
EG	Qamar Pasha	?ana sa?altə ?ala Bakiir baafa wi ta?akkadt ennuh raagil malijaan wi sarwetu kbiira
TR	Anga Hanim	?ana mu? ?ebhas ?an sarwaat ?ana ?a-bhas ?an ?u?uul ?aa?ilaat fuluus mu? kollə ?ee?
EG	Qamar Pasha	?ajjib mu? ti-stanni ?wajja lamma Mervat te-rga? min barra ?a?aan na-xodha m?aana?
TR	Anga Hanim	la Mervat ?aa?ib bentu Bakiir <i>paşa</i> ba?deen ?e?mil ?avantat mu? ne-?raf haqiqat maqamaat
EG	Qamar Pasha	?elli t-?ufiih
	
TR	Anga Hanim	<i>paşa!</i> ?enta fiih ta?kidaat na?nu mawzuud fi saraaj Bakiir <i>paşa?</i>
EG	Qamar Pasha	?ab?an ?ab?an hejja b-?enha
EG	Samāra	?ahlan wa sahlān ?azonn ee salamtuh je-b?a l-?ariis
TR	Anga Hanim	la xaanum Qamar <i>paşa</i> ?abu ?ariis
		...
TR	Anga Hanim	<i>aman paşa aman!</i>
EG	Samāra	... ?ummaal il-mahruus il-?ariis ma-gaa-? ma?aaku leeh?
TR	Anga Hanim	saafir fi Iskenderejja xaanum
	
TR	Anga Hanim	ma-?aa?-allaah! ?ala ta?af?umaat [cf. TR <i>tehaşşüm</i>] wa-?tiramaat [cf. TR <i>ihtiramat</i>] ba?avaat!
EG	Mahfuz	?ah la? di wa?afhaa-li d-doktoor ?a-lbesha ?ala?aan te-mna? il-kabuus ?aajif taqaddum it-?ebbə ja baafa?
	
EG	Mahfuz	?iza kaan il-?izaam midaj?ak ?a-?la?uh
TR	Anga Hanim	<i>aman rabbi aman!</i>
EG	Samāra	ma-txaafii-? j-axti ?amaan ?entu fakriin enn il-beet mu? betna walla ?eeh?!
TR	Anga Hanim	<i>paşa!</i> ?ana laazim ?a-xru? haa' lan

EG	Qamar Pasha	te-smaħu-lna nemfi?
EG	Samāra	te-mfu zzaaj?! ʔoʔʔodu!
EG	Samāra's Sister	wi l-ʔakl elli mkallifiinuh dammə ʔalbena miin elli ha-ja-kluh?
TR	Anga Hānim	ʔehna muʃ zʔajje hena ʃaʃaan ʔa-a' kul
	
TR	Anga Hānim	da beet baʃavaat?! da zneenit <i>hayvānāt</i>
EG	Qamar Pasha	ja-staħiil ennena ne-tgawwiz min ʃeela zʔajje-di ʔabadan
TR	Anga Hānim	ʃaaʔi' la raqışaat ʔaraʔzaat [cf. TR <i>karagöz</i>] bahlavanaat
EG	Samāra	malhum il-bahlawanaat ja ʃext il-ʔarqʃanaat?
TR	Anga Hānim	<i>sus!</i> <i>edepsiz hursız!</i>
EG	Samāra	xarsiis jaʃni ʔeeh?
EG	Qamar Pasha	ʔexrasu ʃeela hamag!
		1949 – Agāza fi gahannam [Holiday in Hell]
EG	Ḥasan	ʔeeh? salamtik!
TR	Gulfidān Hānim	<i>aman ya rabbi aman!</i>
EG	ʻAbd-il-Šāfi	ʃadam il-muʔaxza ja haanim ʔana bi-ʃefeti doktor ʔawwil ma smeʃt iz-zuyotta btaʃit haʔretik ʔalbi kaan ha-j-ʔaʔa?
TR	Gulfidān Hānim	ʔah haʔretikum <i>docteur?</i> [FR]
EG	ʻAbd-il-Šāfi	id-doktor ʃabd-ij-ʃaafi j-afandim min il-ʃabbasejja ʔixtiʃaʃi fi fomm il-maʃida ʃumuuman wa fi z-zuyotta xuʃuʃan H.M.P.B [sic.]
TR	Gulfidān Hānim	ʔitaʃarraʃna <i>docteur</i> haʔretuh ʃeex ḥasan ʃan'ta
EG	Ḥasan	ʃaʔta ʃaʔta ja setto haanim
TR	Gulfidān Hānim	ʔaah ʃaʔta taa'zir kibiir bitaaʃ ʔantikaat
EG	ʻAbd-il-Šāfi	ʔahlan wa sahlān
EG	Ḥasan	ʔenta ʔaruuri l-malajka baʃatetak ʃalaʃaan ti-xaffif Golfidaan hannim ḥaram il-marḥuum heʃmat baʃa ʔarʔaʃangi aya
EG+FT	ʻAbd-il-Šāfi	xuʔuuʃ wa-ħtirammaat afandim [TR <i>huzû ve ihtiramat efendim</i>]
TR	Gulfidān Hānim	tafaʔḍal doktor! ma-daam ʔixtiʃaʃaat fi zuyotta takar'ram bi-muʃaalizat haʔratna doktor
EG	ʻAbd-il-Šāfi	ʔajwa laakin ʔana harbaan min il-ʃijaada f Maʃr wi gajje hena fi Loʔʃur ʃaʃaan ʔa-rajjaħ ʔaʃsaabi
EG	Ḥasan	karam il-haanim ha-j-rajjaħ-lak ʔaʃsaabak ja doktor taʃawwar enn -na tʃarraʔto biiha mbaareħ bass wi naffaʃetni jiigi bi-miit gineeh
TR	Gulfidān Hānim	min zehit nuquud wa mukafaʔaat <i>docteur</i> ʔitmeʔnanaat sammaaʃa di ha-j-kuun da'hab zaraʔjir bitaaʃ badla bitaaʃ ʔenta ha-j-kuun kol'luh ʔalmaaz
EG	ʻAbd-il-Šāfi	mamnuun
TR	Gulfidān Hānim	[she hiccups]
EG	ʻAbd-il-Šāfi	salamtik! laakin ʔana ja haanim fi l-ʔagaaza btaʃti muʃ momkin ʔa-ʔbaʔ fuluus ʔabadan ʔitfaʔḍali mʃaaja ʃalaʃaan ʔa-fhaʃik maggaanan
TR	Gulfidān Hānim	<i>memnûniyyet</i> <i>teşekkürât</i>
EG+FT	Ḥasan	ʔajwa laakin haʔratiki ma-ʃtaritii-ʃ da
TR	Gulfidān Hānim	baʃdeen baʃdeen
	
EG	ʻAbd-il-Šāfi	laʔ ja katkuuta da fiih buharaat wa bi-ʃefati ʔabiibik il-xaaʃ ʔa-mnaʃik ennik ti-duʔiħ
TR	Gulfidān Hānim	qitʃa ʃaʔiir <i>docteur</i>
EG	ʻAbd-il-Šāfi	laaʔ ʔummaal ana hena b-ahabbib eeh?! b-alʃab?!
TR	Gulfidān Hānim	ʔawaa' mir muʔaaʃ doktor
EG	ʻAbd-il-Šāfi	xodi! ʔiʃrabi! ʔa-hu da ʔelli jinfaʃik ʃala tuul ʔiʃrabi ja setti!
TR	Gulfidān Hānim	ħaa' ʔir <i>docteur</i> min faʔlak <i>docteur</i> ʔiktib waahid ruʃetta minʃaan istiʃmaal fi l-ʔanaʔool
EG	ʻAbd-il-Šāfi	laa! laa ja setti laa! ʔana m-a-ħebbif ʔajje ʔagzaxaana te-ʃraf ʔasraar it-tahaʔiif bitaʃti maʃleʃʃ ana ħ-a-hadiiki biʃwajja warrini n-nabḍo dilwaʔti!
TR	Gulfidān Hānim	ʔitfaʔḍal <i>docteur!</i>
EG	ʻAbd-il-Šāfi	zajj iz-zeft ʔana muʃ ʔoltə-lik wassaʃi l-ʔasaawir ʃuwajja?! ʃalaʃaan dool bi-je-ħbesu d-damm

TR	Gulfidān Hānim	haaḍir doktor
EG	‘Abd-il-Šāfi	?ana fakkartə fii dawa lamma ti-ʃrabihi ha-t-boṣṣi tlaa?i l-karamiif’ elli f wejʃik dool raahit
TR	Gulfidān Hānim	ṣahiih <i>docteur</i> ?
EG	‘Abd-il-Šāfi	?ummaal! wi xduudik dool ha-t-boṣṣi t-laa?iihum zaji it-teffaaḥ il-?amrikaani
TR	Gulfidān Hānim	<i>aman ya rabbi aman!</i>
EG	‘Abd-il-Šāfi	il-ʃizzaab it-tarakwa ?awwil ma ha-ti-wṣali Istambuul ha-ji-txaṇ?u ʃaleeki bi-l-xanaagir
TR	Gulfidān Hānim	<i>aman doktor aman!</i> ?eeh doktor! tavsiiʃ ?asaavir muʃ hi’ na baʃdeen ?asaavir jo-’ qaʃ
EG	‘Abd-il-Šāfi	ma-hu ba?aa ʃalaʃaan il-ʃilaag jenfaʃ balaaf telbisiium ʃiliihum fi ?oḍtik! wi xṣuuṣan kamaan ʃalaʃaan il-luṣuuṣ ma-ja-xduu-ʃ balhum mennik
TR	Gulfidān Hānim	tamaam <i>docteur</i> tamaam ja salaam <i>docteur</i> ! ʃuuf hinaak! vaaḥid settə zamiil xusaara! qaʃid maʃa vaaḥid barmiil
	
EG	‘Abd-il-Šāfi	ʃadam il-mu?axza ?ana -t?axxartə ʃwajja
TR	Gulfidān Hānim	?aah! fiih waaḥid saaʃa doktor ?a’ na fi intizaar
EG	‘Abd-il-Šāfi	maʃleʃʃ! ?allah! il-?asaawir bituuʃik feen?
TR	Gulfidān Hānim	ḥasaab ?avaamir doktor humaam mavzuud fi l-?ooḍa
EG	‘Abd-il-Šāfi	fi l-?ooḍa? ʃaal ʃamalti taʃjib dilwa?ti ?itfaḍḍali! h-a-ʃarrafik bi-gamaaʃa ?aṣḍiqaa?i ?itfaḍḍali!
TR	Gulfidān Hānim	<i>memnūniyyet docteur</i> [FR]
EG	‘Abd-il-Šāfi	mersii ?itfaḍḍali ?a-homm Adham beeh Samja haanim il- <i>Comte de Saint Saucisse</i>
FR-F	Comte	<i>pardon!</i> [FR] <i>Comte de Saint Stefano</i>
EG	‘Abd-il-Šāfi	is-sett Gulfidaan haanim ḥaram il-marḥuum ḥeṣmat baʃa boom Tar?aaṣangi aya
EG	All	taʃarrafna
TR	Gulfidān Hānim	<i>teşerrüfât saâdet emâsil</i>
		...
TR	Gulfidān Hānim	ma-ʃaa?-allaah! [sic.] ?ena kamaan kaan xalaʃ daḥejaat zuyotṭaat ḥaṣal ?inqaaz ḥaa’ lan min doktor humaam
EG	‘Abd-il-Šāfi	ja naas muʃ keda ?ana gajji a-stirajjah ?allah! ?ana ʃandi ?gaaza
TR	Gulfidān Hānim	minʃaan xaatir ?insaniijaat <i>docteur</i>
EG	‘Abd-il-Šāfi	taʃjib ja kont ?eb?aa fuut ʃalajja ṣ-ṣobḥə fi l-ʃooḍa w-anaa moxxi raaji?
EG	Hasan	?ana raadi b-hokmə d-doktoor min faḍlak ja doktor ?ikʃif-li ?ala l-goʃraan da ?ahsan ʃalta xaan miʃ Martaba Xaan miʃ miṣadda? ?ennə da ?antiika
EG	Martaba Hān	wi ?ana kamaan ?aabil bi-hokmə d-daktoor
EG	Adham	?itfaḍḍal ja Martaba Xaan istirajjah!
EG	Martaba Hān	?ol-li ra?eet ?eeh?
FR-F	Comte	<i>qu’est-ce que c’est?</i>
EG	Adham	?ajwa
TR	Gulfidān Hānim	kal’ lim doktor kal’ lim!
EG	‘Abd-il-Šāfi	muʃ muta?akkid Gulfidaan haanim ʃandaha xebra ?aktar menni fi l-gaʃariin tesmaḥi?
TR	Gulfidān Hānim	<i>evet</i> tamaam tamaam ?itfaḍ’ ḍal! <i>aman ya rabbi aman!</i> ḥaʃiibit jaddə [cf. TR <i>çanta</i>] btaaʃ ?ana kaan ho’ na
EG	‘Abd-il-Šāfi	?ajwa m-a-heh kuwajjis keda?! faat sabaʃ da?aaʃe? ʃala miʃaad ?axdə l-berʃaam ?itfaḍḍali!
TR	Gulfidān Hānim	<i>zarar yok docteur</i> [FR]
EG	‘Abd-il-Šāfi	?itfaḍḍali! taani marra ma-te-ʃmeliif keda ?ahsan il-ʃilaag kollo jbuuz
TR	Gulfidān Hānim	ḥaa’dir <i>docteur</i>
		...
EG	Martaba Hān	wi dilwa?ti h-a-warriiki faṣṣə ja?uut mudhiʃ?awi
TR	Gulfidān Hānim	<i>teşekkürât ederim efendim</i>

EG	Martaba Hān	il-faṣṣə da wagadtuh fii baṭnə temsaah iṣṭadtuh min nahr is-Send
TR	Gulfidān Hānim	zamiil zeddan
EG	Adham	ṭabṣan
TR	Gulfidān Hānim	ṣuuf Adham beeh!
EG	Adham	mutaṣakkir
EG	
TR	Gulfidān Hānim	muḥ laa'zim taʔxiiraat fi ṣ-ṣabaah doktoor minṣaan tadrilikaat
EG+FT	ʿAbd-il-Šāfi	ʔawaamir mutaʔaṣa hanim afanzim
TR	Gulfidān Hānim	<i>teşekkür ederim efendim</i>
	
TR	Gulfidān Hānim	ʔah! <i>aman ya rabbi aman!</i> muṣawharaat! <i>aman ya rabbi aman!</i> xalaas ʔena ʔaṣbah faqiir ʔaṣbah ṣahhaat
		...
EG	Martaba Hān	ʔajwa laʔinnə ʔana ʔa-ṣraf fi taḥdiir il-ʔarwaah
TR	Gulfidān Hānim	ʔana fi ṣardak Martaba Xaan leeh muḥ momkin taḥdiir ʔarwaah ho'na?
	
EG	Sāmya	Gulfidaan haanim! ma-ti-zṣalii-ḥ! ʔelli faat maat
TR	Gulfidān Hānim	<i>aman ya rabbi aman!</i> xalaas miṣawharaat raax fi ṭajjaraat
EG	Adham	salamtik ja haanim!
TR	Gulfidān Hānim	<i>aman ya rabbi aman!</i>
EG	Adham	salamtik!
		1949 – Ahebbak inta [It's You I Love]
GR	Pet Seller	maṣa s-salaama
EG	Buyer	mersii
EG	Munīr	as-salaamu ṣalajkum
GR	Pet Seller	ṣaleekum is-salaam
EG	Munīr	min faḍlak ʔana ṣaajiz kalb ṣabah da tamaam
GR	Pet Seller	bassə ki-da ʔana ṣandi il-ʔaxu bitaaṣuh tamaam
EG	Munīr	ṭajjib te-smah a-tffrag ṣaleeh?
GR	Pet Seller	ʔitfa ḍḍal! ʔitfaḍḍal!
		1949 – Fātma wi Mārīkā wi Rāšēl [Fātma, Mariika and Rachel]
GR	Mārīkā	ʔahlan wa sahlān
EG	Rāšēl	<i>bonjour</i> Mariika
GR	Mārīkā	<i>bonjour</i> madmozell Raṣfel ʔitfaḍḍalu!
EG	Rāšēl	Juusif beeh <i>mon ami</i>
GR	Mārīkā	<i>enchante monsieur</i>
EG	Rāšēl	madmozell Mariika di ʔahsan xaajjaata fi d-donja
EG	Yūsif	ʔahlan wa sahlān
EG	Rāšēl	Mariika! ʔana mistaṣgela ʔawi ʔajza aʔiis il-fasatiin ʔawaam
GR	Mārīkā	<i>oui mademoiselle!</i> waaxid digiiga
EG	Rāšēl	mersii
GR	Mārīkā	Kaatina!
GR	Katīna	<i>ορίστε</i>
GR	Mārīkā	<i>έλα!</i>
GR	Katīna	<i>ό! τι χαμπάρια?</i>
EG+FT	Rāšēl	<i>καλά καλά</i>
GR	Mārīkā	ʔeṣmeltu broova madmozell Raṣfel li-l-fasatiin!
GR	Katīna	xaaḍir! ʔitfaḍḍali madmozeel!
EG	Rāšēl	mersii ṣan ʔeznak ja Juuju!
EG	Yūsif	maṣa s-salaama xodi raḥtik!
GR	Mārīkā	ʔitfaḍḍal <i>monsieur!</i> <i>café monsieur?</i>
EG	Yūsif	mersii ti-smahi ja madmozell? ʔana b-a-ṣabbih ṣaleeki
GR	Mārīkā	sabbehtu ṣalajja ʔana <i>monsieur?</i>
EG	Yūsif	ja salaam ṣala da joom ja salaam! ja salaam!
GR	Mārīkā	joom ʔeeh <i>monsieur?</i>
EG	Yūsif	joom ma konti rakba l-ee ..
GR	Mārīkā	<i>autobus</i> [FR]?

EG	Yūsif	il-otobiis wi jomiiha konti labsa fustaan gamiil gazzaab loonuh keda loonuh ..
GR	Mārikā	<i>crêpe georgette</i> ?abjad?
EG	Yūsif	krebbə zorzeet ?abjad ja salaam ʕa l-krebbə zorzeet l-abjad! da xalla nhaari ?eswid
GR	Mārikā	?eswid?!
EG	Yūsif	?ajwa ja madmozeel ?ana ʕoftə ?ablə ma -ʕuufik sittaat kitiir ?elli beeda w-elli samra w-elli ʕa?ra ?elli ʕjunha te-?til w-elli ?awamha je-hwis kollə dool ma-ʕamaluu-ʕ fi ?albi ?elli ʕamaltiit min ?awwil nazra ?aʕadt arbaʕa-w-ʕeʕriin saaʕa la ?akl wala ?orb wala noom miʕ ʕaajf ?oddaami ?ella ʕortik il-gamiila wi ?awaamik il-fattan w-a-kallim nafsi w-a-?uul ja tara di te-b?a miin ja tara sakna feen ja tara -smaha ?eeh
GR	Mārikā	Mariika
EG	Yūsif	Mariika Mariika ?esmə kollu ?anyaam Mariika ʕaadi-luh no?ta waħda w jeb?a mazziika laakin il-ħamdu-li-llaah ?a-di-ini la?eetik ?a-di-ini ʕoftik
GR	Mārikā	<i>monsieur!</i> mus ji-ʕaxx ji-kallemtu ?ana kalaam zaijə da
EG	Yūsif	da j-ʕahhə wi j-ʕahh d-ana ?atiil d-ana <i>morto</i>
GR	Mārikā	xadretak ʕaaxib madmozell Raafel
EG	Yūsif	wi ?eeh jaʕni?! ma -na ʕaahib il-badla di jaʕni fiih beeni w benha ʕawaatif?
GR	Mārikā	?eʕemeltu maʕruuf! ?ana mus ni-xebbə ne-xtaf ʕaaxib iz-zubuuna btaaf ʕana
EG+FT	Yūsif	?iʕmeʕna xaʕafti l-?albə btaaf ʕana? xaraam ʕaleeki! xaraam!
GR	Mārikā	<i>óxi!</i> la? ja xadrit
EG	Yūsif	leeh la? ?ana ʕawz a-ggawwizik
GR	Mārikā	ti-ggawwiztu ?ana <i>monsieur?</i>
EG+FT	Yūsif	<i>vai</i> ?ajwa ?ana ʕani ?ana ʕandi <i>παράδες</i> ?ana ?idfaʕtu l-mablay elli to-ʕlobiih wi foo? mennu ʕaʕara fi l-mejja serviis
GR	Mārikā	?aax ja rabbuna! laakin mus momkin ji-ggawwiztu ?ana
EG	Yūsif	leeh?
GR	Mārikā	?ana ?esmi Mariika Paapadopolo
EG	Yūsif	rumejja?! al-ħamdu-li-llaah ?ammenti ?albi ?ana kontə xaajif ?ahsan ti-kuuni miʕ rumejja
GR	Mārikā	ʕalasaan eeh?
EG	Yūsif	?aʕl ana -smi zuzeef Kirjaaku
GR	Mārikā	ruumi?
EG	Yūsif	ruumi! ruumi w-ebnə ruumi w-ahebb ig-gebna r-ruumi wi l-firaax ir-ruumi wi l-feɣl ir-ruumi wi l-gamaal ir-ruumi
GR	Mārikā	laakin enta kallemtu <i>arabo</i> kwajjis
EG	Yūsif	ma-hi l-ħikaaja di liiha ?aʕl ?ana min ?abbə maʕri w-ommə junanejja jaʕni ruumikajru ?uli-ili ba?a! ?ebelti ti-ggawwiziini? roddii-li rooħi! raggaʕii-li ?albi -lli xaʕaftiih
GR	Mārikā	?ana mus momkin ne-ddi-lak waaxid kilma mazbuut <i>μπαμπα</i> fi l-ispitalja
EG	Yūsif	wi <i>maman?</i> [FR]
GR	Mārikā	<i>maman</i> [FR] hena
EG	Yūsif	xalaas xodi ra?jə <i>maman!</i> [FR] wi baʕdeen <i>papa</i> [FR] ħa-j-waafi? <i>maman</i> [FR]
GR	Mārikā	laazim ni-fakkar waaxid joom
EG	Yūsif	ʕala kollə haal ħ-a-ddiiki nemrit telifooni wi fakkari zaijə ma -nti ʕawza! wi baʕdeen ?idrabii-li fi n-nemra di! ?a-heh!
EG	Rāšəl	<i>chéri!</i> ?eeh ra?jak ba?a fi l-fustaan da?
EG	Yūsif	ginaan ginaan ginaan
EG	Rāšəl	miʕ keda?
EG	Yūsif	ti-dawwibiih fi ?ara? il-ʕafja
EG	Rāšəl	mersii Mariika! ?eddi l-fatuura li-l-beeh! hah
GR	Mārikā	?itfaɣdal!
EG	Yūsif	sittiin gineeh?!
EG	Rāšəl	bass

EG	Yūsif	basiita ʔawi
GR	Mārīkā	ne-msik il-xisaab mi l-beeh?
EG	Rāšēl	ʔajwa ʔašli nseet il-fuluus fi l-beet te-smah ja <i>chéri</i> ?
EG	Yūsif	min ʕinajja ʔexs!
EG	Rāšēl	ʔeeh?
EG	Yūsif	nisiit daftar if-ʕikaat fi l-maktab
EG	Rāšēl	wi baʕdeen baʔa? ʔana maksuufa min Mariika ʔawi
EG	Yūsif	ʔana maksuuf ʔaktar mennik ʕala kollə haal ʔaa-di nemrit it-telifoon ʔidrabbii-li bokra ʕaʕaan ti-fakkariini bi-l-ee bee bi-l-fatuura hah? ʔewʕi tensi!
EG	Rāšēl	ħa-te-nsa -zzaaj?! [to Mārīkā] ɖaruuri tkallemi il-beeh bokra
GR	Mārīkā	ʔin-ʕaa-ʔallah
EG	Rāšēl	<i>au revoir</i> ja Mariika <i>merci beaucoup</i>
GR	Mārīkā	<i>merci à vous</i>
EG	Yūsif	<i>au revoir</i>
GR	Mārīkā	<i>au revoir</i>
EG	Yūsif	ʔewʕi te-nsi bokra!
GR	Mārīkā	mus raax ne-nsa
	
GR-F	Hommuş [Hristu]	hallo! ʔeh! zuzeef Kirjaaku? [to Yūsif] ʔent zuzeef Kirjaaku? <i>άστο διάολο</i> [sounds: esti djawlu] la madaam ʔana mis ne-ʔuul li-xaɖretik ʔana bi-n-kallim Kirjaaku ʔana miin? ʔana axuuh Xristu Kirjaaku Paapadoplo [sic.] <i>vai vai vai</i> [to Yūsif] w-allah dawwaxtena mʕaak
GR-F	Yūsif [Joseph]	ʔaloo! <i>καλημέρα</i> Mariika! <i>τι κάνεις?</i>
GR	Mārīkā	ʔana kallemtu <i>μαμά</i> ni-ggawwiz sawa sawa maʕa ʔenta kallemtu zuzeef [sic.] waaxid ʕariis kuwa jjis fiih ʕanduh <i>παράδες</i> fiih ʕanduh waaxid ʔotombiil maama kallemtu <i>καλά</i>
GR-F	Yūsif [Joseph]	jaʕni maama ʔaalit ʔajjib <i>ζήτω</i> maama Mariika! <i>ζήτω</i> Mariika! ʔana n-nahar-da farħaan kitiir kitiir
GR	Mārīkā	ʔana kamaan farħaana ja zuzeef bass il-farax ni-ʕmeltuh baʕdeen lamma <i>μπαμπά</i> je-tlaʕ min l-ispitalja <i>καλά</i>
GR-F	Yūsif [Joseph]	<i>καλά</i> <i>καλά</i> w talaatiin <i>καλά</i> kamaan ʔana gajj il-leela -labbesik id-debla <i>αγάπη μου καλημέρα</i>
EG	Hommuş	kalaa [GR <i>καλά</i>] ʔeeh w samak bakalaa ʔeeh dawwaxtena mʕaak
	
EG	Hommuş	ʔaloo! miin? ʔeeh! Mariika?
EG	Yūsif	Mariika
EG+FT	Hommuş	hena ma-fii-ʕ Juusif Kirjaakus hena <i>hôtel international</i> [FR] Juusif Kirjaakus ʕazzil in-nahar-da ʕ-ʕobx ʔeeh?! ji-staahil? ji-staaxil <i>γεια σου!</i>
		1950 – Āħir kedba [The Last Lie]
GR	Doctor	naxaarik saʕiid ja xaanim afandi
EG	Samīra	nahaarak saʕiid ja xawaaga ħaɖretak ʕaajiz miin?
GR	Doctor	ʔana baas xakiim bitaaʕ is-serka ʕalasaan il-taʔmiin [sic.] fi l-xajaat
EG	Samīra	taʔmiin fi l-ħajaa ʔahlan wa saħlan ʔitfaɖɖal ʔitfaɖɖal!
GR	Doctor	<i>ευχαριστώ</i> ja xaanim! feen il-ʕajjaan?
EG	Samīra	ʔeeh! nawwartena ʔitfaɖɖal esterajjah!
GR	Doctor	<i>ευχαριστώ πολύ</i> ja xaanim! feen il-ʕajjaan?
EG	Samīra	ʔeeh! ʔageb-lak ʔahwa?
GR	Doctor	ja xaanim xaɖritik zantii [FR <i>gentille</i>] kitiir feen il-ʕajjaan?
EG	Samīra	ʔeeh! il-ʕajjaan mawguud wi bi-j-sallim ʔaleek xaaliʕ
GR	Doctor	wi-xajaat rabbuna xaɖritik zantii ja xaanim feen il-ʕajjaan?
EG	Samīra	diʔiiʔa wahda sanja laħza te-smah?
GR	Doctor	ne-smax
EG	Samīra	xaristoo [GR <i>ευχαριστώ</i>] ʔitfaɖɖal esterajjah!
GR	
EG	Samīra	ʔanestena ja doktor ʕarraftena ja doktor
GR	Doctor	mersii ja xaanim mersii! feen il-ʕajjaan?

EG	Samīra	mawguud ?itfaɖɖal ?itfaɖɖal! ?itfaɖɖal ja doktor!
EG	Arnab	laa da ma-fii-f wa?t ja nhaar iswid!
EG	Samīra	?itfaɖɖal!
GR	Doctor	mersii ja xanim!
EG	Samīra	?itfaɖɖal il-?ajjaan a-hoh!
GR	Doctor	xɔɖrituh l-?ajjaan?
EG	Samīra	?ajwa
GR	Doctor	ja rooxi! wi naam ?ala rooxuh?
EG	Samīra	naajim?! ?enta naajim ja [firi] [FR <i>chéri</i>]?
EG	Arnab	?ajwa [snoring]
GR	Doctor	?amma nokta saxiix! di ?awwil marra suftu waaxid ?ajjaan ji-kkallim wi xowwa naajim
EG	Samīra	howwa mit?awwid ?ala keda da sa?aat hatta bi-j-yanni wi howwa naajim
EG	Arnab	[sings loudly]
GR	Doctor	<i>pardon</i> [FR] ja xanim! ?ana j-roxtu foftu waaxid ?ajjaan gurajjib hena wi ba?deen ji-rga?tu taani
EG	Samīra	leeh ja doktor ma t?uufuh bi-l-marra!
GR	Doctor	la la la ja xanim di bi-j-saxxar zajjo waaxid xumaar bi-j-yanni tamaam ?ana ji-rga?tu taani wi ji-kseftu ?aleeh kwajjis <i>pardon</i> [FR] ja xanim!
EG	Samīra	tajjib ja doktor
GR	Doctor	sa?iida ja xanim <i>pardon</i> [FR] ja xanim!
EG	Arnab	ma?a s-salaama
	
GR	Doctor	xɔɖrit il-mufattis!
EG	Amīn	<i>docteur!</i> ?a-rguuk ?ana bi-j-ithajja?-li -nn il-mariid haltuh ta-stad?i ka?fə ?a?e?sa la?ennə kollə maada b-je-nfi?
GR	Doctor	muf momkin ji-nfis
EG	Amīn	?izzaaj?
GR	Doctor	howwa bas malfuuf zijaada ?ana kasaftu ?aleeh min talaata digiiga
EG	Amīn	?aah! ?a-rguuk ?ek?if ?aleeh taani ?o?baal ma -kallim if-farika bi-t-tilifoon teb?at <i>docteur</i> li-l-?a?e?sa xsuusi
GR	Doctor	xaadir ja mufattis
EG	Amīn	fo?ran
GR	Doctor	xaadir xaadir ja xafiiz ja rambuna! maskiin <i>καλυμμένο</i>
EG	Samīra	fiih ?eeh ja doktor?
GR	Doctor	misektu [3SM] l-?aja btaa? il-hipotipjupotamjus [i.e. “Hippopotamus” distorted]
EG	Samīra	ja m?ebti! hopptoppptomjus! wi da j-mawwit ja doktor?
GR	Doctor	mus ji-xaaf! mus ji-xaaf ja xanim! di ?ism il-marka btaa? il-?aja ja?ni bi-l-?arabi howwa ji-igi jo-nfux jo-nfux wi ba?deen ji-fiss
EG	Samīra	rabbena j-?ammenak ja doktor
GR	Doctor	<i>merci</i>
EG	Samīra	be?d if-farrə ?aleek min ?aja il-hopptoppptomjus
GR	Doctor	<i>pardon</i> [FR] ja xanim! ?ana laazim ji-suuf xɔɖrit il-mufattis
EG	Samīra	?itfaɖɖal ja doktor!
GR	Doctor	<i>pardon!</i> [FR] <i>pardon</i> ja xanim! <i>pardon!</i>
	
GR	Doctor	biswees biswees! wi ?ala yafla ne-ddi-ilu waaxid tuomba fi l-?a?ab il-nervutiiko
EG	Amīn	kuwajjis ?ana n-kattifhu-lak w-enta teddi-luh l-ho?na
GR	Doctor	gawaam!
EG	Amīn	?istanna!
GR	Doctor	gawaam!
		[the man is shouting]
GR	Doctor	kattiftu [IPR.2SM] kuwajjis!
EG	Amīn	jalla! ?eddii-luh! xalaas? ja xabar iswid! da tel?et-luh da?n
		1950 – Ahla’ li-l-bē’ [Morals for Sale]
EG	Ahmad	?ana ?aasif ja madmuzeel <i>pardon!</i> [FR]

GR	Katīna	ʔenta kasartə koll il-hagaat bitaaʕ ʔa na
EG+FT	Aḥmad	ma-hu il-hagaat bitaaʕ ʔana kamaan itbaʕzaʔit wi maʕa zaalik h-a-limmə-lik il-xagaat bitaaʕik kullaha ja nhaar ʔiswid!
GR	Katīna	τι βρε?
EG	Aḥmad	hamaati
GR	Katīna	hamaatak kaan fi waaḥid ʕelba?!
EG+FT	Aḥmad	ja reet fiih ʕelba ʕala ʔaddaha kontə dafaʕtə fiiha noʕʕə ʕomri ʔitfaɖdali ja madmuzeel! γεια σου baʔa
GR	Katīna	γεια σου
EG+FT	Aḥmad	γεια σου
	
EG	Aḥmad	madmuzeel Katiina! ʔilhaʔiini!
GR	Katīna	taʕaala hena ʔenta ja haraami!
EG	Aḥmad	ʔana haraami?! ja nhaarik iswid!
GR	Katīna	min ʔemta ja ʔAḥmad beeh ʔenta haraami? [sic.] ʔenta saraʔtə Katiina sawa sawa fi l-beet waaḥid
EG+FT	Aḥmad	saraʔtu ʔeeh enti -tgannenti?! Axmad xaraami? ʔana xaraami?
GR	Katīna	wi sittiin xaraami [sound defect]
EG+FT	Aḥmad	ʔajwa msektohum muʕ ʕawizhum misektohum ʔalat taʕaali xudiihum la -hsan di gaabu l-ʔana waaxid balwa kibiira kibiira
GR	Katīna	balwa kibiira?
EG	Aḥmad	ʔaah
GR	Katīna	ʔana muʕ na-fham
EG	Aḥmad	ʔana h-a-fahhemik ʔehna miʕ geena kasuura f raas baʕdə taḥt?
GR	Katīna	vai
EG+FT	Aḥmad	vai saʕt ik-kasuura di ʔana baʕʕeetu fooʔ laʔeet il-xa ma btaaʕ ʔana bi-j-boʕʕ haʕal maʕaaja waaḥid laxma kibiira misektu s-suraab bitaaʕ ʔenta ḥaʕeetuh hena is-sutjaan bitaaʕ ʔenta fi geebi ig-gazma bitaaʕ ʔenta fi l-ward il-madaam bitaaʕi lamma softu da ʕamal samaʕa kibiira w-iftakar ennə fiih κλέφτη beeni w been waḥda sett
GR	Katīna	il-madaam bitaaʕ ʔenta?! άστο διάλογο βρε!
EG	Aḥmad	vree [GR βρε] ʔawi ʔawi fehemi baʔa walla laʔʔa?
GR	Katīna	vai vai vai
EG+FT	Aḥmad	ʕaʕaan keda baʕa ʕawzik ti-igi maʕaaja l-yaajit il-madaam bitaaʕi ʕaʕaan ʕallaʕtu [2SF] ʔana baraaʔa wi lamma ji-tlaʕtu ʔana baraaʔa ta-axud enta is-sutjaan bitaaʕak wi g-gazma bitaaʕak wi s-suraab bitaaʕak
GR	Katīna	o pardon [FR] ja Aḥmad! mus te-zʕal menni ja ʔAḥmad!
EG	Aḥmad	[overlapping] ma-fii-f bardoona wala haaga taʕaali mʕaaja ʔawaam ʔawaam wi n-nabi
GR	Katīna	[overlapping] ʔana ʔalʕaana ja Aḥmad beeh
EG	Aḥmad	ʔawi ʔawi
GR	Katīna	j-Aḥmad! ʔana zalamt enta j-Aḥmad beeh
EG	Amīna's Mother	ʕuufi ʕuufi ʕuufi ʔitfarragi ja setti si ʔAḥmad beeh btaaʕik xaarig mineen!
GR	Katīna	pardon [FR] ja madaam! Aḥmad beeh maskiin muʕ ʕamaltu haaga
EG	Amīna's Mother	mis ʕamaltu haaga?! ʔamma ʕahiih ʔadra te-ʕmiliium wi t-xiili fiihum
EG	Amīna	ti-smahi ja madmuzeel ti-ʔuli-ili nemrit reglik kaam?
GR	Katīna	setta-w-talatiin
EG	Amīna's Mother	ʔaah tebʔa gazmetik
EG	Aḥmad	ʕabb maa .. [interrupted]
EG	Amīna	ʕala keda ʕ-ʕaraab wi s-sutjaan dool .. [interrupted]
GR	Katīna	bituuʕi ʔa na
EG+FT	Amīna's Mother	bituuʕik enti? w-ees gaabu bituuʕik enti fi l-geebu bitaaʕ il-howwa?
GR	Katīna	σάσου ja madaam! ʔana h-a-hkii-lik kollə haaga
EG	Amīna's Mother	ʔitfaɖdali!
GR	Katīna	w-ana gajja -dxul il-beet haʕal beeni ʔana w-Aḥmad beeh accident [FR]
EG	Amīna's Mother	ʔah
GR	Katīna	geena keda ir-raasu bitaaʕi ʔana gah fi r-raasu bitaaʕ il-howwa
EG	Amīna's Mother	ḥelw

GR	Katīna	wi ʔiid bitaaʕi ʔana ʕala kitfə bitaaʕ il-howwa keda
EG	Aḥmad	ja setti min ʕeer tamsiil ʔeʕmeli maʕruuf ma-txalli-f id-donja ti-ttarba?
EG	Amīna's Mother	leeh j-axuuja?! hejja gaabit haaga min ʕandaha?! miʕ bi-te-ḥki -lli ḥaʕal?!
EG	Amīna	ʔistanni ja maama! [to Katīna] wi baʕdeen ja madmuzeel?
EG+FT	Amīna's Mother	wi baʕdeen ʔeeh? wi baʕdeen boʔʔaha geh ʕala boʔʔu btaaʕ howwa wi baʕdeen ḥaʕal [kissing spind] wi mistanejja ʔeeh enti lessa ja xajba?!
EG	Amīna	la? ja maama da ktiir ʔawi
EG	Amīna's Mother	ʔitfaḍdali! ʔitnajjeli! xodi! ʔitnajjeli! [to Aḥmad] gatak niila! [to Amīna] taʕaali ja rooḥi! ma-te-zʕalii-f ʔabadan! taʕaali ja rooḥi!
GR	Katīna	ʕoftu j-Aḥmad beeh? ʔana muʕ ʕallaḥtu kollu haaga maʕa madaam?
EG	Aḥmad	la? j-axti ʔenti laxbaḥḥi kollu haaga maʕa madaam ʔajjintiha
	
GR	Katīna	<i>καλησπέρα</i> ja ʔAḥmad beeh
EG+FT	Aḥmad	<i>καλησπέρα</i> ja madmazel Katiina
GR	Katīna	ʔeeh? ʔenta ʔleʕtə baraaʔa walla lessa?
EG	Aḥmad	lessa di -tʔandelit zijaada bi-nafasik
GR	Yanni	Katiina!
GR	Katīna	<i>ω! μπαμπάκα!</i>
GR	Yanni	ʔalasaan eeh ji-stanna [2SF] hena fi l-baar? ʔeeh? ʔisrabtū xamra?
GR	Katīna	la ana ma-ʕrebt-ij haaga da muʕ waahid zubuun da ʔAḥmad beeh il-gaar bitaaʕ ʔehna
GR	Yanni	wi ʕalasaan eeh ʔistanna [2SF] ga'nbu?
EG+FT	Bolbol	ʕalasaan hejja xarabit il-beet bitaaʕ howwa
GR	Yanni	ja'lla! ja'lla n-rawwah! miʕ laazim ikkallim [2SF] maʕa naas zaijə dool fi maḥrah zaijə di ja'lla! <i>έλα εδώ!</i>
GR	Katīna	<i>bonsoir</i> j-Aḥmad beeh
EG	Bolbol	bonsuwaar ʕaleeki w ʕala abuuki
EG	Aḥmad	maʕa s-salaama
	
GR	Yanni	Xosna! <i>βρε</i> Xosna!
EG	Hosna	naʕam ja xawaaga!
GR	Yanni	<i>βρε</i> ʔana -kkallemtu xomsumejja marra lamma t-fuufu [2SF] ʔa na ni-ʕiil il-huduum bitaaʕi wi n-xoḥḥu fi l-korsi miʕ ji-siibuh [2SF] ba'rra laazim daxxaltu [2SF] fi d-dulaab faahim? [2SF] ʔana ʕawzuh gowwa fi d-dulaab
EG	Hosna	joh! ḥaaḍir ja xawaaga! rawwa? dammak! ḥ-a-ʕelhum fi d-dulaab
GR	Yanni	ʔah! <i>πάρει ο διάολο!</i>
		...
EG	Aḥmad	... ʔamiina! kallimiini ja ʔamiina!
GR	Katīna	<i>ja μαμάκα!</i>
EG	Aḥmad	ja xabar! d-ana daxalt Atiina taani
GR	Katīna	<i>βρε!</i> enta xasseetu hena -zzaaj?
EG+FT	Aḥmad	ʔeh <i>βρε</i> xasseetu mi s-subbaak ʔeh!
GR	Katīna	ʔeh <i>βρε</i> ?! ʔenta waahid magnuun ʔenta waaxid manaxulja ʔexrogtu barra delwaʔti ʔaḥsan baaba ji-dbaḥak zaijə waahid xaruuf
EG	Aḥmad	ja nhaar eswid! xaruuf?!
GR	Katīna	ʔeeh! ʔeeh feen il-xuduum bitaaʕak?! ʔenta sakraan?
EG+FT	Aḥmad	huduum bitaaʕ ʔana fi ʕ-ʕaala
GR	Katīna	jalla! jalla no-xrogtu sawa sa'wa ʕaʕaan ta-axud il-xuduum bitaaʕak wi roḥtu fi daxja!
EG	Aḥmad	fi dahja? ʔana -ʕabaḥtə b-weʕʕə miin in-nahar-da? bi-weʕʕə ḥamaati
GR	Katīna	miʕ ti-xabbaʕ [IPR.NEG] regleek ʔenta! waxda waxda! <i>σιγά-σιγά!</i>
EG+FT	Aḥmad	<i>σιγά-σιγά</i>
GR	Katīna	feen il-huduum?
EG	Aḥmad	huduum? ʔallah! kat hena ʔallah! feen il-huduum?
GR	Katīna	<i>βρε</i> ma-fii-f huduum
EG	Aḥmad	ʔallah! ḥ-a-xrug ʕerjaan?!

GR	Katīna	ʔajjib ʔana raħ ni-gib-lak waahid badla bitaaʕ <i>μπαμπάκα</i> bassə t-gibiħ taani hah?
EG	Aħmad	ʔelħaʔiini bi-badlit babaaka! [GR <i>μπαμπάκα</i>]
GR	Katīna	ʔenta feen <i>βρε?</i>
EG	Aħmad	wara k-korsii
GR	Katīna	jalla! ʔelbesuh ʔawaam wi <i>μπαμπάκα</i> lessa miʕ geet naajim!
EG	Aħmad	rabbena je-stur!
GR	Katīna	raʕbena je-stur!
	
GR	Yanni	kallimtu ʔeeh Xusna? <i>αλήθεια?</i> ʔenti ʕoftu l-xaraami?
EG	ħosna	wi ħjaatak ja xawaaga -na ʕoftuh fi ʕ-ʕaala bi-l-ʔamiis wi l-kalsoon
GR	Yanni	keda?
EG	ħosna	ʔaah
GR	Yanni	ʔajjib ʔana rax ni-kassartu dimaayu varaaja!
		...
EG	Kuhēn's Daughter	bi-te-ɖrab baaba leeh?
GR	Yanni	di waaxid <i>κλέφτη</i> xaragtu min iʕ-ʕubbaak
EG	Kuhēn Lēvi	miʕ ʔana ja ʔaxi d-ana -lli kontə gajj a-zboʕ il-ħaraami
EG	Kuhēn's Daughter	ħaraami ʔeeh ja xawaaga?! da baaba Kuheen Leevi
EG	ħosna	ja msebti ja xawaaga! muʕ da l-ħaraami da r-raagil elli ʕaafuh
GR	Yanni	ʔenta muʕ kallimtu xaraami ma-fii-s huduum ʔax! ma-fii-s huduum
		...
GR	Yanni	<i>άστο διάολο βρε</i> Xosna! <i>pardon</i> [FR] xawaaga Kuheen! ma-tizʕal-s!
EG	Kuhēn Lēvi	m-a-zʕal-ʕ izzaaj ja ʔaxi?! da-nta kasartə westi -llah je-ksar westak!
		...
GR	Yanni	ʔana rax ni-igi magnuun <i>βρε</i> Xosna ruxtu feen il-xaraami?
EG	ħosna	ʔana ʕarfa ja xawaaga?! laazim herib
GR	Yanni	xerib?!
	
EG	Client	taʕaali -ʕrabi mʕaaja ʔizaazit weski!
GR	Katīna	<i>pardon</i> [FR] ja ħaɖrit ʔana muʕ b-a-ʕrab xamra ʔabdan
EG	Client	yaʕbin ʕannik ħa-to-ʔʕodi w te-ʕrabi mʕaaja walla jaʕni ʔallah! ʔana miʕ maali ʕeenik walla ʔeeh jaʕni?! garsoon!
EG	Waiter	<i>oui mon bey</i>
EG	Client	ʔizaazit weski!
GR	Katīna	ja ħabiibi ʔana muʕ keda ʔana wahda ʔartist ʕamaltu n- <i>numero</i> [IT, as in theatre] bitaaʕi w a-rawwah ʕala tuul ʔana muʕ maaʕi kida w kida
EG	Client	b-a-ʔol-lik laazim to-ʕʕodi w ti-ʕrabi mʕaaja bi-z-zooʕ
GR	Katīna	ʔana muʕ ħ-a-ʕrab wi siib id-diraaʕ bitaaʕi ʔana
EG	Client	ma-daam muʕ ʕajza to-ʔʕodi te-ʕrabi mʕaaja bi-z-zooʕ ħ-a-ʔaʕʕadik bi-ʕafja
GR	Katīna	ʔelħaʔuuni! j-Aħmad beeh! j-Aħmad beeh!
EG	Client	ma-fii-ʕ Aħmad beeh wala -ħmad baafa
GR	Katīna	ʔelħaʔuuni! j-Aħmad beeh! j-Aħmad beeh!
		[Aħmad knocks him down and Bolbol counts to ten]
GR	Katīna	mersii j-Aħmad beeh ʔenta mirawwah j-Aħmad beeh?
EG+FT	Aħmad	ʔajwa mrawwah taʕaali -mma awaʕʕalik l-aħsan ir-raagil da ji-msektu ʔenti barra ma-txaafii-ʕ ana maljaan ʕagaaʕa baj baj baj baj
	
EG	Aħmad	wi ʔeeh elli zanʔik ʕa ʕ-ʕoyla l-minajjela di? ma ti-ggawwezi ʔaħsan!
GR	Katīna	ne-ʕmil eeh j-Aħmad beeh? muʕ momkin a-ggawwiz ʕaʕaan ma-fii-ʕ dotta [IT <i>dote</i> 'dowry'] laazim a-ʕtayal a-ħawwis filuus ne-dfaʕ dota li-l-ʕariis
EG	Aħmad	ʔaah! ʔallah j-kuun fi ʕoonik!
GR	Katīna	mersii ja ʔAħmad beeh <i>καληνόχτα</i>
EG+FT	Aħmad	<i>καληνόχτα</i>
	 [part of the video is missing]
GR	Katīna	ʔeeh j-Aħmad beeh?!

EG	Aḥmad	ʔajwa ʔaḥmad beeh ʔelhaʔiini ja Katiina! ʔaawiz mennik xedma ʔeʔmeli maʔruuf!
GR	Katīna	ʔaawiz eeh j-Aḥmad beeh?!
		...
EG	Aḥmad	ʔawzik ti-xabbiini ʔeʔmeli maʔruuf hena
GR	Katīna	la la la estanna he' na! μπαμπάκα muʔ te-hebbə waaḥid raagil ti-stanna hena ʔabadan
EG	Aḥmad	wi leeh t-xalli ʔabuuki j-ʔofni?! hoṭṭiini taḥt tarabeeza! hoṭṭiini gowwa namlejja! hoṭṭiini f ʔajjə heṭta!
GR	Katīna	la xoofi min μπαμπάκα la dawwar ʔaleek ʔa-hoṭṭak [sic.] fi ʔeeni w- a-kaḥḥal ʔineek
EG	Aḥmad	la t-kaḥḥali ʔnejja wala ḥaaga di kollaha robʔə saaʔa w ḥ-a-xrug Katiina! ʔeʔmeli maʔruuf! ʔawaam Katiina!
GR	Katīna	taʔaala hena j-Aḥmad beeh!
		[Aḥmad is disguising himself as a Lady]
GR	Katīna	έλα εδώ! έλα εδώ! ja salaam! ʔenta dilwaʔti wahda [sound defect, lip-read: sett] maʔbuut
EG	Aḥmad	mutaʔakkir ʔawi
GR	Katīna	ʔuuf! boʔsu fi l-miraaja!
EG	Aḥmad	ʔa-ʔuuzu bi-l-laah! wi-da weʔʔə wahda settə dah?
GR	Katīna	ta-axud itneen kurarejja xeeṭ [‘ball of wool’] t-hoṭṭohum hena ʔaʔaan te-bʔa wahda settə <i>complet</i> [FR]
EG	Aḥmad	wi lzuumuh ʔeeh ja setti?! ʔeeh luzuum dool?
GR	Katīna	la laazim
EG	Aḥmad	ḥaaḍir
GR	Katīna	wi laazim kamaan lamma ti-igi maaʔi ti-ʔmil ʔuwajja dalaʔ ʔuwajja seks [EN <i>sex</i>]
EG	Aḥmad	seks? seks jaʔni ʔeeh baʔa?
GR	Katīna	jaʔni l-maʔja bitaaʔ ʔenta ti-kuun zaijə wahda sett miʔ zaijə waaḥid raagil
EG+FT	Aḥmad	ʔaaḥ fexemt jaʔni keda?
GR	Katīna	[laughs] μπράβο μπράβο [from IT <i>bravo</i>] ʔenta laazim kontə zamaan wahda madmozeel
EG	Aḥmad	laʔ ja ʔeexa [doorbell ringing] ja nhaar eswid!
GR	Katīna	miin? laazim μπαμπάκα
GR	Yanni	γεια σου Katiina!
GR	Katīna	γεια σου μπαμπάκα!
GR	Yanni	καλημέρα
GR-F	Aḥmad [Kostantīna]	καλημέρα
GR	Katīna	ḥadretu μπαμπάκα ..
GR	Yanni	Janni Miḥaʔilis Apostoolo xristofriidis [GR Γιάννης Μιχάλης Αποστόλης Χριστοφορίδης]
GR-F	Aḥmad [Kostantīna]	<i>enchante monsieur</i>
GR	Katīna	madaam Kostantina Paapadopolo [GR Κωνσταντίνα Παπαδοπούλου, the rest of the name is not clear] il-xajjaata bitaaʔ ana
GR	Yanni	καλησπéρες [sounds: kalisperus]
GR	Aḥmad/Kostantīna	jaʔni ʔeeh baʔa?
GR	Katīna	jaʔni -tkallemtu taʔarrafna
GR-F	Aḥmad [Kostantīna]	ʔallaah j-sarraaf meʔdaarak ja xawaaga!
GR	Yanni	ooh! madaam kallemtu <i>arabo</i> kuva ʔjis
GR-F	Aḥmad [Kostantīna]	καλό σου
GR	Katīna	madaam Kostantiina ʔestanna fi Maʔrə talatiin sana
GR	Yanni	γούρια!
GR	Katīna	ʔaʔaan keda -kkallemtu ʔarabi καλά

GR	Yanni	<i>πολύ καλά</i>
GR-F	Aḥmad [Kostantīna]	il-μαμάκα wi l-μπαμπάκα bituuʕ ʔaːna geetu majjit w-ana lessa <i>bébé</i>
GR	Yanni	ooh!
GR-F	Aḥmad [Kostantīna]	ʔimsektu ʔana gamaaʕa maʕrejiin wilaad xalaal rabbu ʔana fi l-madrasa l-ʔarabo
GR	Yanni	<i>καλά καλά</i> madaam Kostantiina! miʕ fiih waaxid gooz?
GR-F	Aḥmad [Kostantīna]	gooz? gooz gazma?
GR	Yanni	<i>όχι</i> laa waaxid mesju [FR <i>monsieur</i>] <i>κύριε</i> ʕaʕaan gawwiztu xaḍretak [2SF]
GR-F	Aḥmad [Kostantīna]	kaan fiih maatu [3SM] fi l-xarb
GR	Yanni	ʔallaah ji-rxamuh ʔeh! ʔisrabbtu [2SF] <i>καφέ?</i>
GR-F	Aḥmad [Kostantīna]	ʔisrabbtu [1SM]
GR	Yanni	<i>subito!</i> Katiina! <i>καφέ φέρε γλυκι γρήγορα!</i>
GR	Katīna	ʔeʕmeltu <i>μπαμπάκα</i>
GR-F	Aḥmad [Kostantīna]	Katiina!
GR	Yanni	madaam Kostantiina! <i>καλώς το</i>
GR-F	Aḥmad [Kostantīna]	<i>τι κάνεις</i> xabiibi?
GR	Yanni	madaam Kostantiina!
GR-F	Aḥmad [Kostantīna]	gara ʔeeh ja xawaaga Janni?!
GR	Yanni	madaam Kostantiina! ʔana xabbeetik min ʔawwil naːzra ʔismaʕu [IPR.2SF] l-galbə bitaaʕi bi-je-ʕmil bom bom bom ʔerxamiini!
GR-F	Aḥmad [Kostantīna]	<i>στάσου βρε!</i>
GR	Yanni	miʕ je-gdar istanna [1SM] laazim [2SF] je-ddii-luh [to me] waaxid kelma
GR-F	Aḥmad [Kostantīna]	<i>στάσου βρε!</i>
GR	Yanni	miʕ momkin <i>στάσου</i>
GR-F	Aḥmad [Kostantīna]	[not clear, probably: kelmit eeh?]
GR	Yanni	ʕalaʕaan enta ji-kuun il-gooz bitaaʕ ʔana ja xajaati!
GR-F	Aḥmad [Kostantīna]	gooz bitaaʕ ʔenta?!
GR	Yanni	ʔejva
GR-F	Aḥmad [Kostantīna]	ja nhaar abjad! ʕana h-a-xrug min hena madaam Janni
GR	Yanni	madaam Kostantiina! ʔeʕmeltu maʕruuf! ʔana maskiin tuul ʕomri ʕaajif li-waḥdi fakiir [sic., the original song says: fariid] wi raadi bi-xaali
GR	Katīna	madaam Kostantiina! ʔitfaḍdali!
EG	Aḥmad/Kostantīna	ʔelhaʔiini! law konti -tʔaxxarti fwaajja kan zamaanuh kallil ʕalajja [doorbell ringing]
GR	Yanni	madaam Kostantiina! [last word was cut by sound defect]
GR	Katīna	miʕ foftuh ja madaam!
EG	Amīna's Mother	ʔaʕluh magnuun wi herib mi l-muristaan wi l-muristaan baaʕit il-gamaaʕa dool ʕaʕaan ji-msikuuh
GR-F	Aḥmad [Kostantīna]	il-gooz bitaaʕ ʔenta geetu magnuun? maʕzuur madaam maktuub ʕa l-wiʕʕə btaaʕ ʔenta sakal li-lbeeʕ
EG	Amīna	laʔ laʔ laʔ laʔ d-ana -lli goozii -tgannin
GR-F	Aḥmad [Kostantīna]	gooz bitaaʕ ʔenta geh magnuun? ja haraam! ʔewʕa ti-zʕali ja ʔeʕma ja helwa ʔenti helwa ʔenti ʔeʕma maʕzuur gooz bitaaʕ ʔenta geetu magnuun min il-xobbə geetu magnuun
EG	Amīna's Mother	howwa ʔeeh ja-xti da?! hejja l-wilejja di ʕajjana bi-l-boos?! ma t-huuʕi ja wlejja ʕaladiimik ʕan il-bett!

GR-F	Aḥmad [Kostantīna]	άστο διάλογο w-allaahi kassartu [1SF] rʔabtuh [2SF]
EG	Amīna's Mother	miin?! ʔenti ḥa-t-kassari rʔabti?
GR	Katīna	xalaas madaam Kostantiina!
GR	Yanni	ja xajaati ja madaam Kostantiina! ja roox il-Janni ja madaam Kostantiina! ja zambalik il-galbə btaaʔ il-Janni ja madaam Kostantiina!
EG	Amīna's Mother	ʔelḥa? ja xawaaga -lḥa?!
GR	Yanni	fiih eeh?
EG	Amīna's Mother	il-madaam bitaʔtak bi-t-nassil
GR	Yanni]not clear] <i>pardon</i> [FR] Kostantiina! [he unmasks Aḥmad]
EG	Amīna	ʔaḥmad?!
	
GR	Yanni	Katiina! Katiina! ʔilxaʔuuna ja naas!
EG	Aḥmad	gara ʔeeh ja xawaaga?
GR	Yanni	ʔaḥmad beeh! ʔeʔmil maʔruuf! Katiina misektu gizaaza bitaaʔ [unclear word] wi b-je-ʔrabtu l-semm
EG	Aḥmad	semm?! ja nhaar abjad enti magnuuna?! magnuuna?!
GR	Katīna	ʔana mus momkin a-stanna fi d-donja wala joom min ʔeer ma ji-igi [1SF] sawa sawa maʔa l-ʔariis bitaaʔi ʔana
EG+FT	Aḥmad	ʔallah ʔallah! wi ʔeh elli miʔ ḥa-j-xalliiki ti-igi sawa sawa maʔa l-ʔariis bitaaʔi ʔenti? ʔeeh? babaaki miʔ ʔaawiz?
GR	Katīna	la ʔaawiz
EG	Aḥmad	[to Yanni] ʔeh l-ḥikaaja?
GR	Yanni	il-dotta [IT <i>dote</i>] btaaʔ il-Katiina raax il-xomsomejja gineeh elli xawwiʔetuh ʔalaʔaan ji-ddii-luh li-l- <i>fiancé</i> bitaaʔuh howwa saragtuuh [3P] min il-dulaab ʔaaḥ! ja xaraam ja Katiina!
		[Yanni and Katīna moan, then Aḥmad starts to moan as well]
EG	Aḥmad	jaʔni jaʔni -tsaraʔu?
GR	Katīna	ʔajwa ja ʔaḥmad beeh [moaning] miʔ rax ni-ggawwiz ja ʔaḥmad beeh [moaning] ʔana laazim ji-igi ma jjiit j-Aḥmad beeh
EG+FT	Aḥmad	la? miʔ ti-igi majjit wala haaga howwa ma-fii-ʔ muruuʔa fi l-balad?! ʔana ḥ-ageb-lik il-fuluus di
GR	Katīna	ʔahiih j-Aḥmad beeh?
EG	Aḥmad	ʔummaal?! in-naas li-baʔḍaha howwa howwa l-xuʔuuba ʔemta?
GR	Katīna	il-lilaa-di w-iza kaan il-ʔariis bitaaʔ ʔana mus je-msik il-dota [IT <i>dote</i>] mus je-msik kamaan ʔa na
EG	Aḥmad	la la la ʔan ḥ-a-xalliik je-msekik wi je-msek ʔabuuki kamaan ʔana ḥ-a-gib-loku l-fuluus ḥaalan
GR	Katīna	ja rooḥi j-Aḥmad beeh!
GR	Yanni	ja xajaati j-Axmad beeh!
EG	Aḥmad	la? la? balaaf enta! ʔan ʔiznokum!
GR	Yanni	ʔajjib
GR	Katīna	<i>μπαμπάκα</i>
GR	Yanni	<i>κόλλιστα</i>
	
GR	Yanni	ζήτω [unclear word]! ζήτω Katīna!
GR	All	ζήτω Katīna!
GR	Yanni	ζήτω Κώστα!
GR	All	ζήτω Κώστα!
GR	Yanni	ζήτω μπαμπάκα Γιάννη! ζήτω!
GR	All	ζήτω!
GR	Katīna	<i>συγγνώμη!</i>
GR	Kosta	<i>ναί</i>
EG	Aḥmad	<i>bonsoir</i> madmuzeel!
GR	Katīna	gebt il-fuluus j-Aḥmad beeh?
EG	Aḥmad	ʔummaal?! ʔitfaḍḍali ja setti! ʔaa-di l-xomsumiit gineeh!
GR	Katīna	<i>merci beaucoup</i> ja Aḥmad beeh
EG	Aḥmad	il-ʔafw

GR	Katīna	ʔenta <i>gentille</i> ʔawi
EG	Aḥmad	il-ʕafw il-ʕafw
GR	Kosta	ʕalasaan eeh il-fuluus di?
EG+FT	Aḥmad	ʕasaan ji-dfaʕtu ʔenta [i.e. she pays to you] d-dotta
GR	Kosta	wi ʕasaan ʔeeh xadretak ji-dfaʕtu d-dotta btaaʕ Katiina?
EG	Aḥmad	muruuʔa ʔinsanejja
GR	Kosta	ʔinsanejja <i>βρε</i> ʔenta laazim te-ʕraf ʔani [sic.] miʕ waaxid muyaffal ʔani [sic.] miʕ waaxid loox
GR	Katīna	[not clear, probably: <i>παπα</i>] Kosta!
GR	Kosta	<i>όχι!</i> [to Aḥmad] laazim xadretak il-xabiib bitaaʕ hejja
EG	Aḥmad	ʔabadan w-allaahi di muruuʔa
GR	Kosta	laazim fiih waaxid fediiha
EG	Aḥmad	fediihet ʔeeh ja xawaaga?!
GR	Kosta	ʔaʕaan keda xadretak dafaʕt il-fuluus di sitaara
EG	Aḥmad	ʔabadan
GR	Kosta	laazim ne-ʕraf [ISM]
EG	Aḥmad	ja gadaʕ enta -rgaʕ! is-silaah ʕawiil
GR	Kosta	ʔana miʕ waaxid baʕtaal ʔana laazim ji-dbaʕxtu enta
	
EG	Aḥmad	ja nhaar eswid!
GR	Kosta	<i>έλα εδó</i> ʔaxmad beeh! miʕ ti-xaaf [IPR.NEG.2SM] ʔaḥmad beeh! ʔana ʕrefu kollu xaaga Katiina faxxamtu ʔa na ʔenn il-dotta bitaaʕ hejja raax wi xadretak ʔaddemtu l-fuluus di waaxid xedma ʕalafaan ni-igi sawa sawa ʔana w Katiina ʔitfaɖdal xadretak il-fuluus ʔaxmad beeh! ʔana iggawwezdu Katiina muʕ ʕaawiz dotta
EG	Aḥmad	ma t-xalli ja xawaaga!
GR	Kosta	<i>merci</i> ʔaxmad beeh! kattar xeerak ʔaḥmad beeh!
EG	Aḥmad	di ʔajjaam il-muruuʔa baʔa raahit baʔa salamu ʕaleeku
GR	Katīna	ʔeeh? rajih feen j-aḥmad beeh?
EG	Aḥmad	raajih miʕwaar wi raagiʕ
GR	Kosta	muʕ ha-t-xuʕ il-ʕaʔa bitaaʕ ʔenta?
EG	Aḥmad	laʔ maʔleʕ w-ana raagiʕ
	
		[Katīna and Yanni sing simultaneously, followed by the chorus, then Bolbol sings once normally and another one like them]
GR	Katīna and Yanni	[Singing] hena ʔaruusa hena ʔariis samaʕa ma-fii-si dawsa ma-fii-s <i>καλά καλά καλό καλό καλά καλά καλό καλό</i>
GR	Chorus	hena ʔaruusa hena ʔariis samaʕa ma-fii-si dawsa ma-fii-s <i>καλά καλά καλό καλό καλά καλά καλό καλό</i>
EG+FT	Bolbol [Singing]	[Singing] ʕaruusa helwa ʕariis əmliih zaji il-baluuza ʕala l-fisiix ʕaruusa xelwa ʕariis əmliix zaji il-baluuza ʕala l-fisiix ʕoʔbaal ḥamaati ja-xodha ḥaati ʕoʔbaal xamaati ja-xodha xaati wi j-sokkahaali bi-ʔalfə siix <i>καλά καλά</i> ʔeeh
GR	Chorus	<i>καλό καλό</i>
EG+FT	Bolbol	[Singing] <i>καλά καλά</i> ʔeeh
GR	Chorus	<i>καλό καλό</i> hena ʔaruusa hena ʔariis samaʕa ma-fii-si dawsa ma-fii-s <i>καλά καλά καλό καλό καλά καλά καλό καλό</i>
EG+FT	Bolbol	[Singing] ʕariis siketto [GR <i>σέττο</i>] ʕaruusa mawaliigi sokkar zijaada mudel zagaziigi ʕariis siketto ʕaruusa mawaliigi sokkar zijaada mudel zagaziigi ti-ʔil-luh <i>έλα εδó</i> xabiibi ji-igi ti-ʔil-luh <i>έλα εδó</i> xabiibi ji-igi ji-konʕ gedduh abu ʔommuh griigi <i>καλά καλά</i> ʔeeh
GR	Chorus	<i>καλό καλό</i> hena ʔaruusa hena ʔariis samaʕa ma-fii-si dawsa ma-fii-s <i>καλά καλά καλό καλό καλά καλά καλό καλό</i>
		1950 – Ilhām [Ilhām]
EG	Policeman	wi baʕdeen? ʔeeh elli ḥaʕal ja Kosta?
GR	Kosta	ja beeh di ʕatam di [m.] xaʕal ʕamaʕa maʕa baʕɖuh kassartu kollu xaaga
		...

GR	Kosta	nahaarak saʕiid ja xabiibi ʔesmaʕ madaam! ʔana mabsuut kitiir ʕalasaan enta xalastu mi l-xikaaja di ʔenta kottə mazluum
EG	Ilhām	kattar xeerak ja xawaaga
GR	Kosta	ʔana ʕaraftu kollu xaaga di raagil baʕtaal enta wgeʕtu maʕaah baʕtaal kitiir
EG	Ilhām	rabbena kariim
GR	Kosta	ʔenta ruux feen dilwagti? leeh mus ji-igi ji-stayal maʕaaja?
EG	Ilhām	maʕaak feen?
GR	Kosta	fi l-baar ʔemsektu fluus kitiir sawa sawa
EG	Ilhām	ʔana zhoʕtə min id-donja ʕajza a-ʕiif li-wahdi
GR	Kosta	laa ja xabiibi ʕalasaan ʔeeh t-ʕiis li-waxdak? fiih naas kitiir ʔenta ha-j-kuun mabsuut
1950 – II-Milyunēr [The Millionaire]		
EG	ʕĀʕim/Gimmēz	salaamu ʕaleeku
TR	Chorused	wa ʕalajkumu s-salaam
EG	ʕĀʕim/Gimmēz	muʕtaʕiin
TR	Chorused	ʕukʕan
EG	ʕĀʕim/Gimmēz	kuwajjesa w-allahi l-leʕba di salaamu ʕaleeku
TR	Chorused	wa ʕalajkumu s-salaam
EG	ʕĀʕim/Gimmēz	muʕtaʕiin
TR	Chorused	ʕukʕan
EG	ʕĀʕim/Gimmēz	salamaat
TR	Chorused	ʕajjibuun
EG	ʕĀʕim/Gimmēz	miin?! j-amma! saʕiida ja ..
TR	Ḥiŋḡir	xaalak ʔenta nsiit xaalak?
EG	ʕĀʕim/Gimmēz	ʔabadan m-ana ʕarif ennak xaali hejja koll ij-ʕanabaat elli f xelʔetak di wi tebʔa ʔeeh? xalti?! ja maama!
TR	Aunt P.	ʔisʕmaʕ ʕaaʕim! ʔavvalan na-zeffu ʔileek tahaani l-ʕaaʕiʕ la ʕala ʕifaak min ʕinuun
EG	ʕĀʕim/Gimmēz	ʔajwa ja setti hannaakumu -llaah! ʔana ʕajjif ennokum naas ʕajjibiin wi l-waahid ha-je-ʕraf jatafaaham maʕaakum bi-ʕaħiiħ
TR	Aunt P.	saaneʕjan
EG	ʕĀʕim/Gimmēz	ʔajwa
TR	Aunt P.	ʔa-zeffu ʔileek laʕanaat il-ʕaaʕiʕ la ʕala suuʔ taʕarrufak wa ʔaʕmaalak il-muxʕiʕ la ʔallati kasarar biha raqqabat il-ʕaaʕiʕ la
EG	ʕĀʕim/Gimmēz	ja setti ma ti-kkesir fi settiin dahja ʔana maali? wa saalesan?
TR	Aunt P.	saaleʕsan nijaabatan ʕan ʕammak Kaazim wa ʕammak ʕiŋzir wa xaalak ħiŋzir wa xaalak ʕawkat wa xaal xaalak ħazzuun wa zamiiʕ ʔaʕraad il-ʕaaʕiʕ la nu-waʕʕiħ ʔilajk il-ʔinzaar it-taali ʔiza lam ta-btaʕid ʕan ʔaʕmaal ʕununejjaat wa ta-ʕuun karaamat il-ʕaaʕiʕ la fi ʕarfi salaasati ʔajjaam naħnu zamiiʕan na-tabarraʕu mink mazbuut walla laa?
TR	Chorused	mazbuut
TR	Aunt P.	ʔeeħ ʔaqaawalak?
EG+FT	ʕĀʕim/Gimmēz	ʔaqaawali ħazratukum mahabiil mazaniin mislə ʕaaʕilat ʔismaaʕiil Jasiin
TR	Kāzim	ʔixras [sic.]
TR	Ḥiŋḡir	sus!
EG	ʕĀʕim/Gimmēz	ja maama!
TR	Ḥiŋḡir	maznuun
TR	Aunt M.	edep yok
TR	Aunt P.	sus! ʔizzaaj ʔeqdar waʕʕiħ ʔihanaat lena ja ʔaaʕim [sic.]?
EG	ʕĀʕim/Gimmēz	ja naas ʔana muʕ ʕaaʕim wala -ʔrab li-ʕaaʕim wala f joom min il-ʔajjaam ʔa-bʔa ʕaaʕim ʔana ʔesmi gimmeez w-abuuja ʕasal jaʕni gimmeez ʕasal
TR	Ḥiŋḡir	ʕimmeez ʕasal? maznuun
TR	Kāzim	mazzuub
TR	Ḥiŋḡir	malhuus
TR	Kāzim	akil yok

EG	‘Āṣim/Gimmēz	ʔana la ana magzuub wala malhuus wala magnuun laʔanni muʔ ʔarebkum dawwaru ʔala si ʔaaṣim iz-zeft da f ʔajjə hetta w-ana raqjih li-haali
TR	Hingir	ʔala feen?
EG	‘Āṣim/Gimmēz	ʔala feen?! ʔa l-maħall ell- ana b-aṣṭayal fiih ja-xwanna laazim tifhamu -nn ana ʔanʔeti monologest muʔ ʔebnə zawatest ʔisʔalu ʔalajja fi tjatra il-Honoluulu te-ʔrafu ʔana miin! salaamu ʔaleeku
TR	Kāzim	ʔandak!
EG	‘Āṣim/Gimmēz	ʔeeh?
TR	Kāzim	ʔala feen?
EG	‘Āṣim/Gimmēz	ʔa l-maħall ell- ana b-aṣṭayal fiih
TR	Šingir	ti-ṣṭayal bahlawaan?
TR	Hingir	qaragooz [TR karagöz]?
TR	Kāzim	muharriʔaat?
TR	Aunt P.	taqliʔaat?
EG+FT	‘Āṣim/Gimmēz	ja-xwanna ʔa-ṣṭayal qarakoʔ taʔliʔaat mitnajiilaat ʔana ħorrə f nafsi
TR	Aunt P.	qasaman bi-l-laahi l-ʔaʔiim ʔiza ʔamaltə haazih il-ʔam 'la ʔa-ʔiib vaahid maṭwa ʔizbah ʔinta
EG	‘Āṣim/Gimmēz	ja sett iʔmeli -lli -nti ʔawzaah ħ-a-rawwah barḍu
TR	Aunt P.	vallahi billahi tallahi ʔa-ṭluq zamiiʔ ruṣaṣaat musaddasaat fi nafuux ħazretak
TR	Hingir	ʔana ʔeqtaʔ raqabaat bi-ʔamwaas ħilaqaat
TR	Šingir	bi-l-luververaat
TR	Kāzim	bi-t-ṭabanʔaat [cf. TR tabanca]
EG	‘Āṣim/Gimmēz	ʔabuuku s-saʔa maat ʔeeh j-axuuja ʔeelit Raʔja w Skiina dool?! ʔana ħorr a-ṣṭayal maṭraħ ma je-ʔgebni wi jebʔa j-giini ʔatxan ʔanab fiikum wi ʔana ʔa-debb ʔawabʔi f gooz ʔineeh
TR	Kāzim	ʔandak!
TR	Šingir	ʔistanna!
TR	Hingir	maʔnuun
TR	Aunt P.	maṣṭuuh
TR	Aunt M.	ja-la-l-ʔaar!
TR	Šingir	laa jamħu l-ʔaar ..
	
TR	Aunt P.	ja ħukumaat!
TR	Kāzim	ja buliis ʔadabaat!
TR	Hingir	ja nijabaat!
TR	Šingir	ja ħukuma ..
EG	Sergeant	hossə bass! ... wi howwa fakluh ʔeeh? ʔawṣaaʔuh ʔeeh?
EG	Sokkara	il-ʔujuun ʔujuun ʔizlaan il-wefʔə ṭabaʔ ʔeṣṭa il-manaxiir zaji in-nabaʔa il-boʔʔə xaatim solimaan
TR	Aunt P.	ʔeeh di qiṣṭaat nabqaat?! fakluh howwa zaji ħalluuf zaji xaruuf muʔ tamaam?
TR	Chorused	evet efendim!
TR	Aunt P.	howwa edep yok muʔ tamaam?
TR	Chorused	evet efendim!
TR	Aunt P.	ħadrit ʔawiiʔ! fuṭu [2SM] waahid xaruuf waahid ħalluuf ʔeħdar hena ʔeʔmil maṣruuf?
EG	Sergeant	min gehit il-xirfaan wi l-ħalaliif ʔa-hi z-zanaziin maljaane wi-lli ma-ji-ṣṭeri ji-tfarrag
TR	Aunt P.	ṭajjib mumkin ʔeħdar ħalluuf ʔe'ne kallim howwa ħalluuf ʔe'ne bastif howwa?
	
EG	‘Āṣim	ʔizzajik ja ʔammeti?
TR	Aunt P.	al-ħamdu li-l-laah al-ħamdu li-l-laah
		...
TR	Aunt P.	aman ya rabbi! ʔaaṣim kamaan marra? dobl ʔaaṣim?
		...
EG	‘Āṣim	wi ħaflit gawazhum ħa-j-kuun il-leela fi beeti

TR	Aunt P.	laʕ muʕ mom'kin haflit zavaaz halluuf saa'ni fi beeti ʔa'na
		1950 – Lēlit il-dohla [The Wedding Night]
GR	Moska	xamsa-w-ʕeʕriin digiiga w mitʔaxxariin? ʔentu muʕ momkin ʔa'badan ji-stanna hena maʕaja ʔabadan
EG	Balabī'u	ja xawaaga wi-n-nabi il-haaʔʔə muʕ ʕaleena il-haaʔʔə ʕala zakejja
GR	Moska	ʔentu baʕbaʕtu li-zakeja?
EG	Naylon	laʔ ja xawaaga di zakejja jaʕni l-ʔutumbiil
GR	Moska	kamaan muʕ baʕbaʕtu l-waaxid sett?! ʔaax ja rabbuna ʔaax!
EG	Balabī'u	ja xawaaga Mosxa!
GR	Moska	Moska Moska
EG	Naylon	ʔajwa bardoon ja xawaaga Mosxa! ja xawaaga Moska Moska di ʔaaxir marra ni-tʔaxxar fiiha
GR	Moska	xamsa zibuun ʔiigi wi ruuxu taani!
EG+FT	Balabī'u	ja xawaaga Moska! lamma ji-igi z-zubuun wi ji-igi j-laaʔi l-maxall magfuul ji-gii-lak taani Joom dagnə bitaaʕu kibiir xaaliʕ ji-dfaʕtu ʔaktar
GR	Moska	ʔaax ja rabbuna ʔaax! il-muftaax feen? muftaax il-maxall?
EG	Naylon	il-muftaah
GR	Moska	muftaax?
EG	Balabī'u	haaʕdir haaʕdir ʔeh!
EG	Naylon	ʔeeh!
EG	Balabī'u	il-muftaah ʕufuh mʕaak!
EG	Naylon	maʕaaja mneen?
EG	Balabī'u	ʔana ʕaarif?!
EG	Naylon	ʔallah!
GR	Moska	muftaax maxell
EG	Naylon	ʔajwa -stanna ja siidi!
EG+FT	Balabī'u	στάσου στάσου στάσου
		...
EG+FT	Balabī'u	ʔitfaɖɖal il-muftaax!
GR	Moska	roxtu [IPR.2P] barra! muʕ ji-stanna [IPR.NEG.2P] waaxid digiiga έξω barra barra
	
GR	Moska	jalla jalla barra! ʕalasaan ʔeeh bi-ji-stanna [2PM] hena? hah?
EG	Ḥartūšī	saʕiida ja xawaaga Moski!
GR	Moska	Moska
EG	Ḥartūšī	Mosku Moska il-ʕalaʕ marduud kollaha mhaʕala baʕɖaha
GR	Moska	ʔaxlin wa saxlin! βρε Balabiiʕu ʕuuf joylak!! ʔitfaɖɖal ja beeh itfaɖɖal!
	
EG	Ḥartūšī	ʕanabi ja-hooh! howwa raah feen?
GR	Moska	howwa miin ja xabiibi?
EG	Ḥartūšī	ʕanabi ʕanabi ja ʕaalam ʕanabi raah feen?
EG	Naylon	ma-hu tahtə manaxiir haɖretak a-hoh
EG	Ḥartūšī	farda waḥda ja muyaffal raahit feen il-farda t-tanja?
GR	Moska	bassə ja xabiibi! muʕ ʔenta -lli msektu xamsa gneeh wi muʕ laazim ʔeʕmeltu ʕamaʕa
EG	Ḥartūšī	wala ʔalfə gneeh
		...
GR	Moska	ʔaax ja rabbuna ʔaax!
		1950 – Šāti' il-ġarām [The Shore of Love]
EG	Tāhir	... hejja d-denja ha-t-tiir?
GR	Ḥristu	ʔaaxir afandi n-naas fi l-Maʕrə kollu keda εξπρές henaak fiih xaraka xaraka xaraka ma-fii-s baraka ʔana ʕafastu leeh?
EG	Tāhir	ʔummaal ana habbeetak leeh ja Xrestu?!
GR	Ḥristu	ευχαριστώ ʔeeh ʔaaxir afandi! lessa kitiir? is-saaʕa sabʕa
EG	Tāhir	ʕab esbaʔni -nta! ʔesbaʔni w haɖdar it-ʕawla w-ana gajjə haalan
GR	Ḥristu	πολύ καλά
	
GR	Ḥristu	ʔaaxir afandi! lessa miʕ xalaaʕ? is-saaʕa waxda zijaada

EG	Tāhir	xalaas ja Xrestu haddar it-tawla!
GR	Hristu	ʔajva keda l ʔeeh? xadretak te-bʕatu telliyraaf?
EG	ʿĀdil	talliyraaf tawiil ʔawi
GR	Hristu	[speaks in GR]
1951 – Fī il-hawā sawā [Equal in Misfortune]		
GR	Barber	<i>comandi!</i> [IT]
EG	Gamīl	ʔaah kumandi [then speaks in pseudo-Greek]
EG	Ḥamzāwi	ʔenta ja-ʕta
GR-F	Gamīlopolos	<i>comandi!</i> [IT]
EG	Ḥamzāwi	min yeer kumandi ma-foft-ij waahid muyaffal kaan bi-je-gri hena fi t- torʔa?
GR-F	Gamīlopolos	laʔ la foftə la muyaffal wala xaraami
		...
EG	Abu-Šanab	ʔawaam ja-ʕta ʕaʕaan alhaʔ ganazethum
GR-F	Gamīlopolos	ma-t-xaf-ji xabiibi ma-te-xaf-ji!
EG	Abu-Šanab	ʔeeh da ja-ʕta fiih haaga?
GR-F	Gamīlopolos	la ja xabiibi ma-fii-s xaaga ma-fii-s xaaga
EG	Abu-Šanab	ma-t-ʔoʕʕə-lii-f ʕaʕra j-ʕta! ʔana ʕaawiz daʔnə bass
GR-F	Gamīlopolos	daʔnə ja xabiibi daʔn l ʔeeh ja xabiibi ʔeʕdeltu d-dimaay di misektu manxar
EG	Abu-Šanab	ʔallah ʔallah! ʔenta b-te-ħlaʔ boʔʔi?
GR-F	Gamīlopolos	la ja xabiibi ʔana bi-ne-hlaʔ il-manaxiir bitaaʕ il-ʔenta bitaaʕ il-ʔenta l ʔummaal ja xabiibi
EG	Abu-Šanab	ʔeeh daʔ ʔenta bi-t-teff?
GR-F	Gamīlopolos	la ja xabiibi miʕ bi-ni-teff bi-ni-teff jaʕni
EG	Abu-Šanab	[murmur]
GR-F	Gamīlopolos	laʔ ma-fii-s xaaga ma-fii-f xaaga [then speaks in pseudo-Greek] ʕugajjar ʕugajjar ʔeʕmeltu ʔeeh? ja rabb!
	
		[Gamīl speaks with the Greek lady in GR]
EG	Sābit	wi l-maʕaad da ʕaʕaan eeh? ʕaʕaan gamaalak?
GR-F	Gamīlopolos	ja xabiibi ʕasaan ʔenta ʕaraftu ʔizzaaj ʔana ni-tkallemtu Griigi ʔana baʕdə xamsa digiiga ħa-t-suuf ʔana -zzaaj αμῆρας γεια σου! [sounds: jaasus]
		[Gamīl speaks with the Greek lady in GR and pseudo-Greek]
	
GR-F	Gamīlopolos	ʔaloo! γεια σου! [sounds: jaasus] ʔiza kaan ji-smaxtu xadretak ʕalafaan ʔana n-kallemtu madmuzeel Lavaaxiz? vaí [then he speaks in pseudo- Greek]
	
EG	Gamīl	ʔenti ma-smeʕtii-f in-nokta il-gediida btaaʕit ir-raaqil li-griigi -lli kaan raakib ʕarabejja hanʕuur wi mʔallaʕ ʕeen il-ʕarbagi ji-ʔol-luh ja xabiibi xavvedtu jmiin ja xabiibi rohtu simaal ja xabiibi mseetu ʕavvaali ʔaam ir-raaqil il-ʕarbagi ʔal-luh gara ʔeeh ja xawaaga? ʔenta miʕ baniʔaadam? ʔal-luh laʔ ja xabiibi ʔana Banajooti [GR name Παναγιώτη]
1951 – Gizirit il-aħlām [Island of Dreams]		
EG	Sokkara	[pokes the seaman]
GR	Seaman	ʔafandim
EG	Sokkara	ma-foft-ij j-axuuja Bonduʔ wi Meʕmeʕʔ
GR	Seaman	ʔaah l-baxxaara fiih kamaan waaxid xawaaga <i>civilian</i> afandim
EG	Sokkara	mazbuut howwa Saami
GR	Seaman	wi kamaan maʕaahum talaata bent madmuzeel
EG	Sokkara	settaat?! wi raaħu ʕala feen?
GR	Seaman	jemkin saafir sava sava miin ʕaarif?!
EG	Sokkara	Saami j-saafir maʕa settaat?! bi-mootak ja Samaasim
GR	Seaman	momkin ʔesʔal [indicates fat person] kabtin
TR	Captain Şingār	kullah tamaam?
EG	Seaman	tamaam j-afandim

EG	Sokkara	wi l-kabtín ji-b?a anhuu fiihum?
GR	Seaman	?enta nazarak fiif beef laazim yajjar ?eenak
EG	Sokkara	ma-t-?axizniif-? ja sa?hni b-nazra ?a?l? gamaalak haajjarni ja fasuxt il-ba?r
TR	Captain Šingār	zarrab makinaat!
EG	Seaman	haadir j-afandim
EG	Sokkara	sa?iida ja sambatiik!
TR	Captain Šingār	?eeh ja?ni sambatiik?! ?ana miif je-mla ?eenak?
EG	Sokkara	la? il-?afw da-nta temla l-ba?r? b-haaluh
TR	Captain Šingār	?aajiz haazaat?
EG	Sokkara	Bondu? wi Me?me? feen?
TR	Captain Šingār	me?i raah ?intazir hunaak! haalan ?ezhar
EG	Sokkara	?ala ?albaha l-?aluun
GR	Seaman	?aawiz ?ozbu? ?afandi btaa?ak ma?a waaxid sett?
EG	Sokkara	?ab?an
GR	Seaman	ta?aala m?aaja! xaaan ?uuf bi-?eenak
	
TR	Captain Šingār	?iftah! ?ana qoltu la'kum
		...
TR	Captain Šingār	<i>edepsis</i> ?iftah!
		...
TR	Captain Šingār	?iftah wa-?illa fatahtu bi-r-ru?aa?
		...
TR	Captain Šingār	miin kaan bi-j-yanni?
EG	Mešmeš	daa daa
TR	Captain Šingār	?entaq! miin kaan bi-j-yanni? ha?retak?
EG	Mešmeš	?ana la??a
TR	Captain Šingār	?izan ha?retak
EG	Bondu'	?ana? wala -na kamaan
TR	Captain Šingār	yariiba! mawzuud saalis ma?a'a'kum
EG	Bondu'	ma?aana? la? ma-fii-?
EG	Mešmeš	?aah ?ehna l-wahdena waahid wi waahid je-b?u -tneen
EG	Bondu'	wi ha?retak jeb?a talaata miif keda ja kabtin?
EG	Mešmeš	?aah walla teb?a ha?retak talaata l-wahdak?
TR	Captain Šingār	?ixras! il-muya ni [sic.] laazim waahid min'kum
EG	Bondu'	?ajwa laazim waahid menna
EG	Mešmeš	je-b?a miin fiina ba?a?
EG	Bondu'	laazim enta
EG	Mešmeš	?ana? ji-xrib beetak!
TR	Captain Šingār	miin? ha?retak?
EG	Bondu'	ma titkallim xaajif leeh?
TR	Captain Šingār	mu? ma?quul ?uut zamiil laazim ji-kuun ?akl? zamiil ha?retak ?aklak fazii?
EG	Mešmeš	hah
TR	Captain Šingār	laazim Bunduq farqa?an' d?i
EG	Mešmeš	da ?akl? gamiil? ?enta ma-?andak-?i mazaag?
TR	Captain Šingār	?ixras! laaziim ?enta
EG	Bondu'	?ana?
EG	Mešmeš	?ajwa ja ?axi ?enta ha?enkir leeh?
TR	Captain Šingār	ma-?andii-? waqt? n-?ajja?uh al-waqtu min za'hab yanni! yanni! quul ?uwajja yu'na!
EG	Bondu'	haadir h-a-yanni h-a-yanni ja si Me?me?
EG	Mešmeš	?ajwa yanni w-ana h-a-?addid ?aleek
TR	Captain Šingār	?ana ?esma?
EG	Bondu'	haadir
EG	Mešmeš	waahid ?etneen
TR	Captain Šingār	talaata
		[Sāmi sings]

TR	Captain Šingār	yariib! yariib zed'dan ?inta bi-j-γanni mneen? soot miŋ jo-xrug min huna
EG	Bondu'	ja nhaar baajin!
EG	Mešmeš	laa ma-hu da ?esmuh serr il-mehna ja kabtin
TR	Captain Šingār	jaŋni ?eeh?
EG	Mešmeš	jaŋni howwa miŋ bi-j-γanni min bo??uh
TR	Captain Šingār	fiih saalis maŋaa' kum
EG	Mešmeš	?aah! ?eŋdiluuni ŋa l-?ebla!
TR	Captain Šingār	ja saa'lis! ?izhar wi baan ŋaleek il-?amaan
EG	Mešmeš	rohna l-lumaan
TR	Captain Šingār	?izhar!
EG	Sāmi	ħaađir
TR	Captain Šingār	soot saalis laazim ?a-ŋuuf haalan
EG	Mešmeš	la? ma-fii-ŋ wi-ħjaatak
TR	Captain Šingār	feen howwa?
EG	Sāmi	šubbeek lubbeek ŋabdak melk ideek
EG	Mešmeš	ji-nakkid ŋaleek!
TR	Captain Šingār	?allaahu ?akbar qafaŋnaakum
EG	Sāmi	?afandim ji-lzam xedma?
TR	Captain Šingār	miin ħazretak? ?insə walla zinn?
EG	Sāmi	?ana ŋamhuuriŋ malik il-genn
TR	Captain Šingār	ħaraami kaddaab ?inta harbaan
EG	Sāmi	?ajwa ?ana harbaan men Kilobatra
TR	Captain Šingār	miin Kilobatra?
EG	Sāmi	di biŋiid ŋannak te-b?a mraati
TR	Captain Šingār	maaskiin! [sic.] al-joom zawzaat meslu ŋaqrabaat
		...
TR	Captain Šingār	xalliik maŋa'na!
EG	Sāmi	la la la ana mrawwah
TR	Captain Šingār	ŋala feen?
EG	Sāmi	ŋala feen?! ŋala betna ŋala -Skendirejja
TR	Captain Šingār	te-ŋraf teŋuum?
EG	Sāmi	leeh?
TR	Captain Šingār	?ehna baŋiid mi l-Askandarejja
EG	Sāmi	ja nhaar minajjil! saferna? wa?ŋetkum ?atraan
EG	Bondu'	saferna -zzaaj?
EG	Mešmeš	sakartena ja-si Bondu??! ?a-hi gat ŋala dmayna ?itbesit!
TR	Captain Šingār	laa tandam! xalliik maŋ'na! laakin ?iza -ttađah innak muzgrim jaa weelak ja zalaam leelak
EG	Sokkara	wi l-ŋamal ja fasuxt il-baħr? kanit ŋortak zajjə weŋŋak
GR	Seaman	laazim tawwil baalak laazim ?ozbuť goozak maŋa waaxid bent xalliik hena ?ana ni-suuf ?ewŋa je-xrug! baŋdeen il-kabtin [slaughtering sound]
EG	Sokkara	ŋala ra?i il-masal xalliik wara l-xawaaga l-ħaddə ma jbaan kollə ħaaga
GR	Seaman	ħaalan ?irgaŋ [ISM] [to Captain Šingār] <i>bonjour</i> kabtin!
TR	Captain Šingār	ŋuuf ŋoylak forqoŋlooz!
EG	Sāmi	<i>bonjour</i> kabtin!
TR	Captain Šingār	ŋaajif ŋamhuuriŋ? as-samaa? tu-ħajjiik
EG	Sāmi	?ajwa bas ana xaajif la t-zawwid fi t-taħejja
TR	Captain Šingār	?inta xaajif?
EG	Mešmeš	la? ?aŋluh waaxid ŋa l-xoof
TR	Captain Šingār	?ixras! howwa ?ikkallim miŋ ħazretak taŋarrafa bi-ma?rifat ŋamhuuriŋ malik zinn bakkaaf ?ana mabsuut zid'dan
EG	Mešmeš	?allah ji-bsetak ja kabtin
TR	Captain Šingār	?ixras!
EG	Mešmeš	ja maama!

TR	Captain Šingār	ʔixras! miʃmiʃ maffsuuʃ miʃmiʃ baa'jiz [Mešmeš laughs] ʔixras! <i>edepsiz</i> ʔa'na mabsuuʔ miʃ haʔretkum ʃaʃaliik bihaar ʔiyrib [sic.] ʔan wadʒhi!
EG	Bondu'	haaḍir
TR	Captain Šingār	ʃamhuu'riʃ!
EG	Sāmi	ʃujuun ʃamhuuriʃ
TR	Captain Šingār	al-lajla ʔiḥtifalaat
EG	Sāmi	leeh baʔaa?
TR	Captain Šingār	al-lajla ʃiid milaad ʃingaar beek ʃafriit bihaar kabtin <i>husūmāt</i>
EG	Sāmi	[laughs]
TR	Captain Šingār	ʔixras! ʔe'ne ʔidḥak faqat
	
EG	Seaman	kabtin! kabtin! kabtin!
TR	Captain Šingār	ʔeeh? fiih ʔeeh?
EG	Seaman	il-markib taahit fi l-baḥr
TR	Captain Šingār	ʔeeh? muʃ momkin markib laazim ʔemʃi mazbuuʔ
EG	Seaman	mazbuuʔ mineen? id-daffa -ḥawwelit
TR	Captain Šingār	ɣariib ḥawwid daffa ʔila ʔaʃluh!
EG	Seaman	ʔenta ʃaarif eḥna feen?
TR	Captain Šingār	ʔexas! ziibu [2SM] nazzaraat!
EG	Mešmeš	ʔetfaḍdal!
TR	Captain Šingār	ʔaah! nahnu l-ʔaan fi zaziirat ʃajṭaan kulluh ʔisteʃdaad! ḥaḍḍar banaadiq! zaḥhiz silaaḥ! jalla kullu waahid ʔesbat fi makaanuh! fi makaanuh kallemtu [i.e. 'I said']
		1951 – Ibn il-Nīl [Son of the Nile]
EG	Client	garsoon! kamaan itneen zin vermoot [<i>Gin Vermouth</i>] min faḍlak!
GR	Nikōla	xaḍir ja beeh [to Ḥimdān] ṭalab xaḍretak ja beeh?
EG-S	Ḥimdān	ʔitneen zinbermaan [i.e. <i>Gin Vermouth</i>] wi-hjaat abuuk!
	
GR	Nikōla	il-xisaab ja xaḍrit!
EG-S	Ḥimdān	wah! hejja d-donja ḥa-t-tiir?! ʃaawiz kaam?
GR	Nikōla	ʔitnaaʃar gineeh bass
EG-S	Ḥimdān	ʔitnaaʃar eih?! ji-xrib maṭannk!
GR	Nikōla	mersii
EG-SA 'IDĪ	Ḥimdān	ʃaʃaan eih ʔitnaaʃar dʒineeh?
GR	Nikōla	ʃalaʃaan iʃ-ʃampanja wi l-zin vermoot
EG-S	Ḥimdān	j-axi moot lamma ja-axdak ja ʃeex bermoot gaal! di kaanit imzanxa moot
GR	Nikōla	la ja xabiibi il-maxallə btaʃna <i>σιγουριά</i> [sounds: sigorja]
EG-S	Ḥimdān	ʔani b-a-gol-lak kaanit imzanxa walla faakerni ma-xaber-ʃ wall- ææh? xod! ʔitnaaʃar gerʃ a-homm salaamu ʃaleeku
GR	Nikōla	taʃaala hena ja xaḍrit! ja Xaliil beeh!
	
EG	Ḥalīl	ṭeleʃ naʃiibak ja-si Marju [phone ringing] xomsumiit gineeh
IT	Mario	ʔafandim?! ʔeḥna ḥa-ne-lʃab ʃala baʃḍu dilwaʔti ja-si Xaliil?!
EG	Ḥalīl	Xaliil beeh
		...
EG+FT	Sūzi	<i>buona sera</i> Marju!
IT	Mario	<i>buona sera</i> Suuzi! simeʃti ja settə haanim? Xaliil ṭallaʃ-li hsaabi xomsumiit gineeh
EG	Ḥalīl	Xaliil beeh
IT	Mario	ʔeh?
EG	Ḥalīl	Xaliil beeh
IT	Mario	ʔeḥna fi l-muhemmə dilwaʔti min faḍlak
EG	Ḥalīl	ʔaʃmel-lak eeh iza kaan is-suu? miʃ bi-jkassib?
EG	Sūzi	ʔawi ʔawi
IT	Mario	jaʃni ʔaʃdokum eeh? il-buḍaaʃa ma-bi-j-kasseb-ʃ?

EG	Ḥalīl	la? ...
		...
EG	Ḥalīl	ti-gi t-garrab maʿaana haʿzzak il-minajjil? [laughs] walla balaaf ja ʿammə l-aḥsan ti-nḥesna
IT	Mario	ʔana muʃ faaḍi li-l-kalaam il-faariy bitaʿku
		...
EG	Ḥalīl	fiih eeh ja Nkoola?
IT	Nikōla	il-xisaab ja beeh
EG	Ḥimdān	ʔitnaaʿar dʒineeh ja weld il-farʿtuus?
		...
IT	Mario	fakkur kuwajjis! ʔana ḥ-a-fuut ʿaleek bokra
EG	Ḥalīl	ti-ʔaanis wi t-farraaf ja xawaaga Marju!
	
IT	Mario	raaḥ ti-dfaʿu l-ʔalfə gineeh walla la??
EG	Ḥalīl	xomsumiit gineeh faqat laa ʿeer ja Marju
IT	Mario	tajjib [sic.] ʔana ne-ʿraf ʔoyli mʿaaku
		1951 – II-Maʿallim Bolbol [Bolbol, hte Boss]
GR	Flōra	ma-hu ʔustaaz Wahiid ma-fii-f fajda huduumak wi haḡtak muʃ ḥa-ti-ʃofha bi-ʿeenak ʔella -mma te-dfaʿ talat-t-o]hur mitʔaxxariin ʿaleek
EG	Waḥīd	ja salaam ʿaleeki ja madaam Floora lamma b-ti-tnarvezi bi-je-bʔa dammik ʃarbaat
GR	Flōra	ʔeblif eblif ja awantagi!
EG	Waḥīd	wi-ʃarafik ʿandi wi-ʔalatak ana b-a-tkallim il-ḥaʔiiʔa boʃsi kwajjis! ʃuufi nafsik fi l-miraaja! ʃuufi ʔawaamik is-samhari! ʃuufi ʿuudik il-yuzlaani! ʃuufi gamaalik ir-rabbaani! ʃuufi ʃuufi ʃuufi ʔaah jaani ʔaah jaani ʔallaahu ʔakbar! ʔuli-ili! ʿenti tabxa ʔeeh n-nahar-da?
GR	Flōra	ʔexsə ʿaleek harabtu [sic.] dammi ʔiftakartu [1SF] kallemtu [2SM] gadd ω μὰμὰ σο βούτρο! ω μὰμὰ βρε ισχυρό! feen gamaal bitaaʿ ʔana ja mammaa!
EG	Waḥīd	maʿleʃʃ! ma-t-zaʿʿalii-ʃ nafsik ja madaam Floora! kollena laha taʿaali n-xoʃʃə na-kul-lena loʔma taʿaali!
GR	Flōra	ji-igi feen ja κλέφτη j-awantagi?! ʔenta b-ti-ftikerni ʔana krodja
EG	Waḥīd	ʔabadan w-allaahi!
GR	Flōra	ʔenta muʃ ḥa-ti-xoʃʃə ʿandi -lla -mma -axud fuluus
EG	Waḥīd	ʔajwa bass ja madaam Floora ..
GR	Flōra	jalla jalla!
		1951 – II-Sabʿ afandī [The Hard Man]
GR	Girl	μὰμὰ!
GR	Flōra	ʔizzaaj daxaltu [2SM] hi-na?! muʃ ʿeeb waaxid raagil zajjə xadretak ji-baʃbaʃ waḥda bint ʃuyajjara?!
EG+FT	Sokkar	ʔabadan w-allaahi ja madaam ʔana muʃ baʃbaʃtu bent ʃuyajjara ʔabadan
GR	Flōra	ʔaah fihe mtu βρε ʔenta ʿafriit kibiir ʔenta baʃbaʃtə bent kibiira
EG	Sokkar	ʔana?!
GR	Flōra	laakin ʔenta ma-kan-ʃə laazim ti-igi hina ʔana b-a-stannaak is-saaʿa -tnaaʿar ʿandə Xristu l-baggaal
EG	Sokkar	ji-ftaḥ allah ja madaam!
		1951 – II-Šaraf ǧālī [Honor Is Precious]
EG	Mabrūk	it-talta tabta ja xawaaga Xrestu
GR	Ḥristu	ʔooh! kifaaja ja-si il-Mabruuk il-hisaab geetu fooʔ kitiir
	
GR	Ḥristu	ʔeeh ja xabiibi ja Mabruuk? ʔana mesektə xokm il-maḥakma gebt il-fuluus ʔeh muʃ gebt il-fuluus ʔeh
EG	Mabrūk	ruuḥ allaah la j-kassebak ja buuz il-yuraab!
EG	Maḥammad	baʔa ja raagil ja dalaali ʿaawiz te-ḡgiz ʿa d-dukkaan wi t-biiʃ il-ʿafʃə ʿaʃaan xamsa gneeh ʿomj?
EG	Mabrūk	xamsa gneeh? xamsa gneeh fi sbertu -ḥmar ja ʔaliil iz-zemma? xamsa gneeh f kawjə naar wi harjə badan? d-ana fiʃʃeti telfit wi kibdeti -

		thharit wi meḥdeti meḥdeti -lli kaanit te-heḍim iz-zalaṭ ṣabaḥit ti-xaaf mi l-majja l-haaf
GR	Ḥristu	mus inta -lli sirebtu bi-l-keef bitaaḥ ḥinta?
EG+FT	Mabrūk	ḥaaḥ ḥajwa -na -lli ṭafaḥtu bi-l-keef bitaaḥ ḥana ṣehḥeti ṣedmit wi fluusi raahit ḥallaah jexreb beetak ja Xrestu!
GR	Ḥristu	il-beet bitaaḥ ḥana mus raah ḥiigi maxruub bi-l-kalaam bitaaḥ ḥinta ḥana mesektə xokm il-mahakma wi l-kambjaala bi-l-firma btaaḥ ḥenta
EG	Mabrūk	ḥaarif ma-hu min tayfiili kaasir ṣeeni b-mazaagi ḥemḍi ja l-Mabruuk ji-ndabbə si il-Mabruuk ḥemḍi baḥa mi ḥuddaami l-aḥsan if-ḥajjaḥiin bi-te-lṣab fi weḥḥi!
		1952 – ‘Antar (Ṣamṣūn) wi Lebleb [‘Antar (Samson) and Lebleb]
GR	Ḥristu	ḥaxlan ḥaxlan <i>καλημέρα</i> ḥala l-gamiil
EG	Lōza	ṣabaah il-xeer ja Xrestu ḥana ḥajza wiḥḥit toom
GR	Ḥristu	mijja wegga toom ḥelf wegga toom zajiḥ ma -nti ḥajza ja rooxi
EG	Lōza	bassə ma-fii-ḥ fuluss in-nahar-da
GR	Ḥristu	waaxid deḥka bitaaḥ ḥenta wi je-bḥa ana xattə kullu l-xisaab ḥulii-li! ḥimta raax ji-ggawiztu
EG	Lōza	ḥeddə ḥala ṣawabḥak! ḥarbaḥ gomaḥ
GR	Ḥristu	ja baxtuh! ja hanaah maḥallim Liblib! ḥiggawiztu il-bædr il-minawwar bitaaḥ il-haara
	
EG	Lebleb	wi karaasi ḥeeḥ il-ḥadad fi l-lamuun
GR	Ḥristu	ṣabrə ḥeeḥ ja xabiibi?! di muḥ ḥaxwa bass di fiih guwwa raḥṣ fiih ḥaragooz fiih kullu xaaga kullu xaaga
	
EG	Bike Repairman	ṣabaah-il-xeer ja Xrestu
GR	Ḥristu	di raax ji-kuun waaxid ḥamaṭa kibiir kibiir
	
GR	Ḥristu	ḥi-ssaaḥa baḥit itnaḥṣar ḥa-hah wala simeḥna xabar wala simeḥna ḥoyl
EG	Buyer	in-nahaar ṭawiil
	
EG	Bike Repairman	ḥeddina ṣabuun ja xawaaga Xrestu!
GR	Ḥristu	ḥamma Lebleb da waad magdaḥ ṣaxiix
EG	Bike Repairman	ṭabḥan
GR	Ḥristu	miin kaan ṣaddaḥtu Lebleb ḥarabtu ḥantar
	
GR	Bombarākis	ḥana ruxu maḥmal hah
EG	Assistant [F]	laakin fiih waahid gowwa ḥajjaan ja doktor
GR	Bombarākis	taḥaala [2SF] fuufu huwwa [phone ringing] digiiga waahid ḥaloo fiih ḥeeḥ miin xadritak ḥaaḥ Fassuux baḥḥa <i>oui excellence</i> fiih ḥeeḥ?
EG	Ma'allim 'O'la	... geet a-msekuh raah baaliḥ il-maḥfaza
GR	Bombarākis	balaxtu [3MS] waaxid maxfaza fiih kaam gowwa fuluus fi l-maxfaza di?
EG	Ma'allim 'O'la	ḥalfə w xomsumiit gineeh gineeh je-ntaḥ gineeh law ṭallaḥtohum min baṭnuh ta-axud noṣṣohum ja helw
GR	Bombarākis	nuṣṣə ḥalasaan ana? sobḥumejja-w-xamsiin geneeh? gajjə xaaan il-ḥinwaan bitaaḥ ḥadritak l- <i>adresse</i>
EG	Ma'allim 'O'la	... taḥaala hawa! hawa
GR	Bombarākis	jalla biina
EG	Assistant [F]	wi l-ḥajjaan elli gowwa ja doktor?
GR	Bombarākis	howwa ji-stanna xamsa digiiga ḥaḥra digiiga sobḥumejja-w-xamsiin digiiga <i>έλα πάμε!</i> <i>έλα πάμε!</i> taḥaala! taḥaala awaam!
	
EG	Ma'allim 'O'la	Labluub! Lababiib! Labaalib! howwa raah feen j-axuuja?!
GR-F	Lebkeḥ [Bombarākis]	<i>έή βρε τι χαμπάρια καν δε λαλια</i>
EG	Ma'allim 'O'la	wala wala wala! howwa -nta ja maḥṣuf ir-raḥaba?!
GR-F	Lebkeḥ [Bombarākis]	Bombaraakis

EG	Ma'allim 'O'la	Fassuux baafa
		...
GR-F	Lebkeb [Bombarākis]	?ahlanoos wi sahlanoos ja xabiibi
EG	'Antar	?ahlan biik howwa hadretak id-doktoor il-ma'jhuur Koftaraakis?
GR-F	Lebleb [Bombarākis]	oh là là! mineen geetu [3SF] di ja xabiibi?
EG+FT	'Antar	mineen geetu mineen ruhtu il-muhemmə ti-n'faal wi xalaas
GR-F	Lebleb [Bombarākis]	mus ji-xaaf mus jixaaf! ?ana raajix ji-ɣmil il-laazim ruux i?laɣ iz-zakitta [to his assistant] musaɣidaati!
		...
EG	'Antar	?allah! ma te-lha?ni ja doktoor ?enta mistanni ?eeh?!
GR-F	Lebleb [Bombarākis]	mus ji-staɣgil ɣala ri-z?ak!
		...
EG	'Antar	?entu ha-te-ɣmelu ?eeh?! muɣ keda -mmaal
GR-F	Lebleb [Bombarākis]	mus ji-kkallim kitiir ja xabiibi! ?enta fi l-ɣilm bitaaɣ ?inta fakkar fi waaxid xaaga j-kuun gamiil ?israx fi l-?xlaam fi l-?xlaam ?i-srax ?istanna naajim! xaasis bi-?eeh ja xabiibi?
EG	'Antar	zajjə ma t-?uul keda zayzaya laɣiifa
GR-F	Lebleb [Bombarākis]	?eeh?! ?eh di? ?enta mus ɣireftu ti-ftaylu
EG	'Antar	?eeh?! la la la balaaf da! ?eeh da?!
GR-F	Lebleb [Bombarākis]	howwa xadritak mus ji-xibbu di?
EG	'Antar	laa? miɣ ji-hebbu di
EG	Ma'allim 'O'la	maɣleɣɣə ja hakiim baafa ni-ɣof-luh haaga ?axaff iz-zubuun wi rahtuh
EG	'Antar	?eeh? ha-te-ɣmelu ?eeh?
GR-F	Lebleb [Bombarākis]	mus ji-xaaf!
EG	'Antar	... muɣ ɣaawiz ɣilaag
GR-F	Lebleb [Bombarākis]	?enta muɣ kullə xaaga ji-ɣgibak?!
		...
EG	'Antar	... ?enta btaaɣ tebbə ?enta?! ?enta btaaɣ salaxaana
GR-F	Lebleb [Bombarākis]	laa? ?enta ma-fii-s ?a dab ?enta mus ji-tmar fi gittetak il-gimiil ma-fii-s waaxid <i>merci</i> ? ma-fii-s waaxid <i>ευχαριστώ</i> ?
EG	'Antar	xaristoo [GR <i>ευχαριστώ</i>] f ɣeenak!
	
GR	Ḥristu	?ibn xalaal geetu fi wa?tuh [2SM]
	
GR	Ḥristu	<i>καλημέρα</i> ?osta Raɣwaan
EG	Raɣwān	?ahlan xawaaga Xrestu
GR	Ḥristu	?eeh il-fikr bitaaɣ ?enta? ?amma l-xawaaga Lebleb da geetu waaxid [unclear word due to censorship] ɣaxiix
EG	Raɣwān	laakin ?eeh l-fajda? da faɣil-luh ?alameen itneen ?iza faat in-nahar-da wala lhe?-ɣi j-rennuh il-?alam is-saatit ?elli faat maat wi -tmasahu l-xamsa l-?awwalaniijiin
GR	Ḥristu	<i>αχ βρε!</i> di ɣaxiix
EG	Raɣwān	ɣaxiix ?awi
	
EG	Bike Repairman	wi howwa jaɣni -lli je-ɣrab setta ma-ji-ɣrab-ɣ is-saabiɣ
GR	Ḥristu	?eeh di ɣantar?! di waaxid <i>φιάσκο</i>
	
EG	Lebleb	... jeb?a l-?alam waa?if bi-kaam?!
GR	Ḥristu	tamanja gineeh talaata-w-talatiin ?ers wi talaata malliin
EG	Lebleb	la ja ɣamm ji-ftah allah!
	

GR	Ḥristu	ʔamma ʔiza kaan Libib qarabtu ʕantar da ʔil-ʔalam is-saabif ʔana Xristo farraʔtu li-l-foʔara sabʕa wiqqa <i>baccalà</i>
		1952 – Alil il-baht [The Unfortunate]
GR	Receptionist	ja salaam! ʔæni ʔæni xabbeetu kitiir baʕbaʕtu kitiir xallestu [=hallest] kitiir mus softu xobb xaami ʔabadan zajiʔ btaaf il-madmazeel di
EG	Ḥamīdu	laʔ wi z-zubuun bitaʕha ʔajjib wi -bnə həlaal ma-fhuu-f yeer ʕeeb waahid
GR	Receptionist	ʔeeh ʕeeb di?
EG	Ḥamīdu	il-faalih il-xaajib bitaaʕuh ...
	
EG	Hoda	ma-te-ʕraf-fi miin elli ʔalabit hiiseen?
GR	Receptionist	waaxid sitt
EG	Hoda	sett?
GR	Receptionist	kallimtu ʔana miin xadretak kallimtu hejja mus soylak ʔana kamaan mus soylak mus soylak
	
GR	Receptionist	heh lessa ma-gaa-s wi-xiaat ʕinajja lessa ma-gaa-s ʔah! ʔistanni! ʔistanni suwajja! Xiseen beeh! Xiseen beeh!
EG	Ḥisēn	ʔeeh fiih eeh?
GR	Receptionist	waaxid settə kallimtu xidaaʕar marra
		1952 – Amāl [Amāl]
GR	Omm Manōli	Soheer? Soheer? di kaanit settə kuwajjesa ʔawi di kaan sakna ganbi ʕala ʔuul ʔallaah je-rəmah!
EG	Misteka	leeh? hejja maatit?
GR	Omm Manōli	maatit wi saab <i>bimbo</i> ʕuyajjar ʕomruh jumeen talaata ʔana kottə wajjaah amma gaabit il- <i>bimbo</i>
EG+FT	Misteka	wi baʕdə lamma maatit ja xalt Ommə Manooli ma-te-ʕrafii-is il- <i>bimbo</i> ʕ-ʕuyajjar da raax fenhi hetta?
GR	Omm Manōli	ʔaxadetu d-daada bitaaʕu <i>to Káipo</i>
EG	Misteka	tokairu? [GR <i>to Káipo</i>] ma-te-ʕrafii-f fenhi hetta f tokairu? [GR <i>to Káipo</i>]
GR	Omm Manōli	laʔ bass ana ʕaarif il-baaba bitaaʕuh kaan ʕandu fluus kitiir id-daada kaan bi-t-ʔuul keda
EG	Misteka	wi ma-te-ʕrafii-f id-daada di te-bʔa miin? ʔenti fofti d-daada di taani baʕdə keda?
GR	Omm Manōli	ʔana ma-fuʔuu-f raah li-baladuh
EG	Misteka	ma-te-ʕrafii-f ʔesm il-balad ʔeeh?
GR	Omm Manōli	ʔeeh ʔesmuh ʔesmuh <i>pardon</i> [FR] ja haabiibi ʔaʕluh ʔana dilwaʔti muʕ b-a-ftekir zajiʔ zamaan laakin Faʔma laazim te-ʕraf
EG	Misteka	Faʔma?
GR	Omm Manōli	laʔaan [sic.] Faʔma wi daada sawa sawa balad waahid
		1952 – Boʕrit hēr [Good News]
GR	Waiter	<i>oui monsieur</i>
EG	Ḥisēn	ʔeddiini min faɖlak waahid <i>orangeade!</i>
EG	Nabiḥ	w-ana waahid muyaat
GR	Waiter	muyaat?! <i>quelle</i> muyaat?!
EG	Nabiḥ	ja salaam! ma-te-ʕraf-f il-muyaat ja xawaaga? ʔenta ʕomrak ma-wledt-ij?
EG	Ḥisēn	ja ʔaxi balaaf faɖaqijh ʕeeb [to the waiter] ʔeddiina min faɖlak ʔetneen <i>orangeade!</i>
GR	Waiter	<i>oui mon bey</i>
EG	Ḥisēn	ʔol-li min faɖlak! ma-te-ʕraf-f Aḥmad baʕfa Muxtaar haagiz tarabeeza nemra kaam?
GR	Waiter	ʔivaa Muxtaar baasa kaan xagaztu tarabeeza <i>numero</i> tesaʕtaasar howwa wi l- <i>φαμίλια</i> btaafu laakin kallimtu min suwajja ʔinnu mus raax ji-igi
EG	Ḥisēn	ʔenta mutaʔakkid?
GR	Waiter	xalaas tarabeeza bitaaʕuh misektuh waaxid <i>φαμίλια</i> taani
EG	Ḥisēn	ʔajjib mutʕakkir
GR		...
EG	Nabiḥ	madmozella! te-smahi-ili ʔasʔal haɖretik suʔaal?

GR	Nūra	ʔafandim ʔaawiz eeh?
EG	Nabīh	ʔenti l-maama btaaʔit haḍretik ʔitwahhamit ʔala ʔeeh?
GR	Nūra	ʔitwahhamit?! jaʔni ʔeeh -twahhamit?
EG+FT	Nabīh	miʔ ʔarfa jaʔni ʔeeh -twahhamit? ʔana n-fahhemha-alik bi-r-rumeeka jaʔni il-μαμά bitaaʔ xadretik lamma -tgawwiz il-μαμαπά bitaaʔ xadretik wi xallif xadretik kaan bi-ja-akul ʔeeh? kaan bi-ja-akul ʔeʔta? kaan bi-ja-akul manga? kaan bi-ja-akul mooz? kaan bi-ja-akul feg!?
GR	Nūra	fixemtu [1SF]
EG+FT	Nabīh	ʔaah fixemtu [2SF]?
GR	Nūra	ʔab wi l-μαμά bitaaʔ ʔenta lamma -tgawwiz il-μαμαπά bitaaʔ ʔenta waxxamtu ʔala ʔeeh?
EG	Nabīh	bassə baʔa rabbena j-gaziha! ʔitwaxxamit ʔala l-leel il-leel
GR	Nūra	dammak xafiif
EG	Nabīh	ʔitfaḍḍali ja setti! ʔitfaḍḍali! [to Hisən] ʔamma ʔaʔarrafak bi-ʔaʔazzo ʔadiqaati ʔaah modmuzeel modmuzeel ..
GR	Nūra	madmuzeel Nuuka
EG	Nabīh	ʔoh modmuzeel Nuura
GR	Nūra	haḍretuh je-bʔa l-ʔxuuk?
EG+FT	Nabīh	ʔajwa je-bʔa l-ʔaxuuja mersii ʔitfaḍḍali ʔitfaḍḍali! garsoon!
GR	Waiteer	<i>oui mon bey</i>
EG	Nabīh	monbeeh juuf il-modmuzeel te-ʔreb ʔeeh min faḍlak!
GR	Nūra	<i>fruit salad</i> [FR]
EG	Nabīh	ja ʔalaad in-nabi!
		...
GR	Nūra	leeh ʔaxuuk miʔ ʔaaliʔ helwə zaijak?
EG	Hisən	ʔana miʔ helwə wala haaga
GR	Nūra	ah! ʔenta <i>très charme</i> ʔana je-ʔgebni ʔawi il-jeune homme elli ʔneeh sooda wi fanabuh zaijə Douglas [i.e. Douglas Fairbanks] wi ʔaʔruh ʔaswad min il-fahm
	
GR-F	Nabīh	ʔaah! madmozeel! ji-smaxtu waaxid kilma ʔala ʔinfiraad sava sava ni-kkallettu min faḍlik?
EG	Nūsa	ʔajwa ja-fandim ʔitfaḍḍal fi l-maktab!
GR-F	Nabīh	mersii <i>γεια σου γεια σου</i> [sounds: jaasus] ja settə xanim ʔana xa-ne-xki li-waaxid [sic., it is a mistake of the actor] xadretik waaxid xikaaja ʔenta ha-ti-igi mabsuut xaalij ʔana ni-tkallim ʔiza kaan ʔana Nuusa!
EG	Nūsa	howwa -nta?!
		1952 – Haḍrit il-muhtaram [Respected Sir]
GR	Marija & Aspasija	oh hassuuna! oh hammuuda! <i>καλησπέρα</i> [unclear word after]
EG+FT	Hammuuda	<i>καλησπέρα</i> ja settə Marejja
EG+FT	Hassūna	<i>καλησπέρα</i> ja settə Asfasejja
GR	Marija & Aspasija	<i>καλώς το</i> hassuuna <i>καλώς το</i> hammuuda <i>τι χαμπάρια?</i> [unclear words after]
EG	Hammuuda & Hassūna	ʔeddina -tneen kazuuzə wi-hjaat waldik!
GR	Marija & Aspasija	[not clear, probably] ʔeddi itneen kazuuzə [from GR <i>γκαζόζα</i>] waahid hammuuda w hassuuna w ʔallaḥu! [they speak in GR]
GR	Sofuklīs	ʔizzaijak Xassuuna? ʔizzaijak Xammuuda?
EG+FT	Hammuuda	ne-xmeduh ja Sofukliis
EG+FT	Hassūna	w-enta? ʔizzaij il-xaal?
GR	Sofuklīs	w-allaahi il-xaal zaij [sound defect] di xaraam ʔaawiz a-baḥḥaluh xaalij
EG	Hassūna	ʔaj w-allah ja Sofukliis j-axuuja rabbena j-tuub ʔaleek menha [wife and daughters speak to him in GR]
GR	Sofuklīs	xabiibi Xassuuna! maʔaak fuluus salaf?
EG+FT	Hammuuda	fuluus salaf? [He laughs at him] <i>γεια σου κύριε</i> Sofukliis jalla ja hassuuna!
EG	Hassūna	jalla ja ʔamm! ʔaal fuluus ʔaal

GR	Sofuklīs	ʔistanna swajja! ʔistanna swajja!
EG+FT	Ḥassūna	ḥabiibi Sofukliis <i>Je n'ai de παράδες</i>
GR	Sofuklīs	ʔistanna swajja!
		[Sofuklīs speaks with his wife and his daughters in GR]
GR	Sofuklīs	xabiibi Xassuuna! xabiibi Xammuuda! kilma waxda ʔoʔʔdu ʔitfaɖɖalu! miin di?
EG	Ḥassūna	ʔallah! di Hamlit
GR	Sofuklīs	ʔa'na
EG	Ḥassūna	ʕaajiz tibeʕha di ja Sofoks?
GR	Sofuklīs	muʔ biiʕuh ʔabadan wi rabbuna
EG	Ḥassūna	ʔallah! ʔummaal ʕajz eeh?
GR	Sofuklīs	wi xiaat benti Aspasiya! wi-xiaat benti Marija! ʔa'na fi l-Ateena waaxid ʔartist kibiir xaaliʕ
EG	Ḥammūda	miʔ waʔtuh ja-si Hamlit il-ʔiʕlaan itʕalla? wi l-beeʕ bokra
GR	Sofuklīs	xelmak xabiibi ʕalajja ʔenta ʕawiz ʔeeh?
EG	Ḥassūna	ʕawiz eeh?! ʔana gajj astelif mennak ja Sofukliis
EG	Ḥammūda	hah ʔaal geetak ja Sofukliis te-ʕenni laʔeetak ja Sofukliis meḥtaas
EG	Ḥassūna	id-dukkaan ḥa-ti-tbaaʕ bokra ja Sofukliis
GR	Sofuklīs	[he laughs] ʔummə ʕaziiza xagaz?
EG+FT	Ḥassūna	ʔaah xagaz
GR	Sofuklīs	xalaʕʕ ʔexna fi l-xawa sawa [then he speaks with his wife in GR] xabiibi Xassuuna! ʕaawiz je-ksab [2SM] xamsiin gineeh kolla joom?
EG	Ḥassūna	ma-fii-ʔ maaniʕ ʔabadan
GR	Sofuklīs	suuf xabiibi! ʔana je-ʕmil tijatru opera [sound defect] ʔana -kallim Hamlit Marejja w-Aspasejja jo-rʔuʕ à vivant ʔenta ʕanni <i>arabo</i> ne-ksab filuus
EG	Ḥassūna	ʔeeh raʔjak baʔa ja ḥammuuda?
EG	Ḥammūda	ʔallah! wi ḥa-nistanna ʔeeh?! muwafʔiin ja si Sofukliis
		[they speak in GR]
	
GR	Sofuklīs	ʔaloh!
EG	ʕAbd-il-Riḥīm	ʔaloh ja masarra!
GR	Sofuklīs	xawaaga Sofukliis Evangelus Dimitriaadis [GR <i>Σοφοκλής Ευάγγελος Δημητριάδης</i>] <i>μικρό</i> miin?
EG	ʕAbd-il-Riḥīm	ʔana ʕabd-ir-riḥiim beeh kabiir ir-raḥimejje gebli raxiim raximejje?!
GR	Sofuklīs	[sound defect] xawaaga Rixiim! digiiga waaxid [he calls Marija and Aspasiya, they speak in GR]
		...
GR	Marija & Aspasiya	ḥassuuna! ḥassuuna!
EG	Ḥassūna	ʔeeh ja Marejja? ʔeeh ja Asfasejja?
GR	Marija & Aspasiya	fiih ɖujuuf fi t-tilifoon ʕaajiz ʔenta
EG	Ḥassūna	ja nuur in-nabi!
	
EG	ʕAbd-il-Riḥīm	ʔeeh raʔjak ja ḥadrit il-mustaʕaar?
EG	Advisor	w-allaahi ana ʕaajif ennu maʕruuʕ muʔ wala-boddə w-ismaʕ kalaami!
GR	Marija & Aspasiya	mus ʔismaʕ kalaamuh xadrit muxtaram!
		...
EG	Advisor	basiitə xaaliʕ il-ʔustaaz Gamiil bitaaʕ imbaariḥ ʕanduh il-masraḥ wi koll il-lawaaazim
GR	Marija & Aspasiya	oh xadrit muxtaram! <i>ευχαριστώ πολύ</i>
EG	ʕAbd-il-Riḥīm	ʕarabi ja xawagaat
GR	Marija & Aspasiya	mamnuniin xaaliʕ
	
GR	Sofuklīs	suuf muxtaram! kulluh kwajjis bassə ɖaruuri ʔiʕtayaal min bokra
GR	Marija & Aspasiya	muʔ mumken ʔiza ni-stanna ktiir
EG	ʕAbd-il-Riḥīm	leeh?
GR	Marija & Aspasiya	ʕasaan jimkin ʕariis bitaʕna ji-igi min Atiina
GR	Sofuklīs	wi mis ji-siibu ji-stayaal fi kabareeh

EG	‘Abd-il-Riḥīm	wi ʕirsanku doola ʕa-ji-igu meeta?
GR	Marija & Aspasija	mus ni-ʕraf jimkin ji-igu il-leela jimkin ji-igu baʕdə waahid sahr ʔa-hom ja muhtarām Joku Panajooti [GR Παναγιώτη]
1952 – II-‘Īmān [Faith]		
EG	Zanāti	haat ʔajjə ʕaaga m- elli b-jeʕrabuuha hena
EG	Kosta	fiih ʔalfə ʕanf konjaak nibiit zibiib
EG	Zanāti	haat zibiib!
EG	Kosta	bassə hena id-dafʕə muʔaddam
EG	Zanāti	haat zibiib wi balaaf ʔellit ʕaja!
GR	Panayōti	axlan axlan maʕallim iz-Zanaati aʕandi
EG	Kosta	Zanaati aʕandi? la-muʔaxza ja maʕallim!
GR	Panayōti	xaaga ʔeeh xaqretak ʕalabtu?
EG	Kosta	ʕalab zibiib zibiib
GR	Panayōti	jalla! waaxid bannuura zibiibə ʔavaam! xaqdardu hina fuwajja manzar niḏiif! [to Zanāti] <i>pardon!</i> [FR]
EG	Kosta	bardoon bannuurit zibiib wi-l-mazza ndiifa!
GR	Panayōti	<i>βρε</i> ʔenta ma-fii-s moxxə ʔaddə keda fi r-raas bitaaʕ ʔenta ʔenta ʕaajiz il-maʕallim iz-Zanaati ji-kassartu l-maxallə btaaʕ ʔa-na?! fattaḥ il-ʕeen taani marra fi s-soyl bitaaʕak!
EG	Voice	Kosta!
EG	Kosta	ʔajwa gajj
GR	Panayōti	jalla! suuf soylak!
EG	Client	bi-t-ʔuul ʔeeh ja Banajooti?! il-maʕallim Zanaati hena?! miʕ momken
GR	Panayōti	mis momkin?! il-ʕeen bitaaʕak mis ji-suufu kuwajjis boʕʕu xinaak!
1952 – Kās il-‘azāb [The Cup of Suffering]		
EG	Maḥmūd	[He speaks to Yanni in GR] m-a-laʔii-ʕ ʕandak fatla w-ʔebra wi-n-nabbi?
GR	Yanni	ʔummaal ummaal [then the family speaks in GR]
GR	Elēni	<i>καλημέρα κύριε</i> Maḥmuud!
EG+FT	Maḥmūd	<i>καλημέρα</i>
GR	Elēni	ʔitfaḏḏal!
EG+FT	Maḥmūd	<i>ευχαριστώ</i> [sounds: xaristoo]
GR	Elēni	wi-diinak <i>κύριε</i> Maḥmuud! ʔana ʕajza softu filmə ʕarabu
EG	Maḥmūd	bassə keda? min ʕinajja l-itneen haadir
GR	Elēni	<i>ευχαριστώ ευχαριστώ</i>
		...
GR	Elēni	Neʕmat! softu baʔa ja Neʕmat xaʕal ʔeeh?!
EG	Neʕmat	xeer?
GR	Elēni	Olga
EG	Neʕmat	Olga?!
GR	Elēni	Olga ʔelli kat hena ʔimbaarix bi-n-naḏḏaara di
EG	Neʕmat	ʔajwa ʕreftaha
GR	Elēni	softu [3SF] l-mandiil elli -nta ʕamaltuh misektuh [3SF] bi-l- <i>forza</i>
EG	Neʕmat	maʕleʕʕ a-ʕmel-lik waahid ʕeeruh
GR	Elēni	<i>ω ευχαριστώ ευχαριστώ</i> ja Neʕmat bass wi-diinak! ʔana ʕajza soyl i huwwa huwwa wi-l-loon huwwa huwwa
EG+FT	Neʕmat	ʔaah bass il-baraadis [GR <i>παράδες</i>] howwa howwa
GR	Elēni	ḏaruuri il-xanafejja taxtə ʔamrik [sic.]
	
EG+FT	Maḥmūd	<i>καλορίζικα</i> ja madaam!
GR	Maḥmūd	<i>ευχαριστώ κύριε</i> Maḥmuud!
EG+FT	Maḥmūd	<i>καλορίζικα κύριε</i>
GR	Yanni	<i>ευχαριστώ ευχαριστώ και τα δικά σου</i>
EG	Neʕmat	kaloreska jaʕni ʔeeh ja si Maḥmuud?
EG	Maḥmūd	jaʕni mabruuk
EG	Neʕmat	ʔaah!
EG+FT	Maḥmūd	taʕaali n-barik-lohom baʔa! [to Elēni] <i>καλορίζικα!</i>
GR	Elēni	<i>ευχαριστώ κύριον</i> Maḥmuud
EG+FT	Maḥmūd	<i>καλορίζικα</i>

GR	Hristu	<i>ευχαριστώ κύριον</i> Maḥmuud
EG	Ne'mat	kalu- kalu- kalu- ʔeeh ja si Maḥmuud?
EG	Maḥmūd	kaloreska [GR <i>καλορίζικα</i>]
		...
GR	Yanni	hooss! hoss hoss! samaxtu! ['listen' IMP.2P] kullu s-settaat kullu xawagaat kullu mawgudiin xena delwaxti [sic.] xadrit majestru btaaʕ il-orkesterera btaaʕ ʔexna ʔilʕabtu waaxid yu na ʕalafaan il- <i>αρραβώνες</i> bitaaʕ Eleeni laakin yu na ja salaam kullu samaxtu! [to the maestro] faḍḍa! kallim!
	
EG+FT	Ne'mat	<i>καλημέρα</i> madaam!
GR	Marika	<i>καλημέρα</i> Neʕmat!
GR	Tony	ʕabaah il-follə ja settə Neʕmat!
EG	Ne'mat	wi-n-nabi ma-foftuu-ʕ si Maḥmuud?
GR	Marika	<i>κύριον</i> Maḥmuud? [she calls] Janni!
EG+FT	Ne'mat	<i>καλημέρα</i> ja si Janni!
GR	Yanni	<i>καλημέρα</i> ja settə Neʕmat!
		[Marika and Yanni speak in Greak]
GR	Yanni	[to Ne'mat] laʔ muʕ foftuh
EG	Ne'mat	ma-foftuu-ʕ izzaaʔ?! is-saaʕa baʔit sabʕa w lessa ma-xarag-ʕ
GR	Yanni	[he calls] Eleeni!
		[Elēni answers in GR]
EG+FT	Ne'mat	<i>καλημέρα</i> ja Eleeni!
GR	Elēni	<i>καλημέρα</i> Neʕmat!
		[Yanni and Elēni speak in Greak]
GR	Elēni	[to Ne'mat] jemkin nezil badri
EG	Ne'mat	ʔana ʕahja mi l-fagrə ma-foftuu-ʕ
		[Yanni and Elēni speak in Greak]
GR	Elēni	momkin [not clear] walla ʕajjaan
EG	Ne'mat	ʕajjaan?! miʕ ji-ʕahhə barḍu n-xabbat ʕaleeh?
		[The family speaks in Greak]
GR	Elēni	ne-xabbat
GR	Tony	waagib barḍu ja settə Neʕmat
		...
GR	Yanni	<i>ω! καλημέρα κύριος</i> Maḥmuud!
GR	Marika & Elēni	<i>καλημέρα κύριος</i> Maḥmuud!
GR	Yanni	ʔinta lissa naajim?
GR	Marika	ʔenta -tʔaxxartə kitiir
GR	Elēni	mus roxtu soylə leeh?
GR	Tony	da -nta namusejjetak kohli ʔawi j-abu hanafi
EG	Maḥmūd	w-allaahi ʕajjaan in-nahar-da ja Toni
EG	Ne'mat	leeh ja si Maḥmuud? maalak? beʕd iʕ-ʕarrə ʕaleek!
EG	Maḥmūd	miʕ ʕaarif gesmi hamdaan wi miʕ ʔaadir aʔuum ja settə Neʕmat
EG	Ne'mat	salamtak! alfə salaama!
EG	Maḥmūd	ʔallaah j-sallemik!
GR	Yanni	ʔana kuntu ʕaawiz ji-stanna fuwajja maʕaak laakin laazim ni-ruuh fi ʕ-foyl <i>γεια σου</i> Maḥmuud <i>γεια σου!</i>
GR	Marika	ʔana b-a-stanna fi l-ʔooda ʔiza kaan [2SM] ʕaawiz haaga kaallim mazmazeel!
EG	Maḥmūd	muʕfakkir ʔawi ja madaam
GR	Tony	ʕan ʔeznak baʔa j-abu hanafi law ma-kont-if raqjih il-madrasa la-kottə ʔaʕadtə mʕaak ʔaʕlə ʕandena n-naharda heʕʕit ʔemla ʕarabi
EG	Maḥmūd	laʔ iggadʕan iggadʕan jalla ja Toni
GR	Elēni	<i>κύριε</i> Maḥmuud!
EG	Maḥmūd	haah!
GR	Elēni	wi-diinak! il-xobbə naar walla mojja?
EG	Maḥmūd	howwa naar bi-ʕaʔi?! da mlahlib da hariiʔa

GR	Elēni	xarii?a?! ooh!
	
EG+FT	Mahmūd	<i>καλημέρα</i> ja madaam!
GR	Marīka	<i>καλημέρα κύριε</i> Mahmūd! <i>καλορίζικα!</i>
EG	Mahmūd	mutʃakkir ʔawi
GR	Marīka	ʔenta roxtu [IPFV] s-soyl in-nahar-da?
EG	Mahmūd	ʔin-ʃaaʔa-llaah
GR	Marīka	Janni!
GR	Yanni	mabruuk ja Mahmūd mabruuk!
EG	Mahmūd	rabbena j-baarik fiik
GR	Yanni	xamdu li-llaah xamdu li-llaah
GR	Marīka	Eleeni! Antooni!
GR	Elēni	<i>ω κύριος</i> Mahmūd! ʔenta rohtu [IPFV] ʃ-foyl in-naharda?
EG	Mahmūd	ʔaah -mmaal
GR	Elēni	mabruuk mabruuk
GR	Toni	ħamdella ʃa-s-salaama j-abu ħanafi
EG	Mahmūd	mutʃakkir ja Toni ʃan ʔiznoku baʔa ʃaʃaan raajih iʃ-foyl [The family speaks in Greak]
GR	Elēni	xabbeet [‘I loved’] wa-la ban-si ʔalajja
EG+FT	Neʔmat	<i>καλημέρα</i> ja Eleeni!
GR	Elēni	wi-diinak kallemti! il-xobbə naar walla majja?
EG	Neʔmat	howwa naar bi-ʃaʔl di naar ti-lahlib ħariiʔa
GR	Elēni	xariiʔa? ʔebʔa xariiʔa ʃa-s-sellim
EG	Neʔmat	ħariiʔa ʔa-s-sellim?!
GR	Elēni	ʔaah <i>κύριος</i> Mahmūd ʃa-s-sellim
EG	Neʔmat	Mahmūd?!
GR	Elēni	<i>αχ Παναγία μου!</i> ʃaxiix il-hobbə naar mus majja
GR	Elēni	Neʃmat! laazim suwajja moxxə ja Neʃmat miʃ laazim ti-zʃal rooxak keda
EG	Neʔmat	faat talat saʃaat min saaʔit ma katabna l-kitaab wi lessa ma-gaa-ʃ
GR	Elēni	xaalan ji-igi <i>αμέσως</i> laazim howwa waahid kaas ʃaʃaan ji-msik ʃuwajja <i>courage</i> [FR] ʃuwajja sagiiʃ
EG	Neʔmat	ʔana kollə xoofi min il-kaas
GR	Elēni	ʔistanni! ʔana raah ji-kallim il-ʔosta ji-ʃmil ʃuwajja tafriix ʔosta!
EG	Belly Dancer	naʃam ja rooħi
GR	Elēni	ʔeeħ ħa-ti-stannu keda?! ma-fii-s soyl?! ganni! [sing!] ʔuul suwajja vala ja vala! ʃamaltu ʃuwajja <i>φαντασία!</i>
EG	Belly Dancer	hehe? wala ja wala?! ma ʔanneena lamma -thaddə ħelna ja-d-dalʃadi iz-zaffa -tʔaxxarit keda leeh?
GR	Elēni	maʃless! dilwaʔti ji-igi jal-ʃariis [sic.] ʃamaltu z-zaffa ʔemsektu <i>παράδες</i> wi kollu rawwaħ
GR	Yanni	ʔatʔaxxartu [3SM] ʃwajja maʃaleʃʃ! Maxmuud waaxid bana-ʔadam jemkin xaʃal xaaga fi s-sikka
GR	Marīka	<i>Γιάννη!</i> <i>έλα!</i>
GR	Elēni	<i>έλα εδώ μπαμπά!</i>
GR	Yanni	[speaks in GR]
GR	Marīka	[speaks in GR] ʃalasaan ʔeeħ Mahmūd miskiin?! il-bint di miskiin
GR	Yanni	[speaks in GR]
GR	Elēni	[speaks in GR] Mahmūd barðu gooz bitaaʃ howwa [her]
GR	Yanni	ja Maxmuud! mus ji-ʃaħħə keda mus ji-ʃaħħə ʔabadan
EG	Mahmūd	ħa-ne-btedi baʔa fi j-ʃaħħə w ma-j-ʃaħħ-iʃ min dilwaʔti
GR	Elēni	te-srab kaas ʔaah laakin mus ti-siib il-ʃaruusa wi l- <i>φαμίλια</i> wi t-ruuħa te-srab te-srab te-srab
EG	Mahmūd	ʔenti maalik baʔa ja setti?! ʔana b-a-ʃrab min filuusi

	
GR	Elēni	ʔeeh? maalik Neʔmat?
GR	Yanni	kallemtu [IPR.2SF] xaasis eeh?
EG	Neʔmat	miʃ ʕarfa
		[Yanni speaks in GR]
GR	Marīka	ʃeddi heelik ja habebti! ʕala mahlik! ʕala mahlik! ʕala mahlik! ʔoʕʕodi!
GR	Elēni	maama! lazim ni-giibu waaxid doktoor
GR	Marīka	Γιάννη! έλα εδώ! suufu [IPR.2SM] hakiim bitaaʕ ʔehna!
		[they speak in GR]
GR	Yanni	Toni!
GR	Tony	raajih-loh ʔa-ho
		[they speak in GR]
GR	Yanni	Neʔmat! mabruuk! θα γίνεις μητέρα
EG	Neʔmat	miteera miin?
GR	Yanni	μητέρα jaʕni ʔenta gibtu waaxid walad ʕuyajjar
GR	Marīka	κύριου Maḥmuud ha-j-kuun mabsuut kitiir
GR	Yanni	καλώς το Maxmuud!
GR	Marīka	καλορίζικα
GR	Elēni	καλορίζικα κύριου Maḥmuud
EG	Maḥmūd	ʔeeh fiih haaga?
GR	Elēni	fiih waaxid beebi Neʔmat fiih waaxid beebi
EG	Maḥmūd	Neʔmat! Neʔmat habebti Neʔmat ʔalfə mabruuk ʔalfə mabruuk
EG	Neʔmat	ʔallah j-baarik fiik ja si Maḥmuud
GR	Doctor	[stuttering] oh! mabruuk kitiir Maḥmuud! misektu [IPR.2SM] r-riʕetta! ʔana katabtu kullu xaaga kullu haaga
		[Yanni speaks to the doctor in GR, giving him some money]
GR	Doctor	Maḥmuud laazim id-dawa da t-giibuh xalan haalan haalan
		...
EG	Maḥmūd	mutʕakkir ʔawi ja xawaaga ʔin-ʕaaʔa-llaah -mma -ʔbaɖ h-a-gib-lak il-filuus di haalan
GR	Yanni	ʕeeb ja Maxmuud ʔeeh il-kalaam da?! ʔexna hena waaxid familja
EG	Maḥmūd	mutʕakkir ʔawi
GR	Yanni	[to Marīka] ... ʔiza kuntu [3SM] walad ʔana sammi
GR	Marīka	wi leeh muʃ ana sammi?!
GR	Yanni	la? ʔana sammi Xasan
GR	Marīka	ʔana sammi Αλέξανδρος
GR	Yanni	ʔana sammi Xasan
GR	Marīka	ʔana Αλέξανδρος [then they argue in GR]
	
GR	Marīka	καλορίζικα χρυσα μου
GR	Yanni	καλορίζικα ʔeeh?! kallemtu [IPR.2SF] ʕarabi! ʔexna bent balad [sic.]
GR	Marīka	mabruuk ja rooxi! mabruuk Αλέξανδρος
GR	Yanni	Αλέξανδρος eeh?! kallimtu Xasan sittiin marra kallimtu Xasan kalaam baʕdə keda ma-fii-ʃ
		[They sing to the newborn in GR]
GR	Elēni	ja xabiibi ja Xasan! ja rooxi ja Xasan! ja l-warda btaaʕ il-xobb iʕ-ʕaaʕfi ji-slam ʔideen elli xatt il-mojja ja Xasan! ja xabiibi ja Xasan!
	
EG	Neʔmat	Eleeni! settə Mariika! xawaaga Janni! xawaaga Janni!
GR	Yanni	fiih ʔeeh? gara ʔeeh ja Neʔmat?
EG	Neʔmat	ʔentu xadtu hasan ʔebni ʕandoku?
GR	Yanni	la? la ma-gaa-ʃ ma-ʃofnaa-ʃ
EG	Neʔmat	ja mʕebti! d-ana saʕbaah fi l-ʔooda rgeʕtə ma-lʔetuu-ʃ
		[They speak in GR]
GR	Yanni	laazim ji-kuun xaraami
EG	Neʔmat	ħaraami?!
	

GR	Marīka	Mahmuud?! Maḥmuud ḥamdellah ṣa s-salaama
EG	Maḥmūd	mutṣakkir ḥawi
		[Marīka calls the family to tell them that Maḥmūd arrived]
GR	Yanni	oh Maxmuud! ḥamdellah bi-s-salaam ja Maxmuud
EG	Maḥmūd	ḥummaal feen Neṣmat?
GR	Yanni	Neṣmat? fi l-mustaḥfa miskiin
EG	Maḥmūd	mustaḥfa?! [sound defect] ...
GR	Yanni	ḥistanna xodni maṣaak ja Maxmuud! ...
		1952 – Mosmār Goḥā [Goha's Star Turn]
EG	Abu Ṣafwān [Spy]	ḥahlan ḥahlan ḥahlan ḥahlan bi-s-sajjid il-muṭaaṣ wi-s-seef il-lammaaṣ wi-l-ḥaakim iḥ-ḥugaaṣ
TR	Governor	taḥejjaat [cf. TR <i>tahiyyât</i>] feex ḥabu-Ṣafwaan taḥejjaat kallim ḥa'na ḥeḥ ḥaxbaar ba' laz [sic.] ḥazrit zasuus muḥtaram?
EG	Abu Ṣafwān	il-gaamiṣ deh ja ganaab il-ḥaakim il-gaamiṣ dah howwa maṣdar il-mataaṣib
TR	Governor	minṣaan ḥeḥ gaamiṣ haaḍa maṣdar mataa' ṣib
EG	Abu Ṣafwān	laḥenn iḥ-feex Goḥa il-ḥimaam bitaaṣuh bi-je-krahkum wi je-krah ḥokmokum
EG	'Abbād [Gendarme]	... wi bi-j-ḥarraḍ in-naas ḥeddō ḥokmō ganabkum
TR	Governor	zanaab ḥazrit ḥa'na laazim ḥesmaṣ xoṭbaat feex zo' ḥa minṣaan ḥuzbuṭ huwwa ḥasnaa? kalaam baṭṭaal ḥeddō ḥazrat' na ḥedd ihtilaal ḥedd isteṣmaar
EG	Abu Ṣafwān	ḥitfaḍḍal ja ganaab il-ḥaakim!
	
TR	Governor	zanaab ḥazrit ḥa'na laazim ḥufrum zittat maṣuun feex zo' ḥa [not clear] zander'ma!
EG	'Abbād	... w- aḥtaṣ min gesmuh il-ḡada wi l-ṣaṣa li-l-kilaab wi l-ḥoṭat
TR	Governor	ḥana laazim ḥeṣmil muḥakamaat [cf. TR <i>muhâkemât</i>] laazim qaṭṭaṣ lisaan ḥazrit xatiib maṣuun ḥazrit zo' ḥa mazuun
EG	Abu Ṣafwān	bass ee xod baalak ja ganaab il-ḥaakim ḥennō Goḥa da raagil dahja makkaar wi ji-nfid min xorm il-ḥebra
EG	Ḥarīq [Gendarme]	ḥaḥḥa da zaji iz-zeeba? ma-ḥadd-ih ji-ṣraf ji-ḥefuh
TR	Governor	zanaab ḥazrit ḥe'na dilvaḥti ḥaalan ḥiqfiḥ howa miṣ momkin falṣaaṣat min ḥi'di zander'ma! ḥizrubu waahid ḥiṣaar ṣala haaza il-dḥaamiṣ! laazim taḥtiif kollu waahid ḥoxrudḥ min al-dḥaamiṣ! ḥemsik min kyllō waahid kollō nuquud! xawaatim masaabiḥ kollō jee? ḥultuṣ! minṣaan zanaab ḥazrit ḥana ḥaakim
EG	Gendarmes	ḥaaḍir j-afandim
		...
TR	Governor	man ja-kyyn muḥarriḥ maznuun?
EG	Goḥā's Son	ḥana ḥibnu Goḥa wa ṭallaṣu s-sanaaja wa ṣindama ḥa-ḥiṣu l-kimaamata ta-ṣrifuuni ḥabḥa ḥana ḥibnō Goḥa wi Goḥa ji-bḥa ḥabuujja w- ehna l-itneen ḥabbahaat baṣḍ marra ḥabuujja Goḥa .. [interrupted]
TR	Governor	<i>sus!</i>
EG	Goḥā's Son	suus ḥeḥ wi ṣerasuus ḥeḥ xaḍḍetni ja ṣamm enta baaliṣ ḥeḥ? dekka?! ji-xrib beetak! [he shouts] ja-ba! ja-ba!
TR	Governor	<i>sus!</i> taṣaala ḥAbu-Ṣafwaan! ḥana laazim ḥiqṭaṣ raqabaat [cf. TR <i>rakabât</i>] feex zo' ḥa taṣaala!
EG	Abu Ṣafwān	... teḥlaṣ il-gazma walla telbis il-mazz?
TR	Governor	ḥilbis [ISM] di mazz mazz
		...
TR	Governor	hahaa!
EG	Goḥā	haha! da ṭeṣ mineen da j-axuuja?! hahahahaa!
TR	Governor	<i>sus!</i> miṣ ḥintaḥ! miṣ ḥeftaḥ ṣalaḍdiim!
EG	Goḥā	ḥaaḍir
TR	Governor	ḥazretkum kallim ḥeḥ li-l-muṣalliin? ḥazretkum kallim ḥeḥ li-l-muṣalliin? minṣaan ḥeḥ ḥizabaat yok?

EG+FT	Gohā	ƧalaƧaan haƧretkum kallim miƧ ʔintaq! miƧ ʔeftah Ƨalaadiim!
TR	Governor	al-ʔaan ʔeftah Ƨalaadiim! ʔintaq!
EG	Gendarmes	ʔikkallim!
EG	Gohā	ʔa-ʔuul ʔeeh?! ʔisʔalni w-ana a-roddə Ƨaleek!
TR	Governor	ʔeex ʔo'ha!
EG+FT	Gohā	ja rooh ʔeex Go'ha
TR	Governor	haƧretkum kallim muƧalliin fii xuʔubaat zomƧaat ʔittaqu -llaah ja-rhamkum min al-ʔafaat! mumkin ʔifham [1SM] maƧna ʔeeh ʔafaat?
EG+FT	Gohā	w-allaahi m-a-ʔdar-ʔ a-ħkum ʔiza kaan haƧretkum mumkin ʔifham walla muƧ mumkin ʔifham haƧretkum ʔadra b-haƧret'kum
TR	Governor	mumkin ʔif ha'm [1SM] laakin haƧretak laazim ʔiʔʔalni ʔifham
EG	Gohā	ʔitfaddal!
TR	Governor	maƧna ʔeeh ʔafaat ʔeex ʔo'ha?
EG	Gohā	ʔaafaat gamƧə ʔaafa
TR	Governor	ʔaafa ʔaafa
EG	Gohā	ʔaafa
TR	Governor	ʔaafa jaƧni haƧratna?
EG	Gohā	la j-afandim fiih farʔə been ʔaafa wi ʔafa kama ʔenn fiih farʔə been ʔaafaat wi ʔafawaat
TR	Governor	jaƧni haƧratna qafawaat?
EG	Gohā	tamaam afandim tamaam qafawaat
TR	Governor	<i>güzel</i> mumkin ʔifham haƧratna jaƧni ʔeeh qafawaat?
EG+FT	Gohā	qafawaat ʔafandim zaijə ma t-ʔuul latafaat gamalaat maʔamaat moħtaramaat
TR	Governor	<i>güzel güzel</i> qafawaat haƧratna qafawaat
EG	Gohā	qafawaat ʔawi
TR	Governor	haƧretkum kallim fii xuʔubaat zomƧaat laazim ʔoʔrud Ƨaduww minƧaan bi-ja-akul ʔaklo'kym ja-qtul Ƨababukum mumkin ʔefham [1SM] man ja-kyyn Ƨaduww ʔeex ʔo'ha?
EG	Gohā	wi di Ƨajza Ƨarħ ja ganaab il-ħaakim?! il-Ƨadu howwa [the governer emits an eager sound] il-garaad elli b-ja-akul zarƧena wi zarƧena howwa ʔaklena wi ʔaklena howwa zarƧena mennak li-llaah ja garaad il-kalb!
TR	Governor	laakin zaraad ʔoqtul ʔawlaadikim wa Ƨababukum ʔeex ʔo'ha?
EG	Gohā	ʔabƧan ʔoqtolhum min il-guuf afandim
TR	Governor	<i>güzel güzel</i>
EG	Gohā	guzaaal ʔawi ja haƧrit il-ħaakim iz-za.. [interreppted]
EG	Abu Ƨafwān	ʔeh ʔeh ʔeh ʔeh? il-ʔeh? iz-zaħ? saamiƧ ja ganaab il-ħaakim? bi-j-ʔuul iz-zaħ samƧiin? iz-zaħ Ƨaajiz ji-ʔuul il-ħaakim iz-zaalim
EG	Gohā	ʔabadan wi-Ƨarafak!
EG	Abu Ƨafwān	ʔitlaƧ min dool! ʔenta kontə Ƨaajizə t-ʔolha bassə ʔatamtaha [sic.]
EG	Gohā	ma-ʔatamt-ij haaga gak ʔatmə rʔabtak! ʔana ʔaƧdi aʔuul il-ħaakim iz iz-zaajit
TR	Governor	maƧna ʔeeh ʔaajit ʔeex ʔo'ha?
EG	Gohā	jaƧni raagil ʔebnə haƧz farajhi ti-hebbə te-nbesit wi te-bsit in-naas wajjaak
TR	Governor	hahaa ʔeex ʔo'ha haƧrit'na ʔefham il-ʔaan ʔanna haƧratkum muxxə kibiir kibiir
EG	Gohā	[overlapping] il-Ƨafwə j-afandim il-Ƨafwə j-afandim
TR	Governor	minƧaan haaza nu-riid ʔiƧtimaad Ƨalaj'kym fii tafhiim ƧaƧb fawaaʔid ʔiħtilalaat [sic.] fawaaʔid ʔistiƧmaraat kallim ƧaƧb ʔanna muħtallə Ƨaajiz Ƨallim ƧaƧb Ƨaajiz nawwar ƧaƧb Ƨaajiz ʔehmi ƧaƧb
EG	Gohā	bassə keda ja haƧrit il-ħaakim? ʔaali wi t-ʔalab rixiis j-axuuja
TR	Governor	mamnuun ʔeex ʔo'ha mamnuun <i>teşekkürât ederim</i>
EG	Gohā	il-Ƨafwə j-afandim
TR	Governor	fii-ma baƧd ʔeƧmil [1SM] mukafaʔaat [cf. TR <i>mükâfât</i>] salaamu Ƨalajkym
EG	Gohā	Ƨala l-moʔminiin is-salaam!

		...
TR	Governor	ʔeftah ʕee'nak haʔrit zasuus bitaʕ haʔratna! ʔoqʕod been muʕalliin minʕaan ʔesmaʕ kalaam zo'ha dedd isteʕmaraat dedd ihtilalaat
EG	Abu ʕafwān	tahtə ʔamrak ja ganaab il-ħaakim ʔana min in-nahar-da te-ʕitberni gasusak il-xaaʕ gasusak il-ʔamiin Goħa da laazim a-geb-lak daayuh
TR	Governor	ʔaah! <i>āferim āferim</i> ʔafkaar haʔre'tak ʔittefiq tamaam sava sa'va maʕa ʔafkaar haʔratna haʔretak min haaza l-joom zasuus ʔimbraturejjaat [a word after was censored]
EG+FT	Abu ʕafwān	<i>teʕekkūrāt efendim teʕekkūrāt</i> maʕa s-salamaat
TR	Governor	ʕasaakir!
	
TR	Governor	marħaba marħaba! tafazzal!
EG	Abu Saħtūt (Shylock)	ʔintiʔem-li mennuh ja ganaab il-ħaakim! ʔirmiih fi s-segnə ja ganaab il-ħaakim!
TR	Governor	man ja-kyyn howa? kallim!
EG	Abu Saħtūt	iʕ-ʕeex elli daʔnuh robʕə metr ʔabu ʕeeba w heeba
TR	Governor	ʕeex zo'ha?!
EG	Abu Saħtūt	da ʕeex manʕar ʕeex ʕiʕaabit luʕuuʕ
EG	Goħā	ma-t-ʕaddaʔuu-ʕ ja ganaab il-ħaakim da raagil muraabi w ʔaliil iz-zemma law ʕalla rakʕa li-l-laah je-ħsenhum rakʕiteen
EG	Abu Saħtūt	ʔexas! ja bakkaaʕ ja hawwaaf ja lattaaʕ! d-ana ħ-a-fdāħak ʔuddaam il-balad kollaha ja ħaraami l-ħalla
TR	Governor	ħal'la?! ʕeex zo'ha ʔesraq ħal'la?!
EG	Goħā	ʔabadan ja ganaab il-ħaakim da raagil muftari
EG	Abu Saħtūt	muftari?! ma-xadt-iʕ menni l-ħelal?
EG	Goħā	xadtohum
EG	Abu Saħtūt	wi homma feen?
EG	Goħā	maatu
EG	Abu Saħtūt	maatu?! ja xalʔə ja-huu! ħaddə j-ʕaddaʔ enn il-ħelal bi-t-muut?! baʔa da j-xoʕʕə ʕaʔli?!
EG	Goħā	w-iʕmeʕna xaʕʕə ʕaʔlak ennohum bi-je-wledu?!
EG	Abu Saħtūt	laʔannak warretni l-ħalla ʕ-ʕuyajjara w ʔolt-eli weldetha l-kibiira ʔomtə ʕaddaʔtak
EG	Goħā	ma-daam ʕaddaʔt enn il-ħalla weldit miʕ ʕaajiz ti-ʕaddaʔ enna maatit leeh?!
TR	Governor	ʔenta ʕandak ħilal ʔAbu-Saħtuut ʕeex zo'ha?
EG	Goħā	kaanit ʕandi w raggaʕtaha l-ʔaʕħabħa ja ħadrit il-ħaakim
EG	Abu Saħtūt	di melki
EG	Goħā	la? miʕ melkak ʔenta xadtaha min iʕħabħa l-foʔara tasdiidan li-r-reba l-faahij elli faradtuħ ʕaleehum w-ana raggaʕtaha l-ʔaʕħabħa
TR	Governor	minʕaan ʔeeħ ʔeʕmil keda ʕeex zo'ha?! ʔenta qaadi? ʔenta zander'ma? [cf. TR <i>jandarma</i>] ʔenta ʕasker [cf. TR <i>asker</i>]
EG	Abu ʕafwān	da naʕb da -ħtijaal di to-ʕtabar serʔa
TR	Governor	tamaam tamaam muʔakkəd
EG	Goħā	ʔana ma-xadt-iʕ ħelaluh yaʕbin ʕannuh howwa -lli gabhum li-ħaddə beeti
EG	Abu Saħtūt	laʔannak yaʕʕetni w balafteni wi dħektə ʕala ʕaʔli
EG	Goħā	ʔana dħektə ʕaleek?! ʔaʕl il-ħikaaja ja ganaab il-ħaakim ʔenni kont istaʔgartə mennuh ħalla b-arbaʕ daraahim wi taani joom raggaʕt-eluh l-ħalla wi mʕaaha ħalla zyajjara wi ʕolt-eluh ʔenn il-ħalla l-kibiira weldetha ʕandi ʔaam min tamaʕuh wi gafaʕuh wi boxluħ fereħ wi ʕaddaʔ wi xad il-mawluuda menni min yeer ma ji-sʔalni ʔajjə kelma wala j-naqefni wi baʕdə talat-t-ejjaam roħt-elu ʔastaʔgar mennuh l-ħalla taani fa-min ʕeenuh l-farya raah ʕaajil koll il-ħelal wi gabhum ʕandi fi l-beet w-itraggaani ʔenni ʔa-walledhum zayjə ma walledt il-ħalla l-ʔawwalanejja wi taani joom gaani min badri je-sʔal ʕan il-ħelal wi wlaad il-ħelal ʔomtə ʔolt-eluh il-baʔejja f ħajaatak ja Abu-Saħtuut il-ħelal kollohum maatu f homma n-nifaas j-axuuja
TR	Governor	laakin haaza yeer maʕquul fiiħ ħal'la bi-j-muut?!

EG	Goḥā	ʔummaal fiih ḥelal bi-je-wledum?! ʕala ʔajjə ḥaal ʔana raggaʕt il-ḥelal li-ʔaʕḥabha ja ḥadrit il-ḥaakim jeddə ḥeelak j-Abu-Sahtuut kollə ḥajjə msiiruh j-muut [the audience repeats this]
TR	Governor	<i>sus!</i> hayvanat naṭiqaat [cf. TR <i>nātika</i>] ʔesmaʕ ʕeex ʔo'ḥa! ʔenta marfuud miʕ ʔeʕṭayal ʔimaam ʔaamiʕ ʔeba' dan
EG	Goḥā	wi leeh il-ʔazejja di ja ganaab il-ḥaakim?! ʔana ʕamaltə ḥaaga?!
TR	Governor	<i>evet!</i> <i>evvelen</i> [sounds: ʔavva 'len] kallim naas fi xoṭbaat zumʕaat kalaam deddə ḥazratna minʕaan ʔeʕmil sawraat muʔaharaat minʕaan kida ḥazrat' na ʔirfid ʔenta <i>saniyen</i> [sounds: saanijan] ʔesraq ḥelal ʔAbu-Sahtuut minʕaan keda ḥazrat' na ʔehbis ʔenta <i>sālisən</i> [sounds: saalisan] ʔorquʕ ʔanni ʔamaam <i>makam hazretleri</i> ḥaakim ʔaʕiim minʕaan kida ḥazratna ʔizlid ʔenta
EG	Goḥā	ʔana miʕ ḥ-a-naffiz ʔajjə ḥokmə min ʔahkaamak di ʔella ʔiza naffiztuuh bi-l-ʔewwa
TR	Governor	kallim ʔeeh maznuun?!
EG	Goḥā	ʔana miʕ magnuun ʔana ʔaʕʔal mennak wa li-zaalik ʔaḥebb a-ʔol-lak kelmeteen ʔana la ʔa-xdaʕ fi baladi di ʔella li-ḥokm ʕaxʕə waahid wi howwa mawlaaja s-sulṭaan ja-ʕiif mawlaana s-sulṭaan! [the audience repeats this]
TR	Governor	<i>sus!</i>
EG	Goḥā	ʔenta -lli suus bi-jo-nxor fi ʕadmə baladna il-kariima l-miḍjaafa di ʔenta daxiil ʕaleena ʔenta mustaʕmir wa li-zaalik rabbena ḥa-je-xrib beetak ʕan ʔariib bi-ʔezni-llaah
TR	Governor	<i>sus!</i> <i>mel'un kabahat</i> zibalaat ʔiqbiḍu ʕaleeh! ḥuṭtuuh fi zinzanaat!
EG	Abu ʕafwān	ja ganaab il-ḥaakim! ʕaajiz ti-nteʔim min Goḥa ʕarr intiʔaam xalli l-ʕaskar ja-xduuh ji-wadduuh beetuh wi j-sallimuuh li-mraatuh!
TR	Governor	minʕaan ʔeeh ʔAbu-ʕafwaan?
EG	Abu ʕafwān	laʔennə mraatuh ʔOmm-il-ʔoʕn ʔafzaʕ wi ʔalʕan ʕaleeh min kollə suguun il-ʕaalam bi-t-waddabuh b-lakakemha wi te-sloxuh bi-lsaanha wi te-sʔiḥ il-morr wi l-ḥandəl min kiʕaanuh
TR	Governor	<i>güzel</i> <i>güzel</i> zander' ma! xuzu ʕeex ʔo'ḥa wadduuh fi beet howwa sallimuuh li-mraatuh!
EG	Goḥā	laa? ʔana f ʕarḍak ja ganaab il-ḥaakim ʔana f ʕarḍak ja ganaab il-ḥaakim ʔorboṭni f ʕaḥuuna! ʔermiini fi l-baḥr! bass ma-t-waddinii-f li-mraati ʔOmm-il-ʔoʕn ʔilaahi jo-ʔʕuf ʕomraha ja rabb!
TR	Governor	miʕ momkin ḥariiq! ʕabbaad! wadduuh li-mraatuh!
		...
TR	Governor	al-ʔaan ʔAbu-ʕafwaan ʕuwajja tafriiḥaat [cf. TR <i>tefriḥât</i>] ʕuwajja fantazejjaat minʕaan mazagaat haaza fawaaʔid ʔistiʕmaar fawaaʔid ʔihtilalaat ʔAbu-ʕafwaan
EG	Abu ʕafwān	rabbuna j-diim ʕaleek il-ḥazze ja ganaab il-ḥaakim wi j-xalliik-lena!
TR	Governor	raqiʕaat! muyannijaat! <i>hadem!</i> <i>haʕem!</i> [sound: xadem, ḥaʕem] <i>yemek</i> <i>meʕrubat</i>
EG	
TR	Governor	salaam dʕanaab sulṭaan! salaam ḥazraat wuzaraa! salaam dʕanaab sulṭaan! salaam ḥazraat wuzaraa! minʕaan ʔeeh miʕ roddu salaam?
EG	Goḥā	ʔehna min in-nahar-da ʔalyeena l-muʕahda
TR	Governor	ʕeex ʔo'ḥa kallim mazbuuṭ dʕanaab sulṭaan?
EG	Sultan	kalaam iʕ-ʕeex Goḥa taʕbiirun ʕaadiq ʕan ʔiraadat iʕ-ʕaʕb wa ʔiradatuna heja ʔiraadat iʕ-ʕaʕb ja ḥadrat il-ḥaakim
TR	Governor	laa'kin ʔilyaaʔ muʕahadaat [cf. TR <i>muâhede</i>] la mymkin min ʕaanib waahid
EG	Goḥā	il-muʕahda ʕulyejat min iṭ-ṭarafeen miʕ min ṭaraf waahid w-ntu [sic.] -lli ʔalyatuuha min joom ma ʔamḍatuuha xalaas muʕahda jook [TR <i>yok</i>] ʔihtilal jook ʔistiʕmaar jook
TR	Governor	ʔizzaaj muʕahadaat <i>yok</i> ?!
EG	Goḥā	ʔentu silaah jook [TR <i>yok</i>] w-ehna muʕahda [raspberry] jook
TR	Governor	minʕaan ʔeeh kallim ʔenta keda ʕeex ʔo'ḥa? ʔenta maznuun?!

EG	Gohā	ʔana miʃ maznuun ʔana ʔaʃʔal mennak wi min elli fajjaʃuuk wi min elli gabuuk
TR	Governor	<i>sus!</i> <i>vallah billah!</i> laazim kalbiʃ [ISM] ʔenta laazim ʔesdʒin ʔenta [to guards] ʔimsikuuh!
EG	Sultan	sibuuh! ma-fii-ʃ hena ʔajjə solʔa yeer solʔeti ʔana
TR	Governor	dʒanaab sulʔaan ʔafxam minʃaan ʔeeh kallim zo'ha maʃa hazrati'na? howwa miʃ ʔemlik ʃifaat rasmejjaat [cf. TR <i>ʃifat resmiyyet</i>]
EG		...
TR	Governor	ʒander'ma!
EG	Sultan	ʔajjuha l-gunuud!
		...
TR	Governor	ʔensihaab!
	
EG	Gohā	... wa ta-talaxxaʃ haazihi l-qadejja .. [interrupted]
TR	Governor	ħazaraat qudaat muħtaramiin! laazim ʔiʃdaar ʔahkaam fii qadejjaat [cf. TR <i>kaziyye</i>] musmaar fii haaza l-joom minʃaan haʃal taʔdʒilaat kasiraat bi-duun ʃuduur ʔahkaam
EG	Gohā	il-mahkama ma-te-ʔdar-ʃi ti-tsarraʃ bi-l-faʃl fi haazihi l-qadejja min yaʒri maa ta-tmaʔinnə ʔila salaamat il-hokm
TR	Governor	laakin ʔana ʔoʔlob ʔiʃdaar ʔahkaam sariʃaat
EG	Gohā	la solʔata li-ʔahadin ʃala l-qadaaʔ ʔella l-haqqa wa l-ʃadl wa la-bodda ʔan ja-kuuna l-qadaaʔu baʃiidan ʃan jahawaati l-ħakimiina wa l-mahkumiin ...
		...
TR	Governor	<i>sus!</i> <i>haybetullah la'netullah</i> ħazrit qaadi qudaa! [cf. OT <i>kādilkudāt</i>] minʃaan ʔeeh miʃ ʔohkum qawaam qabla wuquuʃ muzahraat ʔiʃtibakaat?
EG	Gohā	la-bodda li-l-ʃadli ʔan ja-ʔxuza magraahu ja haqrat il-ħaakim iz-za- iz-zaqjiʔ
TR	Governor	laakin ħazre'tak ʔonzur fi qadejjaat musmaar munzu sabʃiin joom
EG	Gohā	wi ʔeh jaʃni?! ma fiih ʔadejja baʔa-lha ziaada ʃan sabʃiin sana wi lwssa ma-thakam-ʃi fiiha
EG	Audience	ja-ħja l-ʃadl! ja-ʃiiʃ Goha qaadi l-qudaa!
TR	Governor	<i>sus!</i> <i>kabahat zibalaat vekahat</i> kalaam faa'riy <i>sus!</i>
		...
EG	Gohā	... baʔa t-siib il-beet ʃaʃaan il-musmaar?!
TR	Governor	ʃadziib w-allaah yaariib w-allaah minʃaan ʔeeh ʔohʃur nafsak ħazrit qaadi?! xalaas ħaʃal tanazulaat ʃan ħuquuq minʃaan ʔeeh ʔehʃal muʒadalaat munaqaʃaat tadaxxulaat min mahkamaat?! [cf. TR <i>mahkeme</i>]
EG	Gohā	laʔannə ma-fiiʃ ʔinsaana ʃaaʔil je-ʃmil keda
		...
EG	Gohā	is-salaam yaali ʃahiih laakin il-ʃadlə wi l-ħorrejja ʔayla mennuh bi-ktiir
TR	Governor	<i>aman ya rabbi aman!</i> ʃadziib w-allaah yaariib w-allaah ʃaahib beet kallim howwa muʃ ʃaawiz beet ħazretak ʃaawiz razzaʃ-luh beet bi-l-quwwaat?! yaanim wa ħammaad ʔiʃʔalaħu sava sava xalaas kalaam <i>aman!</i>
EG	Gohā	ʃolħə ʔeeh da?! ...
TR	Governor	<i>sus!</i> ʔenta manaxoljaat ʔenta ʃ-ʃiʔaan ʔenta ʔIbliis
EG	Gohā	elli jo-nʃur il-ħaʔʔə ma-je-bʔaa-ʃi ʃiʔaan if-ʃiʔaan howwa -lli je-hzim il-ħaʔʔə w jo-nʃur iz-zolm
	
TR	Governor	maskiin zo'ha! maskiin ħammeed! minʃaan ʔeeh ʔiid ʔentum maħtuuʔ fi kalaboʃaat? ʒander'me! ʃiil kalaboʃ
EG	Gohā	ma ʔolna ma-fii-ʃ luzuum li-kalaboʃ kattar xeerak ja ʔaraʔooʃ ʃala fakke kalaboʃ!
TR	Governor	laa muʔaxazaat sajjid zo'ha! laa muʔaxazaat! laazim muʃamalaat ʔajjibaat maʃa ħazre'tak wi maʃa ħammaad
EG	Gohā	bassə ja tara ʔeeh wara l-muʃamalaat it-ʔajjibaat di ja tara?!
TR	Governor	xajran sajjid zo'ha xajran ʃaddiq ħazrat'ne! ʃaddiq ħazrat'ne!
EG	Ĥammād	ji-ʃaddaʔak ezzaaj w- entu tuul ʃomroku ma kontu ʃadʔiin maʃaana?!

TR	Governor	te-ʕraf ʕeex ʕo'ha minʕaan ʕeex haʕratna haʕrat ʕila hona?
EG	Goḥā	w-allaahi miʕ ʕaarif minʕaan ʕeex
TR	Governor	minʕaan ɗamiir haʕrat'ne
EG+FT	Goḥā	ɗamiir ʕenta?! ɗamiir haʕretkum ja zanaab haakim muhtall fii qarafaat maʕa ʕamwaat
TR	Governor	fii qarafaat?! kallim ʕeex ʕeex ʕo'ha?!
EG	Goḥā	kalaami waaḍih geddan ɗamiirak ma-luu-ʕ wuguud fi l-ʕaalam ɗamiirak majjit min zamaan
TR	Governor	haʕre'tak waahid <i>nükteci</i> [sounds: nuktaɗzi] kibiir ʕeex ʕo'ha kibiir xaaliʕ
EG	Goḥā	te-ʔdar ti-waɗɗah-lena ganaabak ʕeex ʕasbaab zijartak min yeer la laffə wala dawaraan?
TR	Governor	minʕaan xeer ɗab'ʕan
EG	Goḥā	xeer?! ʕehna ha-n-ʕuuf min waraak xeer?!
TR	Governor	zaruuri
EG	Goḥā	ɗab ehliʕ ʕala keda!
TR	Governor	ʕoqsim bi-ʕarafi!
EG	Goḥā	la? la? ʕehliʕ-li b-haaga tanja min faɗlak!
TR	Governor	[to Ḥammād] haʕratna kallim maʕaak ʕen'ta moxxə ʕenta fiih naʕzafaat maʕhumejjaat miʕ min lijaaqaat [cf. TR <i>liyâkat</i>] sajjid hammad ʕistimraar muʕakasaat dedd zujuuf ʕehtilaal laazim muʕakasaat <i>yok</i> ʕihtizaʕaat [cf. TR <i>ihiticâcât</i>] <i>yok</i>
EG	Ḥammād	ʕana maʕaak laazim ni-baɗɗal ehtigagaat
TR	Governor	<i>güzel güzel!</i> moxxə ʕinta fiih hettit ʕalmaaz ʕi'zan ma raʕjuk sajjid hammad?
EG	Ḥammād	feʕlan laazim ni-baɗɗal l-ehtigagaat laazim ni-xaɗebkum bi-l-loya -lli b-te-fhamuuha
TR	Governor	<i>haybetullah la'netullah</i> moxxə ʕinta fiih hettit zal'aɗ laakin moxxə sajjid ʕo'ha .. [interrupted]
EG	Goḥā	fiih ʕarabejjiteen zalat wi dabʕə ma-ti-tʕeb-ʕə roohak!
TR	Governor	ʕesmaʕ ʕo'ha!
EG	Goḥā	ʕewʕa keda l-a-xneʕak
TR	Governor	ʕesmaʕ ʕo'ha! miʕ ʕensa ʕennə haʕaatak tahtə raḥmit ʕehtilaal
EG	Goḥā	wi haʕaat ʕehtilaal tahtə raḥmit iʕ-ʕaʕb
TR	Governor	haʕratna miʕ haʕar ʕila hona minʕaan ʕelʕab maʕaak muḥawaraat mudawaraat munawaraat [cf. TR <i>muhâverât müdâveret</i>]
EG+FT	Goḥā	ʕummaal gajjə ʕaʕaan te-lʕab domanaat ɗawlaat ɗaɗarangaat?!
TR	Governor	ʕeex ʕo'ha ʕesmaʕ! ʕesmaʕ ʕeex ʕo'ha haʕiibi! momkin ʕeʕmil [2SM] waahid manʕuraat waahid bajanaat kallim ʕaʕb laazim huduu? laazim sakinaat minʕaan maʕlaḥit bilaad laazim kallim ʕaʕb ʕaʕbə ʕefham ʕanna zujuuf ʕihtilaal mawɗzuud fii biladkum minʕaan himaajit ʕaraaɗi ʕawɗaan min al-fawɗawejjiiin al-haraamejja an-naʕʕaliin wi lamma haʕratna ni-ʕuuf ʕanna l-xaɗar ʕala bilaadikum <i>yok</i> kaʕaalik zamiiʕ zujuuf ʕihtilaal <i>yok</i> kallim ʕaʕb kida ʕeex ʕo'ha! kallim!
EG	Goḥā	te-ftekir enn iʕ-ʕaʕbə ha-j-ʕaddaʕni law ʕolt-elu l-kalaam il-faariy elli bi-t-ʕuuluh da?
TR	Governor	laazim ʕaddaq kalaam ʕaʕbə hibbə ʕinta naʕfiʕ kalaam ʕinta
EG	Ḥammād	laazim te-fham kuwaʕjis ʕenn il-ʕamrə ʕaʕbaḥ bi-jad iʕ-ʕaʕb wi ʕiraadat iʕ-ʕaʕb fawqa kollə ʕee?
TR	Governor	hammad ʕaziizi ʕeex ʕo'ha laazim kallim ʕaʕb ʕanna haaza l-balad waahid samaka ʕayyir fii waahid huut kibiir ʕaawiz ʕeblaʕ koll il-ʕaalam
EG	Goḥā	is-samaka ʕ-ʕuyajjara balʕa huut kibiir ʕawi min il-ʕimaan bi-l-laah wala j-hemmīnaa-ʕ ʕajjə huut min ʕanfokum ha-ni-nteʕer bi-ʕezni-l-laah
TR	Governor	laakin di maʕaajib xaɗiraat haʕratna laazim ʕemnaʕ haazih in-nihajaat il-ʕozma
EG	Goḥā	ma te-mnaʕu! howwa haddə haʕeʕkum?!
TR	Governor	ʕeex ʕo'ha!
EG	Goḥā	naʕam

TR	Governor	laazim ?ehşal taşavunaat [cf. TR <i>teâvünât</i>] sawa sawa koll id-diwal laazim ?eşmil ?ittifaqaat minşaan taşawun sawa sawa
EG	Gohā	ja şabiit! it-taşaawun ma-je-şşal-şş bi-d-đaytə wi l-qowwa wa ?innama li-đamaan in-nagaah ja-gib ?an ja-temmə haaza t-taşaawun bi-r-ređa wi l-qabuul
EG	Ĥammād	wi laazim ti-fhamu kwajjis ?ennə miş ha-j-kuun benna w benkum ?ajjə taşaawun ?ella ?iza tammə galaa? gujoşkum min hena
TR	Governor	miş momkin ĥazratna ?uxruş min baab minşaan şaduww ?udxul min baab saani
EG	Gohā	şadowwokum ?iza haagim baladna min ?ajjə joom ha-je-b?a şadewwena - ĥna kamaan
EG	Ĥammād	wi fi l-wa?tə da ĥa-ne-şraf ni-ĥarbuħ bi-kollə slaah wi ĥa-ne-fdi waşanna bi-l-?arwaah
TR	Governor	haaza kalaam talamiiz ?izzaaj momkin ĥaarib şadowwə muhaazim?!
EG	Gohā	di ĥallaha basii? ti-tfađđal şasakerkum to-xrug min baladna wi t-siib ?asliĥetha l-şasakerna
TR	Governor	<i>sus!</i> ?enta laazim ?odxul maristaan [cf. TR <i>bimaristan</i>] maşquul zanaab şeex şabqari zujoşna sallim silaah li-zujoşkum?! momkin sallim silaah li-balad miş ĥebbə ĥazratna?! miş şaawiz ĥazratna?!
EG	Ĥammād	?ehna miş ĥa-na-xud menkum is-silaah li-llaah
TR	Governor	?esmaş jeex maznuun! ?ana miş đajjaş ?avqaat fii munaqaşaat şaqimaat ?imzi huna!
EG	Gohā	?eħ da?
TR	Governor	haaza manşuraat min kollə şaşb minşaan ?emnaş sawraat ?emnaş muşakasaat
EG	Gohā	?ana ma-katabt-iş manşuraat
TR	Governor	laakin ?ana ?oktib [sic.]
EG	Gohā	xalaaş ?emđi -nta!
TR	Governor	laakin ?imza?aat ?ana miş ?enfaş laazim ?imzi ?enta
EG	Gohā	mustahiil
TR	Governor	?imzi ĥammad!
EG	Ĥammād	ti-n?eşş ?iidi ?ablə m-a-mđi şala ?ajjə haaga!
TR	Governor	te-şraf ?ehşal ?eħ ?iza kaan miş ?ehşal ?imza?aat?
EG	Gohā & Ĥammād	ĥa-je-şşal ?eħ?
TR	Governor	?ana ?oqtul ?entum
EG	Gohā & Ĥammād	xalaaş! miş mađjiin
TR	Governor	<i>aman ya rabbi aman!</i> miş xaaf [2P] min moot
EG	Gohā	ĥaaşa-li-llaah! il-moot şaleena ĥaqq
EG	Ĥammād	?iza kaan il-?ixlaaş li-l-waşan tamanuħ l-moot fa-ĥna ĥa-ne-dfaş rixiiş ?awi
EG	Prison Guard	ganaab il-ĥaakim! ganaab il-ĥaakim!
TR	Governor	?eħ fiiħ ?eħ? kallim!
EG	Prison Guard	iş-şaşbə kolluħ ĥagam şa s-segn wi bi-j-kassaru fi l-baab il-barraani
TR	Governor	feen şanderma? feen şasaa'kir?
EG	Prison Guard	kollohum xaafum kollohum herbum
TR	Governor	xaafu?! xaafu -zzaaj?! herbu?! ?izzaaj herbu?! ja ja rabbi! ?ana kamaan xaaf
1953 – Ĥobb fi il-şalām [Love in the Shadows]		
EG	Qāsim	kosta!
GR	Kosta	naşam!
EG	Qāsim	?eddiini waahid weski!
GR	Kosta	şoda walla mojja?
EG	Qāsim	la? ?izaaza wi ma?fuula faahim? walla t-ħebb a-ftah-lak dimaayak şaşaan a-fahhemak?
GR	Kosta	xaadır ja xabiibi xaadır!
EG	Qāsim	?ol-li! il-eks il-moftaxar nemretha ?emta?
GR	Kosta	Qaţr-in-nada?! ho hoo! ?enta muş şereftu?
EG+FT	Qāsim	la? miş şereftu?

GR	Kosta	il-?oxtə bitaaʃ howwa <i>morto</i> dabaxuuh Qaṭr-in-nada geh zaij il-magnuuna siibu ʃoyl wi meʃi wi baʃdeen hejja ji-kallemtu ʔana ji-kallemtu ʔenta ti-ruux ti-xaʃʃaluh
EG	Qāsim	ʃolim nawilni l-ʔizaaza!
	
EG	Qāsim	ʔol-li baʔa ja xawaaga! ʔenta hsaabak kaam?
GR	Kosta	talaata gineeh talaata-w-talaatin ʔerʃ wi noʃʃ
EG	Qāsim	wi noʃʃ?
GR	Kosta	wi noʃʃ
EG	Qāsim	ʔajjib xod ja siidi baʔa! ʔaa-di ʃaʃara gneeh wi -ddiini l-baaʔi!
GR	Kosta	ʔaa <i>mercy!</i> min faḍlak haḍretak ʔajjartu l-ʃaʃara gneeh di!
EG	Qāsim	leeh ja xawaaga?
GR	Kosta	min faḍlak haḍretak ʔajjartu!
EG	Qāsim	ʔajjib ʔajjib ma-ti-zʃal-ʃ! ʔaa-di wahda tanja miʃ ʃagbaak xod yerha! xod! naʔʔi baʔa -lli ʃala keefak wi -ddiini j-axuuja l-baaʔi!
	
EG+FT	Qāsim	<i>καλησπέρα</i> ja xawaaga!
GR	Kosta	oh! <i>καλησπέρα</i> ja ʔabu-zaʃbal!
EG	Qāsim	ʔeeh ja waadʔ! ʔenta ha-t-hazzar maʃaajaʔ! ʔa-kassar-lak dimaayak
GR	Kosta	ʃirebtu [IPFV.2SM] ʔeeh?
EG	Qāsim	ʔeddiini ʔajjə semmə haari mi -lli ʃandak!
	
EG	Qāsim	ʔol-li! il-eks raʔaʃit?
GR	Kosta	ʔabla ʔitneen <i>numero</i> wi baʃdeen howwa
EG	Qāsim	ʔaah ʃaawiz kaam
GR	Kosta	la la la la la ʔana muʃ misiktu filuus min ʔenta ʔana misiktu filuus min setta Kaṭr
EG	Qāsim	ʔenta fakerni h-a-ddii-lakʔ! la-ho -na ʔeehʔ! maʔtafʔ!
		1953 – Ibn il-ḥāra [Son of the District]
EG	Zoʔloṭ	ʔitfaḍḍal!
GR	Anasipus	<i>merci!</i>
EG	ʔEzzat	ʔitfaḍḍal!
EG	Zoʔloṭ	ʃalaat in-nabi!
GR	Anasipus	<i>ευχαριστώ πολύ!</i>
		...
EG	Zoʔloṭ	... miin il- barmiil il-xamra -lli maʃaak da?
EG	ʔEzzat	da l-xawaaga Simustogolopolus
EG	Zoʔloṭ	miin miin miin miinʔ!
GR	Anasipus	<i>Εγώ</i> Anasipus Togolopolus
EG	Zoʔloṭ	wi da ʔesm da walla ʔaṭrə bḍaaʃaʔ! da kaan ha-j-dosni
EG	ʔEzzat	il-ʔostaaz mawguudʔ?
EG	Zoʔloṭ	munsagimun gowwa
EG	ʔEzzat	ṭab xoʃʃə ʔol-luh il-xawaaga Simust.. ʔaa ʔelli ʔolt-elak ʃaleeh dilwaʔti ʃaawiz ji-tfarrag ʃa ʃ-ʃowar
GR	Anasipus	min faḍlə xadretak! ʔavaam! ʃalasaan ʔana mis faaḍi ji-stanna kittir ʃalasaan ji-tkallemtu xamsa digiiga wi baʃdeen ʔemsi
		...
EG	ʔEzzat	ʔitfaḍḍal ʔitfaḍḍal ja xawaaga!
GR	Anasipus	<i>ευχαριστώ πολύ!</i>
		...
EG	ʔEzzat	da gadaʃ ʃala nijjaatuh ʔawi ʔana h-a-xalliuh ji-beʃhol-lak bi-seʃr it-turaab
GR	Anasipus	<i>πολύ καλά</i>
EG	Galāl	ʔahlan wa sahlān ʃezzat beeh! ʔetfaḍḍal ja xawaaga!
GR	Anasipus	<i>ευχαριστώ πολύ!</i>
		...
EG	ʔEzzat	ʔeeh ja xawaagaʔ bi-t-meddə buuzak leeh? il-ʔustaaz Galaal rassaam kibiir heeh? ha-ta-axud il-magmuuʃa kullahaʔ

GR	Anasipus	Galasaan mis je-zfal [2SM] ?ana ?imsektu suura waxda bass
EG	Zo'lot	la? ja hedi? laazim ta-xodhum Gala ba?dohum
EG	Galal	?enta horra ja xawaaga fiih zabaajin kitiir yeerak
GR	Anasipus	xabiibi! bi-s-saraaha ?ana saawiz waaxid fiiha vie fiiha <i>charme</i> fiiha <i>beauté</i>
EG	Zo'lot	bi-j-?uul ?eeh ebn il-lawendi da?
EG	'Ezzat	?a?duh suura fihha hajaah sehr gamaal
		...
GR	Anasipus	<i>ax!</i> <i>ax</i> ja rabbuna <i>ax!</i> <i>μπράβο μπράβο!</i> ?enta waaxid <i>artiste</i> kibiir ?enta waaxid <i>professeur</i> ?esma? ?ana ?imsektu suura di ?idfa?tu Galajaanak talatiin gineeh
EG	Zo'lot	talatiin gineeh ?eeh?! da rasemha b-dammə ?albuh rasemha bi-dmuuf ?eneeh
GR	Anasipus	xamsiin gineeh
EG	Galal	mu? momkin ja xawaaga mu? li-l-bee?
EG		...
GR	Anasipus	<i>ax!</i> ?ana ?emsektu ?arba?a <i>tableau</i> di ?edfa?tu tamaniin gineeh mabsuut?
EG	Galal	mabsuut
GR	Anasipus	?e?mil ma?ruuf! ?eddiilu [i.e. 'give me!'] suura madmuzeel ?ana je-ddiluh [i.e. 'I give you'] mejja gineeh!
EG	'Ezzat	ma?leffə ja xawaaga! xod doola dilwa?ti w-ana h-a-?assar sa l-?ustaaz Galaal
GR	Anasipus	<i>καλά</i>
EG	'Ezzat	Zo?lot!
EG	Zo'lot	na?am!
EG	'Ezzat	nazzil is-?owar li-l-xawaaga taht
EG	Zo'lot	haadir ja ?ezat beeh ja -bn il-?akaabir
GR	Anasipus	tamaniin gineeh <i>merci!</i> <i>au revoir professeur!</i>
EG	Galal	<i>au revoir</i>
GR	Anasipus	<i>ax</i> ja rambuna <i>ax!</i>
EG	'Ezzat	lahza wahda ja Galaal!
GR	Anasipus	suura bitaa? il-madmuzeel <i>ax!</i> <i>ax</i> ja rabbuna <i>ax!</i>
EG	'Ezzat	ta?aala hena! hasebni sa l-bee?a -lli xadtah!
GR	Anasipus	?ah <i>καλά</i> <i>ορίστε!</i> ?itfa?dal! xamsa gineeh
EG	'Ezzat	ja ?axi ho?te f ?eenak ha?wit malh!
GR	Anasipus	?esma? ?amma ?enta ji-xalliini ?emsik suura bitaa? madmuzeel ?ana je-ddiluh [i.e. 'I give you'] Galajaan ?enta kamaan sa?ara gineeh
EG	
GR	Soli	settu haanim! ?esriin gineeh wi-hjaatik!
EG	Layla	ma-hu ja xawaaga ?ammi lamma bi-j-?uul kelma ma-b-je-tnaazel-?ə ?anha ?abadan
GR	Soli	settu haanim! ?ana saawiz ?a-?teri ?enta ?esriin gineeh howwa saawiz ji-bii? ?etneen-wi-?esriin momkin sa?adtik waafiq waaxid-wi-?esriin?
EG	Layla	muta?assefa! laazim howwa -lli j-waafi?
GR	Soli	ma-fii-s fajda howwa saawiz fuluus donja kolluh Galasaan sa?adtik
EG	Layla	?ana sarfa
GR	Soli	ja salaam! xiseen beeh raagil tamaam raagil mazbuut <i>βρε</i> ?ezat beeh?
EG	'Ezzat	bree!
EG	He?en Bəh	?ah'lan xawaaga Soli
GR	Soli	waaxid-wi-?esriin xiseen beeh
EG	He?en Bəh	juuf! ?a?allə min itneen-wi-?efriin la jomkin wi ?in getni bokra h-a-?ol-lak talata-w-?efriin
GR	Soli	la la la la! ?e?meltu ma?ruuf! ?emsektu ?agdə bee?
EG	He?en Bəh	[to Layla] fajfa? miha?dar il-?a?də bi-tneen-wi-?efriin mabruuk ja benti! [to Soli] ?a-hoh

GR	Soli	<i>mille mercis</i> xiseen beeh! ?itfaɖɖal! siik bi-xdaasar ?alf wi xomsomiit gineeh bi-?esm xadretak taːbʕan
EG	Heṣēn Bēh	mutaʕakkir
GR	Soli	<i>merci</i> settu haanim! <i>merci mon bey!</i>
1953 – Ibn l-il-igār [Son for Hire]		
EG	Munīr	nahaarak saʕiid ja haɖrit!
GR	Spīru	nahaarak saʕiid ja xaːdrit! howwa feen ummaal il-Galaal beeh?
EG	Munīr	je-lzam ?ajjə xedma?
GR	Spīru	?ejwa ?ana fiih miʕaad maʕa howw sava sava
EG	Munīr	?ajwa ?aʕl ana l-musaaʕid bitaaʕuh wi howwa kallefni -nn a-?ablak w-a-?uum bi-l-waagib nahwak
GR	Spīru	?aah xaːdretak tasarraafna il-konturaatu bitaaʕ il-?igaara bitaaʕ il-?abʕadejja mus xalaqʕ <i>finito</i> ?inkatabtu
EG	Munīr	?ajwa laakin xalaqʕ izzaaj inkatabtu min yeer ma ni-tafa? ʕa l-?iima
GR	Spīru	il-giima ?ana -tkallemtu maʕa il-Galaal beeh xamastaʕfara gineeh il-faddaan
EG	Munīr	ja salaam! xamastaʕfar gineeh il-faddaan! di ?iima basiita ?awi
GR	Spīru	naas taani wi xjaat il-ʕeen di wi xjaat il-ʕeen di miʕ ji-msektu b-ʕaʕfara gineeh il-faddaan
EG	Munīr	wi naas taani wi-hjaat il-ʕeen di wi l-ʕeen di je-dfaʕu ʕeʕriin gineeh summa kamaan shaḥb- il-melk mifattaḥ ʕineeh ?awi l-jomeen dool wi laazim ni-lajemha mʕaah
GR	Spīru	wi mineen je-ʕraftu ʕaxb il-melk?! ?ixna liina tartiib ginsə taani ji-igi mabsuut il-Galaal beeh wi ji-igi mabsuut kamaan xaːdretak
EG	Galāl	xawaaga Maspiiru!
GR	Spīru	?axlan wa saxlan il-Galaal beeh!
		...
EG	Peasant	ʕab wi howwa feen bass elli ha-je-dfaʕ aktar min kede?! yeer-ʕi bass entu wʕeʕtu fi ?deen raagil muyaffal
GR	Spīru	wi l-muyaʕffal di mus ji-dfaʕtu ?aktar min xamastaʕfara gineeh waaxid melliim
EG	Munīr	w-ana kamaan je-ftaḥ allah ...
		...
GR	Spīru	?ana ji-dfaʕtu waaxid-wi-ʕesriin gineeh
EG	Munīr	heelak heelak! ?eeh l-baʕzaʕa di kollaha?!
EG	Peasant	?ehhii! ma-hu l-ʕend je-wris il-kofrə ja sedna l-afandi
EG	Maḥammad	ʕalajja bi-tneen-wi-ʕeʕriin
GR	Spīru	talaata-wi-ʕesriin
EG	Maḥammad	?arbaʕa-w-ʕeʕriin
GR	Spīru	sabʕa-wi-ʕesriin
EG	Maḥammad	talatiin zineeh
EG	Munīr	?ermi bajaadqak ja ʕammə Mḥammad!
EG	Maḥammad	wagab
1953 – Il-Leṣṣ il-ʕarif [The Honorable Thief]		
GR	Photographer	miʕawwaraati fotoyrafja! ...
EG	Ismaʕīl	mutaʕakkir ?awi ja xawaaga [to Fatḥeyya] jalla biina baʕa naxud-lena ʕuura!
EG	Fatḥeyya	la? la? balaaf dilwa?ti ja Smaʕiil
EG	Ismaʕīl	ja setti wala j-hemmik! [to the Photographer] jalla -fʕaʕna ja xawaaga!
GR	Photographer	waaxid <i>pose</i> yaraami?
EG+FT	Ismaʕīl	?ajwa vree [GR βpɛ] ...
GR	Photographer	?oʕʕodtu ?enta hena!
EG	Ismaʕīl	haaɖir
GR	Photographer	[to Fatḥeyya] xoʕti il-?iid ʕala ?iiduh ?ajwa [not clear] ?oʕʕodtu wessuh keda ?idxaktu ja madmuzeel! xalli il-xobb ji-baan
EG	Ismaʕīl	bassə j-baan ezzaaj ja xawaaga?
GR	Photographer	jaʕni l-?elb ʕemeltu keda keda keda keda
EG	Ismaʕīl	haaɖir dammuh xafiif ?awi
GR	Photographer	<i>attention!</i> [FR]

EG	Isma‘il	<i>attention!</i> [FR]
GR	Photographer	mus ji-txarraktu!
EG+FT	Isma‘il	la? <i>no óxi</i>
GR	Photographer	<i>fixe!</i> [FR]
EG+FT	Isma‘il	<i>γεια σου</i>
GR	Photographer	waaxid
EG+FT	Isma‘il	?aah <i>γεια σου</i> [sounds: jaasus]
GR	Photographer	<i>fixe!</i> [FR]
EG	Isma‘il	?ejwa
GR	Photographer	?itneen <i>fixe!</i> [FR]
EG	Isma‘il	?ajwa
GR	Photographer	talaata [Isma‘il hiccups] ?eeh di <i>βρε?! ?eeh di βρε?!</i>
EG	Isma‘il	maʃle[ʃ]i ja xawaaga ma-ti-zʃalʃ! ma-ti-zʃalʃ!
GR	Photographer	?oltu <i>fixe fixe</i> mus ji-txarraktu!
EG	Isma‘il	[overlapping] ma-ti-zʃalʃ! ma-ti-zʃalʃ! ?aʃl ana bʃiid ʃannak waakil ji-igi noʃʃo kuuz dora
GR	Photographer	maʃle[ʃ]! <i>attention!</i> [FR]
EG	Isma‘il	<i>attention!</i> [FR]
GR	Photographer	<i>fixe!</i> [FR] mus ji-txarraktu!
EG+FT	Isma‘il	<i>γεια σου</i>
GR	Photographer	<i>attention!</i> [FR]
EG	Isma‘il	ħaaqir
GR	Photographer	waaxid ?itneen
EG	Isma‘il	[Isma‘il hiccups] talaata
GR	Photographer	<i>aman ya rabbi aman!</i>
EG	Isma‘il	howwa zeʃil?
EG	Fatħeyya	?aah ...
		1953 – II-Mi‘addar wi-l-maktüb [Fate and Destiny]
EG	Baheyya	ma bassə ba?a! ?enti ʃalla?ti walla ?eeh ja wlejja -nti?!
GR	Marya	bassə ?enti!
EG	Baheyya	la? miʃ bassə ?ana
GR	Marya	baʃdeen ana a-kallim doktor Menʃem
EG	ħammüda	?allah! ?eeh?! mabsuut fuwajja howwa mamnuuʃ il-mayna walla ?eeh?!
GR	Marya	hena dakatra muʃ ħelmejja palas
EG	Baheyya	la? hena miʃ dakatra hena doktor waahid bass bitaʃna
GR	Marya	wi btaaʃi ?ana kamaan
EG	ħammüda	bitaaʃik enti muʃ daktoor da garraaħ bass
GR	Marya	xawaag Kosta b-ji-ʃtayal fi s-sinaan ba?a-luh talatiin sana
EG	Baheyya	w-ehna ba?a-lna sana ?ennama kajdenkum
GR	Marya	?eeh da kajdenku?
EG	ħammüda	jaʃni ħa-ne-?taʃ ʃeʃku -n-ʃaa?a-lħaah
GR	Marya	ʃeeʃ baladi w muʃ ne-ħebbuh
EG	ħammüda	ħa-ne-?taʃ loku l-afrangi
GR	Marya	oh! ?enta yaľabaawi kitiir [laughs] ?eeh?! xoftu?!
EG	‘Abdel-Men‘em	<i>bonjour</i> madmozel!
GR	Marya	oh! <i>bonjour</i> doktor!
EG	Men‘em	?eeh? fiilħ ?eeh?
GR	Marya	ħammuuda da bi-ji-ʃmil maʃaaja ʃamaqa kitiir
EG	Men‘em	maʃle[ʃ] ħa??ik ʃalejja ?ana ʃaarif enuuh walad ʃa?i ?awi
GR	Marya	oh! ?enta <i>gentille</i> ?awi ja doktor
EG	Men‘em	mersii
EG	Baheyya	?enti t-ʃaddaʃi bi-lħi xalaʃik tani- marra law xalletiilħ ji-ṭabṭab ʃala xaddik l-a-kuun ?atma r?abtik
GR	Marya	w-enti maali ?enti?! [sic.]
EG	Baheyya	mella t-malmil malamiilik! ?enti -ħi b-ti-ʃtayali ʃanduh walla -na?
GR	Marya	la? mus ana ?enti
EG	Baheyya	xalaas! lamma j-ħebbə j-ṭabṭab ʃala xaddə ʃanduh xaddə j-ṭabṭab ʃaleeh

GR	Marya	w-ana maalik ana?! [sic.]
GR	Kosta	fiih ?eeh Marija?
GR	Marya	Bahejja bi-t-?ol-li tabtab tabtab
GR	Kosta	?eeh di tabtab tabtab Bahejja?
EG	Baheyya	ja?ni -stawa w tabtab ja xawaaga
	
GR	Kosta	?eeh di di?
EG	Hammūda	?ew?a t-?arrab li-di l-a?hsan di bta?it il-?awaajid ji-wadduuk fi dahja!
GR	Kosta	oh!
	
EG	Men'em	?allah!
GR	Kosta	<i>bonjour</i> doktor Men'em!
EG	Men'em	<i>bonjour</i> [he removes the notice]
GR	Kosta	siibuh siibuh! ?axsan di btaa? ?awaajid
EG	Men'em	?awaajid miin! ma?le? indafa?it indafa?it
GR	Kosta	itfaddal doktor ?aawiz haaga?
EG	Men'em	la? ma?le? bassə kontə ?aawiz a-axud ma?aak kobbaajit [aaj
GR	Kosta	itfaddal!
EG	Men'em	lamma (a)-xalla? il-?ijaada w-a-agi-lak
GR	Kosta	tajjib
	
EG	Men'em	sa?iida ja Kosta!
GR	Kosta	?axlen doktor! [to Marya] saaj ja Marija!
GR	Marya	gaahiz ja xawaaga
EG	Men'em	haah? ?izzajj il-haal?
GR	Kosta	w-allaahi ja doktor min saa?it ma giitu jaffit il-?awaajid hena ma-fii-s soylu ?abadan
EG	Men'em	ma?le? rabbena kbiir
GR	Marya	is-saaj
EG	Men'em	mirsii ?awi ja Marija!
GR	Angeliki	<i>καλημέρα Μαρία!</i>
GR	Marya	<i>καλημέρα Αγγελική!</i>
GR	Angeliki	<i>καλημέρα Κόστα!</i>
GR	Kosta	<i>ω! καλημέρα μι</i> [probably diminutive of <i>μητέρα</i>]
EG	Men'em	?a-sta?zin ana ba?a ja doktor
GR	Kosta	la? ma?less di l-maama btaa? ?ana
GR	Marya	?e?rab ja doktor!
EG	Men'em	mersii! ?ijaada ?elwa wi mumare?a ?ahla wi zabaajin ?elwiin
GR	Marya	dool? [sic., referring to the dentist's mother]
EG	Men'em	la? ?a-?uuzu bi-llaah ?ana ?a?di ?a -lli -tha?um wi xaragum
GR	Marya	oh! ?elwiin ?awi
EG	Men'em	Majsa hah?
GR	Marya	?ajwa te-?rafha?
EG	Men'em	?a-?rafha ?awi di min famelja kbiira geddan
GR	Marya	?ajwa famelja kbiira ?awi ?awi
EG	Men'em	hatta abuuha b-ji-?tayal ?ee ..
GR	Marya	di mudiir ma?la?ha kibiir ?awi fi l-?ukuuma ?enta te-?rafuh?
EG	Men'em	?a-?rafuh haha dool hatta sakniin fi l-?ee ..
GR	Marya	fi l-Geziira
EG	Men'em	?ajwaa ?ajwaa ?ana jaama ?a?adtə m?aahum wi kontə b-a-kallimhum fi t-telifoon hatta nemrethum ?aa ..
GR	Marya	settaaqar sefr xamsa-w-arbi?iin [a dubbed voice over the original]
EG	Men'em	?ajwaa settaaqar sefr xamsa-w-arbi?iin mersii ?awi ?awi ?awi
GR	Marya	i?-?aaj
EG	Men'em	e?rabiin enti ba?a ma?le?
	

IT	Car Vendor IT	<i>chi acciappala! Fermala! li adesso voglio i miei soldi mia moneta [sic.] mi avete rovinato queste chiacchiere che raccontavi di cambiare chiavi sono chiacchiere vostre</i>
EG	Maysa	maami!
IT	Car Vendor IT	maami ei paapi <i>là sopra</i>
EG	Maysa's Mother	?eh dool ja Majsja? malhum wi maal ?arabiitak ja habebti?
EG	Maysa	ja maami ?ajziin ja-xduuha menni bi-l-?ewwa
IT	Car Vendor	<i>ma che ?ewwa?! io voglio i miei soldi la mia moneta [sic.]</i>
		...
GR	Marya	?allah! maalik Bahejja?
EG	Baheyya	Marejja! h-a-muut ja Marejja
GR	Marya	leeh? salamtik! ?aradik?
EG	Baheyya	ja reet!
GR	Marya	hammuuda -lik ?idaayik?
EG	Baheyya	?enti ?amtaana fejja tab?an
GR	Marya	?eeh di di ?amtaana?
EG	Baheyya	ja?ni farhaana ?a?aan ?ana za?laana
GR	Marya	la? ?abadan wi-rabbena ja Bahejja la? leeh? fiih ?eeh?
EG	Baheyya	b-a-hebbuh ja Marejja
GR	Marya	ooh! <i>patience</i> [FR] Bahejja <i>patience</i> !
EG	Baheyya	?eeh di di <i>patience</i> ja Marejja?
GR	Marya	ja?ni u?bori! ?istanni baxtik ja Bahejja!
EG	Baheyya	mif ?adra -stanna ?abdan il-wadaa? ?ana nazla -?teri semmæ haari mi l-?agzaxaana -lli ?oddamna
GR	Marya	?eh?! semmæ haari?
EG	Baheyya	?ajwa
GR	Marya	?enti magnuuna ja Bahejja?!
EG	Baheyya	bi-l-?aks ?ana law kontæ magnuuna ma-kont-ij? a-ntahir
GR	Marya	wi leeh mu? etlob [2SF] min doktor Men?em semmæ haari da?
EG	Baheyya	ma-ji-rdaa-f wi ?aafil ?aleeh ?aruuri ?a-nzil
GR	Marya	suufi ja Bahejja! ?enti zaijæ ?oxti wi ?aruuri ?a-xdemik ta?aali ?a-gebl-lik fuwajja min ?andi wi keda t-waffari flussik
EG	Baheyya	ji-?ahhæ bardu kattar ?alfæ xeerik ja Marejja!
GR	Marya	?a-hoh!
EG	Baheyya	?aah ja ?abaabi jaani!
GR	Marya	bassæ ja habebti kollena laha xodi! hotti fiiha ?wajjit majja!
EG	Baheyya	haadir
GR	Marya	?enti bi-te-?meli ?eeh?!
EG	Baheyya	b-a-?mel ?eeh? b-a-yselha l-?awwil ja nadaama! ?enti ?ajzaani a-?rab fiiha w hejja wesxa kamaan?!
GR	Marya	ma?aaki ha?? tab iysiliha ja habebti ?ala mehlik! xalla?ti ja marhuuma?
EG	Baheyya	xalaas
GR	Marya	?a-heh!
EG	Baheyya	?eeh dool?! ja-xti -t-wa?si ?wajja!
GR	Marya	dool ?aal ?awi howwa -na lejja baraka -la [sic. i.e. 'ella'] -nti?!
EG	Baheyya	tab ma-?andik-ii? ba?a lamuun ?ahsan nefsi te-l?ab?
GR	Marya	?andi ja roo?i
EG	Baheyya	b-esmi-laaah ij?-faafi
GR	Marya	la? ja Bahejja mu? hena fi ?jadetkum ahsan
EG	Baheyya	?ahsan bardu
EG	Hammuuda	?enti ?awza t-kawwi?i ?a l-?ijadteen?
GR	Marya	la? ja hammuuda [she whispers to him] ?aruuri n-sa?edha wi badal ma t-muut barra t-muut gowwa
EG	Hammuuda	?andik ha??æ ja Marejja tuul ?omrik ?albik ?aleeha
		...
GR	Marya	xalla?iina ba?a ja habebti! waraana -tneen ?ijaada

EG	Baheyya	haadir badlit raʔs?! ʔilaahi je-rʔoʃu ʃaleeki min badri xodi ja Marejja da! hidejja menni ʃaʃaanik rahma w nuur ʃala roohi
GR	Marya	ʔeh di di rahma w nuur?
EG	Ḥammūda	jaʃni zeka
GR	Marya	ʔeh di di zeka?
EG	Ḥammūda	jaʃni kollena laha
GR	Marya	ʔeh di di laha?
EG	Ḥammūda	jaʃni taxdiiha w te-rʔoʃi laha
GR	Marya	oh!
EG	Baheyya	ʔa-hu-da -lli j-leʔ-laha wi t-leʔ-luh ʔin-ʃa-lla j-dawwibha f ʃara? il-ʃafja ja rabb
GR	Marya	ʔa-xoʃf a-ʔesni [sic.] ja Bahejja ʃaʃaan kollena laha
EG	Baheyya	xoʃfi ja roohi! ʔaħallə min ʃenħa
EG	Ḥammūda	ʔa-gi a-labbeshaa-lik ja Marejja?
GR	Marya	la? xalliik mistirajjah!
	
EG	Baheyya	ma-sebtunii-ʃ leeh a-muut bass?!
GR	Marya	ja Bahejja ja ħabebti ʃala ʔaddə lħaafik meddi ħobbik!
	
GR	Marya	[on phone] ʔaloo! ʔeh di di ʔajjibuun? la? hena ʃijaadit id-doktoor Menʃem j-afendim [sic.] muʃ ʔajjibuun
EG	ʻAbdel-Reħim	ʔewa ʔana ʃaarif enħa ʃijaadit id-daktoor Menʃem Xaleeʃ
		1953 – Mālīs ħadd [I Have No-One]
GR	Athanasios	ʔenta ja xadrit! ja xabiibi! ʃaxax! di muʃ waaxid lukanda btaaʃ noom
EG	Sālim	ħaat kamaan waħhid waħhid nibiit!
GR	Athanasios	bokra xalaas ja xabiibi l-maħhallə satṭabt gebtu [IPR.2SM] il-xisaab!
EG	Sālim	il-hisaab?
GR	Athanasios	ʔejwa xadretak misektu talattaasara nibiit mus keda? il-kaas gersə w noʃʃ mus keda? talattaasara nibiit fi waaxid wi noʃʃ ji-igi l-xisaab kollu waaxid rijaal ja xabiibi
EG	Ṭantāwi	il-hisaab gowwa ja xawaaga Tanaatis
GR	Athanasios	<i>subito!</i>
		...
GR	Athanasios	ʔimsiktu xaraami! xaraami! ʔimsiktu il-xisaab! muʃ ʃeeb ja raagil lamma -srabtu wi -srabtu min yeer ma ji-dfaʃtu il-xisaab?! [He speaks in GR] wi xjaat il-maxruum [sic.] abuujja ʔiza kaan ʔenta mus ji-dfaʃtu il-xisaab ʔana laazim ni-fromak [to the bouncer] βρε Ṭantāawi!
EG	Ṭantāwi	ʔejwa ja xawaaga
GR	Athanasios	xadretu zubuun balṭagi mus ji-dfaʃtu il-xisaab suwajja tafriis suwajja zayzaya
		...
EG	Lady	ja saatir ja rabb! ħaʃal ħaaga? ʔitʃawwar fiiħ ħaaga?
GR	Athanasios	siil siil siil! siil!
EG	Ṭantāwi	ʔenta ħa-ti-staʔtel-li? ʔenta ħa-te-dfaʃ walla -ʔtelak?
EG	Lady	miin?! Saalim?! siibuh men faḍlak!
EG	Ṭantāwi	m-a-siibuu-ʃ ella -mma je-dfaʃ il-hisaab
EG	Lady	kaam il-hisaab?
GR	Athanasios	xadretak elli ħa-je-dfaʃ ja xabiibi?
EG	Lady	ṭabʃan
GR	Athanasios	il-xisaab waaxid rijaal wi ʃalasaan xadretik talata geni wi noʃʃ wi waaxid rijaal mus keda Ṭantāawi?
EG	Ṭantāwi	mazbuut ja xawaaga
EG	Lady	xod xamsa gneeh a-hum
EG	Ṭantāwi	xamsa gneeh?! itsenid ʃala ketfi ja waldi! d-enta ħabiibi ʔana xaddaamak
GR	Athanasios	ζήτω! ζήτω Ṭanaaʃ! ζήτω Ṭanaaʃ! ζήτω waaxid zubuun waaxid zubuun zaji il-geʃta zubuun zaji il-ward
		1953 – Milyōn ginēħ [A Million Pounds]

EG+FT	Falāfil	<i>καλημέρα κύριε Μανόλη!</i> ʔizzajj iṣ-ṣexa btaaṣ ʔenta? ʔizzajj il-mammaa btaaṣ ʔenta? ʔizzajj il-gebna btaaṣ ʔenta?
GR	Manōli	<i>βρε από τι!</i> <i>βρε από τι!</i> <i>βρε έξω κλέφτη!</i>
EG+FT	Falāfil	ʔallah! ʔexṣə ʔaleek xawaaga Manooli! ʔana waaxid ʔalbaan ʔana waaxid maskiin ʔimsektu fuwajja gi bna fuwajja zatuun fuwajja basterma wi rabbena j-xalli ʔenta!
GR	Manōli	<i>βρε έξω βρε τι!</i> <i>βρε έξω κλέφτη!</i> l-axsan ji-kallim [1SM] is-sawiis ʔenta [2SF] ji-ftekir ʔana waaxid krodja?!
EG+FT	Falāfil	la? ʔana b-a-ftekrak waahid bana-ʔadam [Falāfil starts to sing a song of Sayyid Darwīš, imitating a Greek. He joined her in the dance]
GR	Manōli	xod il-ʔeeṣ! xod fuwajja zajtuun ʔeswid! xod ʔetta gebna ʔabjad! wi ʔemla il-baṭn bitaaṣ ʔenta! ʔana mabsuut mennak kitiir ʔalaṣaan il-ʔona r-ruumi bitaaṣ ʔenta
EG+FT	Falāfil	w-ana mabsuuta kitiir aṭtiir ʔalaṣaan il-gebna r-ruumi bitaaṣ ʔenta
GR	Manōli	<i>γεια χαρά!</i>
EG+FT	Falāfil	ja-xaraa?! <i>γεια χαρά!</i>
1953 – Qīṭar il-lēl [The Night Train]		
GR	Cabaret Owner	ʔana fi l-ʔardə btaaṣ xaḍretak! ʔana fi l-ṭuul btaaṣ xaḍretak!
EG	Il-Maltī	ʔana h-a-ʔarrah ʔadretak ʔana h-a-ʔrab min dammə ʔadretak ʔana ʔaawiz Nargis ʔaalan w-in ma-gat-ji baṣdə deʔeʔteen il-maḥallə h-a-daṣdeṣuh h-a-hedduh ʔala dmaykum ʔenta faahim?
GR	Cabaret Owner	xaadīr ja rajjis xaadīr ja Maltī beeh
EG	Samya	il-Maltī il-Maltī gah
GR	Cabaret Owner	<i>σε παρακαλώ στάσου!</i> <i>στάσου!</i>
EG	Il-Maltī	ti-ndeṣeʔ enta wi-staasu btaaṣak! ʔana ʔaawiz Nargis ʔaalan
GR	Cabaret Owner	xalaan xaadīr Mariika! Xosna! <i>έλα εδώ βρε!</i> taʔaalu! taʔaalu! miṣ ji-xaafu! miṣ ji-xaafu! [unclear word] <i>πολύ καλά</i> [to Il-Maltī] xaḍretak ʔiʔdaru farfestu swajja maṣa xejja w xejja li-xaddə ma ji-igi xejja wi ja-xja l-xobb!
EG	Il-Maltī	jalla ʔuur min weṣṣi!
GR	Cabaret Owner	xaadīr
EG	Il-Maltī	w-esʔi l-maḥallə kolluh ʔala hsaabi!
GR	Cabaret Owner	xaadīr <i>ζήτω</i> [unclear word]
1954 – ‘Arūsīt il-mūlid [The Sugar Doll]		
GR	Bīḡu	xilwə ʔawi xaṣal il-xikaaja deh?
EG	Abu-Lam‘a	wi-ʔanabak enta ʔaṣal!
GR	Bīḡu	ʔeeh!
EG	Abu-Lam‘a	wi ʔa-n-ruuh biṣiīd leeh?! fi marra ʔamaltə ʔaruusit muulid wi baṣdə ma xallaṣtaḥa ʔeza biiha bi-t-takallam
GR	Bīḡu	il-ʔaruusa l-xalaawa itkallemit?!
EG	Abu-Lam‘a	ʔaah ʔalet-li te-slam ʔiidak j-abu l-lamamiiṣ ja ʔabiibi
GR	Bīḡu	ʔeeh di?! itkallemtu bi-l-ʔarabi?
EG	Abu-Lam‘a	la? ʔa-kdib ʔaleek?! bi-l-giriigi
		...
EG	Abu-Lam‘a	walla f nooba ʔamalt-elak faaris ʔala ʔaṣanuh wi b-seefuh f ʔiiduh ʔalaawa ʔinnama ʔagiib iṣ-ʔaʔn
GR	Bīḡu	ʔeeva! kuwajjis kuwajjis keteer
EG	Abu-Lam‘a	gah zubuun ji-ʔtari l-faaris il-ʔalaawa da
GR	Bīḡu	ʔeeh!
EG	Abu-Lam‘a	ʔal-li b-kaam j-abu Lamṣa? ʔolt-elu b-settiin saay
GR	Bīḡu	ʔeeh!
EG	Abu-Lam‘a	ʔaal bi-talaata saay il-faaris ja xawaaga kan samṣuh
GR	Bīḡu	sa mṣuh?
EG	Abu-Lam‘a	ʔaah wala kelma te-ʔraf il-faaris ʔamal eeh?
GR	Bīḡu	ʔamaltu ʔeeh j-abu l-Lamṣa
EG	Abu-Lam‘a	raah raafiṣ seefuh wi mṭajjar raʔabit iz-zubuun fi l-ʔaal
GR	Bīḡu	ja salaam! bi-s-seef il-xalaawa?!

EG	Abu-Lam‘a	la? zamaan sanat sabfa jaŋni min sabaŋ siniin
GR	Bĩgu	?eeh!
EG	Abu-Lam‘a	kaan ŋolb
GR	Bĩgu	ŋolb? jaŋni xadiid j-abu Lamŋa?
EG	Abu-Lam‘a	?aah hadiid ?aswaan
		...
GR	Bĩgu	?eeh di ja l-maŋallim?
EG	Abu-Lam‘a	?eeh?
GR	Bĩgu	?enta mes raax ji-sof-lak ba?aa waaxid balya gediid bidaal il-bitaaŋ il-?adiim di?
EG	Abu-Lam‘a	ŋuuf il-ŋabiit ?enta ŋaarif il-balya di geld ?eeh?
GR	Bĩgu	jaŋni raax ti-kuun geld ?eeh?!
EG	Abu-Lam‘a	geld is-sabŋ
GR	Bĩgu	sabŋ?!
EG	Abu-Lam‘a	?elli -ŋadtuh -na
GR	Bĩgu	?inta -ŋadtu sabŋ?!
EG	Abu-Lam‘a	?aaŋid fi l-yaaba ja xawaaga wa ?iza bi-ŋneeh fi ŋejja wi ŋanabuh dah bi-j-ħokkø f ŋanabi
GR	Bĩgu	xilwø ?awi wi baŋdeen?
EG	Abu-Lam‘a	bahla?tø l-il-?asad inkabas ?allaŋ
GR	Bĩgu	xilw
EG	Abu-Lam‘a	ŋallaŋt is-sahm min geebi
GR	Bĩgu	?ejva
EG	Abu-Lam‘a	wi rohtø ramiih waraah
GR	Bĩgu	xilwø ?awi
EG	Abu-Lam‘a	baŋŋ il-?asad la?a s-sahmø waraah
GR	Bĩgu	?ejva
EG	Abu-Lam‘a	ħawwid jimiin is-sahmø btaaŋi ħawwid waraah
GR	Bĩgu	is-sahm xawwid jimiin
EG	Abu-Lam‘a	il-?asad nezil il-gabal
GR	Bĩgu	is-sahm nezil waraah
EG	Abu-Lam‘a	ħilwø ?awi itlaxbaŋ ba?a il-ee il-?asad
GR	Bĩgu	?ejva
EG	Abu-Lam‘a	la?a nafsuh ħa-j-ruuh ?awanta
GR	Bĩgu	eeh!
EG	Abu-Lam‘a	istaxabba wara ŋagara s-shamø btaaŋi la?iim
GR	Bĩgu	?ejvat [cf. TR <i>evet</i>]
EG	Abu-Lam‘a	istaxabba-aluh wara ŋ-ŋagara lli ?uddaamuh
GR	Bĩgu	wi baŋdeen?
EG	Abu-Lam‘a	ba?dø sanateen ja xawaaga
GR	Bĩgu	?ejva
EG	Abu-Lam‘a	ŋaaliŋ il-?asad ŋaŋaan ji-ŋemmø ŋwajjit hawa
GR	Bĩgu	?ejva
EG	Abu-Lam‘a	raah is-sahmø btaaŋi raafi? fi ŋeenuh ŋ-ŋimaal raf?
GR	Bĩgu	maat
EG	Abu-Lam‘a	?a-yeŋŋak?! ma-mat-ŋ ŋemi
GR	Bĩgu	?eejva
EG	Abu-Lam‘a	sahabtuh min ?iiduh ŋ-ŋimaal ŋa l-beet
GR	Bĩgu	sahabt il-?asad min ?iiduh ŋala l-beet?! ixfaŋna ja rabb! ixfaŋna ja rabb! ?eeh di?! la? suuf amma ba?a! ?a-hu di mus maŋ?uula ?abadan
EG	Abu-Lam‘a	?ana ŋaajif keda bardu hejja fi l-ha?ii?aa wesŋit ŋuwajja fawwit dej!
GR	Bĩgu	laakin ma-?olt-elii-s j-abu l-Lamŋa il-faaris di -lli ŋajjar ir-ra?aba bitaaŋit iz-zubuun il-buliis saabuh?
EG	Abu-Lam‘a	saabuh -zzaaj?! ithakam ŋaleeh bi-l-?iŋdaam
GR	Bĩgu	il-faaris il-xalaawa sana?uuh?!
EG	Abu-Lam‘a	la?aa balluuh wi ferbu majjetuh
GR	Bĩgu	ja salaam!

EG	Abu-Lam'a	ʔummaal ʔeeh?! ʔenta f nooma?! wi saanjan ʔenta faakir ehna zamaan konna neʔmil ʔaraajis muulid kitiir bi-f-ʔaklɔ da?
GR	Bĩḡu	ʔummaal j-abu l-Lamʔa kaan bi-je-ʔmeltu ʔeeh?!
EG	Abu-Lam'a	ne-ʔmil ʔaruusit muulid wahda bass wi faaris ʔala hʔaanuh waaʔid bass wi ne-ʔfil ʔal l-itneen ʔooɔa dafja wi n-sebhum tesaʔ-t-oʔhur wi baʔdɔ keda ne-ftah ʔaleehum il-ʔoɔa
GR	Bĩḡu	ti-laaʔi ʔeeh j-abu Lamʔa?
EG	Abu-Lam'a	ni-laaʔi l-ʔaruusa wi l-faaris
GR	Bĩḡu	ʔeeh!
EG	Abu-Lam'a	wi ganbohum ʔeʔriin talaatin ʔaruusa ʔayjjara wi ʔeʔriin talaatin faaris ʔuyajjar ʔaʔfaal
GR	Bĩḡu	ʔeeh di? wiladhum?
EG	Abu-Lam'a	ʔaah wilaadhun wi banathum
GR	Bĩḡu	ʔeva
EG	Abu-Lam'a	n-axodhum mi l-ʔooda d-dafja dej
GR	Bĩḡu	ʔeva
EG	Abu-Lam'a	ʔala rodt-il-ʔaʔfaal ʔedil
GR	Bĩḡu	ja n-nafuux bitaaʔ il-ʔana! laʔ suuf amma -ʔol-lak baʔa
EG	Abu-Lam'a	ʔeeh?
GR	Bĩḡu	ʔa-hu di fasra
EG	Abu-Lam'a	fasra tebʔa xaltak
		...
EG	Abu-Lam'a	in-nahaaja it-terʔa ʔuddaam betna ʔala ʔuul fiha l-ʔustuul da lli bi-j-waddi Faransa
GR	Bĩḡu	di ʔuddaam betku di?
EG	Abu-Lam'a	ʔaah -mmaal eeh?!
GR	Bĩḡu	heh
EG	Abu-Lam'a	fi saaʔit harrɔ keda ʔoltɔ ja waad enzil ʔoʔʔɔ nafsak wi haakim ana -ʔuum kuwajjis
GR	Bĩḡu	xilwɔ ʔawi wi baʔdeen?
EG	Abu-Lam'a	ʔaʔastɔ fi l-majja ktiir?
GR	Bĩḡu	kaam?
EG	Abu-Lam'a	haaga btaaʔit xamsiin sittiin ..
GR	Bĩḡu	ʔeva
EG	Abu-Lam'a	santi
GR	Bĩḡu	xilwɔ ʔawi
EG	Abu-Lam'a	laʔeet nafsi f hewwɔ taht
GR	Bĩḡu	ʔeeh!
EG	Abu-Lam'a	kabas ʔalajja l-ʔaxʔabuut
GR	Bĩḡu	haah
EG	Abu-Lam'a	laffɔ ja xawaaga ʔideeh ik-kitiira ʔala ʔiidi w regli f-ʔimaal
GR	Bĩḡu	ʔeva
EG	Abu-Lam'a	wi laffɔ ʔideeh it-tanjiin ʔala ʔiidi w regli l-jimiin
GR	Bĩḡu	haah
EG	Abu-Lam'a	wi nataʔ
GR	Bĩḡu	ʔeva
EG	Abu-Lam'a	baʔeet itneen ʔoltɔ helw
GR	Bĩḡu	ʔoltu xilw?
EG	Abu-Lam'a	ʔaah ʔitneen ji-ylebu waaʔid
GR	Bĩḡu	ʔeva maʔʔuul
EG	Abu-Lam'a	get-luh ʔana min hena ..
GR	Bĩḡu	wi laffɔ-luh ʔinta mi n-naxja t-tanja
EG	Abu-Lam'a	wi kabastɔ ʔaleeh
EG	'Azīza	ʔabuujja!
EG	Abu-Lam'a	ʔeeh?
EG	'Azīza	ir-raagil elli waʔsaak ʔa l-ʔaruusa wi l-faaris geh
EG	Abu-Lam'a	ʔajwa gajjɔ haalan ʔan ʔeznak ja xawaaga Biiʔu xamsa bass

GR	Bīḡu	xamsa ṣalasaan ʔeeh?! sitta sabʕa tisʕiin xamsa-w-tamaniin ja xafiiz!
	
GR	Dresser	[She speaks on phone in GR] ja xaraab iswid! ʔenti ʔeeh?
EG	Ḥalāwa	ʔana halaawa ṣarost il-muulid
GR	Dresser	ja saatir ja raabb! ʔaajib wi ṣawza ʔeeh?
EG	Ḥalāwa	ṣawza l-ʔustaaz ʔibliis
GR	Dresser	ʔibliis?! ʔenti ʔaṣdik ʔidriis?
EG	Ḥalāwa	ʔajwa
GR	Dresser	[to Idrīs] ʔustaaz ʔidriis!
EG	Idrīs	ja naṣam
GR	Dresser	waḥda -smaha madmozel halaawa ṣawiz ji-ʔaabil ḥaḍretak
	
GR	Dresser	madaam Latanja! Faṣiiḥ beeh barra
EG	Latanya	oh! ṣajz eeh dah?
GR	Dresser	gaab wardə zaijə kollə leela ji-xoʃʃ?
EG	Latanya	la? ʔisʔaliiḥ ʔabla ʔabuuh maat walla lessa?
GR	Dresser	ḥaaḍir bi-j-ʔuul lesleslesles [stuttering]
EG	Latanya	ma-daam lessa lamma j-muut wi je-wresuh ji-igi j-hebbeni ʔinnama ʔablə keda ma-j-warrinii-ʃ weʃʃuḥ ʔabadan
	
EG	Abu-Lam'a	wa ʔiza bi-n-nemrə ja xawaaga kaabis ṣalajja
GR	Bīḡu	xilwə ʔawi
EG	Abu-Lam'a	roḥtə ṣaamil bandiir bi-l-mandiil ṣamil-luh keda [waving] zaijə ʔuul maṣaaja muṣarʕit il-lee ..
GR	Bīḡu	il-lee it-tiraan
EG	Abu-Lam'a	ḥelw muṣarʕit it-tiraan
GR	Bīḡu	ʔeva ʔeva
EG	Abu-Lam'a	raaḥ in-nemr daaxil bi-ʔruunuh fi l-mandiil
GR	Bīḡu	bi-ʔruunuh?!
EG	Abu-Lam'a	ʔaaḥ
GR	Bīḡu	fiiḥ nemrə bi-ʔuruun?!
EG	Abu-Lam'a	kaan zamaan keda
	
EG	Abu-Lam'a	roohuh baʔit fi manaxiiruh
GR	Bīḡu	wi baṣdeen?
EG	Abu-Lam'a	wi ṣala saḥwa bi-s-seef roḥtə waaxid manaxiiruh
GR	Bīḡu	ja laxweti! w-allaahi l-ṣaziim ʔenta bi-to-fsur ṣalajja
		...
GR	Bīḡu	ʔeva ʔeva ʔeva ma-ti-xmel-ʃi hammə ʔabadan! liik ṣalajja ʔana ni-syilhuu-lak min dilwaʔati li-xaddə bokra ṣ-ṣobx
EG	Ḥammūda	ʔa-hu da -ll- ana ṣawzuh
EG	Abu-Lam'a	ja xawaaga Biizu! ma ti-igi ja ʔaxi n-kammil il-ḥadiis bitaṣna -mmaal
GR	Bīḡu	ʔeva ʔana geetu ʔa-hoh
EG	Abu-Lam'a	m-a-ṭawwil-ʃi ṣaleek ʔol-li laʔ ṭawwil
GR	Bīḡu	ʔeva ṭawwil ṭawwil ṭawwil!
EG	Abu-Lam'a	il-ḥoot [sic.] naazil min ṣa ʃ-ʃagara
GR	Bīḡu	xuut ṣa ʃ-ʃagara?!
EG	Abu-Lam'a	ʔinnama ṣagiib iʃ-ʃaʔn
GR	Bīḡu	ʔeeh di?!
EG	Abu-Lam'a	ti-ṣaddaʔ bi-ʔeeh ja xawaaga?
GR	Bīḡu	ʔeva ʔuul!
EG	Abu-Lam'a	ʔestuh laʔeetuh tesaṣ balataat ṣa ʃ-ʃagara
GR	Bīḡu	ʔana mis suftu ʔabadan saḡar miballat
EG	Abu-Lam'a	ʔallah! ṣala keda ma-ʃoft-if ʔabadan ir-raagil il-miballat?
GR	Bīḡu	waaxid raagil miballat?!
EG	Abu-Lam'a	ṣala xamsa gneeh min sana miʃ ṭajilhum w-allaahi
	

GR	Dresser	madaam Latanja!
EG	Latanya	ja naʕam
GR	Dresser	Faʕiɪh beeh barra
EG	Latanya	ʔaah ʕajz eeh da baʔa?!
GR	Dresser	gaab wardə zajiə kollə leela ji-xoʕʕ?
EG	Latanya	ʔisʔaliɪh ʔabla! ʔabuuh maat walla lessa?
GR	Dresser	ħaaɖir bi-j-ʔuul lesleslesles [stuttering]
EG	Latanya	xalaas lamma j-muut wi je-bʔa ji-igi ʔinnama ʔablə keda ma-j-warriniɪ- ʕweʕʕuh ʔabandan
1954 – Bent il-gīrān [The Neighbors' Daughter]		
GR	Rīta's Father	<i>καλησπέρα Ρίτα!</i> [then, they speak in GR] Riita! <i>μαμά σου</i> suwajja ʕajjaan wi laazim ti-igi maʕaaja
GR	Rīta	oh! maskiin <i>μαμά σου!</i>
EG	Gamīl	ʔeeh fiɪh ʔeeh kafa -llah ʕ-ʕarr? fiɪh ʔeeh?
GR	Rīta	<i>pardon monsieur</i> Gamiil!
EG	Gamīl	ʔeeh?
GR	Rīta	laazim ni-rawwah ħaalan ʔaʕlə <i>μαμά σου</i> ʕajjaana oh! maskiin <i>μαμά σου!</i> [to her father] <i>έλα εδώ μπαμπά!</i> maskiin <i>μαμά σου!</i>
EG	Gamīl	maskiin mamaasu?! da maskiin Gamiil -lli ʔere? min saasuh l-raasuh
EG	Gamīl	ʔa-di -ħna xloʕna dilwaʔti mi l-balwa l-misajjaħa di wahʕaani ʔawi ja ħajaati
GR	Rīta	w-enta waħeʕni ʔawi wi-ħjaat <i>μαμά σου</i>
EG	Gamīl	ʔana ʔa-muut fi mamaasu di
GR	Rīta	fi <i>μαμά σου</i> walla fi bent il- <i>μαμά σου?</i>
EG	Gamīl	fi mamaasu wi babaasu wi l-ʕeela kollaha btaaʕit mamaasu ħoʕti ʔiidik fi geebi!
GR	Rīta	oh! ʔenta <i>gentille</i> xaaliʕ
GR	Rīta's Father	ʔeeh di?!
GR	Rīta	<i>μπαμπά σου!</i>
GR	Rīta's Father	[to Gamīl] ʔeeh elli gaabak hena fi l-ʔooɖa btaaʕ bentuh?! [i.e. ‘my daughter’] wi bi-t-buus bentuh?!
EG	Gamīl	la? ʔabandan ja xawaaga d-ana gajib-laha gajib-laha xaatim ji-saawi ji-saawi ʔalbə bentuh [to Rīta] warrɪh-uuluh ja Riita warrɪh-uuluh ja Riita! je-mkin je-ƒraħ bi-bentuh
GR	Rīta's Father	laa? ʔenta ʕaawiz ti-xassar ʔaxlaa? bentuh
EG	Gamīl	la? ʔabandan ʔabandan w-allaahi!
GR	Rīta	la? la? ja <i>μπαμπά σου</i> da xatiibi ja <i>μπαμπά σου</i> ħa-ji-ggawwezni ja <i>μπαμπά σου</i>
GR	Rīta's Father	ħa-ji-ggawwezak?! bardeen! ʔana muʕ kontu ʕaarif xatiib bitaaʕ bentuh! xabiibi [he speaks to Rīta in GR, then to Gamīl again] wi ʔemta il-gawaaz di?
EG	Gamīl	ʔee il-gawaaz di?
GR	Rīta's Father	ʔajwa
EG	Gamīl	la? ħaalan ħaalan bassə lamma lamma -waɖɖab il-gehaaz ʕan ʔiznoku dilwaʔt lamma -ruuh ʔa ʔa-ʕteri ll- ʔa-ʕteri l-gehaaz ʕan ʔiznoku! <i>au revoir</i>
GR	Rīta's Father	ʔesmaʕ!
EG	Gamīl	ʔajwa
GR	Rīta's Father	xalli baalak! ja ti-ʕteri waahid gehaaz ja ti-ʕteri waahid kafan
EG	Gamīl	la la? la? la? la? gehaaz
GR	Rīta's Father	gehaaz
EG	Gamīl	gehaaz ʔajwa
EG	Gamīl	ʔahlaan madmozeel Riita ʔahlan bi-l-babaasu btaaʕ Riita
GR	Rīta	<i>στάσου!</i> <i>μπαμπά σου</i> geetu zaʕlaan
EG	Gamīl	leeh? la samaħ ʔallaah! babaasu zaʕlaan leeh?
GR	Rīta's Father	feen ig-gehaaz? feen ħaflaat ʔaƒraax ʕalaʕaan gawaaz?

EG	Gamīl	ʔaah ʔentu roxriin ʔandoku mustanadaat?
GR	Rīta's Father	laʔ ma-fii-ʃ musta nadaat laakin fiih sakakiin wi musaddasaat
GR	Rīta	laʔ laʔ muʃ ti-dbaʔuh! laʔ <i>μαμπά σου</i> muʃ ti-dbaʔuh ja <i>μαμπά σου!</i>
EG+FT	Gamīl	ʔaah wi-n-nabi! ʔaah wi-n-nabi! wi-ħijaat bentuh! kat saaʔa nahs
GR	Rīta's Father	[overlapping] bi-t-ʔuul eeh?
EG	Gamīl	kaanit saaʔa nahsə jom ma ʃreftə bentuh
GR	Rīta's Father	bi-t-ʔuul eeh?
EG	Gamīl	laʔ wala ħa.. [interrupted]
GR	Rīta's Father	ħa-t-siib bentuh?!
EG	Gamīl	laʔ ʔabadan d-ana b-a-ħebbə bentuh
GR	Rīta's Father	haa!
EG	Gamīl	d-ana b-a-muut fi bentuh
GR	Rīta's Father	ha haa!
EG	Gamīl	ʔallaah je-xrib beet ʔabu -lli ʃarrafni b-bentuh!
GR	Rīta's Father	ʔesmaʃ!
EG	Gamīl	naʃam
GR	Rīta's Father	laazim joom il-xamiis
EG	Gamīl	ʔajwa
GR	Rīta's Father	katabtu l-kontraatu [IT <i>contratto</i>] btaaʃ il-gawaaz sawa sawa maʃa bentuh
EG	Gamīl	ħaaḍir joom il-xamiis ne-ktib il-kitaab joom il-xamiis ħ-a-waʃʃi makaatib iʃ-ʃ-ʃehħa kollohūm wi makaatib il-ʔisʔaaf ji-ħaḍḍaruu-li ʃahadt il-wafaa ʔitfaḍḍalu! maʃa s-salaama ʔajwa ʔitfaḍḍalu! ʔitfaḍḍal! ʔitfaḍḍal!
GR	Rīta's Father	joom il-xamiis
EG	Gamīl	joom il-xamiis ʔajwa bassə ʃiil di!
GR	Rīta's Father	xalaas
1954 – Ga'lūnī mugriman [They Have Made Me a Killer]		
TR-F	Lady	<i>aman ya rabbi aman!</i> <i>aman ya rabbi aman!</i> ʃaziim xuṭuub! [TR <i>azim hutūb</i>] dʒalaal muʃibaat! [TR <i>celāl musibet</i>] <i>aman ya rabbi aman!</i> ʃaʔiiq ʔarvaah [TR <i>ʃakik ervāh</i>] saa'kin fuʔaad [TR <i>sâkin fuâd</i>] ħabiib qalb [TR <i>habib kalb</i>] [she stops pretending being Turk] ʔewʃa te-ftah boʃʃak bi-kelma ʔahsan il-buliis je-ʔfefak!
EG	Boy	ħaaḍir ja mʃallema
TR-F	Lady	ʃaziiz valad [TR <i>aziz veled</i>] saa'kin fuʔaad [TR <i>sâkin fuâd</i>]
EG	Nurse	ʔeeh id-dawʃa di?! ja haanim miʃ keda! ma-te-whimii-ʃ il-walad bi-ʃamajlik di!
TR-F	Lady	maʃzuur <i>efendim</i> maʃzuur qalbə ʔommahaat kasiir ʃafaqaat [TR <i>ʃefakat</i>] ʃalaʃaan <i>veled</i> vaħiid <i>efendim</i>
EG	Nurse	il-walad bi-xeer ja haanim wi b-ne-ʃmel-luh koll il-laazim ʔitmaʔenni!
TR-F	Lady	<i>veled</i> laazim ʃinajaat [TR <i>inayet</i>] kabiir laazim ʔorqud bajna jadajñ mafruʃaat dzuwwa sarajaat ʃaʃaan <i>veled</i> vaħiid <i>efendim</i>
EG	Nurse	ja haanim hena l-ʃinajaaya mutawaffera ʔaktar mi l-beet
TR-F	Lady	<i>sus!</i> kalaam <i>yok!</i> naʃaaʔeh <i>yok!</i>
EG	Nurse	jaʃni ħaḍretik ʃajza taxdiih l-beet?
TR-F	Lady	sarajaat <i>efendim</i> sarajaat
EG	Nurse	sarajaat sarajaat ma-fii-ʃ maaniʃ laakin fiih ʔegraʔaat laazim te-tʃemel
EG	Boy	ʔana mabsuut hena
TR-F	Lady	bi-kyllə mammunejjaat [TR <i>memnūniyyet</i>]
EG	Nurse	kamaan fiih ʔeqraraat laazim te-mdi ʃaleeha
TR-F	Lady	<i>evet efendim</i>
EG	Nurse	muwafʔa?
TR-F	Lady	<i>evet efendim</i>
1954 – Ĥasan wi Mor'uʃ wi Kūhən [Ĥasan, Morcos and Cohen]		
EG	Kūhən	ʔahlan ʔahlan
EG	Ĥasan	xatʔwa ʃaziiza ja Gulfidaan haanim
EG	Mor'uʃ	ʔanwaar ganaabik ma-hallet-ʃi min zamaan leeh?
EG	Kūhən	min ħaʔʔ ʔizzajjə ʃehhetuh Rostum beeh?

TR	Gulfidān	Rostum beeh? ?ah! Rostum beeh dilwaqti fi naʕiim
EG	All Chorused	al-ḥamdu li-llaah
TR	Gulfidān	al-ḥamdu li-llaah ?eeh?!
EG	Kūhēn	muʕ bi-t-ʔuuli fi naʕiim?
TR	Gulfidān	naʕiim naʕiim naʕiim zannaat [TR <i>naʕim cennât</i>]
EG+FT	Kūhēn	ja xabar eswid! ?ana b-a-ḥsib naʕiim donjaat
EG	Coachman	min faḍlokum balaaf siiret il-ʔamwaat di! lamma b-ti-smaʕha bi-t-ruuh xaaliʕ
		...
TR	Gulfidān	[unclear word] ?a'na fiih xajalaat [cf. TR <i>hayâlât</i> 'dreams'] ?amwaat ?ana muʕ ?a-qdar ?a-nsaah muʕ ?a-qdar ?a-nsaah
EG	Coachman	min faḍlokum balaaf siiret il-ʔamwaat di!
EG	Kūhēn	balaaf j-axuuja balaaf rabbena j-ṣabbar ?albik ja haanim! ?itfaḍalli! ?enti ?anistiina
TR	Gulfidān	<i>teşekkür ederim efendim</i>
EG	Ḥasan	?ajjə xedma?
EG	Mor'uş	?ajjə ʔalab?
TR	Gulfidān	<i>evet xidmaat</i> [TR <i>hizmet</i>] maṭluub maṭluub maṭluub ?eeh?
EG	Coachman	maṭluub ṣabuun afandim
TR	Gulfidān	?ah maṭluub ṣabuun <i>efendim</i>
EG	Ḥasan	mawguud j-afandim
TR	Gulfidān	?ee [i.e. 'and'] kamaan ?eeh?
EG	Coachman	kamaan rawaaʕijih afandim
TR	Gulfidān	?ah kamaan rawaaʕijih <i>efendim</i>
EG	Ḥasan	mawguud j-afandim
TR	Gulfidān	?ee [i.e. 'and'] kamaan ?eeh?
EG	Coachman	kamaan wala ḥaaga j-afandim
TR	Gulfidān	?ah kamaan wala ḥaaga <i>efendim</i>
EG	Ḥasan	mawguud j-afandim ?aah ?aṣdi ʕandena ṣabuun ma-fii-ʕ zaijuh fi s-suu? kolluh
EG	Mor'uş	?enta ja
EG	Kūhēn	ja bajjaaʕ
EG	'Abbās	miin? ?ana?
EG	Ḥasan	?ummaal xajaalak?! taʕaala hena!
EG	Mor'uş	taʕaala
EG	'Abbās	ḥaaḍir
EG	Ḥasan	?arrab fuwajja!
EG	'Abbās	ḥaaḍir
EG	Ḥasan	ruuh ʕand ir-rijoon elli hnaak da wi hezzə ʔuulak!
EG	'Abbās	ḥaaḍir
EG	Ḥasan	taʕaala hena!
EG	'Abbās	?eeh?
EG	Ḥasan	raaʕijih feen?
EG	'Abbās	raaʕijih li-ʔaajit ir-rijoon elli hnaak w-a-hezzə ʔuuli
TR	Gulfidān	mustaxdim [TR <i>müstahdim</i>] aḡa!
EG	'Abbās	?aʕa?! naʕam!
TR	Gulfidān	mawzuud ?aṣnaaf ṣabuun <i>güzel?</i>
EG+FT	'Abbās	?afan' dim mawzuud ?aṣnaaf ṣabuun [M03:36 'Abbās speaks in TR] ?istanni! [Gulfidān laughs] ?itfaḍdal afandim! buḍaʕaat ?amma ja salaam mumtaaz birengi daraqaat [TR <i>birinci derecât</i>]
TR	Gulfidān	markaat maḍmuun?
EG+FT	'Abbās	maḍmuun j-afandim ?in ma-kan-ʕ maḍmuun kaan ?emsik howwa ʕalaʕaan xeel bitaaʕ sabaq ?isthamma biih?!
TR	Gulfidān	<i>aman ya rabbi!</i> xeel bitaaʕ sabaq ?isthamma min ṣabuun di?!
EG	Kūhēn	laa j-afandim jaʕni ŕhaab il-xeel da ?ahsan nooʕ ṣabuun ja haanim da ?aaxir ŕanduud? ʕandena
EG+FT	'Abbās	?ajwa kaan ʕandena ŕanduud? taani mesik howwa beet zamiil paʕaa [TR <i>paşa</i>]

TR	Gulfidān	laakin zamiil <i>paša rahmetiullah</i> tawaffe min ʔarbaʔt joom
EG+FT	‘Abbās	mazbuut afandim homma kamaan mesku ʔ-ʔabuun di min ʔarbaʔt joom
TR	Gulfidān	<i>haybetiullah</i> ʔabuun mimassik fi waahid majtaan [cf. TR <i>meyyitāne</i>]?!
EG	‘Abbās	maxsuuʔ afan’dim
TR	Gulfidān	maxsuuʔ?
EG+FT	‘Abbās	ʔajwa ʔalaʔaan gasad kariim bitaaʔ zamiil paaʔa hanutejja ʔassil ʔassil
TR	Gulfidān	muʔ ʔemsik [1SF] ʔabuun muʔ laazim ʔabuun muʔ laazim muʔ ʔemsik [1SF] muʔ laazim
EG	Coachman	muʔ ʔolna balaaf siiret il-ʔamwaat?! xalaas ʔabuun miʔ ʔajziin ʔiza kaan fiih rawaaʔijih maʔleʔf
EG	Ḥasan	mawguud ʔaʔli j-afandim
TR	Gulfidān	ma-daam fiih ʔaʔli mawzuud je-lzam ʔana xamsat qizazaat tesʔaat ʔaʔaraat
EG	Ḥasan	ʔaah! bi-kollə ʔasaf ʔandena fi l-maḥall talaata bass ma-fii-ʔ ʔerhum fi l-balad kollaha [to ‘Abbās] ʔenta ja zeft!
EG	‘Abbās	ʔandena ʔzaaza waḥda bass
EG	Ḥasan	wi l-baaʔi?
EG	‘Abbās	beʔnaahum
EG	Mor’uʔ	li-miin?
EG	‘Abbās	waḥda li-s-sett elli -ʔtarit il-ʔizaaza min hena wi hejja xarga haffaha t-trumwaaj ʔaʔaʔa gesmaha hetat hetat
TR	Gulfidān	<i>aman ya rabbi!</i>
EG	‘Abbās	wi t-tanja li-s-sett elli weʔeʔ ʔala dmayha looḥ il-ʔizaaz ʔaʔam raʔabetha wi d-dammə baʔa naazil ji-forr ji-forr
	
GR	Waiter	ʔa-xlen wa saxlen
EG	‘Abbās	jooh! ʔana ji-zhar ḥ-a-drab ḥadd in-nahar-da
GR	Waiter	ʔitfaʔdal xadritak
EG	‘Abbās	ʔewʔa!
GR	Waiter	ʔitfaʔdal xadritak
	
EG	‘Abbās	ʔeeh in-naas di j-axuuja?!
GR	Waiter	ʔaxlen wa saxlen ʔaxlen ʔaxlen
EG	‘Abbās	jooh! ʔent ma-t-warrinii-ʔ weʔʔak hena ʔabadan ʔenta faahim?
	
EG	‘Abbās	ja-ḥawli-llaah ja rabbi!
GR	Waiter	ʔa-xlen wa saxlen
EG	‘Abbās	ʔemʔi baʔa ji-lʔan faklak!
		1954 – Ḥaʔaf mirāti [He’s Kidnapped My Wife]
EG	Anwar	ja ʔaxi ʔolt-elak haat waahid doblə b-sorʔa ʔaḥsan ana mistaʔgil ʔawi
GR	Yanni	xaadir ja xabiibi xaadir
EG	Anwar	ma t-giib ja ʔaxi ʔwajjit termis!
GR	Yanni	ʔitfaʔdal it-termis!
EG	Anwar	ʔab haat baʔa it-termis!
GR	Yanni	ʔa-xoh it-termis!
EG	Anwar	ʔajjib xalaas ma-ti-zʔal-ʔə ja ʔaxi! ma-ti-zʔal-ʔə ʔesmaʔ ja Janni! hat-lena baʔa ʔuwajjit termis!
GR	Yanni	ʔallah!
EG	Anwar	hat-li waahid weski ʔala waahid konjaak ʔala waahid zibiib ʔala waahid nibiit ʔala waahid bala ʔazra?! ḥoʔə kollə dool ʔala baʔd wi hathum-li ḥaalan! ʔawaam ja Janni
GR	Yanni	lakin da muʔ kuwajjis ʔasaan seḥḥetak
EG	Anwar	ʔeeh? ḥa-je-mil eeh f seḥḥeti da?
GR	Yanni	ḥa-je-ʔmil eeh?! ḥa-t-muut
EG	Anwar	bass howwa da ʔana gajjə hena ʔalaʔaan a-muut ʔesmaʔ ja Janni! ma-fii-ʔ ʔandoku hena torba faʔja btaaʔit waahid ʔariibak? ʔandak-ʔi waahid hanuuti ʔaḥbak meʔrefa keda? je-xdemni ʔesmaʔ!
GR	Yanni	leeh kullu da ʔalaʔaan eeh?

EG	Anwar	ƧalaƧaan Ƨana zaƧlaan ja Janni Ƨana baƧdə saƧteen fiih naas ha-j-mawwituuni ƧesmaƧ ja Janni ƧesmaƧ! taƧaala -hki-ilak hikajti taƧaala! taƧaala taƧaala!
GR	Yanni	ja beeh Ƨana Ƨandi soyl Ƨandi zabaajin [then they start to shout to each other]
GR		...
GR	Yanni	ƧesmaƧ! ƧesmaƧ ja xabiibi! il-xisaab! il-xisaab
EG	Anwar	Ƨeeh? Ƨaawiz kaam ja Janni?
GR	Yanni	xamastaafar ƧerƧə wi noʃʃ
EG	Anwar	Ƨeeh?!
GR	Yanni	[He speaks to himself in GR] Ƨitnaafar ƧerƧə wi noʃʃ
EG	Anwar	bassə keda?! Ƨab xod! wi xalli l-baaʔi ƧalaƧaanak! ƧesmaƧ ja Janni! il-hikaaja .. [interrupted]
GR	Yanni	<i>βρε έξω βρε τι! βρε έξω βρε τι!</i>
		1954 – Ilha'ūnī bi-l-ma'zūn [Let Me Get Married, Quickly]
GR	Maḥalyōs	<i>γεια σου</i> mazmuzeel!
EG	Ḥamīda	j-allah ƧwegaƧ Ƨalbak zajjə ma wagaƧtə Ƨalbi! fakkarteni bi-l-haʔiiʔa l-moʔlema
GR	Maḥalyōs	Ƨeeh diʔ! Ƨana miƧ fihemtu xaaga min xadretak Ƨeeh xaʔiiʔa moʔlema di ja mazmazeel?
EG	Ḥamīda	j-allah -hraƧ Ƨalbak ma-t-Ƨolhaa-f taani! ma-t-fakkarnii-f Ƨenn ana l-haddə dilwaʔti lessa mazamazeel!
GR	Maḥalyōs	maskiin! la-xawli-lhaah! maƧa Ƨenn enti xilwa dammik kafiif [sic.]
EG	Ḥamīda	Ƨajwa dammi kafiif wi baxti kafiif ƧaƧma il-waʔf ithallə ja xawaaga w Ƨana l-haddə dilwaʔti zaji il-beet il-waʔf nihajtuh ma-j-gii-f mennuh Ƨenta Ƨaawiz Ƨeeh?
GR	Maḥalyōs	muƧ di saraaja bitaaƧ iz-zajzafoon?
EG	Ḥamīda	ƧabƧan Ƨummaal sarajt il-magaziibʔ!
EG	Amīna Hānim	fiih Ƨeeh ja ḥamiida?
EG	Ḥamīda	waahid xawaaga Ƨaajiz ji-Ƨaabil ḥadretik [to Maḥalyōs] ḥadretuh is-sett il-kibiira Ƨahbit is-saraaja
GR	Maḥalyōs	xasal-lena iƧ-faraf kibiiir ja madaam
EG	Amīna Hānim	mirsii miin ḥadretak?
GR	Maḥalyōs	MaxaljooƧ Papadoplo <i>maitre d'hôtel</i> bitaaƧ il-lukanda bitaaƧ il-baxr il-Maalix fi Ƨiskindirejja
EG	Amīna Hānim	Kuwajjis wi Ƨaawiz eeh ḥadretak?
GR	Maḥalyōs	oh! di xikaaja Ƨawiila Ƨawi ja madaam
EG	Amīna Hānim	ḥikaajaʔ! hikajit Ƨeeh?
GR	Maḥalyōs	oh! Ƨalli Ƨa n-nabi ja madaam!
EG	Amīna Hānim	Ƨallaahumma Ƨalli Ƨaleeh! naƧam
GR	Maḥalyōs	min ƧaƧara joom nezil fi l-lukanda waaxid katabtu il-Ƨesm bitaaƧuh fi d-daftar madaam Zajzafoon
EG	Amīna Hānim	madaam Zajzafoonʔ! ginsaha Ƨeeh? faklaha Ƨeeh? ƧawƧafha Ƨeeh? Ƨitkallim!
GR	Maḥalyōs	<i>σγά-σγά</i> madaam! Ƨalli Ƨa n-nabi!
EG	Amīna Hānim	Ƨallaahumma Ƨalli Ƨaleeh! haahʔ Ƨehkii-li!
GR	Maḥalyōs	madaam di Ƨistanna fi l-Ƨuteel xamsa joom wi baƧdeen geh l-buliis fi l-xadiid
EG	Amīna Hānim	misekhaʔ Ƨafaḥaʔ
GR	Maḥalyōs	Ƨajwa
EG	Amīna Hānim	braavu braavu ti-staahil wi baƧdeen?
GR	Maḥalyōs	<i>ω! σγά-σγά</i> madaam! Ƨalli Ƨa n-nabi!
EG	Amīna Hānim	Ƨallaahumma Ƨalli Ƨaleeh! haah haahʔ wi baƧdeenʔ miskuuha ƧalaƧaan Ƨeeh?
GR	Maḥalyōs	il-buliis kallim Ƨana Ƨenn is-settə di xaramejja bi-ti-stayal fi n-naʃb wi l-ehitjaal wi baƧdeen Ƨana daxaltu fi l-Ƨooḍa bitaaƧuh lageetu l-xaaga di
EG	Amīna Hānim	Ƨeeh diʔ
GR	Maḥalyōs	waaxid sabat

EG	Amīna Hānim	wi s-sabat da fiih ?eeh?
GR	Maḥalyōs	fiih waaxid walad
EG	Amīna Hānim	walad?!
GR	Maḥalyōs	waaxid walad xilwə ?awi wi baʕdeen ?ana msektu walad wi dawwartu ʕala l-ʕinwaan bitaaʕ iz-zajzafoon wi gebtu walad wi geetu ʕala Maʕr ?itfaɖɖali madaam!
EG	Amīna Hānim	ni-tfaɖɖal?! ne-ʕmil biih ?eeh?! ma-ne-ʕrafuu-ʕ ma-lnaa-ʕ ʕilaa?a biih
GR	Maḥalyōs	?iza kaan muʕ ʕaawiz te-msik [2SF] walad ?ana -ruuxu waddeetuh fi l-karakoon wi je-xki l-xikaaja li-l-buliis min ʕa?ta? li-καλημέρα ʕaleekum
EG	Amīna Hānim	buliis?! te-b?a fɖiiha
GR	Maḥalyōs	di fɖiiixa ʕaʕbə ?awi ja madaam
EG	Amīna Hānim	ʕajjib xalli l-walad hena ja xawaaga! mutaʕakkiriin
GR	Maḥalyōs	mirsi madaam! mirsii γεια σου madaam!
EG+FT	Amīna Hānim	γεια σου maʕa s-salaama!
GR	Maḥalyōs	mirsi madaam!
		1954 – II-Settāt ma-yi‘rafuʕ yikdibu [Women Don’t Know How to Lie]
GR	Panayōti	?itfaɖɖal ?ustaaz Kamaal! ?itfaɖɖal madaam Kamaal!
	
GR	Panayōti	naxaarak saʕiid ja kamaal beeh
EG	Kamāl	Banajooti? taʕaala! ?itfaɖɖal! da Nuuh afandi miʕ yariib min ?aʕazz aʕdiqaa?i
GR	Panayōti	ooh oh! καλώσ το
EG	Nūh	kalosto [GR καλώσ το]
GR	Panayōti	?ajwa ?ana bi-n-ʕuufuh kitiir wajja xaɖretak [to Nūh] taʕarrafna ja xaɖrit
EG	Nūh	mirsi mesju bab-bab- Banajooti γεια σου γεια σου γεια σου [sounds: jaasus]
EG	Kamāl	Nuuh afandi ?al ?eeh ja siidi faakir ennak enta lamma ti-tnaʕtaʕ miʕ ha-te-ʕraf ir-raaqil ell kaan maʕa mraati fi s-senima
GR	Panayōti	?izzaaj ma-ne-ʕraf-ʕ .. [interrupted]
EG	Nūh	te-?dar te-?dar ja mesju Banajooti te-?dar bassə je-mkin il-marraa-di ʕleʕt aʕma ʕwajja [to Kamāl] ja ?axi! ?enta laazim ti-wa??aʕni maʕa r-raaqil?!
EG	Kamāl	maʕleʕʕə bassə laazim ?a-ħammesuh ?a-ħammesuh
EG+FT	Nūh	?aah t-ħammesuh γεια σου κύριο Παναγιώτη
GR	Panayōti	maxsuubak ja Nuux
EG	Kamāl	laakin ?enta ja xawaaga miʕ ?olt-eli -nnak te-ʕrafuh kwajjis?
GR	Panayōti	?ana ne-ʕrafuh zaij il-ginn l-axmar [to Nūh] salamaat ja Nuux afandi
EG+FT	Nūh	salamaat ja κύριο Παναγιώτη
EG	Kamāl	wi ?olt-eli kamaan ennak bi-t-ʕuufuh maʕaaja dajman
GR	Panayōti	dajman dajman dajman [to Nūh] ʕajjibuun ja Nuux afandi
EG	Kamāl	ʕuuf ja xawaaga! ?ana h-ageb-lak ?alboom fiih ʕowar gamiis maʕarfi wi ʕhaabi ?iza ʕtertə ʕala ʕ-ʕaxʕ ijjaah h-a-ddii-lak xamsa gneeh
GR	Panayōti	xamsa gineeh? [to Nūh] waxastena ja Nuux afandi
EG+FT	Nūh	?inʕallah ma-t-ʕof-ʕ wehiʕ ja κύριο Παναγιώτη
EG	Kamāl	xod! fattiʕə fi da l-ħaddə ma -ʕof-lak ?alboom taani!
GR	Panayōti	ɖaruuri [then he sings] li-?aaxir laxza ?a-dii-ni wajjaak lamma ni-suuf ?axretha maʕaak bi-xaʕtrak ba?a
EG	Nūh	li-?aaxir lahza ?a-dii-ni ?a-zennə ʕaʕara gneeh kfaaja
EG	Kamāl	?eeh ja Banajooti? ma-laʕet-ʕ haaga fi s-ʕowar elli ʕandak?
GR	Panayōti	bi-n-dawwar ja Kamaal beeh ɖaruuri rax ne-ʕtar fiih feen?! li-?aaxir laxza ?a-dii-ni wajjaak
EG	Nūh	[in chorus with Panayōti] ?a-dii-ni wajjaak
EG	Kamāl	[sound defect] walla ?eeh?!
GR	Panayōti	?eh! di waaxid xetta bitaaʕ il-?Ommə Kulsum ?ana ni-xebb ni-dandin kitiir
EG	Nūh	?ajwa bass il-ʕenwa di kesbit fiiha mabaaliy kitiir ?awi

GR	Panayōti	lamma ni-suuf ʔaxretha maʕaak
EG	Nūh	ʔaxretha ʔeeh?! ma kwajjis keda
EG	Kamāl	laʔeetuh ja Banajooti?
GR	Panayōti	w-allaahi fiih waaxid wejʕə hena ja Kamaal beeh ʔana ʕwajja keda .. li-ʔaaxir laxza ʔa-dii-ni wajjaak
EG	Nūh	taani ja-bn il-fagʕaana?! maʕajii-ʕ naffadt xod! ʔallaah je-xrib beetak!
EG	Kamāl	ʔeeh ja Banajooti?
GR	Panayōti	ʔana ha-ji-igi magnuun ne-ʕrafuh kwajjis laakin howwa muʕ fi d-daftar [sic.] di
EG	Kamāl	miʕ fi d-daftar izzaj bass?
EG	Nūh	ʔajwa ja ʔaxi bi-j-ʔol-lak miʕ fi d-daftar jaʕni miʕ fi d-daftar ji-tallaʕhuu-lak bi-l-ʕafja?!
GR	Panayōti	muʕ je-zʕal ja Kamaal beeh! muʕ lageetuh n-naharda ni-lagiih [1SM] bokra ɖaruuri <i>αδειούχος</i> [sounds actually: adjusis] Kamaal beeh! <i>αδειούχος κύριε</i> Nuux w-allaahi ʔana geetu mabsuut elli softu wessə xadretak
EG+FT	Nūh	ʔaj w-allaahi il-ʔuluub ʕandə baʕɖaha ja <i>κύριο Παναγιώτη</i> ruuh allah j-heffak turmaaj! ʔallah je-xrib beetak
	
EG	Nūh	ʔomm-o Janni di ʔeeh?! ha-t-baat barra?! bi-t-wallid miin?! wilejja kanduuz?!
GR	Omm Yanni's Daughter	miin je-ʕraf haʕsal ʔeeh? gara ʔeeh? laakin ɖaruuri ɖaruuri il- <i>μαμά</i> kaan laazim ji-igi
EG	Nūh	ja tara il-gamaaʕa hnaak ʕamliin ʔeeh? ja saatir ja rabb! ʔana doxtə xaaliʕ muʕ momkin te-ʕmili-li waahid ʔahwa min fadlik?
GR	Daughter	leeh mus momkin ja xabiibi? ʔawi momkin ʔahwa saaj ʔelli je-ʕgib xadritak
EG	Nūh	la? ʕaawiz ʔahwa ʔahwa
GR	Daughter	[to her baby] naam! naam! wi ʔana ne-dbax-lak ʔitneen gooz xamaam
EG	Nūh	leeh ji-naam?! leeh ji-naam?! da lessa badri hatiih! ʔana -xduu-lik ʕala hegri ʔana
GR	Daughter	baʕdeen ji-tʕib xadritak
EG+FT	Nūh	la? ʔabadan ji-tʕebni mneen?! haati! [to the baby] <i>γεια σου γεια σου γεια σου γεια σου</i> ja rabbə t-naamos ja rabbə t-naamos [sic.] wi n-geb-lak guzeeni xamaamos [sic.]
	
GR	Omm Yanni	feen il-Xristu btaaʕ ʔana? il-Xristu
EG	Housemaid	ʔa-di ja sett il-xawaaga Nuuh a-hoh
GR	Omm Yanni	ʔaah! ja xaraami! ja vaaxid <i>κλέφτη!</i> ja vaaxid xatʕaaf!
EG	Nūh	je setti! ʔikkallemi bi-ʕweeʕ! bi-ʕweeʕ
GR	Omm Yanni	feen il-Xristu btaaʕ ʔana?
EG	Nūh	ja setti il-Xrestu btaaʕ ʔenti mawguud wi f ʔamant -llaah ʔismaʕi! te-ʕmeli maʕruuf ti-sibho-lna ʕwajja wa-law bi-l-ʔigaar li-yaajit bassə ma j-giina il-waad bitaaʕ hilwaan ʕala haʕab ma -ttafaʕna
GR	Omm Yanni	muʕ momkin ʔana siibu il-Xristu giibu [IPR.2SM] Xristu!
EG	Nūh	ha-ta-xdi n-niila btaaʕik bi-n-ʔol-lik il-waad elli f hilwaan da ʕakluh helwə ʔawi fiha ʔeeh law ta-xdiih wi t-siibi-lna Xrestu w-enti ʕarfa -nn il-ʕijaal fi s-sennə da b-je-bʕu ʕabah baʕɖ
GR	Omm Yanni	vi xjaat il-diini! vi xjaat rambuna! ʔaza [sic.] kaan enta mus gebtu l-Xristu ʔana kassartu raasak ʔana ʔisrabtu min dammak
EG	Nūh	ʕab ʕab ʕab ʕab xalaas ha-a-gibuu-lik ʔallaah je-ʔtaʕ Xrestu wi l-montexrestu wi ʕabkit Xrestu [to the housemaid] ʔewʕi!
EG	Housemaid	fuut! [to Omm Yanni] xalaas baʔa! ʔettassi ʕwajja!
GR	Omm Yanni	<i>σκασε βρε!</i> ʔah <i>Κύριε Χριστό!</i>
	
EG	Layla	siibi-lna l-walad saaʕa wahda bassə w xodi -lli -nti ʕajzaah!
GR	Omm Yanni	muʕ momkin
EG	Bosayna	ja wlejja haraam ʕaleeki b-ti-traggaaki kullaha saaʕa ʔenti ʔeeh?! ʔalbik haagar?!

GR	Omm Yanni	ṭajjib ṣalasaan xaqtir xadretak [2SF] ḡana ḡistanna vaaxid saaṣa bass
EG	Layla	mirsii
GR	Omm Yanni	γεια σου
EG+FT	Bosayna	γεια σου καλημέρα καλημέρα
	
GR	Omm Yanni	ḡana ṣaawiz il-Xristu mus je-ḡdar ji-stanna ḡaktar min keda faat vaaxid saaṣa ḡaah! ḡiza kaan ḡana ni-suuf il-κλέφτη btaaṣ il- <i>bimbo</i> ḡana ḡimsik il-laxm btaaṣuh bi-s-sinaani ḡimsik il-ṣadmə btaaṣuh bi-s-sinaani
EG	Housemaid	ja wlejja rawwaḡi dammik balaaf hulleela!
GR	Omm Yanni	σκασε βρε!
		...
GR	Omm Yanni	[screams] ja vaaxid xaṭṭaaf! ja vaaxid xaraami! βρε gibtu [IPR.2SM] Xristu btaaṣ ḡana!
EG	Nūḡ	ḡajwa bass reḡabtej! reḡabti
EG	Kamāl	da gnanha teleṣ ṣaleek ja Nuuh
EG	Nūḡ	ḡana ṣaarif j-axi ma t-ḡuu! [to Omm Yanni] ḡajwa
EG	Kamāl	[to Omm Yanni] bi-l-hadaawa!
GR	Omm Yanni	σκασε βρε!
EG	Kamāl	ḡajwa ḡajwa
GR	Omm Yanni	ṭileṣtu [IPFV.2SM] fi s-sama nizeltu fi l-ḡarḡ gibtu l-Xristu btaaṣ ḡana!
EG	Kamāl	ḡajwa ḡajwa ḡajwa
EG	Nūḡ	siibi!
		...
EG	Nūḡ	ṭajjib ḡitfaḡḡalli ṣalaṣaan a-ddii-lik in-nilla btaaṣik!
GR	Omm Yanni	ḡana mus ji-siibak enta ḡabadan ir-reglə bitaaṣi ganb ir-reglə btaaṣ ḡenta
EG	Nūḡ-FT	ṭajjib ḡitfaḡḡalli [then he shouts in pseudo-Greek]
GR	Omm Yanni	jalla! jalla!
		...
GR	Omm Yanni	ḡimsektu l-κλέφτη! κλέφτη!
EG	Nūḡ	ja wlejja -ṣmeli maṣruuf! ṣawabṣik ṣamla fi rḡabti zaij il-ḡaxṭabuut sibiini
GR	Omm Yanni	ḡana laazim ni-mawwetak mus ḡa-siibak fi d-donja [she screams] ja buliis! ja sawiis! ja maxkama! ja maxkama!
EG	Nūḡ	ja dahweti!
GR	Omm Yanni	ja ṣawii! ḡah! ḡah! ja ṣawii! ja ṣawii!
EG	Nūḡ	ḡallah -llah -llah! maalik ja wlejja? ḡeh -lli garaa-lik?! muṣiiba la te-rgaṣ-lohum taani ḡeeh? maalik ḡaṣadti zaij ir-raṭlə keda?!
GR	Omm Yanni	xarabtu l-beetak! [3SM]
EG	Nūḡ	leeh?
GR	Omm Yanni	xarragtu [2SM] l-kalaawi bitaaṣ ḡana
EG	Nūḡ	ḡenti ṣandik ik-kalaawi?
GR	Omm Yanni	vai
EG	Nūḡ	ṭab wi-ḡjaat waldik te-ddiina raṭlə mṣaffi!
GR	Omm Yanni	σκασε βρε!
EG+FT	Nūḡ	ḡiskaasi ḡiskaasi! [GR σκασε] ḡoskoti! ḡana ṣandi baḡa ḡettit dawa ṣalaṣaanik ma-t-ḡuliiḡ li-Xrestu ṣaleeh ṭallaṣi waraḡa wi -ktebi! [he speaks in pseudo-Greek]
GR	Omm Yanni	ḡana mus muximm id-dawa mus muximm ṣexxiti il-muximmə Xristu βρε
EG+FT	Nūḡ	ḡesmaṣi! ḡenti -zzaijə ṣexxetik dilwaḡti? muṣ kuvajjis?
GR	Omm Yanni	ḡa xsan suwajja
EG	Nūḡ	ṣandik ḡalb
GR	Omm Yanni	vai
EG	Nūḡ	ḡegri waraaja!
GR	Omm Yanni	ḡaah! ja buliis! ja sawiis!
		...
GR	Omm Yanni	roḡtu feen il-Nuux?! ja κλέφτη! ja xaraami taṣaala βρε ṣasaan ḡana -kulak kida bi-s-sinaan bitaaṣi!

EG	Nūh [disguised]	ʔenti bi-t-zaʕʕaʔi leeh ja madaam?
GR	Omm Yanni	ʔaah σε παρακαλώ!
EG+FT	Nūh	γεια σου
GR	Omm Yanni	ʔeʕmeltu [IPR.2SM] maʕruuf! ʔiza mus fuftu waaxid il-Nuux il-boʔʔu bitaaʕuh kibiir keda xaaliʕ
EG	Nūh [disguised]	ʔajwa meʕi min hena
GR	Omm Yanni	ʔah ʔeʕmel maʕruuf! ʔana ni-msekuh min hena ʔenta ʔimsekuh min hena ʔiza kaan ʔenta ji-suuf ʔana ni-buus ir-reglə bitaaʕak
EG	Nūh [disguised]	ħa-t-dawwari ʕaleeh wi te-rgaʕi t-laʔiini mkattifhuu-lik [undisguised]
GR	Omm Yanni	ʔah! il-Nuux
EG	Nūh	ja lahwi!
GR	Omm Yanni	ja κλέφτη! il-Nuux!
		...
GR	Omm Yanni	αχ! ποό είναι Nuux [to a passing man] ʔaax! il-xaraami bitaaʕ il-bimbo
EG	Man	ʔallah! ʔeeh daʔ! siibi! siibi ʕanabi! siibi bass!
GR	Omm Yanni	oh!
EG	Man	ʔeeh daʔ!
GR	Omm Yanni	oh! pardon [FR] ja xabiibi! ʔana ji-ftakartu ʔenta l-xaraami bitaaʕ il-bimbo
EG	Man	bembu ʔeeh wi bitaaʕ ʔeehʔ!
GR	Omm Yanni	όστο διάολο!
	
GR	Omm Yanni	ʔiftax il-baab! ja xaraami! giibu βρε!
EG	Policer	ʔeh iz-zeeʕa wi z-zambaliita -lli enti ʕamlaaha di ja mudaamʔ!
GR	Omm Yanni	il-xaraami di sargtu l-Xristu btaaʕ ʔana
EG	Policer	ma-hu -nti maħguuga ti-siibi l-kalbə btaaʕik leeh min ʔeer silselaʔ!
GR	Omm Yanni	ʔenta bi-kkallim ʔeehʔ! Xristo di vaaxid valad il-walad di bitaaʕ Mariika Mariika l-bentə btaaʕ ʔana howwa saragtuh
EG	Policer	ja xabarik eswid! miʕ ʕeeb ʕaleeki ja mudaam ti-ddeʕi ʕala naas ʔakaabir zajiə dool ennohum saragu mennik ʕajjilʔ! leehʔ! homma ʕudamaat ʔatʕaalʔ! summa -nti bi-ti-ʕteyli ʔeehʔ
GR	Omm Yanni	βρέ σν! ʔana il-mammaa bitaaʕ Janni vaaxid daaja masxuur fi l-balad xakiim
	
EG	Policer	il-mazmazeel di la-muʔaxza bi-te-ddeʕi -nnha daaja w-entu xaʕaftu menha walad
EG	Kamāl	wi-da kalaam ji-xoʕʕ il-ʕaʔlə ja ʕawiiʕʔ! ʔawwalan is-settə di la hi daaja wa-la ħaaga di kaanit bi-te-ʕtaʕal murdeʕa ʕandena wi ʕaradnaaha laʕnnaha mahfuufa ʕwajja
GR	Omm Yanni	ʔana murdeʕaʔ! waaxid settə zajiə ʔana ʕaguuz ji-staʕal murdeʕaʔ! ja κλέφτη ja xaraami!
EG	Kamāl	ʔajwa fi s-sennə da wi te-bʔa murdeʕa -zzaajʔ!
EG	Nūh	ma-fii-ʕ izzaaj ʔenta mxallif talat wilaad izzaajʔ di t-xallif geddi wi murdeʕa -zaaj ma-ti-fham-ʕ
GR	Omm Yanni	ʔaah! di l-Xristu bitaaʕ ʔana
EG	Nūh	ja dahweti!
GR	Omm Yanni	gebtu [IPR.2SM] il-Xristu!
EG	Kamāl	ʔewʕi ʔiidik ja wlejja ja magnuuna! Xrestu da ʔeehʔ! da Suusu ʔebni ʔana
EG	Policer	wi-smuh Suusu? ʕaʕʕit l-asaami!
EG	Kamāl	ʔaal Xrestu ʔaal
		...
GR	Omm Yanni	Xristu di ʔebnə Mariika
EG	Kamāl	Xrestu da ʔeeh ja mahfuufa -ntiʔ! ʔallah!
EG	Layla	sibho-lha ja Kammuula
		...
EG	Nūh	[to Kamāl] ma-ti-təb-ʕə moxxak! ʔeddiha l-ʕajjil wi xalaʕʕ!

GR	Omm Yanni	γύρισε παρακαλώ! ευχαριστώ πολύ!
EG+FT	Nūḥ	[he replies in GR]
GR	Omm Yanni	ευχαριστώ πολύ! mus xaaf madaam! ?ana bokra il-valad bitaaŝ xilvaan ni-giibuh fi ŝ-ŝobx
EG+FT	Nūḥ	?ehna mis ŝavziin la xilvaan wa-la toira ?enkeŝhi ba?a!
GR	Omm Yanni	σκασε βρε! ?enta vaaxid xronoiakés
		...
		1954 – Taḥyā il-reggāla [Long Live Men!]
EG	Cabaret Owner	?esmik ?eeh ja helwa?
EG	Baṭṭa	Baṭṭa
EG	Cabaret Owner	Baṭṭa?!
EG	Baṭṭa	?eeh? miŝ ŝagbak?
EG	Cabaret Owner	ja salaam! howwa fiih ?awkal min keda?! da -lli zajjik ŝodfa fi l-baṭṭa ja laṭaafa
GR	Cabaret Owner	w-enta ja ŝaruusa ?esmak ?eeh?
EG	Nōga	?esmi Nooga
GR	Cabaret Owner	ja salaam! Nooga?! ŝarbaat wi fostuk [cf. GR φιστίκι] ja xalaawa
		...
EG	Cabaret Owner	ŝala ?eeh broova?! l-itneen fi yaṭt il-halaawa
GR	Cabaret Owner	?aza kaan dool mis je-nfaŝ miin raax je-nfaŝ?! ?ax ja katakiit!
		...
EG	Cabaret Owner	homma keda ŝaal ?awi
GR	Cabaret Owner	xaaga framboise xaaliŝ
EG	Cabaret Owner	?itfaddalu -bna ?a l-maktab ŝaŝaan ne-mḍi l-ŝa?d
GR	Cabaret Owner	?itfaddal ŝasaan je-ŝmelu [1P] konturaatu
EG	Nōga	jalla biina!
		[the two owners sing together]
GR	Cabaret Owner	?ana w-enta fi l-xawa tul ŝomrena sawa ja hawa! ja hawa!
EG	Cabaret Owner	?ana w-enta fi l-hawa tul ŝomrena sawa ja hawa! ja hawa!
		...
EG	Cabaret Owner	?ehna ha-ne-dfaŝ-loku fi ŝ-ŝahr ŝeŝriin gineeh
EG	Nōga	ŝeŝriin gineeh li-l-wahda?! walla lena -hna l-itneen?
GR	Cabaret Owner	la la la la xadretak [2SF] ?emsik ŝeŝriin wi xadretuh [3SF] je-msik ŝeŝriin kamaan
EG	Baṭṭa	il-wahda mennena ha-ta-axud ŝeŝriin gineeh fi ŝ-ŝahr?
EG	Cabaret Owner	ṭab bassə bassə ma-ti-zŝalii-ŝ keda! ni-xalliihum xamsa-w-ŝeŝriin ?eeh ra?joku ba?a?
EG	Nōga	xamsa-w-ŝeŝriin gineeh?! heh! ja xabar!
EG	Baṭṭa	da miŝ momkin miŝ momkin ?abadan
EG	Cabaret Owner	miŝ momkin leeh bass?
GR	Cabaret Owner	ṭajjib ?exna ?edfaŝ talatiin gineeh
EG	Baṭṭa	talatiin gineeh ja-stahiil howwa -hna ŝwajja?!
EG	Cabaret Owner	da bassə fi l-awwal wi baŝdeen ha-n-zawwedku
GR	Cabaret Owner	kullə kaam saxr fiih zjaada fi l-maxejja
EG	Nōga	maŝleŝŝə ba?a ja Baṭṭa dool baajin ŝaleehum naas ṭajjibiin
EG	Baṭṭa	zajjə baŝduh da ŝaŝaan xaṭerkum bass
EG	Nōga	?amma law kaan ŝaŝaan haddə taani ma-kunnaa-ŝ ?ibelna
EG	Cabaret Owner	ŝaal! hees keda xodu t-talatiin gineeh dool taht il-hisaab
EG	Baṭṭa	haat!
GR	Cabaret Owner	?ismaxu -mḍi [2P] l-waŝlə di?
EG	Nōga	ṭabŝan ṭabŝan
EG	Baṭṭa	jalla ba?a ja-xti jalla! bajbaaj!
EG	Cabaret Owner	maŝa s-salaama ja ŝarbataat!
GR	Cabaret Owner	maŝa s-salaama ja xalawijjaat!
EG	Nōga	bajbaaj!
GR	Cabaret Owner	bajbaaj!
	
EG	Nōga	[door knocking] ?edxol! ?ahlan wa sahlān

EG	Cabaret Owner	misaaʕ il-follə ja ʕamʕidaan il-fann
GR	Cabaret Owner	καλησπέρα ja n-nagafa bitaaʕ il-mazzika
EG	Nōga	galisbera [GR καλησπέρα] fiih haaga?
EG	Baṭṭa	je-lzam xedma?
EG	Cabaret Owner	?ikkarrami w-eʔbali l-hidejja l-basiita di! hettit fustaan ?innama nazaaga ʕahiih
GR	Cabaret Owner	?exna laffettu kull il-maṭaarix bitaaʕ il-Maʕr mus softu ?axsan min dool fasatiin dool fasatiin ?aax ja daxweti!
EG	Baṭṭa	?ehna muʕ momkin ne-ʔbal il-hagat- di
EG	Nōga	laazim te-fhamu -nn ehna miʕ weʕʕə keda
EG	Cabaret Owner	da daliil il-ʔeʕgaab ja haʕaati
GR	Cabaret Owner	da ʕalasaan il-fannə ja rooxi
EG	Baṭṭa	?ehna mutaʔassifiin geddan
EG	Nōga	wi mutaʕakkiriin geddan
EG	Cabaret Owner	?iʕtarinaaha xalaas ni-raggafha -zzaaj?!
EG	Baṭṭa	?elbisuuha -ntu
GR	Cabaret Owner	?ehna miʕ momkin ?elbis fustaan kamaan <i>misura</i> miʕ ji-igi maʕbuuʕ
EG	Nōga	w-ehna ma-lnaa-ʕ daʕwa
EG	Baṭṭa	ja gamaaʕa -hna b-ne-gri ʕala ?aklə ʕeʕna w ..
EG	Nōga	laazim te-fhamu -nn ehna naas ?aʕraaf
EG	Cabaret Owner	?ehna kamaan ?aʕdena ʕariif
GR	Cabaret Owner	?ajwa ?ehna naas maʕbuuʕiin zaji is-sekka l-xadiid
EG	Cabaret Owner	?ehna ʕamʕaniin ennoku ti-tʕaʕtafu ʕaleena wi te-ʕbalu ti-ggawwizuuna
EG	Nōga	?eh! ni-ggawwezku?!
GR	Cabaret Owner	?exna ʕawziin ji-igi sawa sawa ?itmaxʕari ja xelwa ja zeena
EG	Nōga	?aal! ?a-di -lli kaan naaʕis
EG	Cabaret Owner	?eeh?! ha-ti-ksifuuna jaʕni?
EG	Baṭṭa	ja salaam! wi-di ti-igi?!
EG	Nōga	?eh l-kalaam elli bi-t-ʔoliih da js settə Baṭṭa?
EG	Baṭṭa	ʕa l-ʕuumum siibuna n-fakkaar fi l-mawduuʕ da ʕwajja ?entu mistaʕgiliin keda leh?!
GR	Cabaret Owner	?ah ja farxeti! ja farxeti!
EG	Baṭṭa	wi dilwaʕti baʕa siibuuna ʕaʕaan neyajjar hudomna! ?itfaɖɖalu baʕa ?itfaɖɖalu!
EG	Cabaret Owner	?itfaɖɖal ja ʕaziizi!
GR	Cabaret Owner	laʕ itfaɖɖal xaɖretak ʕabla!
EG	Nōga	maʕa s-salaama -ntu l-itneen ?itfaɖɖalu!
EG	Cabaret Owner	saʕiida ja folletti!
GR	Cabaret Owner	saʕiida ja xajaati!
EG+FT	Nōga	saʕiida ja xajaatuh!
	
EG	Nōga	da-ntu law ʕayyaltuuhum ha-te-ksabuuhum
GR	Cabaret Owner	ʕalasaan xaɖtir ʕuʕuunak ja xajaati ?exna ʕayyaltu Rajja wi Skiina
EG	Nōga	?addə keda haʕaati ʕaziiza ʕandak?
GR	Cabaret Owner	ja salaam! ʕaziiza w juunis kamaan
		1955 – ‘Āʕi’ il-rōḥ [Soul Lover]
EG	Medḥat	?allah! haɖretak miin?
GR	Ḥristu	?ana Xrestu Papadoplo Zafidākis [sic.] laakin di muʕ ʕo ʕlak
EG	Medḥat	miʕ ʕoyli -zzaaj?! tebʕa f beeti w bi-l-bornus wi t-ʔol-li miʕ ʕoylak?! ?ewʕa ?iidak!
GR	Ḥristu	oh! fixemtu [ISM] haɖretak il-xawaaga Maxfuuz [sic.]?
EG	Medḥat	?ajwa ja siidi je-zhar ?ennuh ma-kan-ʕ muntazar xuruugi
GR	Ḥristu	ʕuuf ja xabiibi! ?ana ʕamaltu kunturaatu maʕa l-madaam bitaaʕ ?enta hejja te-msik menni l-fuluus ʕalasaanak ?ana kamaan mabsuuʕ hena kitiir
EG	Medḥat	?eeh?!
GR	Ḥristu	suuf ja xabiibi! mus je-zʕal [IPR.NEG.2SM]! id-dunia kullu maasi ke da
EG	Medḥat	keda?!

GR	Ḥristu	ʔaah
EG	Medḥat	wi ʕala keda baʔa l-madaam fi ʔanhi ʔooda?
GR	Ḥristu	fi s-siriir ja xabiibi xaraqit min il-ba nju raaxit ʕala s-siriir
EG	Medḥat	keda?!
GR	Ḥristu	laakin di mis so ʔlak
EG	Medḥat	mif ʔoyli -zzaaj?!
GR	Ḥristu	ʔitfaddal etlaʕ ba rra!
EG	Medḥat	d-ana mif ʕa-tlaʕ min hena -lla -mma -mawwetak
GR	Ḥristu	ja xaraa.. [he gets hit in head] ja Mariika! ja sawiis
GR	Mariika	[Shouts] ʔimsektu il-xaraami! ja ʔawwiis!
	
EG	‘Ēša	ʔesmaʕ! zaji ʔetti ma ʔalet-lak bi-z-zabt ʔewʕa t-labbax! wi ha-ti-diiik elli -nta ʕajzuh
GR	Ḥristu	ma-t-xaf-sə ʕalajja! ʔana ne-ʕmeltu bulutiika kuwajjis
EG	‘Ēša	jalla! ʔuddaami!
GR	Ḥristu	[to the police officer] bardoon! mus di ʔelli ʔana msektu mennuh l-boksaat
EG	Police Officer	ʔummaal miin elli -ʕtada ʕaleek?
GR	Ḥristu	je-mkin xadreta k je-mkin howwa je-mkin ʔana ɗarabtu dmaayi fi l-xeet xaakim ana kuntu mabsuʔ suwajja saarib setta we ski [to ‘Ēša] mus ki da?
EG	‘Ēša	ʔa-hu keda ʔuul elli j-xallaʕak min rabbena!
GR	Ḥristu	xadreta k id-dunja kulluh kaan bi-jo-rgoʕ guddaam ʕeeni foksetroot [Foxytrot]
EG	Adham	ʔeeh hoowa l-kalaam il-faariy da -lli -nta bi-tʔuuluh?!
EG	Police Officer	j-afandi -nta maalak enta? ʔeeh -lli haʕarak enta?!
EG	Adham	ʔaah ʕahiih
EG	‘Ēša	ḥekam
EG	Police Officer	[to Ḥristu] ʔitfaddal ja xawaag emdi!
	
EG	‘Ēša	ʔistaʕeddə baʔa! ʔa-hu weʔeʕ fi l-faxx
		...
GR	Ḥristu	ʕalasaan eeh enta mus waagif ʕala baʕɗak?! ʔeeh di? we ski? ma-saʔ-allaah ja ma-saʔ-allaah ja ma-saʔ-allaah! xadretak [2SF] ʔesrabtu weski maʕa waaxid xabiib ʔeeri ʔana ne-ʕreftu l-fuluus wi xadretak te-srabtu maʕaah ʔana laazim ni-ma wwetuh ʔeeh il-huduum bitaaʕuh di?! ma-saʔ-all! [sic.] ʔana laazim ne-xdif il-huduum di wi ne-xdefuh howwa kamaan howwa feen? howwa feen? ʔana laazim gattaʕtu howwa xetta xetta zaji il-basterma
EG	Ilhām	la?! ʔeʕmil maʔruuf! ʔaʕtaʕ diraaʕuh! ʔeʕta regluh! ʔeʕta manaxiiruh! ʔeʕta raʔabtuh bassə ma-t-mawwituu-ʔ!
GR	Ḥristu	muus momkin xaraami xabiibi [to ‘Ēša] kuwajjis di? howwa feen? ʔana laazim ni-mawwetuh il-κλέφτη howwa feen?
		1955 – Banādi ‘alēk [I Am Calling You]
EG	Gas Station Owner	ma-hu badri ja-si Biizu balaaf halwasa!
GR	Bīḡu	la-muʔaxza ja xadrit il-basnaaʕir! ʔana n-nahar-da ʕ-ʕubx ʔomtu min n-noom ʕalasan ne-ʔsil il-wessə btaaʕ il-ʔana wi ne-nzil ʕala l-maxaʕa bitaaʕ il-banziin bitaaʕ xadretak ʔana jadoob bi-ne-ftax il-xanafejja wi ne-lʔaa-lak il-majja badaal ma ti-nzil ke da bi-te-nzil fi l-wessə btaaʕ il-ʔana
EG	Gas Station Owner	leeh?
GR	Bīḡu	ʔa-hi leeh di hejja -lli meganninaani [to the car] ja rambona! je-xrib ʕaʔlə btaaʕ il-ʔenti! ʔenzil! ʔenzil! ʔaax! ʔaax! te-bʔi -nti wi l-xanafejja ʕala Biizu?! ja daxwetii! ja najbetii! ʔaax! ʔaax! ʔe nzil! bi-n-ʔol-lak enzil! ʔaa! ʔaa! ʔeeh di?! ʔaax! ʔaax!
		...
EG	Client	ʔeeh gara ʔeeh?

GR	Bĩḡu	ma-garaa-s xaaga kallemtu! [IPR.2SM] řawz eeh?
EG	Client	řawiz galoon
GR	Bĩḡu	kullu z-zambaliita di řalasaan galoon waaxid?!
EG	Client	řelha? ja xawaaga niila l-banziin saah!
	
GR	Bĩḡu/Marĩka	[to a child] hoo ja rabbə geetu naajim w- a-dbax-lak waaxid xamaam! hoooh hoo [snoring]
EG-S	Man	joh joh joh joh! hejj- eeh li-hkaaja li-mrabbejja radda w sajba l-bent?! hadd-ij řajefni? hadd-ij ragebni?
GR	Bĩḡu/Marĩka	řeeh di?! je-řmil eeh di?!
EG-S	Man	laa wala řaage řana řasli a-hebb a-buus il-bent gablə ma -řlař
GR	Bĩḡu/Marĩka	xo'd il-bent! [the man tries to kiss her/him] řeeh di?! magnuun di walla řeeh?!
EG-S	Man	laa wala řaaga ja řorma
GR	Bĩḡu/Marĩka	xu rma?! xurmit řaleek il-řistak! řana mus xurma ja xabiibi řana madaam
EG-S	Man	madaam? řammentiini řallah j- 'řammenik řab řeesə kda бага ne-xořřə fi l-mawřuuř min wasař řesm il-kariima eeh?
GR	Bĩḡu/Marĩka	řana Mariika Mařrukaakis Xajbanaakis Xartinarokafeeh Iskasaroketto Alabreevotjē [FR à la bré vous tiens] avtó kalá πολú kalá?
EG-S	Man	ja bent ir-řafadi! kullə da řesm?! da je-řlař mudiirejja бага l-hikaaja w ma řiie řana řalb- il-gorbə mennikə f saxřik
GR	Bĩḡu/Marĩka	jařni eeh?
EG-S	Man	jařni řajz a-třahhal bi-l-ařrangı řajz a-ggawwazik
GR	Bĩḡu	ti-tgawwe řni?! ja n-nařřux bitaař il-řana! řeeh! řenta fakerni řeeh?! d-ana raagil [sound defect, probably: řa-ggawwiz] il-μαμά bitaař il- řenta w- elli ji-tsaddid-laha kamaan gara řeeh ja řadd ir-radd ja meř il-kadd ja mařřaba haddə ja beet xarbaan ma-j-xussuu-s xadd la lelt- il-gomřa [missing part: wala lelt- il-hadd]
EG-S	Man	da-taari l-waahid řeleř nařřə řahiĩh ja wlaad
	
GR	Bĩḡu	leeh?! howwa řana mus bi-je-řkallim řarabi?
EG	Darwĩř	da řarabi dah?!
GR	Bĩḡu	suuf xabiibi! xalli l-moxxə bitaař il-řenta mařa l-kalaam bitaař il-řana řana rax ne-srax li-xařretak il mawřooř min řařřa? li-καλησπέρα řaleeku
EG	Darwĩř	řa-ho -nta w- elli je-řřaded-lak! fareřni bařa!
GR	Bĩḡu	in-nařar-da ř-řubx řana roxtu řala l-xanafejja řalasaan ne-řseltu l-wissə bitaař il-řana wi ni -nřil řala l-maxill řana jadoob bi-ne-řtax il-xanafejja wi ne-lřaa-lak il-majja di řalřa te-gri
EG	Darwĩř	mi l-hanafejja?
GR	Bĩḡu	la ja xabiibi min xetta řanja
EG	Darwĩř	řeeh hejja l-hetta t-řanja?
GR	Bĩḡu	ja rambona! ma-howwa da -lli řawiz ji-řriih bassə mus faakir řismuh
EG	Darwĩř	řab ruuř j-axuuja bařa -řtekir řesmuh w-ebřa tařalaa-li!
GR	Bĩḡu	ja xabiibi bassə řismař! bassə řismař! řismař! bassə řismař! řismař! ji-břa -nta laazim bařa mus řaawiz ji-biiř
EG	Darwĩř	řenta bařa -lli muř řaawiz ti-řteri
GR	Bĩḡu	leeh? howwa řenta li-řsa li-xaddə dilwat ma-řhemt-is ana řawz eeh?
EG	Darwĩř	la?
GR	Bĩḡu	te-břa xumaar il-moxxə btaař il-řenta řaawiz řanřiif bi-l-bodra -lli b-je- msaxtu biiha l-xilal
EG	Darwĩř	řitlammə bařa ja xawaaga la-řsan wi diini a-heřřak bunejja -xalliik tiřuuf n-nařar sabřa
GR	Bĩḡu	řana -lli rax ne-xbařak bunejja mus rax ne-xalliik ti-suuf il-waaxid
EG	Darwĩř	řenta baajin řaleek řalabaawi řawi
GR	Bĩḡu	wi bařdeen mařaak wi bařdeen?!
EG	Workshop Owner	gara řeeh ja Darwiiř? řiĩh řeeh?
EG	Darwĩř	řuuf it-tohma di!

GR	Bīḡu	ʔana mis tohma ja xabiibi ʔana Biizu Masfariitu Katuljaanu Bastaanu Arisjaan Gundobulu Kukaas Pawlu Fastawlu Poolo Fiino Biizu
EG	Darwīš	je-xrib beetak! kollə da ʔesm?!
EG	Workshop Owner	ʕeeb ja Darwiif ruuh enta! [to Bīḡu] fiih ʔeeh ja xawaaga?
GR	Bīḡu	suuf xabiibi! ʔana ʕaawiz xaaga ki da ʔana mus faakir il-ʔesmə btaaʕ il-hejja ʔinnama -na ne-ʕraf sakluh bass
EG	Workshop Owner	te-ʔdar hədretak te-rsemha-lna w-ehna ne-ʕrafha w hejja mesʕawwara
GR	Bīḡu	ʔax! ʔemsik! ʔozbut! howwa di -ll- ana ʕawzuh
EG	Workshop Owner	ʔeeh hewwa?
GR	Bīḡu	elli -nta naʔaʔtuh fi l-ʔaaxir di mis- mis- missawwara
EG	Workshop Owner	ʔaah ʔaʕdak masuura?
GR	Bīḡu	ʔeeva howwa di
EG	Workshop Owner	taʕaala ja ʔaxi! haa? di [sound defect, probably: te-nfaʕ]?
GR	Bīḡu	ʔeeva ti-nfaʕ kattar xeeri btaaʕ il-ʔenta! wi je-xrib beeti btaaʕ il-howwa!
EG	Workshop Owner	ʔab lajemni ʕala robʕə gneeh! maʕa s-salaama!
1955 – Il-Gasad [The Body]		
GR	Stella	ʔommu Xa'san! ʔommu Xa'san! ʔommu Xa'san! ω! κύριο Sixaata!
EG	Šehāta Afandi	saʕiida ja madaam!
GR	Stella	Joryo! Joryo! Joryo!
GR	Georgi	κύριο ʕixaata!
EG	Šehāta Afandi	ʔah'lan! ʔizzajjak ja xawaaga? fiih ʔeeh?
GR	Georgi	fiih ʔeeh?! ʔenta rax ti-ruux fi ʕ-ʕoylə keda?!
EG	Šehāta Afandi	ʔabʕan h-a-ruuh if-ʕoylə keda
GR	Georgi	la la la feen il-xaaga ʔenta bi-te-lbis taxt il-zaketta? [sic.]
EG	Šehāta Afandi	il-ʕamiis?
GR	Georgi	la la muʕ il-ʕamiis kamaan taxtə ʕwajja
EG	Šehāta Afandi	il-fanella
GR	Georgi	la la muʕ il-fanella kamaan taxtə ʕwajja
EG	Šehāta Afandi	ʔeh howwa -lli tahtə ʕwajja?
EG	Children	bantəloonuh w bantəloonuh
	
EG	Šehāta Afandi	ja xawaaga Gorgi! [he knocks the door] ja xawaaga Gorgi!
GR	Georgi	ʔeh? ʔeeh?
EG	Šehāta Afandi	Neʕmat gat
GR	Georgi	mabruuk! [then he calls his wife, Stella] μπάβο μπάβο mabruuk!
EG	Šehāta Afandi	Neʕmat gat Neʕmat gat
GR	Stella	mabruuk kitiir mabruuk! kitiir mabruuk
GR	Georgi	mabruuk mabruuk μπάβο!
	
EG	Šehāta Afandi	ja xawaaga Gorgi! xawaaga Gorgi! [he knocks the door] xawaaga Gorgi!
GR	Georgi	fiih ʔeeh κύριο ʕixaata?
EG	Šehāta Afandi	Neʕmat ʕandokum?
GR	Georgi	Neʕmat? ʔeh [he calls his wife, Stella, in GR]
EG	Šehāta Afandi	Neʕmat benti ma-gat-ʕə ʕandokum? ma-ħadd-if ʕafha w hejja nazla -kkallemu!
GR	Stella	Joryo [sic.]! kallemtu! xaraam ir-raagil geetu zaji il-magnuun ʕasaan il-bentə btaaʕ howwa
GR	Georgi	κύριο ʕixaata! il-μυμά btaaʕ hejja settə Faʕma geetu wi msektuh bi-l-forza
EG	Šehāta Afandi	kattar xerkum! mutaʕakkir
	
EG	Waiter	ja naʕam!
EG	Šehāta Afandi	haat ʔizaaza tanja!
EG	Waiter	[to Georgi] ʔizaaza tanja li-ʕhaata -fandi!
GR	Georgi	ʕihaata?! [sic.] κύριο ʕixaata! mus keda! ʔenta geetu sulʕaan
EG	Šehāta Afandi	ʔenta miʕ bi-ta-axud hiisaabak?!

GR	Georgi	muf ʔaʃdi kópio fíxaata da mus kuwajjis lasaan [sic.] ʃehhetak
EG	ʃehhāta Afandi	ʃehheti?! hah fi ʃehhetak jalla jalla haat il-ʔizaaza wala t-dajjaʃ-fə rezʔak!
GR	Georgi	ʔenta xurr!
1955 – II-Sa’d wa’d [Fortune is Predestined]		
		...
EG	Abu-l-‘Ela	is-settə xaalit miraatuh gat?
EG	Undertaker	ʔaah wi ʃoftaha b-ʃeeni
TR-F	Za‘tar Ağa	min fazlə həzretak! haram mutawaffi həzar?
EG	Undertaker	həzar ʔeeh w gəzar ʔeeh -nta kamaan?! ʔenta maalak ti-thefir ja Baʃgar ʔaya
TR-F	Za‘tar Ağa	mutaʔassif afanzim mutaʔassif! ʔistifhaam faqat
EG	Undertaker	wi ʃaʃaan ʔeeh istifhaam?! ʔenta btaaʃ takaaaja walla ʃex haara?!
EG	Abu-l-‘Ela	ʃahiih ja hbaab il-berak ʔenta ʔeeʃ haʃarak fi keda?!
	
EG	Abu-l-‘Ela	jalla ʔenta xoʃʃə dawwar fi kollə hetta w- ana waʔef-lak hena ʔa-raaʔib elli raajih w- elli gajj
TR-F	Za‘tar Ağa	ʔe‘vat ʔe‘vat
		...
TR-F	Za‘tar Ağa	gaanim baanim [TR <i>canım benim!</i> ‘my dear’] minʃaan ʔeeh daybiʃ naybiʃ [2SM] fi ʔavraaq ʃaʔilaat? minʃaan ʔeeh?!
EG	‘Azzūz	w-enta maalak enta? ʔana hena ʔebn il-beet miin enta ʃaʃan to-xoʃʃ keda min yeer la dastuur wala həzzur
TR-F	Za‘tar Ağa	ʔana gajjə ʃalaʃaan muhafazaat ʔamanaat ʃaʔilaat min maglis waʃijjaat
EG+FT	‘Azzūz	waʃijjaat?! walla daaxil saflaqaat ʃaʃaan to-ltuʃ haʔaat?
TR-F	Za‘tar Ağa	<i>sus!</i> garsoon haqiir harami <i>hirsız</i>
EG	‘Azzūz	ʔana xarsiis ja ʔartuur ʔaya?! ʔana ʔa-debbə ʃawabʃi fi habaabi ʃneek ʔemʃi -ʔlaʃ barra!
TR-F	Za‘tar Ağa	ʔextras! <i>hirsız</i> ramsiis <i>fersiz</i> <i>billahi tallahi</i> li-llaahi... [interrupted]
EG	‘Azzūz	xarsiis?! d-ana h-a-debbə ʃawabʃi fi habaabi ʃneek
EG	Abu-l-‘Ela	ʔallah! ʔallah! ʔallah! ʔeeh z-zambaliita di?! malkum maskiin keda f baʃd?! ma te-xtefu ja bawaarid da -hna f majjit!
EG	‘Azzūz	majjit ʃekir dahja te-xsefuh maʔraħ ma raah!
TR-F	Za‘tar Ağa	ʔixras həjawaan! [cf. TR <i>hayvan</i>]
EG	‘Azzūz	həjawaan?!
EG	Abu-l-‘Ela	ʔexzu ʃ-ʃiʔaan mennak luh!
EG	‘Azzūz	ma t-ʔol-luh! howwa l-baarid da kaan je-ʃrafuh ʔaktar menni?! da wakil-li ʃahreem
TR-F	Za‘tar Ağa	wi maaluh?
EG	‘Azzūz	maaluh?!
EG	Abu-l-‘Ela	ʔajjib bass oxrug! w-ehmid rabbena -nnə resjit ʃala keda!
EG	‘Azzūz	xaarig a-hoh laakin ʔawwil baalak ʃalajja ja Zaʃtar ʔaya!
		[When Za‘tar Ağa speaks, secretly, to Abu-l-‘Ela he speaks normally, as his original character, Bahgat] ...
EG	Hana (Wife’s Aunt)	ma-hu l-baraka fiik enta bi-n-njaaba ʃanna
TR-F	Za‘tar Ağa	muf ʔuʃuul afanzim miʃ maʃʔuul [sic.] laazim fi haalit ʔamwaat ʔistiʃaarit xalaat zawzaat ʔuʃuul ʃaʔilaat afanzim
EG	Hana	j-axi gak ʃoʔla f zoorak! ...
		...
EG	Abu-l-‘Ela	ʔiʃtaya! ʔiʃtaya!
TR-F	Za‘tar Ağa	waagib ʔafanzim waa‘gib ja salaam ʔafanzim waa-gib gib wagajib
		...
EG	Ahlām	ʔenta miin?
TR-F	Za‘tar Ağa	ʔana ʔafanzim waahid min ʔaraf Abu-l-ʃela afanzi ʃadiiq marhuum‘lari [cf. TR <i>merhum</i>]
EG	Ahlām	Abu-l-ʃela da miin wi b-te-ʃmil ʔeeh hena?

TR-F	Za'tar Ağa	ʔajwa -fanzim ʔana gajjə minʔaan hiraasa ʔala ʔavraaq marʔuum <i>belki</i> [sounds: balkim] haddə je-nhab <i>belki</i> haddə
EG	Ahlām	ʔajjib ʔajjib itfaḍal min hena jalla itfaḍal min hena!
TR-F	Za'tar Ağa	<i>hazır hatun hanım</i> <i>hazır</i> ʔafanzim
		...
EG	ʔAli	... wahda geerik ja ʔeexa te-sʔi fi mootuh ʔarbaat
TR-F	Za'tar Ağa	ʔenta ʔizzaaj ikkallim wiʔajaat wa taʔniʔaat fi haqqə ʔamwaat?!
EG	ʔAli	ʔeeh l-hajawaan da?!
TR-F	Za'tar Ağa	ʔexas!
EG	ʔAli	ʔenta gensə gibelletak ʔeeh?! ʔaajif ʔasjaadak bi-ja-xdu w je-ddu maʔa baʔḍ maalak enta?! ti-theʔer leeh?! ʔemʔi -tlaʔ barra! ma-fii-ʔ dammə ma-fii-ʔ ʔehsaas
TR-F	Za'tar Ağa	ʔajwa laazim te-fham ... [interrupted]
EG	Ahlām	ʔesmaʔ kalaam siidak w-ithawwa ʔala barra! ʔolt-elak istanna taht tefḍal mitleteʔ taht
TR-F	Za'tar Ağa	ʔajwa madaam <i>hatun hanım hazır</i> [he speaks normally, as Bahgat] w-Allah w- itlamm it-teʔbaan ʔa l-hajja wi l-majjit raah faʔuuf faʔuuf faʔuuf
EG	ʔAli	ʔenta bi-t-barʔam te-ʔuul eeh?
TR-F	Za'tar Ağa	la j-afanzim wala haaga ʔana bi-ne-qraʔ fatahaat [sic.] ʔalajaan ʔinzil rahamaat ʔala rooh wafijjaat
EG	ʔAli	jalla ʔuur baʔa -mʔi min ʔuddaami! gatak dahja mennak loh!
TR-F	Za'tar Ağa	<i>hazır</i> [he speaks normally, as Bahgat] ʔaah ja ʔebn il-xabiisa! ja <i>hazır</i> afanzim
	
TR-F	Za'tar Ağa	ʔerʔaʔ il-waraqa ja [sound defect]! il-waraqa
		...
TR-F	Za'tar Ağa	[he speaks normally, as Bahgat] ja xabar iswid!
EG	Abu-l-ʔEla	gara-lak eeh ja hbaab enta raaxar?
TR-F	Za'tar Ağa	ʔah saxsaxaat afanzim musooraq musooraq
	
EG	Abu-l-ʔEla	gara-lak eeh ja braam aya?
TR-F	Za'tar Ağa	sakakiin j-afandim sakakiin talat-t-alaaf sikkiina bi-j-xarraʔ fi maʔarii 'ni
EG	Abu-l-ʔEla	wi la muʔʔaxxa ja settə haanim! ʔaʔluh masku ʔwajjit maʔaʔ
		1955 – Kabtin Maʔr [Captain of Egypt]
GR	Cabaret Owner	ʔaax law il-walad di j-ʔanni fi l-kazinu btaasʔi! ʔenta [F.] w howwa laazim ti-kassaru koll il-maxillaat ni-ksab dahab
EG	Dancer	laakin da muʔ muʔanni da laʔiib koora
GR	Cabaret Owner	ʔaax ja xsaara! law te-ʔraf ti-giib regluh!
	
GR	Cabaret Owner	mabruuk <i>monsieur</i> Mhammad! ʔenta -msektu <i>chance</i> [FR] kitiir ʔemsektu xamsiin gineeh taxt il-xisaab!
EG	Maḥammad	dool ʔarbuun bituuʔi?
GR	Cabaret Owner	ʔarbuun liik
		1955 – Layāli il-ḥobb [Nights of Love]
TR	Mumtāz Şarkas	gawaab? xeer inʔallah! <i>sus!</i> mugrim saafil ʔaliil il-ʔadab Aḥmad! Aḥmad!
EG	Aḥmad Şarkas	naʔam ja baaba
TR	Mumtāz Şarkas	momkin ḥaḍretkum ti-fassar-lena maʔaani haaza t-telliyaaraʔ?
EG	Aḥmad Şarkas	telliyaaraʔ?! telliyaaraʔ ʔeeh?!
TR	Mumtāz Şarkas	talliyaaraʔ je-hmil xabar ʔeswid ʔala raas ʔabuuk ʔizzaaj ja <i>veled</i> ti-tgarraʔ wi to-xḥub ʔaruusa min yeer isteʔzaan ḥaḍratuna w-enta xaatib bentə ʔammak Gullinaar?! ʔizzaaj?!
EG	Gullinār	ʔaruusa?! ʔaah
TR	Mumtāz Şarkas	ʔeh?! <i>aman ya rabbi aman!</i> naʔaadir xadam! kulonja ḥafam! zullunaar [sic., the name in TR is <i>Gülner</i> 'pomegranate flower'] ḥaʔal-luh taʔannugaat
EG	Aḥmad Şarkas	laakin ja baaba .. [interrupted]

TR	Mumtāz Šarkas	<i>sus!</i> ʔenta ʕaarif ʕalaʕaan ʔeeh ʔana ʕaawiz a-gawwezak Gullinaar bent ʕammak?
EG	Aḥmad Šarkas	ma-hu da ʕ-ʕee? il-waḥiid elli ʕajz a-ʕrafuh
TR	Mumtāz Šarkas	minʕaan Gullinaar laha ʕoot karawaan lamma hejja ʕanni li-hadratina je-ḥʕal li-ʔaʕʕabna taʕannugaat
EG	Aḥmad Šarkas	laakin ja baaba ʔana ma-b-a-hebb-ij il-mayna wi ma-b-a-hebb-ij il-mazziika
TR	Mumtāz Šarkas	ʔaza kaan miʕ ʔeʕʕaq [2SM] mazziika ḥadratkum ḥumaar ʔabu ḥadratkum ḥumaar laazim ji-ggwwiz [2SM] Gullinaar minʕaan ʔesmaʕ [1SM] ḥadretna
EG	Aḥmad Šarkas	ʕala kollə ḥaal ʔana ma-xaʕabt-ij ḥaddə taani ʕeer Gulnaar
TR	Mumtāz Šarkas	haaza t-telliʕraaf faḍaḥ kollə ʕee? haazih muʕibaat [cf. TR <i>musibet</i>]
EG	Aḥmad Šarkas	tamaalak ʔaʕaabak ja baaba!
TR	Mumtāz Šarkas	baaba xalaas ʔaʕʕaab <i>yok</i> moxxə <i>yok</i> ḥadḍar ʕarabijjaat <i>veled!</i>
EG	Aḥmad Šarkas	raajih feen ja baaba?
TR	Mumtāz Šarkas	ḍuruuri muqabalaat maʕa ʕahrak il-gadiid ʕaʕaan je-fham [1SM] il-ḥaʔiiʔa ʕaʕaan je-ʕraf kollə ʕee? <i>aman!</i> <i>aman ya rabbi aman!</i>
	
EG	Aḥmad Mumtāz	ʔaloo! miin ḥadretak?
TR	Mumtāz Šarkas	ʔana Mumtaaz ʕarkas bi-t-ʕajjar ʔaʕwaat?! ʔizan kalaam maʕbuut ḥaʕal xuḥbaat
EG	Aḥmad Mumtāz	wi ḥadretak bi-ti-kkallim mineen?
TR	Mumtāz Šarkas	min fonduq Smiramiis xabbaas laakin sa-ʔa-ḥdar ḥaalan ʕaraf ḥadretkum daʕdiʕ [1SM] nafuxaat
	
TR	Mumtāz Šarkas	[singing] <i>aman ya rabbi aman ya rabbi aman</i> ... [door knocking] ʔodxul <i>veled!</i>
EG+FT	Šams	taḥejjaat mubarakaat afandim! [TR <i>tahiyyât mübâreke efendim</i>]
TR	Mumtāz Šarkas	<i>teşekkürât</i> ʔoʕbuk ḥammaalit mantaloon <i>veled!</i>
EG	Šams	ḥammalit bantaloon?! walad?! ʔaa ʔana ʔaʕli gajj fi mawḍuuʕ ʔinsaani
TR	Mumtāz Šarkas	<i>sus!</i> kallim baʕdeen! baʕdə ma je-xlaʕ ʔiʕtivanat [cf. TR <i>üstuvane</i>] muʕaffal
EG	Šams	muʕaffal?! ʔaa ʔana ʔaʕli ʕaajiz min ḥadretak .. [interrupted]
TR	Mumtāz Šarkas	ʔah baʕʕiʕaat ʔikramejjaat <i>hırsız</i> xaddaam malʕuun
EG	Šams	xaddaam?! ʔana j-afandim muʕ xaddaam ʔana ʔiesmi l-ʔustaaz ʕams ij-ʕumuus
TR	Mumtāz Šarkas	ʔeh?!
EG	Šams	ʕams ij-ʕumuus
TR	Mumtāz Šarkas	ʕams ij-ʕumuus?!
EG	Šams	ʔajwa j-afandim
TR	Mumtāz Šarkas	ḥadretkum ʕawz eeh? kallim!
EG	Šams	ʔajwa ʔolt-eli ʔana gajjə j-afandim ʔa-ʕtaʕtef ʔalbak il-kibiir ʔennak ti-saamiḥ ʕabbə miskiin ḥakamit ʕaleeh iz-zurruf ennuh j-kuun ʔebnə sjadtak
TR	Mumtāz Šarkas	ʔebni?! <i>haybetüllah la'netüllah</i> muʕ momkin [1SM] saamiḥ howw xaʕtab ʕaruusa min ʕeer ʔaxdə raʔjena ʔeh! ʕabʕan ḥadretna ʕartuur kibiir
EG+FT	Šams	j-afandim! rawaʔaan baal jawaaf jawaaf! [TR <i>yavaş yavaş!</i>] ʔebnak elli b-a-kallemak ʕaleeh ma-je-bʔaaf ʔebnak
TR	Mumtāz Šarkas	hahaq kallim [2SM] ʔeeh ḥadretkum?! ʔebnə ḥadretna ʔebnə ḥaraam?
EG	Šams	la la la ʔa-ʕtaʕfiru -llah ʔebnə ḥadretkum ʔebnə ḥalaal miʕaffi ʔinnama ʕ-ʕabb il miskiin elli b-a-kallemak ʕannuh iz-zuruuf hejja -lli xalletuh j-kuun ʔebnak
TR	Mumtāz Šarkas	ḥadratkum te-ʕraf haaza l-ʔebn il-muzajjaf?
EG	Šams	ʔella ʔa-ʕrafuh da ʕadiiqi
TR	Mumtāz Šarkas	ʔizan ʔeqfiʕ! laazim warriini [2SM] howwa laazim sajjah [1SM] dammə howwa fi waahid qidrit ʕerqisus

EG	Šams	j-afandim helmak juwajja! ?ana waasiq ?ennə ?albak il-kariim muƒ momkin ha-je-?zi f-ƒabbə dah boŒ! ?ana ƒaarif ?ana muta?kkid ?ennak ?enta fannaan wi bi-t-hebb il-musiqa
TR	Mumtāz Šarkas	musiqaat
EG	Šams	musiqa
TR	Mumtāz Šarkas	musiqaat musiqaat musiqaat ta-grii fi ƒuruuqina magra d-damm ƒaqat musiqaat qadiimaat musiqaat ƒabdu hamuuli musiqaat ƒeex Salaama musiqaat Manjalaawi gamiŒ balaabil zamaan
EG	Šams	?a-hu da daliil ƒala re??it ƒawatƒak wi ƒƒuurak ?ana h-a-stangid bi-roohak il-fannaana h-a-stangid bi-l-musiqa l-?adiima -lli bi-t-hebbaha h-a-stangid bi-l-higazkaar wi s-siika wi l-bajjaati ?ennak ti-tƒattaf wi ti-tkarram wi t-saamiŒ ƒadiiqi l-miskiin
TR	Mumtāz Šarkas	?esmaŒ ƒaqlabaaz afandi! kalaam kitiir muƒ laazim
EG	Šams	te-ƒraf? law simeŒtə Œoot iƒ-ƒabb elli b-a?ol-lak ƒaleeh miŒ ha-j-xallaŒak te-?ziih ja salaam! ja salaam law kontə te-smaŒuh wi howwa bi-j-ƒannii-lak baŒd il-?alhaan il-musiqejjja l-?adiima -lli ?albak ji-hebbaha! ?ana waasiq ennak ha-ti-tgann
TR	Mumtāz Šarkas	[laughs] kalaam hādretkum ?awantaa
EG	Šams	?abadan
TR	Mumtāz Šarkas	bakaƒ
EG	Šams	?abadan
TR	Mumtāz Šarkas	ƒoylə larenga [probably, IT <i>l'arringa</i>]
EG	Šams	la la
TR	Mumtāz Šarkas	?esmaŒ!
EG	Šams	?afandim
TR	Mumtāz Šarkas	laazim warriini haaza l-walad il- <i>avantacı</i> jalla!
EG	Šams	haadir
TR	Mumtāz Šarkas	jalla!
EG	Šams	?itƒaddal! ?itƒaddal!
	
EG	Šams	[to Mumtāz Šarkas] tafaddal afandim! tafaddal!
EG	Šihāb	[to Aḥmad Mumtāz] bassə ma-ti-zŒi! ?a-hu weŒel ?a-hoh [to Mumtāz Šarkas] ?ahlan wa sahlān
TR	Mumtāz Šarkas	[to Aḥmad Mumtāz] ḥazratikum ?ibnena muƒ keda?
EG	Aḥmad Mumtāz	w-allaahi j-afandim elli t-Œuufuh
EG	Šihāb	sallemi ƒala ƒammik ja Samja!
EG	Samya	?izzajjak ja ?ankil [EN <i>uncle</i>]
TR	Mumtāz Šarkas	?avantagi! ?enta <i>söylüyorsun</i> ?ebn ḥadratina?
EG	Aḥmad Mumtāz	?ana la siljorsun wala haaga j-afandim da kalaam ḥazrathum
TR	Mumtāz Šarkas	[says something in TR]
EG+FT	Aḥmad Mumtāz	?enta dammak ƒok ƒok [TR <i>çok</i>] xafiif ?awi ?afanzim
TR	Mumtāz Šarkas	ḥadratina je-ƒaƒ gözler ḥadratikum <i>haydi!</i>
EG+FT	Aḥmad Mumtāz	hajdi?! hajdi feen ?afanzim
TR	Mumtāz Šarkas	muƒ ƒoylak <i>bu ƒoylə</i> ḥadratina <i>hırsız edepsiz hınzır</i> jalla!
EG	Aḥmad Mumtāz	ha-t-waddiini feen j-afandim?
TR	Mumtāz Šarkas	muƒ ƒoylak ?emŒi ?uddaami zaijə waahid kalb!
EG	Šams	kalb?!
TR	Mumtāz Šarkas	?aj'vat ?enta kamaan waahid kalb ?emŒi ?uddaami jalla!
EG	Šihāb	raaijih feen ja sajjid Mumtaaz?
TR	Mumtāz Šarkas	ḥadretikum bokra ha-je-smaŒ xabar gamiil
EG	Šihāb	keda!
TR	Mumtāz Šarkas	jalla <i>veled!</i> jalla!
		...
TR	Mumtāz Šarkas	laazim sallemek [1SM] li-l-buliis jalla!
EG	Aḥmad Mumtāz	w-allaahi l-ƒaziim ?ana maɓluum barii?
TR	Mumtāz Šarkas	<i>sus!</i> <i>hınzır</i> laazim sallemek [1SM] li-l-buliis
EG	Doormaan	buliis?!
EG	Šams	ḥadretak ƒaarif miin iƒ-ƒabbə da -lli ha-t-waddiil il-buliis?

TR	Mumtāz Šarkas	ʔeeh? ʔaraami naʔaab miin?
EG+FT	Šams	la la la j-afandim miʔ keda iʔ-ʔabbə da howwa l-xulaaʔa l-baaqeja min il-muʔribiin il-ʔuzamaa? elli enta bi-t-hebbohum ʔabdu l-hamuuli wi Sajjid Darwiif wi Salaama ʔgaazi te-ʔraf? law masseetuh b-ʔaza ʔarwaah ha?ulaa? il-muʔribiin il-ʔuzamaa? ha-ji-stanzilu l-laʔanaat ʔala raʔsə ʔazratikum ʔafandim
TR	Mumtāz Šarkas	[laughs] miʔ maʔquul
EG	Šams	[to Aḥmad Mumtāz] ʔanni!
EG	Aḥmad Mumtāz	te-hebb a-ʔanni l-ḥadretak haaga?
TR	Mumtāz Šarkas	faqaʔ ʔiza kaan suut ḥadretikum miʔ ḥarrak ʔawtaar qalbe' na ʔaruuri sallemak [1SM] li-l-buliis
EG	Šams	ja xabar eswid!
EG	Aḥmad Mumtāz	ʔamri li-llaah tawakkaltə ʔala -llaah [he starts to sing]
TR	Mumtāz Šarkas	ʔitfaʔʔal buliis!
EG+FT	Šams	w-enta bardu j-xallaʔak afanzim?!
TR	Mumtāz Šarkas	ʔi'zan ʔitrebni <i>veled!</i> [to the driver] suu?!
EG	Aḥmad Mumtāz	[continues to sing]
TR	Mumtāz Šarkas	ʔitfaʔʔal! laazim ʔanni [2SM] kamaan [to the driver] suu?!
EG	Aḥmad Mumtāz	[continues to sing]
TR	Mumtāz Šarkas	ʔitfaʔʔal! <i>haydi</i> ʔanni! [to the driver] suu? sawwaa?!
EG	Aḥmad Mumtāz	[continues to sing]
TR	Mumtāz Šarkas	ʔafandim ʔenta muʔrib ʔaziim ja <i>veled</i> ʔaḥsan vaahid ʔanni ʔadiim ʔaʔaan keda ʔafahna ʔan tazwiiraat baarekna gawzaat ʔiggawwiz ḥabiibi! bi-hana wi ʔ-ʔefa!
EG+FT	Šams	ma ti-tfaʔʔal ni-sammaʔak haaga ʔala ma ʔosym [sic., i.e. ʔosum]
TR	Mumtāz Šarkas	ja reet! laazim [1SM] ʔergaʔ ʔiskendirejja
EG	Aḥmad Mumtāz	ʔaḥsan fi ḥefzi -llaah!
TR	Mumtāz Šarkas	suu? sawwaa?!
	
EG	Gullinār	ʔallah! ʔummaal ʔeh l-kalaam il-maktuub fi l-gurnaal dah?! ʔiʔlaan xuʔubit Samja ʔhaab ʔala Aḥmad Mumtaaz
TR	Mumtāz Šarkas	la la la da Aḥmad Mumtaaz gidiid Aḥmad Mumtaaz taʔliid laakin walad tamaam muʔrib humaam suutuh [kiss sound] gamiil
EG	Aḥmad Šarkas	wi ʔarostuh gamiila?
TR	Mumtāz Šarkas	ho hoo! <i>güzel</i> maxluu? [cf. TR <i>mahluk</i>] <i>efendim</i> ʔamar maʔʔuu? <i>efendim</i>
EG	Aḥmad Šarkas	wi ʔanejja?
TR	Mumtāz Šarkas	maal ʔaruun <i>efendim</i>
EG	Aḥmad Šarkas	ja rabb ewʔedna!
EG	Gullinār	bi-t-ʔul eeh?!
TR	Mumtāz Šarkas	ʔiḥmaʔenni Gullinaar! ʔenti ḥa-ti-ggawwezi ʔebni ʔaʔbin ʔan ʔeen ʔabuuh
	
EG	Šihāb	lajemni ʔala dmaayak ʔa-bosha ja ʔaziizi ja ḥabiibi ja xatīib benti!
EG	Aḥmad Šarkas	ʔallah! ʔummaal ʔana -bʔa ʔeeh?!
TR	Mumtāz Šarkas	ʔenta magnuun walad je-hrab min bentə ʔammuh ʔaʔan je-sra? xatīibit yeeruh je-bʔa magnuun ʔebnə magnuun
EG	Aḥmad Šarkas	ʔana mutaʔassif ja baaba ʔana mustaʔedd a-ʔallah ʔalteti w-a-ggawwiz bentə ʔammi bassə xalli dool ji-sibuuni
TR	Mumtāz Šarkas	ʔaza kaan ḥadaraat rigaal il-magaziib je-smah ʔennuh j-siib il-walad di lejja ʔana ji-kuun fi ʔohdit ḥadretna
EG	Šihāb	ma-fii-ʔ maaniʔ wi kfaaja ʔaleeh id-dars elli xaduh
		1955 – Mamlakit il-nisā' [Women's Realm]
		[Two Italian women meet and greet each other in IT]
TR	Lady	<i>sabah ʔerif efendim!</i>
EG	Barwoman	ʔabaah ʔiriif madaam!
TR	Lady	bi-kaam lamuun?
EG	Barwoman	ʔitneen seks [imagined currency]

TR	Lady	bi-kaam <i>dondurma?</i>
EG	Barwoman	ʔarbaʕa seks
TR	Lady	bi-kaam burtuqaal?
EG	Barwoman	talaata seks
TR	Lady	[thinking] ʔi'zan haat kubbaaja majja! <i>teşekkür ederim efendim</i>
	
EG	The Queen	ʔuluu-li! law miseknaah ha-ne-ʕmil fiih ʔeeh?
AR-L	Levantine Lady	ʕu hajda?! ja delli! ja taʕtiiri! ma-qbaḏtu ʕaleeh baʕad?!
TR	Lady	<i>memleket fal'su</i> [IT <i>falso</i>] muʕ ʔeqdir ʔimsik vaahid raʕzil bass?!
EG	The Queen	misiiruh jo-ʔaʕ il-muhemm ʔehna ʕajziin ne-ʕraf raʔjokum ha-ne-ʕmil fiih ʔeeh?
EG	Egyptian Lady 1	wi-di ʕajza raʔi?! ni-sgenuh ni-mawwetuh ni-ʔaḏḏaʕuh ni-fartekuh da raʕgil ʕajz id-dabḥ
AR-L	Levantine Lady	wi leeʕ ma-n-xalliuh hoon?
EG	The Queen	ja-xtejj! wi ha-ne-ʕmil biuh ʔeeh baʔaa?!
TR	Lady	ʕaʕaan zavveztu [3SM] vaahid haanim min mamla'ka zibtu xelfa kitiir
EG	Egyptian Lady 2	ʔana ma-fii-ʕ maaniʕ a-ʔaddim-lik il-xedma di
EG	The Queen	ʔajjib w- efterḏi -nuuh xallif riggaala ma-xallef-ʕi settaat?
TR	Lady	muʕ laazim howwa xallif riʕaal xallif banaat fa'qat
EG	The Queen	joh! ʔizzaaj baʔaa?!
TR	Lady	ḥazretak [2SF] ʔoʕdur ʔamrə malaki mamnuuʕ howwa xallif riʕaal
EG	Egyptian Lady 1	siibu l-maʕala di ʕalajja -na! bassə sallemuhuu-li!
TR	Lady	<i>aman ya rabbi aman!</i> ʔana laazim ʔimsik raʕzil di ʔaḏḏaʕ howwa hitta hitta minʕaan ʔeeh ʔidxul mamlaka kullaha settaat fi settaat?!
EG	Egyptian Lady 1	ʔummaal ʔenti ʕajzaah ʔodxul mamlaka kulluh rigaal fi rigaal?!
		...
EG	Egyptian Lady 1	wi leeh ana m-a-fatteʕ-ʕə ʕaleeh bi-nafsi?!
TR	Lady	<i>siktir sus!</i> ʔa'na fattij ʕaleeh bi-nafsi
EG	Egyptian Lady 1	suus lamma j-sawwis ʕiʕaamik ja wehʕa!
TR	Lady	<i>siktir!</i> ʔana laazim fattij ʕaleeh
	
TR	Lady	kalaam muluuk malik kalaam malika muʕ laazim ʔekḏib ʔabadan kallim hejja fi ʔiʕtimaaʕ ʔams raʕzil muʕ mavzuud in-nahar-da ʕ-ʕaʕba kallim raʕzil mawzuud ʕandə malika ʔiḏlaʕ kalaam ʕaʕba maʕbuuḏ kalaam malika muʕ maʕbuuḏ raʕzil di laazim ʔoxruz ha'a lan min ʕandə malika
		1956 – ‘Uyün sahrāna [Sleepless Eyes]
EG	Şābir Afandi	min faḏlak!
GR	Ḥristu	<i>opίστε</i> ʔafandim
EG	Şābir Afandi	min faḏlak ʔaa ti-ddiini ʕelbit sagaajir maʕdan mumtaaz
GR	Ḥristu	xaʕḏir
EG	Villain	Xerestu!
GR	Ḥristu	<i>opίστε</i>
EG	Villain	ʔeddiini waahid kurfuwazee [=Courvoisier]
GR	Ḥristu	waaxid eeh?!
EG	Villain	kurfuwazee
GR	Ḥristu	min ʔemta ja xabiibi?!
EG	Villain	w-enta maalak?! ʕuuf foʕlak!
GR	Ḥristu	xaʕḏir
EG	Villain	ʔol-li!
GR	Ḥristu	naʕam
EG	Villain	miin dah?
GR	Ḥristu	m-a-ʕrafuu-ʕ ji-igu kollə joom hena je-msektu waaxid nuʕʕə konjaak ji-srabtu ji-ʕʕodtu l-waxduh mis ji-kkallim xadd w-ana miʕ je-ʕraf ʔesmuh
EG	Villain	ʔenna ʔeeh raʔjak ennuh muʕ ʕagebni? wi muʕ mistirajjaḥ-luh kamaan

GR	Ḥristu	laakin ana ṣagebni wi mistirajjax-luh ṣalaṣaan di raagil taḣḣib miṣ ji-ṣmeltu zambaliṭa abadan ja reetu z-zabaaḣin zaḣḣuh! [to Ṣābir Afandi] Ṣitfaḣḣal!
EG	Ṣābir Afandi	mutaṣakkir
GR	Ḥristu	ji-lzamtu xedma taani?
EG	Ṣābir Afandi	bass il-hisaab baʔa min faḣḣlak
EG	Villain	Xerestu!
GR	Ḥristu	αμḣσωṣ
EG	Villain	taṣaala xod ḣisaabak aḣsan ana mistaṣḣil Ṣawi
GR	Ḥristu	xaaḣir
EG	Villain	ṣaajiz kaam?
GR	Ḥristu	mejja xamsa-w-talatiin
EG	Villain	muṣ maṣʔuul d-ana lessa mṭallaṣ il-fuluus min geebi dilwaṣti jaṣni Ṣeeh?! Ṣinsaraṣtə jaṣni?!
GR	Ḥristu	dawwar kuwajjis ja xabiibi! jemkin fi l-geeb it-taani
EG	Villain	ʔaa-di il-geeb it-taani ...
		...
EG	Ṣābir Afandi	il-hisaab min faḣḣlak
GR	Ḥristu	xaaḣir
		...
EG	Villain	laa? ma-hu muṣ maṣʔuul ʔa-fatteṣak
GR	Ḥristu	xadretuh mus wissə keda
EG	Villain	xalaṣ ma-daam muṣ weṣṣə keda j-xalliini a-fatteṣuh ...
		1956 – Ḥobb wi insāniyya [Love and Humanity]
EG	Darwīṣ	ʔa-heh! ʔahwit ʔallaah ja leel ʔallah ʔestannuuni! diʔiiʔa wahda
GR	Manōli	[overlapping, singing] ʔallaax ja leel ʔallaax [and he mixes it with a Greek song]
EG	Darwīṣ	saṣiida ja xawaaga!
GR	Manōli	ʔahlaan! mejja mesa ja ʔaxx!
EG	Darwīṣ	ʔol-li min faḣḣlak
GR	Manōli	ʔol-luh min faḣḣlak
EG	Darwīṣ	wa law fiha razaala jaṣni
GR	Manōli	wa law fiixa razaala jaṣni
EG	Darwīṣ	la laʔ muṣ ʔaṣdi
GR	Manōli	ʔummaal ʔaṣdak eeh?
EG	Darwīṣ	ʔaṣdi te-ṣraf waahid ʔesmuḣ l-ustaaz Haqjis bi-je-ḣrab kamanga?
GR	Manōli	[some words in GR] jaṣni x-a-ṣraf [sic.] miin ja axx?!
EG	Darwīṣ	te-ṣrafuh kwajjis jaṣani?
GR	Manōli	ʔallah! ʔa-ṣrafuh -zaaj da muṣ zubuun ʔaddə keda [some words in GR]
EG	Darwīṣ	la ja ʔeex! mutaʔakkid?
GR	Manōli	ṭabṣan mutaʔakkid [some words in GR] muṣ abu-ṭaṣmejja ṣala ʔafaah?
EG	Darwīṣ	howwa da ʔabu-ṭaṣmejja howwa feen? ana f ṣarḣak
GR	Manōli	la-ḣawli-llaah ja rabb! [some words in GR] howwa naaʔiṣ maṣaajib?!
EG	Darwīṣ	ʔeeḣ munasba li-l-kalaam da ja xawaaga?
GR	Manōli	ʔaṣlə ṣaklak muṣ ṣagebni ʔabadan ganaabak ḣaaga min itneen ʔaw moxbir ʔafrangi ʔaw moxḣar muxtalaṭ [some words in GR]
EG	Darwīṣ	ʔa-rguuk ana ṣajzuh f ḣaaga muhemma geddan ʔa-laʔiih feen?
GR	Manōli	ti-laʔiih fi r-Ramsees
EG	Darwīṣ	Ramsiis di ʔeeḣ? lukanda ṣmaara bansijuun naadi?
GR	Manōli	w-allaahi [some words in GR] kullu marra -mma bi-ji-igi hena ni-smaṣuh ji-ʔuul ʔana gajjə min Ramsees ʔana raax fi r-Ramsees ʔana naajim foo? ir-Ramsees
	
GR	Manōli	[singing] wajjaak tat ta ta ra rat tat ta ta ra ra il-donia xelwa [interrupted]
EG	Hāyiṣ	ṣabaḣḣ il-xeer ja Manolli!
GR	Manōli	ṣabaḣḣak zaḣḣə weṣṣak ja ʔustaaz
EG	Hāyiṣ	mutaṣakkir

GR	Manōli	ʔana mennak m-a-ʕod-ʔi hena nahar-da [some words in GR]
EG	Hāyiʕ	[answers in incomprehensible language which sound very close to French, then] ʔana hena b-a-ʕʕud bi-fluusi
GR	Manōli	fiih waahid bi-j-dawwar ʕaleek
EG	Hāyiʕ	hah! laazim zubuun
GR	Manōli	la muʕ zibuun
EG	Hāyiʕ	ʔummaal eeh?
GR	Manōli	moxbir muxtalat
EG	Hāyiʕ	ja xabar eswid! ʔa-ʕuuzu bi-l-laah ja ʕeex!
GR	Manōli	βρε από τι! βρε από τι!
	
EG	Darwīʕ	[surprising Manōli] ma gaaʕ?!
GR	Manōli	rabbuna je-kfiik ʕarr il-mustaxabbi! ʔa-hoh ʔuddaamak a-hoh
		...
EG	Darwīʕ	muʕ mawguud ja xawaaga
GR	Manōli	bi-smi-l-laah raxmaan ir-rahiim! ɖaruuri xaʕss bi-l-mistaxabbi ɖaar
EG	Darwīʕ	xassə bi-l-mistaxabbi ʔamri li-l-laah ʔana h-a-rgaʕ-luh bi-l-leel
GR	Manōli	ʔin-ʕaaʔa-l-laah
EG	Darwīʕ	ʔebʕa ʔol-luh w-allaah il-ʕaziim ja xawaaga!
GR	Manōli	ʔajjib haadir
		1956 – Il-Armala il-ʔarūb [The Merry Widow]
TR	‘Āʕim Qaimaqli	<i>sabah meymūn</i>
TR	Family	<i>sabah meymūn</i>
TR	‘Āʕim Qaimaqli	ɖzamiif ʔafraad ʕaaʔila mavzudiin?
TR	Family	ʔajvat
TR	‘Āʕim Qaimaqli	wa-l-ʔaan wa qad maɖa ʕala wafaati ʕaqiifi Rostum beeh Qajmaqli ʔarbaʕuun jawman fa-qad iztamaʕna ho'na ʔafraad ʕaaʔilat Qajmaqli minʕaan qiraaʔat waʕijjaat [cf. TR <i>vasiyyet, vasiyet</i>] muhaami ʕaaʔila mustaʕidd?
TR	Lawyer	mustaʕidd ʔafandim!
TR	‘Āʕim Qaimaqli	qabla qiraaʔat waʕijjaat qiraaʔat fatihaat ʕala rooh il-marʕuum Rostum beeh!
		[The family murmurs with al-Fātiḥa]
TR	‘Āʕim Qaimaqli	ʔallaahumma -rḥam Rostum beeh il-ʕaziim!
TR	Family	ʔallaah kariim [cf. TR <i>Allah kerim</i>]
TR	‘Āʕim Qaimaqli	ʔallaahumma ʔedxil Rostum ʕannaati naʕiim!
TR	Family	ʔallaah kariim
TR	‘Āʕim Qaimaqli	ʔitfaddal! qiraaʔat waʕijjaat muhaami -fandi!
		[The lawyer reads the deceased's will]
TR	‘Āʕim Qaimaqli	laa ʔadخالakumu -llaah ʕannaati naʕiim Ros'tum Qajmaq'li!
TR	Family	ʔallaah kariim
TR	‘Āʕim Qaimaqli	wa ʕawaakum fi naari zuhannam Ros'tum Qajmaq'li!
TR	Family	ʔallaah kariim
TR	‘Āʕim Qaimaqli	Ros'tum Qajmaq'li ʕaqeqna <i>hayvan</i> etfu! [spitting sound]
TR	Family	etfu!
TR	Lady	ʕaaʔilat Qajmaqli dilwaʕti ʕahhaat
TR	Lawyer	fiih waahid ʕarṭə muhemm minʕaan Samiira haanim ti-stelim ʔamwaal Rostum Qajmaq'li
TR	Family	ʕarṭə ʔeeh?
TR	Lawyer	ʔismaʕu baaʕi l-waʕejja! wa haazih l-ʔamwaal wa l-mumtalakaat ta-kuunu haqqan xaadiʕan li-zawgatina Samiira haanim ʕala ʕarṭ ʔalla tazawwag min baʕdena muṭlaqqan fa-ʔiza tazawwagat taʕuudu s-sarwa maʕa l-ʔasaf if-fadiid ʔila l-ʕaaʔila
TR	‘Āʕim Qaimaqli	wa ʔiza tuwufijat Samiira haanim?
TR	Lawyer	ʔiza tuwufijat ta-ʔuulu s-sarwa ʔila warasatiha ʕ-ʕarʕejjiin
TR	‘Āʕim Qaimaqli	ʔila waalidha ʕabd-il-ʕaal?
TR	Lawyer	tamaam ʕaaʕim bek

TR	'Āṣim Qaimaqli	jaṣni ma-fii-f ʔamal sarwit Rostum beeh ta-ʔuul ʔilajna ʔilla ʔiza tazavvaʔat Samiira haanim?
TR	Lawyer	tamaam ʕaaṣim bek
TR	'Āṣim Qaimaqli	'ʔazi m ʔizan laazim Samiira haanim ti-tʔavviz haa' lan
TR	Old Man	ti-tʔawwiz min miin?
TR	'Āṣim Qaimaqli	ti-tʔawwiz min hazrat' na
	
TR	'Āṣim Qaimaqli	masaaʔ xajraat [cf. TR <i>mesâ' hayrat</i>] Kaa'zim
TR	Kāzim Āga	<i>fahâmetlû</i> [sounds: faxamatlu] ʕaaṣim bek?
TR	'Āṣim Qaimaqli	ʔenta boldog [=Bulldog] ʔamiin
TR	Kāzim Āga	mutʔak'kir
TR	'Āṣim Qaimaqli	haanim mawgyyd?
TR	Kāzim Āga	<i>evet</i>
TR	'Āṣim Qaimaqli	ṣaahi?
TR	Kāzim Āga	<i>evet</i>
TR	'Āṣim Qaimaqli	mazaadʒ kuwajjis?
TR	Kāzim Āga	<i>evet</i>
TR	'Āṣim Qaimaqli	ballay haanim taʔriif ḥadret' na!
TR	Kāzim Āga	ḥaa'dir [cf. TR <i>hazır</i>]
		[Kāzim knocks the door]
EG	Samira	miin?
TR	Kāzim Āga	Kaa'zim
EG	Samira	fiih ʔeeh ja Kaaʕim?
TR	Kāzim Āga	ʔafan'dim <i>fahâmetlû</i> ʕaaṣim bek ḥaḍar
EG	Samira	ʕaaṣim beeh?!
EG	Lawāḥiz	ja-bajj! ʔeeh elli gaabuh dilwaʔt?!
EG	Samira	ma-ʔal-lak-ʕə ʕawiz ʔeeh?
TR	Kāzim Āga	ṭaalib afan'dim muqabalat ḥazrati' kum
EG	Samira	ṭab ʔol-luh ji-stanna ʕwajja!
TR	Kāzim Āga	ḥaa'dir [to 'Āṣim Qaimaqli] haanim kallim faxamatlu ʔintazir qalilan
TR	'Āṣim Qaimaqli	muʔ momkin ʔa-ntazir ṣabrə yok
EG	Samira	xeer ja ʕaaṣim? ʔeh -lli gaabak dilwaʔt?
TR	'Āṣim Qaimaqli	masʔala xatira geddan Samiira haanim ʔiza kaan momkin Samiira haanim ʔoʔmur bahlawaana ʔoxrug barra fiih kalaam kitiir sawa sawa
EG	Samira	ʔoxrogi ja Lawaaḥiz!
EG	Lawāḥiz	ḥaaḍir [to 'Āṣim Qaimaqli] fawwit il-lela-di ʕala xeer ja rabb!
TR	'Āṣim Qaimaqli	ʔoxrog barra! bahlawaana barra barra
EG	Samira	xeer ja ʕaaṣim?
TR	'Āṣim Qaimaqli	ḥabiibat quluub muhgit fuʔaad ramzə dalaal gamaal fattaak
EG	Samira	ʔeh da ja ʕaaṣim dah?! ʔenta gajj is-saʕa-di ʕaʕan te-ʔol-li l-kalaam da?!
TR	'Āṣim Qaimaqli	ʔefat [sic., i.e. <i>evet</i>] <i>efendim</i> ʔenta ḥadretkum muʔ istalamtum wuruud wa sameʕtum musiiqa gamiil?
EG	Samira	ʔenta -lli gebt il-wardə wi l-mazziika?
TR	'Āṣim Qaimaqli	<i>evet</i> afandim wa-l-ʔaan ʔesmaḥ-li ḥadretkum ʔan ʔu-qaddim lakum hadejja ʕaziim broʔ [TR <i>broş</i> <from FR <i>broche</i> >] ʔalmaaz zu saman baa'hiz
EG	Samira	mif maʕʔuul mif maʕʔuul
TR	'Āṣim Qaimaqli	Samiira haanim! bi-kollə ʔasaf ʔana ʕaarif ʔennak lak ʕuʕʕaaq kasiir ʕabaab ʔistambuul kul'luh taḥtə qadamik kazaalik ʕabaab ʔanaḍool faqaṭ masal bi-j-ʔuul gaar ʔawla bi-f-ʕof'ʕa Goḥa ʔawla bi-laḥmə too'ruh Samiira haanim! Samiira haanim! qobla
EG	Samira	ʕaaṣim! ʕeeb ja ʕaaṣim ʔexteʕi ja ʕaaṣim! sebni! ʔewʕa!
TR	'Āṣim Qaimaqli	Samiira haanim!
EG	Samira	ʔeeh dah?! d-ana ʔarmalit ʔxuuk
TR	'Āṣim Qaimaqli	ṭozz fi ʔaxuuja! ʔahjaaʔ xajrun bi-kasiir min ʔamwaat ʔaxuuja xalaas turaab ʔamma ʔana fa-ʔalmaaz
EG	Samira	ʔana mif fahma -nta ʔaṣdak ʔeeh
TR	'Āṣim Qaimaqli	ʔana ʔaṣdi ʕariif <i>efendim</i> ʔana ʔaṣdi iggawwiz ḥadre'tak

EG	Samīra	ʔana?! ʔana -ggawwezak enta?!
TR	‘Āšim Qaimaqli	haaza min hoṣnə haẓẓik naḥnu ʔazaalun faarid gamaalun faaqiṣ ʔabaabun jaafiṣ ʔuud xajzaraan <i>efendim</i> boṣṣ! ʔonzur! ʔonzur! ʔonzur! ʔojuun ʔozlaan <i>efendim</i>
EG	Samīra	ʔa-rguuk ʔa-rguuk ja ʔaašim ʔeʔfil il-mawḏuuṣ da! ʔana ma-ʔandii-ʔ ʔajjə fekra ʔan ig-gawaaz
TR	‘Āšim Qaimaqli	kalaam faa' riy [cf. TR <i>fārig</i>] ʔesmaṣ Samiira haanim! wardə gamiil je-lzam waahid ganajni ḥalla je-lzam waahid ʔaṭa baab laazim waahid muftaah gazma je-lzam waahid rubaaṭ ʔaṭa ḥalletak <i>ve</i> rubaaṭ gazmetak ḥazret' na
EG	Samīra	wi baṣdeen maṣaak ja ʔaašim?!
TR	‘Āšim Qaimaqli	laazim Samiira haanim laazim ʔiggawwiz [2SF] ʔana
EG	Samīra	mif momkin mif momkin
TR	‘Āšim Qaimaqli	ʔiza kaan muṣ mom'kin ju-ugad ḥallə taa'ni
EG	Samīra	ʔeeh howwa l-ḥall?
TR	‘Āšim Qaimaqli	haaza l-musaddas
EG	Samīra	ḥa-ti-ʔtelni?
TR	‘Āšim Qaimaqli	ʔajna ʔam ruṣaaṣa li-ḥazret' kum ruṣaaṣa li-ḥazret' na ʔiza kaan muṣ momkin ni-ʔiif sawa sawa mom'kin ni-muut sawa sawa
EG	Samīra	ʔeṣʔal ja ʔaašim! ʔeṣʔal!
TR	‘Āšim Qaimaqli	muṣ momkin kalaam waahid raʔjak ʔeeh?
EG	Samīra	ṭajjib ṭajjib howwa ʔana ḥ-alaaʔi ʔaḥsan mennak a-ggawwezuh?!
TR	‘Āšim Qaimaqli	muṣ momkin ṭabṣan
EG	Samīra	ṭab xalaas ʔana mwafʔa
TR	‘Āšim Qaimaqli	braavu braavu! ʔaruus gamiil ʔana zaahib dilwaṣti ʔaṣaan a-ḥaḏḏar faraḥ zifaaf zifaaf
EG	Samīra	maṣa s-salaama
TR	‘Āšim Qaimaqli	mutaṣak'kir
EG	Samīra	ʔallah! ṭab wi feen il-brooṣ?
TR	‘Āšim Qaimaqli	ʔaah ʔaruus ʔafriit muṣ ʔensa [2/3SF] ḥaaga ʔabandan
EG+FT	Samīra	xusaara fi gettit ḥazret' kum
TR	‘Āšim Qaimaqli	Kaazim! ʔesmaṣ!
TR	Kāzim Aḡa	ʔafan'dim
TR	‘Āšim Qaimaqli	ʔajwa ʔesmaṣ Kaazim!
TR	Kāzim Aḡa	ʔafan'dim
TR	‘Āšim Qaimaqli	min haazihi l-lajla zijaadat muraqabaat ḥiraasaat muṣaddadaat Samiira haa'nim muṣ laazim ʔox'rug waahid ʔariib muṣ laazim ʔod'xul mafhuum?
TR	Kāzim Aḡa	mafhuum afandim
TR	‘Āšim Qaimaqli	ʔaṣara gneeh ʔalaṣaan ḥazret'kym
TR	Kāzim Aḡa	<i>memnūniyyet efendim</i> laakin di waahid gineeh faqat
TR	‘Āšim Qaimaqli	maṣleṣṣ maṣleṣṣ ʔana muṣ ʔeḥsib
		...
TR	‘Āšim Qaimaqli	ʔafraad ʔaaʔilat Qajmaq'li! mabruuk Samiira haanim ṭabbat fi ʔaraamina
TR	Old Man	ḥazratikum ʔaziim
TR	Lady	ḥazretkum laṭiif
TR	‘Āšim Qaimaqli	mutṣakkir
TR	Lawyer	wi ʔemta je-ḥṣal zawaadḡ ḥadretkum min Samiira haanim?
TR	‘Āšim Qaimaqli	il-joom wa kollə sarwit ʔaqeqna Rostum beeh ta-ʔuudu ʔila l-ʔaaʔi' la
TR	Family	<i>aman! aman ya rabbi aman!</i>
	
TR	‘Āšim Qaimaqli	Kaa'zim!
TR	Kāzim Aḡa	ʔafan'dim
TR	‘Āšim Qaimaqli	taṣaala! taṣaala! kollu ʔeeʔ tamaam?
TR	Kāzim Aḡa	tamaam afandim
TR	‘Āšim Qaimaqli	Samiira haanim mawʔyyd?
TR	Kāzim Aḡa	<i>evet</i>

TR	'Āšim Qaimaqli	xod! ƣaƣara gneeh ƣalaƣaanak
TR	Kāzim Aġa	laakin di waahid gineeh faqat
TR	'Āšim Qaimaqli	oh! maʃleʃʃə maʃleʃʃ ʔana muʃ ʔehsib
TR	'Āšim Qaimaqli	ħabibati! Samiirati! ħazret'kym naa'jim? muʃ naa'jim Samiira haanim! ʔizan limaaza muʃ roddu [2SF] ƣalajja? ʔana faa'him ħazretkum maksyyf Samiira haanim! muʃ laazim ʔikuun makssuf min ƣariis gamiil Samiira haanim! Samiira haanim! ʔaah ʔizan ħazretkum tu-suuqu [2SF] dalaal Samiira haanim <i>recâ' ederim</i> ʔana ƣaawiz qobla qobla min sayr gamiil Samiira haanim! ʔana ƣaafik [cf. TR <i>âšik</i>] ƣaafik sayrə gamiil Samiira haanim Samiira haanim ƣafriit ʔaah ja rabbi! haaza bajt maskuun maskuun maskuun Samiira haanim! Samiira haanim! ʔaah ja rabbi! ʔah! waahid risaala [he reads the message] ƣinda -stilaamik haaza l-xiṭaab ʔa-kuunu fi ƣ-ṭaaʔira ʔila Mišr ʔaah ja rabbi! ʔaah! ʔaah! ʔaah! ʔizan Samiira haanim saafir ma-fii-ƣ gawaaz ma-fii-ƣ fuluus bajt maskuun ƣafriit
		[although it is the same scene, it is clear that the next part was taken in another shot]
TR	'Āšim Qaimaqli	Kaa'zim! Kaa'zim! Kaazim! Kaazim!
TR	Kāzim Aġa	ʔafandim
TR	'Āšim Qaimaqli	Kaazim!
TR	Kāzim Aġa	ʔafandim
TR	'Āšim Qaimaqli	xoz waahid qalam!
TR	Kāzim Aġa	laakin ʔafandim di ʔitneen qalam
TR	'Āšim Qaimaqli	maʃleʃʃ ʔana muʃ ʔehsib
	
TR	'Āšim Qaimaqli	ħaḍaraat ƣaaʔilat Qajmaqli! ʔesmaʃu xabar ƣaniiʃ! faziiʃ
TR	Family	<i>aman ya rabbi aman!</i>
TR	'Āšim Qaimaqli	Samiira haa'nim he'reb ƣala Mašr deħik ƣala zaqnə ħazrat'na
TR	Family	<i>aman ya rabbi aman!</i>
TR	Old Lady	jaʃni ma-fii-ƣ gawaaz?
TR	Old Man	jaʃni ma-fii-ƣ ʔamwaal?
TR	Lady	jaʃni sarwit Rostum Qajmaqli ƣaar
TR	'Āšim Qaimaqli	la la la la fiih ƣamal kibiir ʔiza kaan Samiira haanim ƣabiiṭ muʃ ƣaawiz ʔi-tgawwiz ʔana ʔana gamiil gamaal ma-luu-ƣ misaal ƣada? elli ʔaal fi l-Qaahira ƣandi fi d-daj'ra jubbaan [one censored word] halafit ʔana kallim mudiir dajra -fandi ʔoṭluq [3SM] jubbaan kitiir ƣala Samiira haanim je-ħṣal gawaaz wa ʔana ʔistirdaad sarwat ƣaʔilaat
TR	Family	<i>âferim</i> [sounds: ƣafaarim]
TR	'Āšim Qaimaqli	[to the lawyer] <i>recâ' ederim</i> ! ƣoṭlub trankaat Qaahiraat ʔana mukalamaat
TR	Lawyer	ħaadir ʔafan'dim
TR	'Āšim Qaimaqli	ʔaah! Samiira haanim ʔana waraak waraak wi z-zaman ƣaviil
	
TR	'Āšim Qaimaqli	kifaaja nifaaq! kolluh ƣuuf ƣoɣluh! wakiil dajra! taṭhiir! [IPR.2SM]
EG+FT	Wagdi	ʔaƣraqat il-ʔanwaar ja faxametlu! [TR <i>fahâmetlû</i>]
TR	'Āšim Qaimaqli	mazbuuṭ mazbuuṭ hah ƣamaltu ʔeeh fi l-mawḍuuʃ?
EG	Wagdi	bi-n-baaʃir il-muhemma b-kollə hemma j-afandim
TR	'Āšim Qaimaqli	kuwajjis kitiir tafṣilaat [cf. TR <i>tafṣilât</i>]
EG	Wagdi	ʔana weʔeʃ extijaari ƣala Magdi Qajmaqli
TR	'Āšim Qaimaqli	hahaa!
EG	Wagdi	wi bada? feʃlan ju-ħaašir il-ʔarmala wi je-rmi ħawaleeha ƣbaakuh
TR	'Āšim Qaimaqli	kuwajjis kitiir kuwajjis kitiir ʔamwaal ƣaqeqna laazim ʔistanna fi gujjobna
EG	Wagdi	ṭabṣan ṭabṣan [to Magdi] saamiʃ ja Magdi afandi?
EG	Magdi	saamiʃ j-afandim
TR	'Āšim Qaimaqli	ʔesmaʃ kamaan! Magdi afandi!
EG	Magdi	ʔafandim
TR	'Āšim Qaimaqli	ballay Samiira haanim ʔenn id-dajra sa-tu-qiim laha ħafla kobra takriiman li-faxṣejjetha wa ƣazamat'ha
EG	Magdi	ħaadir j-afandim

TR	‘Āšim Qaimaqli	ha mistanni ʔeeh?! ruuh! ʔesmaʕ!
EG	Magdi	ʔafandim
TR	‘Āšim Qaimaqli	muʕ ti-ruuh! [to Wagdi] dajra ʔafandi!
EG	Wagdi	ʔafandim
TR	‘Āšim Qaimaqli	min al-lijaqaat [cf. TR <i>liyâkat</i>] ʔabʕə kartə daʕ'wat [cf. TR <i>da'vet</i>] bi-maaʔ zahab wa ʔirsaaluh ʔila Samiira haanim
EG	Wagdi	maʕʔuul j-afandim
	
TR	‘Āšim Qaimaqli	buuri! [i.e. TR <i>boru</i>] ʔinhinaaʔ! [IMPERATIVE] tafadḍal afandim! ʔaʕriif afandim [to Wagdi] dajra ʔafandi! xoʕba ʕaʕmaaʔ feen?
EG	Wagdi	mawguud j-afandim
TR	‘Āšim Qaimaqli	ʔihḍaar! [IPR]
EG	Wagdi	ḥaaḍir afandim
	
		[singing]
TR	Chorus	ʕarrafti l-hudduur wi l-ʔalb inʕarah
TR	‘Āšim Qaimaqli	[singing] ḥazzə yok ḥazzə yok wardə baxti kolluh ʕook
TR	Chorus	ḥazzə yok ḥazzə yok wardə baxtuh kolluh ʕook
TR	‘Āšim Qaimaqli	[singing] kontə b-a-tmanna ʔana meʕmiʕ wi looz law j-kuun enta w ʔana gooza wi gooz laakin il-ḥazz il-faʕuuf ʔal-li maktuub ʕa l-wuʕuuf ḥazzə yok ḥazzə yok wardə baxti kolluh ʕook
	
TR	‘Āšim Qaimaqli	ʔenta feen? ʔenta feen?
EG	Magdi	il- j-afandim
TR	‘Āšim Qaimaqli	xoʕba ʕaʕmaaʔʔ?
EG	Magdi	ʕaʕmaaʔ geddan j-afandim
TR	‘Āšim Qaimaqli	Samiira haanim bi-je-bʕas li-ḥaḍretkum ʔitfadḍal maʕa ḥazret' na
EG	Magdi	laʔ j-afandim xalli ḥaḍretak li-wahdak w- ana ḥ-a-ruuh maʕa ḥaḍretha
TR	‘Āšim Qaimaqli	[to Wagdi] dajra ʔafandi!
EG	Wagdi	ʔafandim
	
TR	‘Āšim Qaimaqli	dajra ʔafandi!
EG	Wagdi	ʔafandim
TR	‘Āšim Qaimaqli	ʔeʕlin ʕan xoʕba ʕaʕmaaʔ!
EG	Wagdi	ḥaaḍir j-afandim [to the attendants] ʔajjuha s-saada! sa-jo-lqi s-sajjid ʕaaʕim bek Qajmaqli xoʕbatun ʕaʕmaaʔ tarḥiiban bi-ʕaḥbebat il-faxaama as-sajjeda Samiira haanim [clapping]
TR	‘Āšim Qaimaqli	[reads a written speech] jaa ʕaḥibati faxaama! [sic.] jaa ʔamiirati gamaal! ʔu-ḥajjiiki ʔagmali taḥejja wa ʔa-ḥlubu min ʔallaah ʔan ju-mattiʕ ḥazratik bi-kaamili ʕeḥḥa wa ʕaafija [sic.] jaa qamari zamaan! jaa bidʕati Raḥmaan! jaa man laʕaʕti s-sarwa min Rostum Qajmaqli wa tarakti l-ʕaaʕila ʕala ḥadii' da! ʔinnana ʔaqamna ḥaazihi l-ḥaf' la likaj naʕṭaad as-sarwa minki ʔajjatuha l-waarisa l-malʕuuna wa na-ḥlub min allaah ʔan ju-qawwiina ʕala xaraabi baj' tek wa ʔiflaas ḥazratik
EG	Wagdi	ʕaaʕim beeh!
TR	‘Āšim Qaimaqli	ʔextras! [continues reading his speech] ʔajjatuha l-liʕsa al-gariiʔa! ve l-muḥtaala ad-daniiʔa!
EG	Wagdi	ʕaaʕim beeh!
TR	‘Āšim Qaimaqli	ʔoskut! ʔana Zamaʕʕari
EG	Samira	laakin di safaaha
EG	Lawāḥiz	ʔadab ma-fii-ʕ zooʔ ma-fii-ʕ ʔehtiraam ma-fii-ʕ gatkum niila!
EG	Samira	ʔuumi! ʔuumi jalla biina!
TR	‘Āšim Qaimaqli	Samiira haanim!
EG	Samira	ʔebʕid ʕan weʕʕi!
EG	Wagdi	ḥaʕal yaʕṭa faʕiʕa j-afandim
EG	Lawāḥiz	ʔextras!
EG	Wagdi	ḥaaḍir j-afandim
TR	‘Āšim Qaimaqli	dajra ʔafandi!

EG	Wagdi	?afandim
TR	'Āsim Qaimaqli	?ana laa'zim ?a-qtul ḥadretak
EG	Wagdi	j-afandim w- ana zanbi ?eeh?!
TR	'Āsim Qaimaqli	haaza gazaa? seqati fiik
EG	Wagdi	j-afandim ma kullena ḥa-ni-ndarrə m- ana Qajmaqli zaijak j-afandim
TR	'Āsim Qaimaqli	?ajwa bass enta ?aqallə menni
EG	Wagdi	mazbuut j-afandim laakin ?ana ma-yaajart-ij il-xotba ?elli yaajjarha Magdi j-afandim
EG	Magdi	?ajwa ?ana -lli yaajjartaha
TR	'Āsim Qaimaqli	?eh! ?enta yaajjar'tuh?
EG	Magdi	?ajwa
TR	'Āsim Qaimaqli	Magdi ?afandi! ?enta batṭaal ?enta muṣ Qajmaqli ?ana sa-?a-shabu menka haaza l-laqaab ij-fariif
EG	Magdi	w-ana mistayni ḥ-a-ṣmil ?eṣlaan farṣi w- a-tbarra? mi l-ṣeela kullaha ?eeh ra?jak ba?a?!
TR	'Āsim Qaimaqli	babababa!
EG	Wagdi	bi-l-ṣa?lə bi-l-ṣa?lə bi-l-ṣa?l
TR	'Āsim Qaimaqli	Magdi ?afandi!
EG	Magdi	ṣajz eeh?
TR	'Āsim Qaimaqli	?a'na ?a-tawassal ?ila ḥadrat'kum wa mustaṣadd ?an ?a-dfaṣ lakum.. [interrupted]
EG	Magdi	law dafaṣtə knuuz il-?arḍə mij ḥ-a?bal enn- a-ḥebbaha w- a-ggawwezha di bi-thebbə waaḥid taani ja ?axi
TR	'Āsim Qaimaqli	?eh! bi-thebbu [3SF] miin? kallim! kallim!
EG	Magdi	ḥeṣmat afandi
TR	'Āsim Qaimaqli	ḥeṣmat afan'di?! muṣ mom'kin
EG	Magdi	momkin wi nuṣṣə w ruuh is?aluh b-nafsak!
TR	'Āsim Qaimaqli	?ah! dajra ?afandi!
EG	Wagdi	?afandim
TR	'Āsim Qaimaqli	ḥeṣmat afandi feen?
EG	Wagdi	mawguud j-afandim
TR	'Āsim Qaimaqli	davvar ?enta ya'bi!
EG	Wagdi	ḥeṣmat afandi!
TR	'Āsim Qaimaqli	ḥeṣmat afandi!
EG	Wagdi	ja ḥeṣmat afandi!
	
EG	Ḥeṣmat	lamma raah Magdi j-naffiz il-xetṭa btaṣtuh badal ma jo-?aṣ fi ḥobbə Samiira haanim we?eṣ fi ḥobb il-xaddaama
TR	'Āsim Qaimaqli	Lawaahiz?
EG	Ḥeṣmat	wi kallefni bi-f-foyla bdaaluh wi rabbena waffa?ni maṣa l-haanim
TR	'Āsim Qaimaqli	?a-zinnə ḥadretak ḥa-t-?ol-li xabatṭaha remṣ we?eṣ fi yaraamak?
EG	Ḥeṣmat	la? ja faxametlu [TR <i>fahâmetlü</i>] hejja -lli xabaṭetni
TR	'Āsim Qaimaqli	da muṣ ma?ṣuul
EG	Ḥeṣmat	mij ma?ṣuul leeh j-afandim?
TR	'Āsim Qaimaqli	la?ennak fetis
EG	Ḥeṣmat	bi-l-ṣaks da ?ana fetik
TR	'Āsim Qaimaqli	Samiira haanim zooṭuh ṣaṣbə xaaliṣ di rafaḍit ti-ggawwezni ?ana raymə gamaali w zakaa?i ḥa-ti-ggawwiz waaḥid halfuut zaijak?!
EG	Ḥeṣmat	il-majja t-kaddib il-yatṭaas ja faxametlu! [TR <i>fahâmetlü</i>]
TR	'Āsim Qaimaqli	?eeh? ḥa-te-ṣmil ?eeh?
EG	Ḥeṣmat	ḥ-a-tlobha w- a-kallema w- a-sammaṣak bi-wednak
TR	'Āsim Qaimaqli	dajra ?afandi! ?ee? yariib
		...
TR	'Āsim Qaimaqli	?ana muṣ momkin ?a-ddi ṣa?li l-ḥaddə yeeri
EG	Wagdi	j-afandim ma -nta saamiṣ bi-wednak a-hoh
TR	'Āsim Qaimaqli	?ajwa laakin ?ana muṣ faajif bi-ṣeeni ḥatta ?iza kaanit hejja mwafi? ?abuuha muṣ mom'kin ji-waafi?

EG	Hešmat	j-afandim da ?abuuha mabsuut menni w bi-j-hebbeni ?awi wi je-tmanna -nn ana -ggawwizha
TR	'Ašim Qaimaqli	?izan bokra ?addim hidejjaat [cf. TR <i>hediye</i>] ?abkaat haddid mišaad katb kitabaat
EG	Hešmat	muŋ momkin j-afandim
TR	'Ašim Qaimaqli	leeh muŋ mom'kin?
EG	Hešmat	?ommi muŋ ha-t-waafi? ?aşlahu šajza g-gawwezni bentə xalti
EG	Wagdi	?enta laazim ti-ggawwiz Samiira [sic.] haanim
EG	Hešmat	tajjib bassə šajza šwajjit wa?t ?ala baal ma ?ommi t-waafi? wi t-ruuh mašaaja ?ana ma-lii-š yerha
TR	'Ašim Qaimaqli	la? lak ?ana ?ommak wi ?ana -lli h-a-ruuh mašaak
EG+FT	Wagdi	biraaavu faxametlu [TR <i>fahâmetlî</i>] biraaavu
TR	'Ašim Qaimaqli	kifaaja nifaaq daa?ira ?afandi!
	
EG	Hešmat	?ustaaz šabd-il-šaal!
EG	'Abd-il-'Āl	miin? miin? hešmat afandi ?ahlan wa sahlān ?ahlan wa sahlān
EG	Hešmat	?a-?addem-lak waldeti Xadiiga haanim
EG	'Abd-il-'Āl	lejja maziid iš-šaraf [to Hādīga Hānim] xatwa šaziiza
TR	'Ašim/Hādīga	šazzə me?daarak <i>efendim!</i>
EG	'Abd-il-'Āl	?itfađđalum! ?itfađđalum!
TR	'Ašim/Hādīga	<i>teşekkür ederim</i>
EG	'Abd-il-'Āl	?a-šorkum ?awi šala l-hadaaja l-gamiila -lli bašattuuha di
TR	'Ašim/Hādīga	Samiira haanim miš ji-tšazzə šaleeha haaga ?abadan ?abadan
EG	'Abd-il-'Āl	da bassə min zoo?ik ?itfađđali šokulaata!
TR	'Ašim/Hādīga	<i>teşekkür ederim</i>
EG	'Abd-il-'Āl	?itfađđal ja ?ustaaz!
EG	Hešmat	mutašakkir
EG	'Abd-il-'Āl	?anestu w šarraftu heeh? il-baxtə bi-j-?uul ?eeh?
TR	'Ašim/Hādīga	man tavakkala šala -llaahi kafaah
EG	'Abd-il-'Āl	mazbuut w-allaahi mazbuut
TR	'Ašim/Hādīga	dammak xafiif šabd-il-šaal
EG	'Abd-il-'Āl	w-allaahi ja haanim enti dammik ?axaff [to Hešmat] ma-lak-ši haqqə ja hešmat afandi kaan laazim ti-šarrafni b-mamtak min zamaan ?amma šaleek hettit ?omm! [to Hādīga] šokulaata?
TR	'Ašim/Hādīga	<i>şükran şükran efendim</i>
EG	'Abd-il-'Āl	[to Hešmat] ?ana w-allaahi kontə mutawaqqiš ?innə mamtak ha-t-kuun lašiifa geddan la?annak enta ša'bbə lašiif šada? il-masal elli ?aal ?aa ?ebn il-wezzə šawwaam
TR	'Ašim/Hādīga	sajjid šabd-il-šaal!
EG	'Abd-il-'Āl	ja šjuun šabd-il-šaal!
TR	'Ašim/Hādīga	?ebnə hašretna ?aa šuwajja kussuf šuwajja taraddud ja-šlub il-qorb min hašretkum
EG	'Abd-il-'Āl	?aah da l-joom elli b-a-tmannaah fi l-ha?ii?ana ?ana habbeetuh wi ?albi -nfatah-luh
EG	Hešmat	mutašakkir ja šammi!
EG	'Abd-il-'Āl	w- infatah-lik ?enti kamaan
TR	'Ašim/Hādīga	baxtə bi-j-?uul xajrə berri šaadziluh
EG	'Abd-il-'Āl	?ana ma-šandii-š maaniš bassə fiih haaga m-a-hebb-iš axabbiiha šaleeki
TR	'Ašim/Hādīga	?itfađđal!
EG	'Abd-il-'Āl	benti warsa -tneen miljoon gineeh fa-?iza tazawwagat fa-l-miraas da ha-j-ruuh menha šart il-wišejja keda
TR	'Ašim/Hādīga	sajjid šabd-ul-šaal!
EG	'Abd-il-'Āl	?ajwa
TR	'Ašim/Hādīga	mynzu mata fuluus ja-qif haa?il duuna hobb
EG	'Abd-il-'Āl	?ajwa ?ajwa ?ana raagil miš maddi laakin bass ?itneen miljoon gineeh
TR	'Ašim/Hādīga	?ana al-hamdu li-llaah al-hamdu li-llaah ?anejja ?anejja kitiir xaališ šandi ?arbaša miljoon gineeh
EG	'Abd-il-'Āl	kuwajjis

TR	‘Āṣim/Hadīġa	sarweti di bajna valadi haṣṣafati kabidi ve ṣarustuh
EG	‘Abd-il-‘Āl	ʔiza kaan keda ma-fii-ʃ maaniṣ
TR	‘Āṣim/Hadīġa	ʔizan mata katbə kitaab?
EG	‘Abd-il-‘Āl	bassə ʔabla miʃ ni-ttefiʔ ṣal.. [he makes gesture for ‘money’]
TR	‘Āṣim/Hadīġa	ʔah ʔitfaddal ʔitfaddal ʔuul!
EG+FT	‘Abd-il-‘Āl	ʔajwaa ʔana ṣaajiz talaata bass talaata ʔalf
TR	‘Āṣim/Hadīġa	laʔ ʔarbaṣ-t-alaaf gineeh
EG	‘Abd-il-‘Āl	hah?!
TR	‘Āṣim/Hadīġa	ʔarbaṣa ʔalf
EG	‘Abd-il-‘Āl	laazim ʔablə katb il-kitaab
TR	‘Āṣim/Hadīġa	wa-hwa kazaalik
EG	‘Abd-il-‘Āl	ʔah xalaas
TR	‘Āṣim/Hadīġa	[to Heṣmat] mabruuk valadi mabruuk boosa mabruuk mabruuk [to ‘Abd-il-‘Āl] mabruuk sajjid ṣabd-ul-ṣaal mabruuk
EG	‘Abd-il-‘Āl	ʔallaah ji-baarik fiiki!
TR	‘Āṣim/Hadīġa	baxtə bi-j-ʔool ʔeeh
EG	‘Abd-il-‘Āl	bi-j-ʔool maal il-hawa j-amma
EG	Heṣmat	jalla ja maama!
TR	‘Āṣim/Hadīġa	jalla valadi!
EG	Heṣmat	ṣan ʔeznak ja ṣammi
EG	‘Abd-il-‘Āl	la la la laʔ wi-di ti-igi?! ʔana laazim a-dardiʃ ʃuwajja maṣa maama ruuh ʔenta ʃuuf ṣarostak wi sebna n-dardiʃ sawa
EG	Heṣmat	ʔajwa bass eeh..
TR	‘Āṣim/Hadīġa	ruuh valadi! ruuh!
EG	‘Abd-il-‘Āl	ʔajwa ruuh!
TR	‘Āṣim/Hadīġa	ruuh!
EG	‘Abd-il-‘Āl	baṣa ṣahiih ḥadretik warsa ktiir?
TR	‘Āṣim/Hadīġa	ʔarbaṣa miljoon
EG	‘Abd-il-‘Āl	wi l-marḥuum maat min zamaan?
TR	‘Āṣim/Hadīġa	min xamas siniin
EG	‘Abd-il-‘Āl	jaṣni baʔaa-lik xamas siniin ha [he makes gesture for ‘alone’]?
TR	‘Āṣim/Hadīġa	ʔajwa
EG	‘Abd-il-‘Āl	muʃ ḥaraam?! warda mfattaḥa zaijjik ma-t-laaʔii-ʃ zaketta ti-treʃiʔ fiuha?!
TR	‘Āṣim/Hadīġa	[sigh] ma-fii-ʃ waahid zaketta ṣala maʔaasi
EG	‘Abd-il-‘Āl	w-enti ḥa-t-laaʔi zaketta ʔaḥsan menni ʔana?!
TR	‘Āṣim/Hadīġa	ʔeeh da?!
EG	‘Abd-il-‘Āl	d-ana b-a-warriiki l-ʔumaaf
TR	‘Āṣim/Hadīġa	ʔenta waahid zaketta ṣaguuz robabiika [sic.]
EG	‘Abd-il-‘Āl	faṣar! ʔana zaketta yaasiil wi makwa ʔolti ʔeeh ja katkuuta? ʔeeh?
TR	‘Āṣim/Hadīġa	ʔana ṣajza -fakkār
EG	‘Abd-il-‘Āl	ʔajwa fakkari b-sorfa! ṣalajaan ja salaam ṣaleena lamma n-hebbə baṣḍə w ni-ggawwiz baṣḍə w wi n-xallif min baṣḍ
TR	‘Āṣim/Hadīġa	aman ya rabbi aman! aman!
EG	‘Abd-il-‘Āl	ji-kuun fi maṣluumik gawaaz ḥeṣmat miʃ ḥa-j-temmə maṣa Samiira ʔella ʔiza wafeʔti ṣala gawaazi ʔeeh raʔjik?
TR	‘Āṣim/Hadīġa	muwafikaat muwafikaat
	
EG	‘Abd-il-‘Āl	benti Samiira w waṣifetha Lawaaḥiz
TR	‘Āṣim/Hadīġa	ma-ʃaaʔ-allaah! ma-ʃaaʔ-allaah! taṣaala valadi mabruuk mabruuk ʔin ʃaaʔ allaah katbə kitaab gomṣa gaj' ja
EG	‘Abd-il-‘Āl	ʔanestu w ʃarraftum maṣa s-salaama
TR	‘Āṣim/Hadīġa	nehâr meymîn ʔinʃaaʔa-llaah
EG	‘Abd-il-‘Āl	nahaar majmuun mubaarak
	
EG	‘Abd-il-‘Āl	ʔahlan wa saḥlan bi-ṣaresna l-xeffa ʔahlan Xadiiga haanim ʔizzajjak ja ʔustaaz Magdiʔ ʔahlan wa saḥlan itfaddalu! ma te-ʔlaṣi l-jaṣmak ja Xadiiga haanim!
TR	‘Āṣim/Hadīġa	laʔ maṣleʃʃ il-maʔzuun ḥadarʔ

EG	‘Abd-il-‘Āl	ʔajwa ha-je-ħdar haalan
TR	‘Āsim/Hadīga	wi l-ṣaruusa feen?
EG	‘Abd-il-‘Āl	fi ʔoðetha b-te-lbis hudomha ʔitfaddali!
	
TR	‘Āsim/Hadīga	ʔalf ʔitneen talaata ʔarbaṣa
EG	‘Abd-il-‘Āl	mirsii ja Xadiiga haanim rabbena j-tammim bi-xeer!
TR	‘Āsim/Hadīga	ṣoʔbaal il-bakaari!
EG	‘Abd-il-‘Āl	ʔallah je-ħfazak! wi ṣoʔba-lna -ħna kamaan!
	
TR	Hadīga Hānim	ʔesmaṣ ħadre' tak!
EG-B	Doorman	ʔafandim
TR	Hadīga Hānim	di manzil miin?
EG-B	Doorman	is-sajjid ṣabd-il-ṣaal
TR	Hadīga Hānim	wi l-faraḥ miin?
EG-B	Doorman	il-ṣaruusa Samiira haanim
TR	Hadīga Hānim	wi l-ṣariis miin?
EG-B	Doorman	Heṣmet Gajmagli
TR	Hadīga Hānim	ṭajjib w-ana miin?
EG-B	Doorman	ʔeṣ ṣarrafni?!
TR	Hadīga Hānim	Xadiiṣa <i>hanım</i> ʔommə heṣmat Qajmaq' li laazim ʔa-ʔaddebuh laazim ʔa-rabbiih laazim ʔa-mnaṣ ʔavaaz
EG-B	Doorman	ʔenti raajih feen?
TR	Hadīga Hānim	<i>sus!</i> ʔana ʔommu ṣariis ʔana Xadiiṣa <i>hanım aḡa</i>
EG-B	Doorman	ʔizzaaj il-kalam-da?! Xadiiṣa haanim ʔommu l-ṣariis gowwa min iṣ-ṣobh
TR	Hadīga Hānim	<i>aman ya rabbi aman!</i> ʔiza kaan Xadiiṣa haanim ʔommu ṣariis zuw' wa ʔizan ʔana ʔitlaṣ miin? ʔommu miin? ʔommu qweeq ʔommu galambu ʔana laazim ballay nijabaat [cf. TR <i>niyabet</i>] laazim ballay buliis
EG-B	Doorman	maṣleṣṣ ṭawwil baalak fuwajja! ʔana h-a-fuuf il-ħikaaja ṭawwil baalak!
TR	‘Āsim/Hadīga	jalla sajjid ṣabd-il-ṣaal! <i>recā' ederim</i> ʔeṣlin katbə kitaab! waqt mutaʔax' xir
EG	‘Abd-il-‘Āl	ʔajwa j-afandim haalan
		...
EG	‘Abd-il-‘Āl	masaaʔ il-xeer ʔana ṣabd-il-ṣaal beeh
TR	Hadīga Hānim	<i>haybetullah</i>
EG	‘Abd-il-‘Āl	haah!
TR	Hadīga Hānim	ʔizzaaj heṣmat ʔebni ʔitṣawwiz ʔibnatkum doon ṣel' mi?! haazi ʔariimaat haaza ṭaħriidun ṣala z-zavaaz
EG	‘Abd-il-‘Āl	howwa ħadretik ʔommə heṣmat?
TR	Hadīga Hānim	<i>evet</i> ʔommu heṣmat Xadiiṣa <i>hanım aḡa</i>
EG	‘Abd-il-‘Āl	ʔallah! ʔommaal miin ʔommuh t-tanja -lli gowwa?!
TR	Hadīga Hānim	muṣ a-ṣraf ʔebni miskiin qalbə ṭajjib nijjaat [cf. TR <i>niyet</i>] saliimaat ṣaaṣim ʔeḏħak ṣaleeh
EG	‘Abd-il-‘Āl	ṣaaṣim?!
TR	Hadīga Hānim	<i>evet</i> ṣaa' ṣim ʔeħdar min Istambuul ʔizi hena f Maṣr
EG	‘Abd-il-‘Āl	ṭab bassə bassə fhemt il-fuula waʔeṭuh mhabbeba in-naṣṣaab il-yaṣṣaaṣ ṣaamil nafsuh sett wi miṣ ṣaaṣim je-rfaṣ il-jaṣmak ʔana h-a-warrii-luh xalliiki mistaṣedda! ʔistanniini ṣwajja! w-allaahi ṣaal ja ṣabd-il-ṣaal
	
EG	‘Abd-il-‘Āl	ja ʔustaaz heṣmat! ʔommak esmaha ʔeeh?
EG	Heṣmat	ʔaa ʔana?
EG	‘Abd-il-‘Āl	ʔajwa ʔenta
EG	Heṣmat	ʔesmaha Xadiiṣa
EG	‘Abd-il-‘Āl	di ʔommak?
EG	Heṣmat	ʔajwa
EG	‘Abd-il-‘Āl	ma-lek-ṣi ʔommə tanja?
EG	Heṣmat	la?
EG	‘Abd-il-‘Āl	ja sett ommə heṣmat!

TR	‘Āšim & Ḥadīğa	naŋam
EG	Ḥeŋmat	[to Ḥadīğa Hānim] maama?!
TR	Ḥadīğa Hānim	muŋ ʕeeb <i>veled</i> ti-tzavviz min yeer ʕelmi?
EG	Ḥeŋmat	ħaʔʔik ʕalajja ja maama ʔa-buus ʔiidik
EG	‘Abd-il-‘Āl	[to ‘Āšim] taʕaala hena! ʔeeh raʔjak baʔa ja ħorma dakar ja mara b- janab?
EG	Samīra	ʕaašim?!
		...
EG	‘Abd-il-‘Āl	... law ma-kont-ij laabis sett kontə raʔʕtak ʔalameen
TR	‘Āšim Qaimaqli	ʔenta robabiika [sic.]
TR	Ḥadīğa Hānim	ʔenta te-ʕmil fi ʔebni keda?! <i>ya atī! ya edepsiz! ya hursiz!</i>
EG	Ḥeŋmat	jalla ja maama jalla!
EG	Lawāḥiz	ʔallah! Ḥeŋmat! jalla ʕala feen?!
TR	Ḥadīğa Hānim	<i>veled!</i> ʔenta ʕaajiz ti-tzawwiz xaddaama?!
EG	Ḥeŋmat	ʔana ma-kont-ij ʕaarif ennah keda
EG	Lawāḥiz	w-ana zanbi ʔeeh ja Ḥeŋmat?! ħa-t-fotni leeh?
EG	Ḥeŋmat	ʔa-ʕmil eeh? m-a-ʔdar-ʕ a-xaalif maama
TR	Ḥadīğa Hānim	ʔiskut xaddaam malʕuun! [to Ḥeŋmat] jalla <i>veled</i> jalla!
	
TR	‘Āšim Qaimaqli	[sigh] ʔilbis [ISM] milajaat ʔeʕmil waahid sett barḍu muŋ naafiŋ zaman malʕuun ħazzə muŋ tamaam muŋ tamaam
EG+FT	Wagdi	laa bodd min tafattuq ʔafkaar ʕahz ʔazhaan afan' dim!
TR	‘Āšim Qaimaqli	ʔenta Qajmaq'li niila
EG+FT	Wagdi	il-baraka fiik ja faxamatlu! [TR <i>fahāmetlii</i>]
TR	‘Āšim Qaimaqli	ʔajwa ʔiid waahid muŋ momkin ji-ʕaʔʔaf muŋ momkin
EG	Wagdi	ʔamrak! ʔoʔmur tu-taʕŋ! raʔabti lak ja faxamatlu! [TR <i>fahāmetlii</i>]
TR	‘Āšim Qaimaqli	ʔana waraak waraak ʕabd-il-ʕaal afandi waraak waraak
	
TR	‘Āšim Qaimaqli	<i>āferim āferim</i> [sounds: ʕafaarim] ħoʔə kanzə samiin hena! hah jalla ruuh yuur! ruuh! [to Wagdi] ʔeeh? lessa muŋ faaʔ min muxad' dir? [cf. TR <i>muhaddir</i>]
EG	Wagdi	lessa j-afandim lessa
TR	‘Āšim Qaimaqli	laazim tadliik ʔideen ɖarbə xuduud xafiif xafiif je-ʕha ħaalan ʕammə wuruud wuruud
EG	Samīra	ʔana feen?
TR	‘Āšim Qaimaqli	ʔenta he'na
EG	Samīra	hena feen?
TR	‘Āšim Qaimaqli	fi gannati ħobb fi qaŋr ɣaraam ħazret'kum fi manzil ħazret'na
EG	Samīra	jaʕni xatafteni?
TR	‘Āšim Qaimaqli	<i>evet efendim</i>
EG	Samīra	laakin di gariima ʔana ħ-a-ʕawwat w- a-lemmə ʕaleek in-aas kollaha w- a-waddiik fi dahja
TR	‘Āšim Qaimaqli	ʔafandim! ma-fii-ʕ luzuum ʕawfaraat laʔennuh muŋ momkin ħaddə je- smaŋ ħazret'kum
EG	Samīra	ɖab wi ʕaawiz menni ʔeeh?
TR	‘Āšim Qaimaqli	ʔee ʔimɖaaʔ basiit ʕalafaan zikrajaat afandim
EG	Samīra	ʔa-mɖii-lak ʕala ʔeeh?
TR	‘Āšim Qaimaqli	ʔala waraʔa ʔafandim
EG	Samīra	ʔana ʕajfa -nnaha waraʔa waraʔit ʔeeh?
TR	‘Āšim Qaimaqli	tanaa'zul ʕan sarwat ħazret'kum
EG	Samīra	w-in ma-maɖet-lak-ji ʔa l-waraʔa di?
TR	‘Āšim Qaimaqli	ħazret'kum ʔimɖaaʔ ʔala waraʔa tan'ja
EG	Samīra	waraʔit ʔeeh?
TR	‘Āšim Qaimaqli	waraʔit zawaag afandim
EG	Samīra	zawaag?! ʔa-ggawwiz miin?
TR	‘Āšim Qaimaqli	zawaag ħazret'kum min ħazret'na
EG	Samīra	ʔana la ħ-a-mɖii-lak ʔala waraʔit tanaazul wa-la ħ-a-ggawwezak

TR	‘Āšim Qaimaqli	ʔizan ʔismaħ-li ʔafandim ʔan ʔa-qtul ħazrat'kum ʔoltə ʔeeħ ħadretkym?
EG	Samīra	ʔolt ee ʔolt ee ʔoltə mwafʔa ʔabʕan
TR	‘Āšim Qaimaqli	ʔaħ
EG	Samīra	ʔana kontə b-a-tʔal ʕaleek bass ħ-a-ggawwezak ja ʕaašim! ʔana b-a-ħebbak
TR	‘Āšim Qaimaqli	kalaam mazbuutʔ
EG	Samīra	ʔabʕan mazbuut howwa -na ħ-a-laaʔi ʔaħsan mennakʔ! ʕa l-ʔaʔall is-sarwa ma-t-roħ-ʔi min ʔiidi
TR	‘Āšim Qaimaqli	emmm faqat ʕalafaan ʔehtijataat muʕ ʔehrab [2SF] menni zajjə ʔistambuul ʔana laazim ʔa-ħbis ħazretkum fi yorfa li-ħaddə ma ji-igi maʔzuun wi je-ħʕal gawazaat
EG	Samīra	ħaaqdir
TR	‘Āšim Qaimaqli	ʔitfaɖɖal [2SF] ʔa-rguuk ħazretkum ithebis! ʔitfaɖɖal! musaddas ʔitfaɖɖal ʔa-rguuk ʔitfaɖɖal! [to himself] <i>āferim āferim</i> [sounds: ʕafaarim] fariisa daxal ʕariin ʔasad [to Wagdi] ʔenta दौरا ʔafandi!
EG	Wagdi	ʔafandim!
TR	‘Āšim Qaimaqli	surʕaat! [TR <i>sūr'at</i> ‘speed’, and cf. <i>sūr'aten</i> ‘hastily’] hat-li maʔzuun ħaalan!
EG	Wagdi	ħaaqdir j-afandim!
TR	‘Āšim Qaimaqli	[to Servant] ʕaxxar [IPFV.2SM] ħajawaan ʔesmaʕ! ʔenta ʔewʔaf [sic.] hena ʔuddaam yor'fat dajdabaan [TR <i>dīde-bān</i>] muʕ xalli ħaddə j-xoʕʕə ʔabadan min yeer ʔiznena! ʔana dilwaʔti xoʕʕə yor'fat ʕalafaan tayjiir malaabis ʕafaan ʔafraħ
EG	Servant	ħaaqdir j-afandim!
	
TR	‘Āšim Qaimaqli	[doorbell ringing while he was singing in TR] ʔaax! xaddaam <i>hayvan</i> muʕ ʕaawiz ʔeftah baab [to Servant] ʕaxxar [IPFV.2SM] <i>hayvan</i> ʔaħ dajra ʔafandi!
EG	Wagdi	il-maʔzuun ħaqdar j-afandim
TR	‘Āšim Qaimaqli	ʕaal ʕaal ʕaal ʔahlan ʔahlan maʔzuun afandi! ʔitfaɖɖal!
EG	Marriage Notary	as-salaamu ʕalajkum!
TR	‘Āšim Qaimaqli	ʕalajkum salaam maʔzuun afandi!
EG	Marriage Notary	ʔajna ʕ-ʕuhuudʔ
TR	‘Āšim Qaimaqli	ʔaħ! ʕuhuudʔ dajra ʔafandi xaadim ʔafandi
EG	Marriage Notary	<i>c'est tres bien</i> ʔajna l-ʕaruusʔ
TR	‘Āšim Qaimaqli	ʔaħ! ʕaruus fi yor'fat
EG	Marriage Notary	ʔajna wakiilu l-ʕaruusʔ
TR	‘Āšim Qaimaqli	ma-fii-ʕ wakiil ʕaruus fiiħ wakiil daj'raat
EG	Marriage Notary	ʔizan la-budda min ħuduur il-ʕaruus ʔamaami
TR	‘Āšim Qaimaqli	jaʕni laa'zim ħuduur ʕaruusʔ
EG	Marriage Notary	<i>oui monsieur!</i>
TR	‘Āšim Qaimaqli	ʔajjib ʔana laazim ʔa-ruuħ a-ʕuuf [doorbell ringing] [to Servant] ʔax! <i>hırsız hayvan</i> ʔa-ʕuuzu bi-l-laah! ʔisʕaafʔ!
EG	Ambulance Worker 1	la-muʔaxza! feen is-sett il-muʕaabaʔ
TR	‘Āšim Qaimaqli	muʕaabaʔ!
EG	Ambulance Worker 2	il-muʕaaba -lli reglaha maksuura
TR	‘Āšim Qaimaqli	ʔehʔ!
EG	Samīra	ʔana hena ʔana hena
TR	‘Āšim Qaimaqli	da ʕuut Samiira haanim
EG	Samīra	ʔaħ ʔaħ ʔelhaʔuuni!
TR	‘Āšim Qaimaqli	Samiira haanim Samiira haanim ʔenta muʕaabʔ
EG	Samīra	ʔaħ
TR	‘Āšim Qaimaqli	ʔeeħ fiiħ ʔeeħ ħaʕal eehʔ
EG	Samīra	ʔizzaħlaʔtə wʔeʕt ikkasarit regli ʔaħ
TR	‘Āšim Qaimaqli	ʔizzaaj ħaʕal kedaʔ! warriini!

EG	Samīra	ʔiidak!
TR	‘Āšim Qaimaqli	ʔaah ja rabbi! ʔana h-a-ggannin
EG	Ambulance Worker 1	il-ʔiṣaaba f ʔanhi reglə ja haanim?
EG	Samīra	hena fi regli l-jimiin fi ṣabunit rokbeti
EG	Ambulance Worker 1	hena?
EG	Samīra	ʔaaq! ʔiil ʔiidak!
TR	‘Āšim Qaimaqli	ʔisʔaaf afandi! muʔ momkin rabtə regl he'na
EG	Ambulance Worker 2	la muʔ momkin
TR	‘Āšim Qaimaqli	ʔaah ja rabbi! ʔiil ʔiil! bi-fweef bi-fweef jawaaf jawaaf [TR yavaṣ yavaṣ] jawaaf ʔaah ja rabbi! ʔaah ja rabbi! jawaaf ʔisʔaaf afandi! <i>recâ' ederim</i> jawaaf jawaaf ʔistanna ʔistanna!
EG	Wagdi	ḥa-t-wadduuha l-mustafʔa?
TR	‘Āšim Qaimaqli	jaʔni muʔ momkin gawazaat?!
EG	Samīra	ʔaah
EG	Marriage Notary	laa ḥawla wa-la qowwata ʔilla bi-l-laah
TR	‘Āšim Qaimaqli	maʔzuun afandi! muʔ momkin katbə kitabaat fi mustafʔajaat?
EG	Marriage Notary	ʔiza kaanat il-muṣaabbatu mutamalikatun li-quwaaha l-ṣaqlejja fa-ʔenna l-ṣaqda ja-guuz
TR	‘Āšim Qaimaqli	ʔiza kaan haaza kaza jalla biina l-mustafʔa! [to Wagdi] daʔira ʔafandi!
EG	Wagdi	ʔafandim
TR	‘Āšim Qaimaqli	[to Servant] xaadim afandi! jalla biina mustafʔa!
EG	Ambulance Worker 2	ʔelhaʔuuna j-afandim
TR	‘Āšim Qaimaqli	ʔeeh?! il-ʔisʔaaf waraana waraana?! fiih ʔeeh?
EG	Ambulance Worker 1	w-ehna fajliin il-muṣaaba w nazliin ṣa s-sellim naṭṭit mi ṣa n-naʔaala w herbit ṣa ʔ-ʔaariṣ
	
EG	Ḥeṣmat	ʔektib il-kitaab ja ʔustaaz!
EG	‘Abd-il-‘Āl	ma-ti-kteb-ʔi ḥaaga ja ʔustaaz!
TR	‘Āšim Qaimaqli	ʔek'tib!
		...
EG	Samīra	ʔana b-a-ḥebbuh b-a-ḥebbuh ja baaba
TR	‘Āšim Qaimaqli	ʔizan laazim katbə kitaab haalan
		...
EG	‘Abd-il-‘Āl	ʔehna f ʔanhi door?
EG	Ḥeṣmat	fi l-ṣaaʔir
TR	‘Āšim Qaimaqli	haatu ʔisʔaaf!
EG	‘Abd-il-‘Āl	il-maṭaafi ʔaḥsan
		...
EG	Magdi	ṭab bass iṭlaṣi ṣaṣaan a-labbesik deblit il-xuṭuuba!
EG	Samīra	baṣdeen baṣdeen
TR	‘Āšim Qaimaqli	maʔzuun afandi ṣaggil!
		...
EG	Samīra	ʔablə m-a-mḍi laazim ṣaaṣim je-mḍi ʔabli
TR	‘Āšim Qaimaqli	ka-ʔaa'hid?
EG	Samīra	ḥa-te-mḍi tanaazul [to Ḥeṣmat] tanazalt ʔana ṣaaṣim Qajmaqli ṣan neṣf sarwit il-ṣaaʔila ʔila Magdi Qajmaqli
TR	‘Āšim Qaimaqli	haaza la jo-mkin haaza miljoon gineeh
EG	Samīra	ʔenta ʔa-te-mḍi walla laʔ?
EG	‘Abd-il-‘Āl	ʔemḍi ja ʔaxi! il-bent ḥa-t-ruuh fi ʔarbit majja
TR	‘Āšim Qaimaqli	ʔiza kaan haaza kaza ʔa-mḍi
		1956 – Ismā‘il Yāsīn fi mathaf il-ṣam‘ [Ismā‘il Yāsīn at the Waxworks]
GR	Kīṭī	ja maama! howwa -nta hena ja Somṣa?! muʔ xaajif ti-igi <i>morto</i> ?

EG+FT	Ismā'īl	<i>morto?</i> ?ana <i>morto</i> f xel?etik il-misamsema ?a-muut fi ?alaqdiimik elli zaji in-naddaaya ?a-hebbə fa?rik elli zaji? yazl il-banaat ti-?adda?i bi-llaah? ?enti kollik ?ala ba?dik keda ma?mal halaawa
GR	Kītī	ʔab ma-ti-lza?-ji keda fi ma?mal halaawa!
EG+FT	Ismā'īl	?allah! gara ?eeh ja Kiiti -nti tamalli t-?uddiini keda?! di mij kuwajjis <i>βε</i> il-masal bi-j-?uul la?iini wala t-yaddiini wi ?idfiini ?ablə ma t-?a?fiini! da haraam ?aleeki ?ana b-a-hebbik ja Kiiti
GR	Kītī	?ana kamaan b-a-hebbak ja Som?a
EG	Ismā'īl	ju!
GR	Kītī	?enta ?ahiif mu? helwə ktiir
EG	Ismā'īl	?aah
GR	Kītī	laakin fiih ?andak seks [EN <i>sex</i>]
EG	Ismā'īl	seks? seksə bass? da-na ?andi seksə w ?andi sevin wi ?andi foor [EN <i>six, seven, four</i>] ?eddiini boosa! ?eddiini boosa li-llaah!
GR	Kītī	ji-xannin!
EG	Ismā'īl	ji-xannin eeh ba?aa?! wi ba?deen wajjaaki fi r-Ruumi l-Kajru btaa?ik?! ?eddiini boosa ?al?aan ?alaqdiimi bi-ta-kolni! ?eddiini boosa!
GR	Kītī	la? ja Som?a la? ?ana baaba ?al-li ma-ti-ddii-? haaga l-hadd w-ana mu? mawguud
EG	Ismā'īl	?allah ?allah ?allah ?allah! wi hagaat zaji?-di kamaan laazim il-waahid ja-xud ?eznə mn abuuki?
GR	Kītī	ʔab?an
EG+FT	Ismā'īl	[to the photo of her father on the wall] <i>κόριο</i> Kirjaaku! te-smah-li bee bi- <i>éva</i> boosa? [N.B. <i>éva</i> is neutral to agree with <i>φιλι</i> 'kiss')] ?eh! bi-j-?ol-li xod bosteen! mirsii <i>κόριο</i> Kirjaaku! ?iddiini ?itneen boosa min fa?lik!
GR	Kītī	la? wa?da bassə w te-m?i ?ala tuul
EG	Ismā'īl	?okkeeh [EN <i>ok</i>] zaji il-eks [someone is coming]
EG	Voice	ja xawaaga Kirjaaku!
EG	Ismā'īl	il-ma?allim bitaa?i il-ma?allim bitaa?i xabbiini! ?e?tilliini w ?eeb ?alajja law ?olta ?aah
GR	Kītī	ta?aala! xo?fo fi ?-?anduu? da!
EG	Ismā'īl	da-hoh?
EG	Il-Ma'allim	?allah! howwa feen j-axuuja l-xawaaga Kirjaaku?!
GR	Kītī	mij mawguud ja m?allim!
EG	Il-Ma'allim	?a?li gajib-luh zbuun so?o? ?awi ?a-hoh bassə ?awz il-?umuula bta?ti
GR	Kītī	na-?am ja <i>monsieur</i> !
EG	Il-Ma'allim	?etfa?dal! ?etfa?dal ja xawaaga! ?etfa?dal!
GR	Buyer	?e?mil ma?ruuf ja mazmazeel! ?ana ?aawiz waaxid ?anduu? ji-kuun kuvajjis
EG	Il-Ma'allim	leeh?! ma ta-axud no?so? dasta arxa?-lak! in-nahaar-da fiih kazjoon
GR	Buyer	mirsii ja xabiibi mirsii! ?ana ?aaviz waaxid bass
EG	Il-Ma'allim	?ala keefak enta horr waaahid waaahid na?i -lli je-?gebak! ma-t-?alleb-? di b?aa?a ?alaaga! ?allah! da mij mi?adda?ni
GR	Buyer	[to Kītī] ?e?mil ma?ruuf! momkin ni-?uuf waaxid taani?
GR	Kītī	?ajwa ?itfa?dal!
GR	Buyer	mirsii
EG	Il-Ma'allim	?etfa?dal!
GR	Buyer	mirsii mirsii
EG	Il-Ma'allim	?etfa?dal ja xawaaga! ?etfa?dal! ?allib! hatta haaga ma?muuna ?awi
GR	Buyer	[to Kītī] momkin ni-suuf di ?e?mil ma?ruuf?
EG	Il-Ma'allim	?aah ma-momkin-?i leeh? ?ana -farragak ?a-hu kollə ?ee? bi-sawaabuh
GR	Kītī	la? la? ma-ti-ftah-?i ja m?allim!
EG	Il-Ma'allim	leeh ja-d-dal?adi?! ha-je-?la ?a z-zubuun?!
GR	Kītī	la? bass bass ?ana ?oftu faar kibiir gowwa
EG	Il-Ma'allim	faar kibiir?
GR	Kītī	?ajwa

EG	Il-Ma'allim	ja nhaar ?abuuh ?eswiid! sibiini ?ana -giib xabaruh! howwa haddo mgannenni yeer il-firaan?!
GR	Kiiti	la? la? la?
	
EG+FT	'Abdu	?izzajjik ja Kiiti? <i>τι χαμπάρια?</i> <i>τι κάνεις?</i>
GR	Kiiti	<i>καλά</i> ?ol-li! ?izzajj Ismafiil?
EG+FT	'Abdu	Sima?iin? Sima?iin itwaffa xalaas geetu <i>morto</i>
GR	Kiiti	haraam ?aleek!
EG	'Abdu	?a-?mel-lik ?eeh bass? ?iza kaan enti ma-?adik-ijf nazar ma-fii-? marra te-s?ali ?ala ?obad bi-?ehka b-qobla?! bi-?aaga te-?la? min zemmetik wi xalaas
GR	Kiiti	pardon ja si ?abdu! bass? h?dretak mu? in- <i>numéro</i> btaafi
EG	'Abdu	leeh?! ?enti b-te-lbesi nemrit kaam? [laughs] ?ab wi ?arafik! ?ana l-briimu ?itfad?dali ja sett! ?itfad?dali ?ala sab? il-bromba btaafik! [to Ismā'il] ?istelim ja habiibi! gebto-lak ?ard? min ?atiina
EG	Ismā'il	miin?! kiiti?! waha?tiini ja ?irii [FR <i>chérie</i>]
GR	Kiiti	w-enta waha?steni ?awi ja habiibi ja Som?a
EG	'Abdu	ja -xwaati ba?a di xel?a ti-thabb?! la-hu fii zaalika hekam ?ada? min ?aal il-?erd? f ?en Kiiti ?azaal
GR	Kiiti	w-enta b-ti-the?ir leeh?
EG	Ismā'il	?ana ?aarif! ?ulii-luh ebn il-he?farejja! ti-?adda?i bi-l?aah? il-jumeen elli ye?biihum ?anni w-ana haasis enn ana getta min yeer rooh xafaba min yeer majjit gazma min yeer faraab Qees min yeer Lajla
GR	Kiiti	w-ana kont? ?oljiit min yeer Romju
EG	'Abdu	w-ana ?antar min yeer ?abla
EG	Ismā'il	?alla! laakin ?ulii-li! ?eh h?kajt il-milaaja di? ?enti xalaas naweeti te-b?i zajjena?
GR	Kiiti	?ana labist [sic.] il-milaaja di ?ala?aan baaba ma-je-?rafanii-? w-ana gajja hena howwa za?laan ?awi mennak wi ?al-li ?iza ?afna marra tanja sawa ha-j-mawwetna -hna l-itneen
EG	Ismā'il	ja nhaar ?abuuki ?eswid faatih! wi ha-j-mawwetna leeh ebn il-mo?zejja?!
EG	'Abdu	?a?aan te-b?u min ?ohada l-yaraam
EG	Ismā'il	j-axuuja
GR	Kiiti	wi ba?deen ?ana geet zaji il-magnuuna ja tara rohtu feen ja?! geet mineen ja ..
EG	Ismā'il	Som?a
GR	Kiiti	?a-?mil ?eeh ..
EG	'Abdu	ja Som?a
GR	Kiiti	wi ba?deen ba?a ?ana ma-?dert-ijf a-stanna ?aktar min keda
EG	Ismā'il	?ah
GR	Kiiti	roht? wi sa?alt il-walad bitaa? il- <i>καφέ</i>
EG	Ismā'il	?ah
GR	Kiiti	wi ?axadt? mennu l- <i>adresse</i> bitaa?ak
EG	Ismā'il	w-allah fiiki l-xeer ja Kaka
		[Doorbell ringing]
EG	'Abdu	il-xeer ?ala ?duum il-waridiin il-mudiir wa?al wi wa?etna zaji it-?iin
EG	Ismā'il	j-amma! ni-xabbiiha feen ja ?abdu?
EG	'Abdu	xabbiiha zaji ma t-xabbiiha ma-lii-? da?wa biiha ?ana rajh a-ftah ?it?arraf bi-sor?a ja-si Qees!
EG	Ismā'il	?aah! ?a-xabbiiki feen bass?! ?a-xabbiiki feen?
GR	Kiiti	ma-fii-? ?anduu? a-staxabba fiih?
EG	Ismā'il	ja-xti -tnajjeli! i?-?anduu? da ?and abuuki hena ma-fii-? yeer tamasiil wi bass
	
EG	Ismā'il	?enti gebti l-huddum di mneen?
GR	Kiiti	min foo? il-timsaal dah
EG	Ismā'il	ja bent ig-ginnejja!

EG	‘Abdu	ʔummaal?! ʔalʕa l-abuuha
EG	Ismā‘īl	taʕaali! taʕaali!
GR	Kītī	te-ʕraf ja Somʕa?
EG	Ismā‘īl	ʔah
GR	Kītī	ʔana kontə xajfa l-mudiir je-msekni
EG	Ismā‘īl	fɑʕar! d-ana kontə ʔatamtə-lik zummaarat raʔabtuh
EG	‘Abdu	je-ʕmelha w je-ʕmil ʔabuuha w ʕarafik
GR	Kītī	oh! ʔenta laazim gaamid xaaliʕ ʔenta baʕal ʔenta ʕambijoon [FR <i>champion</i>]
EG	Ismā‘īl	ʕambijoon? d-ana ʕambiljoon [=Champollion] wi noʕʕ te-hebbi t-laʕbiini ʕaʕarit ʔawla?
GR	Kītī	la? ʔana m-a-ʕraf-ʕi ʔawla ʔana laazim a-mʕi baʔa ja Somʕa! ʔana - tʔaxxartə ʔawi
EG	Ismā‘īl	howwa -hna lheʔna no-ʕʕod maʕa baʕd?! ʔistanni lamma ni-t-ʕaʕʕa sawa!
EG	‘Abdu	wi-di ti-igi?! te-mʕi keda wi t-sibiina?!
GR	Kītī	laa? ʔana muʕ momkin a-stanna ʔaktar min keda baʕdeen baaba je-ʕraf ennə ʔana kontə hena
EG	Ismā‘īl	ʔallaah je-xrib beet baaba -lli -nti mhaddidaana biih baaba baaba baaba ma t-xallaʕiina baʔa min baaba da wi t-rajjahiina mennuh! juh!
GR	Kītī	[scared] ja Santa Katriina!
EG	Ismā‘īl	ja siidi t-ʔaʕʕuuʕi! fiih ʔeeh?
GR	Kītī	baaba baaba geh waraʕa
EG	Ismā‘īl	baaba? ʔaal baaba [laughs]
EG	‘Abdu	ʔaʕdik dah? da -nti manaxolja ʔawi da timsaal ʕamʕ ja haabebi!
GR	Kītī	laakin da zajiʕ baaba tamaam
EG	Ismā‘īl	ja settə je-xlaʔ min iʕ-ʕabah arbiʕiin maʕa l-ʕelm enn abuuki da ma-luu-ʕ ʕabah bi-l-marra
EG	‘Abdu	laʔ loh bassə haʕzenhum fi gnent il-ʕajawanaat
GR	Kītī	ʔana xajfa ʔawi ja Somʕa! ʔana l-kalbə [sic. Intends ‘heart’] bitaaʕi bi-j-ʔuul ennə da baaba
EG	Ismā‘īl	je sett il-kalbə btaaʕik mazkuum ma-bi-j-ʕemm-iʕ ʔabadan wi ʕa l-ʕuumum ʔana h-a-xallaʕik min baaba da ʔitfaʕdali! ʔaa-di daʔnə baaba
EG	‘Abdu	wi ʔaa-di baʔeet daʔnuh
EG	Ismā‘īl	w-aa-di saksuukit baaba
GR	Kītī	μπράβο! ʔeddii-luh ʔalam kamaan ja Smaʕiil!
EG	Ismā‘īl	ʔalam bass?
GR	Kītī	ʔaah
EG	Ismā‘īl	ʔuuli dasta! dastiteen talat desat ʔitfaʕdali! baaba
EG	‘Abdu	wi ʕaʕaan xatrik rusejja kamaan
GR	Kītī	[laughs] ʔajwa -ddii-luh! ʔeddii-luh gaamid!
EG	‘Abdu	xod!
EG	Ismā‘īl	te-hebbi ʔa-ʕokkohuu-lik maʔlab ʕalaʕaan te-nbesti?
EG	‘Abdu	laʔ ergaʕ!
EG	Ismā‘īl	ʔeeh
EG	‘Abdu	baʕdeen ma-niʔdar-ʕi n-ʔawwemuh da fiih aktar min tesaʕ ʔanaʕiir ʕamʕə ja haabiibi
EG	Ismā‘īl	ʔaah fakkarteni bi-ʕ-ʕamʕ [to Kītī] te-hebbi ʔa-ʔaʕ-lik mennuh hetta ʕajjena?
GR	Kītī	ʔajwa hetta zyajjara
EG	Ismā‘īl	ʔa-ʕuuzu bi-llaah! da ʕaʕmuh miʕ ʕaʕmə ʕamʕ da ʕaʕmuh ʕaʕmə ʕamʕ xanziir
EG	‘Abdu	[to Kītī] ʔa-hu keda farʕeʕi w rawwaʕi! [to Ismā‘īl] Simaʕiin!
EG	Ismā‘īl	ʔeeh?
EG	‘Abdu	ʔana ʕaamim riiket ʕijaat
EG	Ismā‘īl	ja nħaar ʔeswid! it-timsaal wallaʕ
EG	‘Abdu	wallaʕ?! il-majja!

EG	Ismā‘il	ʔelhaʔnej!
EG	‘Abdu	majja!
		[Kirjaku, disguised as wax-statue, starts to move, causing some scuffle. all what he says is not clear]
	
GR-X	Visitor	min faḍlak!
EG+FT	‘Abdu	in-nahar-da l-itneen il-jafta miʔ ʔuddaamik? <i>finish</i> mathaf
GR-X	Visitor	ʔana muʔ gajja ʔaʔaan a-tfarrag
EG	‘Abdu	ʔummaal gajja ʔaʔaan ti-ʔahdi f gamaali?! balaawi ʔeeh di ja -xwaati?!
GR-X	Visitor	laʔ min faḍlak! ʔelli fi l-film da muʔ bitaaʔi
EG	‘Abdu	ʔab w-ana h-a-ʔmel-lik eeh? fakraani ʔeex haara h-a-dawwar-lik ʔala ʔhaabuh?
GR-X	Visitor	<i>oh! no no no</i>
EG	‘Abdu	hejja ha-t-nawnaw leeh j-axuuja?!
GR-X	Visitor	iʔ-ʔewar elle gewwa [sic.] di muʔ bitaaʔi
EG	‘Abdu	wi kamaan miʔ bitaʔetna ʔallah!
		...
GR-X	Visitor	min faḍlak ja misju! il-film da muʔ bitaaʔi ʔana kaan geetu hena wi raah menni waahid film wi geetu marra taani ʔidduuni l-film da
EG	Wadī‘	emmm
GR-X	Visitor	fa-ʔeʔmil maʔruuf! ʔana rohtə ʔamaltə ʔ-ʔowar laʔeet iʔ-ʔowar muʔ howwa
EG	Wadī‘	mirsi ja madaam
GR-X	Visitor	ʔeʔmil maʔruuf!
EG	Wadī‘	ʔafandim
GR-X	Visitor	law ji-laaʔi [2SM] l-felmə btaaʔi xalli baalak ʔana ha-ji-igi marra taani
EG	Wadī‘	haaḍir maʔa s-salaama ja madaam
GR-X	Visitor	mirsii
		1957 – Fatā aḥlāmī [Prince of My Dreams]
EG	‘Ādil	in-nahar-da waahid wi talatiin mennuh haat ik-kimbijaala bokra!
GR	Creditor	xabiibi n-nahar-da waaxid mennuh
EG	‘Ādil	xabiibi in-nahar-da waahid wi talatiin
GR	Creditor	xabiibi in-nahar-da waaxid fi s-sahr
EG	‘Ādil	xabiibi ʔenta yaḥaan
GR	Creditor	xabiibi ʔana softu natiiga
EG	‘Ādil	xabiibi nategtak yaḥaana
GR	Creditor	xabiibi wi xiajjat rabbuna wi sajjedna l-xoseen in-nahar-da waaxid
EG	Nabīh	wi talatiin
EG	‘Ādil	xabiibi ʔa-di ʔaahid taani
GR	Creditor	[to Nabīh] xabiibi ʔizzaj sahrə junju waaxid wi talatiin?
EG+FT	Nabīh	xabiibi! ʔesʔal il-madaam elli taxt!
GR	Creditor	<i>ω πάρει ο διάολο!</i>
		1957 – Ġarām il-milyunēr [A Millionaire’s Love]
EG	Pension Owner	madaam Rooz! il-banaat miʔ gajjiin il-leela wi ʔana mutaʔassefa ʔawi wi moḍtarra -nni ʔa-tarbis il-baab
GR	Rōz	tarbisuh! [2SF] ʔana ji-baat xena li-ʔ-ʔobx
EG	Pension Owner	ʔab wi ʔeeh l-fajdadool miʔ gajjiin?!
GR	Rōz	ʔeʔmeltu [1SF] ʔeeh ja madaam? wi diini ʔana taʔbaan kitiir ruux [1SF] it-tijatru ma-fii-s ji-igi [1SF] hena ji-baat [3P] barra ʔeʔmeltu [1SF] ʔeeh?! il-ʔaxba bitaaʔ il-maxall kallemtu ʔana mis je-rgaʔ ella bi-l-xamsa gineeh il-baagi btaaʔ il-fustaan
		...
GR	Rōz	w-ana maali ʔaza kaan [3SF] maʔzuur?! howwa [3SF] kallemtu ʔa na ʔennuh ʔemsik door gediid kibiir fi waaxid felm wi xjaatik wi diini ja madaam [1SF] daxaltu l-felm mis softuh howwa [3SF]
EG	Pension Owner	ʔummaal fofti ʔeeh?
GR	Rōz	soft il-fustaan noʔʔə digiiga bass
EG	Pension Owner	ʔajjib rawwahi w taʔale-lhum iʔ-ʔobh!

GR	Rōz	mis mo' mkin a-msi min hena ?ana laazim ni-baat li-ş-şobx hena-hoh
EG	Pension Owner	w-allah leltik bajna l-lilaa-di baati li-ş-şobh! ti-şbaħi ʕala xeer!
	
GR	Rōz	<i>bonjour madame!</i>
EG	Pension Owner	ja nhaar eswid! ?ahlan wa sahlān! ḥadretik [not clear] lessa ?aʕda?
GR	Rōz	?eeva lessa ?aʕda
EG	Pension Owner	homma l-banaat ma-guu-!?
GR	Rōz	la? ma-guu-s
EG	Pension Owner	ja xabar!
GR	Rōz	laakin ʕalasaan eeh madaam gebtu s-saaj ?eza kaan banaat ma-guu-s?
EG	Pension Owner	w-allaahi ja madaam di masʔalit damiir ma-daam bi-ji-dfaʕu tamanuh laazim a-ḥadḍarho-lhum sawa mawgudiin ?aw mij mawgudiin zajjə baʕḍuh
GR	Rōz	ja salaam!
EG	Pension Owner	?eeh?! mij mişadda?aani?! ?ana keda ṭabʕi keda [the girls start to secretly take their breakfast, till Rōz discover that]
GR	Rōz	βρε Salwa! ?iftax il-baab!
		...
GR	Rōz	leeh ?enta [2SF] mus raadi ?iftax il-baab?!
EG+FT	Nagwa	mus ji-ftaxtu il-baab
GR	Rōz	leeh?
EG	Nagwa	keda
GR	Rōz	?ana ʕaawiz madmozeel Salwa
EG	Nagwa	Salwa muʕ hena
GR	Rōz	la? ?ana laazim foftu b-ʕeeni ?ana ?ana laazim foftu b-ʕeeni ?ana laazim dawwar ʕaleeh mis mo' mkin ?ana laazim ?ana softu
EG	Nagwa	muʕ mawguuda dawwari zajjə ma-nti ʕajza!
GR	Rōz	?ax ja rabbuna! w-allaahi xaraam wi diini xaraam ?ana ʕamaltu ?eeh fi d-donja ʕasaan ni-baatu ?uddaam il-baab li-ş-şobx?! ?ax laazim taxt is-siriir ?aah mus mo' mkin ?ana a-dawwar ʕasaan xaatir il-kersə bitaaʕ il-?ana wi xjaatik ja madmozeel! momkin softu [2SF] bdaali?
EG	Nagwa	ḥaaḍir
GR	Rōz	laʔeetuh? [2SF]
EG	Nagwa	?abadan
GR	Rōz	?ana mis mo' mkin je-msi ?ella lamma ji-igi [3SF]
EG	Nagwa	ja madaam waraʕja broova ma-t-ʕattalini-!?
GR	Rōz	wi xjaatik ?ana mis ji-stanna hena bi-keefi
EG	Nagwa	?arfa ja ɗanaʕja -lli -nti fiih ?arfa ennik mawruuʕa
GR	Rōz	?eh da da marwuuta [sic.]?
EG	Nagwa	jaʕni miɗɗaj?a
GR	Rōz	kittir wi diini kitiir
EG	Nagwa	law simeʕti kalaami wi fhemtiih wi ʕamaltiitexlaşi b-ḥadaa?a
GR	Rōz	?eeva ?etfaɗɗal! [2SF]
EG	Nagwa	ḥikajtik maʕa Salwa fakkaretni b-ḥkaaja smeʕtaha min waaḥid kaan madjuun li-waaḥid taani
GR	Rōz	heeh!
EG	Nagwa	şahb id-deen ?abbə ?aleeh fi l-beet je-ʕmil ?eeh? ji-ruuh feen? ?istaxabba taht is-siriir
GR	Rōz	wi şaxb il-filuuş mis saafuh?
EG	Nagwa	la??a
GR	Rōz	heeh muyaffal
EG	Nagwa	?ajwa muyaffal
GR	Rōz	wi baʕdeen?
EG	Nagwa	xaddaam elli ʕaleeh id-deen feḍel je-ʕyil ir-raagil wi j-xalliit ji-boşş in-naḥja t-tanja wi j-farraguh ʕa ş-şewar il-miʕalla?a boşş boşş! şewar zaj keda
GR	Rōz	?i-stanna [2SF] wi xjaatik ni-tallaʕ in-naɗɗaara!

EG	Nagwa	fedel je-ʃyeluh wi j-ʃaawir ʃaʃaaan ji-tsaħħab wi je-hrab da ji-tfarrag wi da ji-tsaħħab wi da ji-tsaħħab wi da ji-tfarrag wi da ji-tsaħħab wi-da ji-tfarrag li-ħaddə ma xarag
GR	Rōz	xumaar
	
GR	Rōz	min fa`dlik! madmozeel Salwa feen?
EG	Bit Player	ja madaam rawwahi w rajjaħi nafsik!
GR	Rōz	mis mo`mkin laazim a-msektu xamsa gineeh
EG	Girl 1	il-xamsa gneeh te-ddiiku ʔaddaha marriteen baʔ[iiʃ]
EG	Girl 2	di waraah miljuneer ja ħabebti
EG	Girl 3	ʃoʔbaalik ʔitxatabit li-Kamaal Xorʃid il-meljuneer
GR	Rōz	miin ʔaal kalaam di?
EG	Girl 4	semeʃna dilwaʔti
GR	Rōz	ʔaah ʔasaan keda mis rawwaxtu -mbaarix il- <i>pension</i> [FR]
	
GR	Rōz	softu madaam il-fustaan il-suwaree [FR <i>soirée</i>] ʔaza kaan madmozeel Salwa ʃaawiz je-msekuh wi mis ji-dfaʃtu fluus zaji ʃ baʃduh waaxid felm min il-Xorʃid il-miljuneer ʔehna ʔimsektu maksab mejja l-mejja
EG	Pension Owner	ʔariiba ʔelli ma-gabet-li siira wi miʃ baajin ʃaleeha -nnaha te-ʃraf waahid zaji ʃ-da
GR	Rōz	wi diini wi rambuna ja madaam ʔana smeʃtu l-kalaam da min kollu l-banaat
EG	Pension Owner	ʃab lamma ti-igi ħ-a-sʔalha
GR	Rōz	laʔ ja madaam! di kallemtu kalaam serr mis ji-sʔaltu fi l-xagaat di! [IPR.NEG.2SF] laazim ji-kuun wajjaah laʃiif ʔaddemtu waaxid kafee [café] ʔaddemtu waaxid <i>chocolat</i> [FR] mis ji-ʃlobtu fluus
EG	Pension Owner	ʃajjib ja-xti n-ʔaddim
		...
GR	Rōz	[to Salwa] <i>bonne chance mademoiselle!</i>
EG	Salwa	<i>merci</i> ja madaam! ʔoltə-lik lamma j-giil-li fluus ħ-a-agi a-dfaʃ-lik bi-nafsi
GR	Rōz	mus muhemm
		...
GR	Rōz	ʔana mabsuʃ ʃasaanak kitiir madmwazeel laazim ʔemsektu [2SF] koll il-fasatiin <i>j'ai très très ici</i> [to the Pension Owner] ʔeh raʔjik madaam?
EG	Pension Owner	w-allahi di raʔjaha hejja ʔaʃan hejja -lli ħa-te-lbis
GR	Rōz	ʔitfaddal! [2SF] ʔitfaddal ʔiis fi l-ʔooda!
EG	Salwa	ja madaam a-ʔiis eeh ʔawweli baalik! [to the Pension Owner] maama! Nagwa gat?
EG	Pension Owner	lessa ja benti
EG	Salwa	di ħa-t-ʃiir mi l-farah lamma te-ʃraf il-xabar da
EG	Pension Owner	ʃʔbʃan ʃʔbʃan
GR	Rōz	oh! ʔana gebtu swajja xagaat kittir rax je-ʃgebak xaaliʃ
EG	Salwa	ʔallah! ʔeh da kolluh ʔeh da kolluh?!
GR	Rōz	wi lessa kamaan wi lessa softu kamaan madmuzeel softu! softu!
EG	Salwa	madaam Rooz! ti-smaħi taxdi kollə ħaaga mʃaaki?
GR	Rōz	mis momkin
EG	Salwa	ʔana jadoob ittafaʔt in-nahar-da ma-ʔabaqti-ʃ wala malliim
GR	Rōz	baʃdeen fuluus baʃdeen
EG	Salwa	ʔeʃmeli maʃruuf!
GR	Rōz	mis momkin ʔana sebtu kollə xaaga hena
EG	Salwa	madaam Rooz! ti-smaħi taxdi kollə ħaaga mʃaaki?
GR	Rōz	mis momkin madmuzeel Salwa! ʔeʃmeltu maʃruuf! mis ji-nsa l-maxall bitaaʃ ʔehna ʃasaan [not clear, probably: ji-bʔa ʔesmə kibiir ʔawi]
EG	Salwa	ħaaqir
		...
GR	Rōz	[to Nagwa] ʔaxlen wa saxlen madmuzeel!
EG	Nagwa	ʔahlan biiki! ʔeeh?! ħa-t-name-lne ʃa l-baab in-nahar-da kamaan

GR	Rōz	ʔana xaddamtik madmuzeel <i>au revoir</i>
	
EG	Salwa	il- <i>jupe</i> kuwajjis ʔawi ʔee bass il-westə ʕaajiz ji-tddajja? ʕuwajja
GR-X	Tailor	ʔaktar min keda?!
EG	Salwa	min faḍlik!
GR-X	Tailor	ħaaḍir
EG	Salwa	xalli baalik! ti-dajjaʔiih kwajjis [door knocking] miin?
EG	Abu-l-ʕAzāyim	manduub magallit il-masrah ʕaajiz ja-axud mennik ħadiis
EG	Salwa	ʔol-luh kamaan xamas daʔaaji?! ʕaʕaan b-a-ʕmil broova
GR-X	Tailor	xalliiki kuwajjis ma il-ʔornalist! [FR <i>journaliste</i>] da jman bi-je-ḍhak maʕaahum ʕalaʕaan hoṭṭu ʕuura kitiir fi l-gurnaal
EG	Salwa	ʕahiih?
GR-X	Tailor	ḍaruuri
EG	Salwa	ħ-a-ḍhak maʕaahum ʕala ʔuul
		1957 – Moʕgezit il-samāʕ [Heaven Miracle]
EG	Ibrahīm	ʔenta mutaʔakkid ennuh ħa-ji-igi l-leela?
GR	Stawlu	kamaan xamsa dakiiga ʔol-li ja xabiibi! fiih ʕoylə ʕalaʕaanuh?
EG	Ibrahīm	ʔajwa
GR	Stawlu	ħamdu-l-laah miskiin ʔenta ʕaarif ja mesju Brahiim? il- il-ʕaffə bitaaʕ il-vella bitaaʕuh geh protestu [IT <i>protesto</i>]
EG	Ibrahīm	ʔemta l-kalaam da?
GR	Stawlu	imbaarih miskiin howwa saakin fi waahid ʔooḍa ʕuyqjara dilwaʕti ʔa-hu geh [to Maħammad] <i>bonsoir</i> mesju Muhammad!
EG	Maħammad	<i>bonsoir</i> ja Stawlu! ʔiddiini konjaak! [=cognac]
EG	Ibrahīm	masaaʔ il-xeer ja ʔustaaz!
EG	Maħammad	masaaʔ il-xeer!
EG	Ibrahīm	[to Stawlu] il-konjaak da ʕandi ʔana
		1957 – Rodda qalbī [Give Me Back My Heart]
EG	Prince Ismaʕil	jalla ja ʔinzi ʕa l-beet! feen Delbaar?
TR	Dilbār	<i>evet</i> afandina! Delbaar mavzuud
EG	Prince Ismaʕil	ʔenti konti feen? ʔana mijʔoltə-lik miit marra ʔinzi ma-t-yeb-ʕi ʕan ʕineeki dʔiiʔa waħda?!
TR	Dilbār	ʔafandina! ʔana waqaʕtə ʔezri [sic.] inkaʕ sa r
EG	Prince Ismaʕil	ʔʔjjib jalla ʕa l-beet [to Inḡi] jalla ja ʔinzi! [to ʕAbd-il-Wāhid] xalliik hena ja rajjis ʕabd-il-waahid maʕa -bnak!
EG	ʕAbd-il-Wāhid	rabbena j-xalliik j-afandiina!
TR	Dilbār	jalla ʔinʕzi ʕa l-beet!
		...
TR	Dilbār	ʔinʕzi! jalla ʔinʕzi! taʕaala! [2SF]
		...
EG	Prince ʕAlāʕ	baaba ʔamiir wi ʔana ʔamiir wi laazim a-tʕallim it-tanʕiin
TR	Dilbār	ʔinʕta muʕ laazim ti-tʕallim tanʕiin yeer fi [my buttocks, but she didn't say it]?!
EG	Prince ʕAlāʕ	ʔajwa laazim a-garrab il-ʔawwil fi hadaf kibiir ʕaʕaan a-ʔdar a-ʕiib hadaf ʕoyqjar zaijə raas il-kilaab bituuʕuk iʕ-ʕoyqjariin [Prince ʕAlāʕ threatens to shot his sister's puppies]
TR	Dilbār	si ʕlaaʕ! baʕdeen ʕawwar [IPFV.2SM] oxʕtak
		...
EG	Prince ʕAlāʕ	baxtik kuwajjis paapa waʕal
TR	Dilbār	[to Inḡi] taʕaali ʔinʕzi! di [Prince ʕAlāʕ] magnuun feen valdetak [2SF] allaah ji-rhamuh ʔana ħa-n-ʔul li-l- <i>prens</i> ʕala kollə ħaaʕ ga
EG	Prince ʕAlāʕ	[shots Dilbār in buttocks] ʔulii-luh ʕala di kamaan!
EG	Inḡi	xoʕʕi ʔawaam ja daada! xoʕʕi!
TR	Dilbār	ʔajjib ʔistanna! ʔana -warriiki [2SM] ʔah jaani! ʔinʕzi! ʔiqfel il-baab bi-lmuftaah! ʔiqʕfel!
EG	Inḡi	maskiin ja Dombu! ʕuufi ja daada b-ji-treʕif izzaaj!
TR	Dilbār	ve ʔana muʕ miskiina?! ʔana laazim ʔuul li-l- <i>prens</i> baʕa di ʕamaaʕ jil <i>evlād</i> ʔumaraaʕ?!

EG	Inġi	fofti ja daada! ?a-di-ki -nti ?olti b-nafsik ba?a ?ali -bn il-ganajni bi-banqaloonuh il-mira??a? mij ahsan min axuuja ?alaa??
TR	Dilbār	?axuuki mu? ?ebn ?umaraa? ?aba'dan da ?ebn [doesn't continue] ?ah jaani!
EG	Inġi	daada! ?ana h-a-axud banqaloon min bituu? ?alaa? ?a-waddiij li-?ali
TR	Dilbār	ve ?alaa? je-r'da?
EG	Inġi	min yeer ma je-?raf
TR	Dilbār	laa'kin di te-bqa sir'qa ve s-sir'qa haraam
EG	Inġi	daada! is-ser?a di te-b?a halaal ?alaa? ?anduh banqalunaat ti-kaffi ?i?riin waahid wi ?ali ma-?anduu-? hatta -lli j-kaffiij
TR	Dilbār	hovva ji-staa'hil laakin ..
EG	Inġi	laakin ?eeh? ?alafaan xatiri ja daada! ?ali naggaani mi l-moot wi kan ha??ik enti -lli t-fakkari f keda mu? ?ana
TR	Dilbār	ta? jib ja ben'ti ta? jib
EG	Inġi	ja habebti ja daada
	
EG	'Ali's Father	sumoww il-?amiira ?ahlan ?ahlan ?itfaqqali j-afndim! ?itfaqqali!
EG	'Ali's Mother	ja ?alfə nhaar ?abjad! da-hna zarna n-nabi ?ana mij mişada?a ?najja ?itfaqqali ja habebti! ?itfaqqali ja settə Mumbaar haanim!
TR	Dilbār	Dilbaar ja sett ummu ?ali [sic.] Dilbaar [it sounds zilbaar, although the name is undoubtedly 'Dilbaar']
EG	'Ali's Mother	?aft il-?asaami! ma-t-?axzinii-? ja settə Mumbaar! [to Inġi] ?itfaqqali - ?odi ja settena ş-şoyajjara!
EG	Inġi	mirsii
	
EG	Inġi	[speaking to the moon] howwa kamaan sahraan? bi-j-boşşə-lak wi j-fakkak fejja?
TR	Dilbār	?in'zi! kallim [2SF] miin?!
EG	Inġi	il-?amar ja daada
TR	Dilbār	ve ?al-lak [2SF] eeh?
EG	Inġi	miin?
TR	Dilbār	il-qa'mar
EG	Inġi	howwa l-?amar bi-ji-kkallim ja daada?!
TR	Dilbār	?ummaal ?esma? bass?
EG	Inġi	koll elli bi-j-hebbu dajman ji-naagu l-?amar ji-kallimuuh wi ji-sma?hum laakin howw ?omruh ma j-roddə ?aleehum ?enti ?omrik ma habbeeti ja daada?
TR	Dilbār	kitiir kitiir ?omar?oyli [TR <i>Ömeroğlu</i>] maħammad ?aya [TR <i>Mehmed ağa</i>] ?ibrahiim efendi [TR <i>İbrahim efendi</i>]
		[door knocking]
EG	Inġi	miin?
EG	'Alā'	?ana ?alaa?
TR	Dilbār	aman ya rabbi! aman!
	
TR	Dilbār	[she speaks very normal in this shot] xad in-negma? ?amminiini!
EG	Inġi	?ajwa ja daada wi -t?ajjin fi s-sawaari
TR	Dilbār	di farħa kbiira ?awi ja benti rabbena ?awwad biiha sabr ir-rajjis ?abd-il-waahid [sic.] wi -lli ?aafuh nefsi a-?ol-loh mabruuk
EG	Inġi	te-?dari ja daada te-?dari koll in-nas momkin ji-?uulu l-?ali mabruuk ?ella ?ana
		1958 – Baħbūh afandi [Mr. Baħbūh]
GR	Bġu	ja?ni w ba?deen ma?aa?!! rax te-?dal midawwaxni li-xaddə ?emta? ?eddiini -lli ?aleek!
EG	Abu-Lam'a	?elli ?aleek elli ?aleek ?enta ?aleek ?afriit ismuh ?aleek? ma-m?aj-iif filuus hatta ?emmeni!
GR	Bġu	ni-semmak?
EG	Abu-Lam'a	?aah

GR	Bīḡu	feʿlan w-allaahi l-ʿaziim ʔana ʿaawiz ni-semmak ja gadaʿ ʔextisi! ʿeeb haat filuusi ʿeeb!
EG	Abu-Lam‘a	wi-mʿazzetak ʿandi ja xawaaga ma-mʿaaja wala malliim hatta a-hoh
GR	Bīḡu	ṭab w-elli fi l-beetʔ
EG	Abu-Lam‘a	bi-j-sallemu ʿaleek
GR	Bīḡu	ja xabiibi! ja s-abu-l-Lamʿa!
EG	Abu-Lam‘a	ʔeeh bassə fiih ʔeehʔ
GR	Bīḡu	ʔenta -mbaarix ʔikkallemtu bokra wi n-nahar-da il-bokra btaaʿ ʔimbaarix
EG	Abu-Lam‘a	ʃuuf ja xawwaga!
GR	Bīḡu	hah
EG	Abu-Lam‘a	ʔana kelmeti waḥda bokra jaʿni .. [interrupted]
GR	Bīḡu	ʔimbaarix
EG	Abu-Lam‘a	kalleمني ʿan bokra! w-ebʿed ʿan imbaariḥ!
GR	Bīḡu	di xaaga ti-gannin
EG	Abu-Lam‘a	feʿlan il-ʿaʔə ziina
GR	Bīḡu	jaʿni w baʿdeen maʿaak baʔaʔ!
EG	Abu-Lam‘a	ʔeehʔ
GR	Bīḡu	filuusi
EG	Abu-Lam‘a	ʔallah! ʔesmaʿ amma -ʔol-lak!
GR	Bīḡu	ʔaah
EG	Abu-Lam‘a	fiih ʔamal waahid
GR	Bīḡu	heheeh
EG	Abu-Lam‘a	ʔana ʿandi xaruuf ʔinnama toḥfa ḥ-a-biiʿuh b-mejja-w-xamsiin gineeh w-a-ddi-lak filuusak
GR	Bīḡu	ʔehʔ! ja laxwetii! xaruuf bi-mejja-w-xamsiin gineehʔ!
EG	Baḥbūḥ	mejja-w-xamsiin gineeh leehʔ! howwa xaruuf farwetuh najlonʔ!
EG	‘Ewēs	ḥaraam ʿaleek! ʿawiz te-ḏḥak ʿa l-xawaagaʔ!
GR	Bīḡu	ʔol-luh ʔana f ʿarḏak! di laazim xaruuf ebnə zawaat
EG	Abu-Lam‘a	ʔaah ʔebnə zawaat il-ʔarbaʿ
EG	Baḥbūḥ	bi-ji-kkallemu ʿaleek ja naʿge
EG	Abu-Lam‘a	laakin xaruuf ʔeeh zaij il-bayl
GR	Bīḡu	ja rambuna! ʔana ʔawwil marra n-suuf xaruuf mibayyal
EG	Baḥbūḥ	ir-raagil da baajin ʿaleeh maʿʿaar ʔawi fiih xaruuf bi-mejja-w-xamsiin gineeh ja ḏalaaliʔ!
EG	Abu-Lam‘a	laʔ ma-hu xalli baalak! ʔaʿluh xaruuf ʔanzuuh ʔawi
GR	Bīḡu	ʔizzaaj baʔaaʔ
EG	Abu-Lam‘a	taʿawwar! miʔaggar min baṭnuh xaruuf ji-maʔmaʔ-luh
EG	Baḥbūḥ	laʔ ji-staahil il-mablay
EG	‘Ewēs	ʔenta ḥkajtak ʔeeh ja gadaʿ entaʔ! xaruuf bi-mejja-w-xamsiin gineehʔ!
EG	Abu-Lam‘a	ʔentu bala ʔafja te-fahmu fi l-mawaaʿiʔ
EG	Baḥbūḥ	jeh! ji-najjelak! da ʔabu l-mawaaʿi kollaha il-maʿallim ʿeweess il-ʿaggaali
EG	‘Ewēs	ʔaah ʿaggaali ʔabban ʿan gedd
GR	Bīḡu	wi xjaat abuuk ʔeza kaan di ʿaggaali ʔiʔtaʿ-li mennuh ratlə wi nuʿʃ!
EG	Abu-Lam‘a	ʔoskut ja xawaaga la-ji-nṭaḥak! ʔahlan wa saḥlan ja miit meʿza
GR	Bīḡu	ʔesmaʿ ja xadrit! ti-xebbə xadritak ti-steri l-xaruuf bitaaʿ ir-raagil dejʔ
EG	‘Ewēs	ʔana mustaʿedd a-ʃtiriḥ bassə bi-l-mizaan
EG	Abu-Lam‘a	laaʔ ʔana xaruufi b-a-biiʿuh bi-l-metr
GR	Bīḡu	ʔehʔ!
EG	Abu-Lam‘a	w-eza kaan wa-la-boddə ʿaawiz te-ʃtiriḥ ma-te-nsaa-ʃ ti-giib maʿaak ʔarbaʿa-w-ʿeʃriin ʃammaaʿa
GR	Bīḡu	wi ʿalasaan eeh l-arbaʿa-w-ʿeʃriin sammaaʿa dool
EG	Abu-Lam‘a	ʔaʿl il-xaruuf bitaaʿi bala ʔafja luḥ ʔarbaʿa-w-ʿeʃriin farwa
GR	Bīḡu	ʔehʔ!
EG	Abu-Lam‘a	ʔetnaaʿfar ʃeeʃi wi -tnaaʿfar ʃetwi
GR	Bīḡu	jej jej jej jej!
EG	Abu-Lam‘a	ʔenta maalak enta ja wala ja xawaagaʔ! ʔana b-a-faaʿil iz-zubuun

GR	Bīḡu	ja raagil! xaruuf bi-ʔarbaʕa-w-ʕesreen farwa?!
EG	Bahbūh	j-axi gatak arbaʕa-w-ʕeʕriin farwa j-ʔattaʕu fi gettetak!
EG	Abu-Lamʕa	menhum farwa wotar proof [=waterproof] ʕaʕaan il-naʕara
GR	Bīḡu	wi l-xaruuf di ma-lu-us kamaan farwa ʔismokin walla redingoot [EN <i>smoking, redingote</i>]?
EG	Bahbūh	walla farwa ʕort
EG	Abu-Lamʕa	kaan ʕanduh farwa bikiini
GR	Bīḡu	farwa bikiini ʕalasaan il-bilaaʕ heh?
EG	Abu-Lamʕa	ʔaah il-ʕaskari ʕaafuh biiha ʔafaʕuh
GR	Bīḡu	ʕalasaan eeh?
EG	Abu-Lamʕa	ma-kan-ʕi laabis ʕaleha ʕzaam
GR	Bīḡu	ja xadrit! ʔeddiini l-moxxə btaaʕ il-ʔenta ʕalasaan ne-fham!
EG	Bahbūh	moxx?! howwa -na baʕdə keda baʔa ʕandi ʔamxoxi?! d-ana moxxi baʔa baneeh
GR	Bīḡu	ʔol-li j-abu Lamʕa
EG	Abu-Lamʕa	ʔeeh? fiih ʔeeh?
GR	Bīḡu	ʔenta saajif id-direksijoon elli maxtuut ʕala ʕ-ʕarabeeza hnaak deh?
EG	Abu-Lamʕa	feen ja wala feen?
GR	Bīḡu	ʔa-hoh ʔa-hoh ʔa-hoh
EG	Abu-Lamʕa	ʔaah dah? da m-ana ʕafuh mi ʕ-ʕobh da
GR	Bīḡu	ti-ftekir jaʕni
EG	Abu-Lamʕa	ʔaah
GR	Bīḡu	di maxtuut hena ʕalasaan ʔeeh?
EG	Abu-Lamʕa	dah? ʕab wi di ʕajza bahs?! ʕaʕaan iz-zabaajin ti-rawwah bi-ʕ-ʕarabizaat ʔaxr il-leel
	
GR	Bīḡu	ja xabar eswid! ʔabu Lamʕa! ʔabu Lamʕa!
EG	Abu-Lamʕa	ʔeeh? ʔajwa fiih ʔeeh?
GR	Bīḡu	dool ʔaʕlanu l-xarb baajin
EG	Abu-Lamʕa	ʔajwa -na ʕoftə ʔeʕlanatha ʕa l-ʕiʕaan
		...
GR	Bīḡu	il-mikrufoon ja ʔaxi ʔilxaʕni bi-l-mikrufoon!
EG	Abu-Lamʕa	xod mikrufoon a-ho l-mikrufoon
GR	Bīḡu	xadaraat is-sajjidaat wa s-saada
EG	Abu-Lamʕa	wa s-saada
GR	Bīḡu	nu-ziiʕ ʕalajkum maʕrakit Baxbuux il-kobra
EG	Abu-Lamʕa	ʔaah
GR	Bīḡu	nu-nqiluha ʔilajkum min midaan kabareeh lajaali l-xazz dilwaʕti ʔexna fii ʕezz il-maʕmaʕa jaʕni bi-l-ʔarabi l-ʕaʕiix fii west il-gabha
EG	Abu-Lamʕa	gabha?! howwa miin elli gabha?! di gajja l-wahdiha
GR	Bīḡu	ja seex eskut enta bass! il-Baxbuux afandi muxtall il-xiʕm
EG	Abu-Lamʕa	w-allah ma-ʕaddə muxtall ella -nta
GR	Bīḡu	jaʕni w baʕdeen maʕaak?! mis te-skut baʔa?
EG	Abu-Lamʕa	ʕajjib
GR	Bīḡu	ja gadaʕ ʕeeb
EG	Abu-Lamʕa	ʕajjib ʕajjib
GR	Bīḡu	ʔexna dilwaʕti murasiliin xarbejjin
EG	Abu-Lamʕa	ʔaah
GR	Bīḡu	jaʕni zajiə ma t-ʔuul fi l-xuʕut il-ʔamamejja
EG	Abu-Lamʕa	xuʕut?! dool kollohum xatteen xatt is-Sabtejja w xatt il-Gamamiiz
		...
EG	Abu-Lamʕa	ʕosni w ʔaʕwaanuh mithaʕsaniin dedd il-godari wi b-ji-ʕrabu bi-l-ʔaʕbaaq it-ʕaaʕera s-serejja
GR	Bīḡu	is-serrejja ketrit ʔawi l-jumeen dool wi laazim ni-sof-laha xall
EG	Abu-Lamʕa	xall? ʔana ʕandi ʔzazteen ʔa-ʔdar a-ddi-ilak wahda
GR	Bīḡu	ʔana rax ni-ʕossak fi wessak
		...

EG	Abu-Lam‘a	il-maṣraka xaffit wi dmaay il-xawaaga lessa ma-xaffet-ḥ je-zhar raḥ je-ṣmelu hodna ṣaṣaan ji-lemmu l-garḥa
		1958 – Il-Ma‘allema The Mistress
EG	Ḥāfiz	ʔennama -na baʔa ma-b-a-doʔ-ḥ il-malṣuuna di ʔabadan yeer baṣdə m- a-ʔaḍdi fardə rabbuna
EG	‘Abbās	jaṣni te-xtim il-ṣeḥa min hena wi te-ftaḥ il-ʔizaaza min hena
GR	Yanni	ʔaxlan ʔaxlan ʔaxlan ʔaxlan!
EG	Ḥāfiz	ʔahlan ja Janni! ṣaamil eeh?
GR	Yanni	ʔahlan ja ʔustaaz xaafiz!
EG	‘Abbās	ʔallaah j-xalliik!
EG	Ḥāfiz	ʔa-ṣmil eeh ja mṣallim ṣabbaas?! raagil kassiib zajji w waḥdaani ʔa-ṣmil eeh baʔa ṣaṣaan a-salli wehdeti?!
EG	‘Abbās	fi ṣeḥhetak wi f ṣeḥhet il-xawaaga!
EG	Ḥāfiz	fi ṣeḥhet il-ṣuzzaab! ma-hu Janni ṣaazib zajjena
EG	‘Abbās	keda
	
EG	Ḥāfiz	ḥa-te-ṣmil eeh?
EG	‘Abbās	ḥ-a-dfaṣ il-hisaab
EG	Ḥāfiz	ṣeeb ja mṣallim enta deefi
GR	Yanni	il-xisaab xaaliṣ
	
GR	Yanni	ʔustaaz xaafiz ma-gaa-s leeh l-lelaa-di?
EG	‘Abbās	kaan meddiini mṣaad is-saaṣa tesṣa w-a-hi baʔit hidaaṣar wi lessa ma-gaa-ḥ
GR	Yanni	ʔustaaz xaafiz wi ana ʔaṣḥaab kibiir [sic.] kaan bi-ji-igi ṣandi w kaan bi-ne-ḥrab sawa sawa lamma Mariika mawguud
EG	‘Abbās	Mariika miin?
GR	Yanni	Mariika madaam bitaaṣi
EG	‘Abbās	laakin enta sebtaha
GR	Yanni	sebtaha sabṣa sana dilwaʔti
EG	‘Abbās	leeh?
GR	Yanni	leeh? ṣalasaan [1SM] simeṣtu l-kalaam bitaaṣ il-naas kaan [3P] bi-j-ʔuul ennaha hejja w Xaralampu misiitu sawa sawa
EG	‘Abbās	Xaralambu miin? il-garsoon?
GR	Yanni	tamaam ʔenta kamaan semeṣtu keda?
EG	‘Abbās	ʔajwa smeṣt wi ṣamaltə ʔeeḥ?
GR	Yanni	ṣameltə ʔeeḥ? heh! fi l-ʔawwil lamma sameṣt il-ḥikaaja da geet zajj il-magnuun ṣamaltu samaṣa kibiir xikaaja kibiir wi baṣdə keda ʔaradtuh [=her]
EG	‘Abbās	kuwajjis ti-staahil ʔaṣṣə raʔabetha
GR	Yanni	la mus ti-staahil ʔana kontə muyaffel kibiir
EG	‘Abbās	leeh?
GR	Yanni	ṣalasaan ma-kan-ḥ laazim ʔesmaṣ [1SM] il-kalaam bitaaṣ il-naas il-kalaam bitaaṣ il-naas ma-kan-s maṣbuuṣ Mariika kaan tamaam tamaam
EG	‘Abbās	jaṣni ʔeeḥ?! ma-kanet-fi maḥḥa maṣa g-garsoon?
GR	Yanni	ig-garsoon eeh?! Mariika kaan zajj il-birlanti baṣdə keda ana roxtu fi l-beet bitaaṣ il-Mariika ʔoltə-lha ja Mariika ʔergaṣ taani! ja Mariika taṣaali taani fi l-beet! hejja ʔaal mus momkin wi raax ni-geb-lak ḥaaga taani?
EG	‘Abbās	la mutaṣakkir
	
EG	‘Abbās	ḥaʔʔaha kaam di?
GR	Yanni	ʔitneen-w-arbiṣiin wi noṣṣ
EG	‘Abbās	ʔitneen-wi-talatiin bass
GR	Yanni	ja mṣallim ṣabbaas ʔana ʔolt ʔitneen-w-arbiṣiin wi noṣṣ ʔana muḥ bi-ne-ḥlat ʔabadan
EG	‘Abbās	ʔenta ma-b-te-fham-ḥi ḥaaga ʔabadan ʔenta muyaffal
GR	Yanni	muyaffel?! ʔeh l-kalaam di?!

EG	‘Abbās	law kottə b-te-fham kottə xalleet baalak maʕa Mariika
GR	Yanni	Mariika? maaluh Mariika?
EG	‘Abbās	bi-ti-stayfelak wi bi-t-yeʃʃak w-enta mij daari
GR	Yanni	mus momkin
EG	‘Abbās	momkin ʔawi ʔana bardu kontə b-a-ʔuul muʃ momkin xod! il-xamssin ʔerʃə di wi l-baaʔi ʕalaʕaanak ʕaʕaan te-bʔa ti-igi t-zorni
GR	Yanni	feen?
EG	‘Abbās	bokra ha-te-ʕraf
GR	Yanni	bokra xa-ne-ʕraf
		1958 – II-Zōga il-‘azrā’ [The Virgin Wife]
EG	Lawyer	ħaram il-marħuum Raʔfat ʕaaliħ min faɖlak!
GR	George	Suʕaad haanim?
EG	Lawyer	ʔajwa
GR	George	[on phone] ʔiddiini -tneen-w-arbiʕiin min faɖlak! Suʕaad haanim! fiih waahid gaaj min Maʕr ʕaawiz sijadtak
EG	Lawyer	Mahammad Moħsin il-mohaami
GR	George	il-ʔustaaz Muxammad Moxsin il-muxaami
EG	Lawyer	il-mohaami
GR	George	[articulating better] il-moxaami ʔajjib j-afandim [to the Lawyer] nazla xaaen
EG	Lawyer	mutʕakkir
	
GR	George	fiih diizel iʕ-ʕobh is-saaʕa tamanja -lla robʔə ja doktor [to another guest] ʔitfaɖɖali!
EG	Fuʔād	ma-fii-ʃ ʔablə keda?
GR	George	ni-ʕuuf
EG	Fuʔād	ʔehgez-li tazkara f diizil tamanja -lla robʔə!
GR	George	ħaadir ja doktor
EG	Suʔād Hānim	ʔol-li min faɖlak! ma-fii-ʃ doktor ʔurajjib hena?
GR	George	w-allaahi ja madaam ..
EG	Fuʔād	je-lzam xedma j-afandim
EG	Suʔād Hānim	ħaɖretak doktor?
EG	Fuʔād	doktor Fuʔaad ʕabri
EG	Suʔād Hānim	taʕarrafa ħaram il-marħuum Raʔfat baaʕa ʕaaliħ
EG	Fuʔād	ʔitʕarrafa ja haanim ʔana taħtə ʔamrik
EG	Suʔād Hānim	geldi multahib min iʕ-ʕamsə xaaliʕ wi kontə ʕajza ħaaga t-xaffif l-iltihaab
EG	Fuʔād	laʔ di ħaaga basiita ʔana ħ-a-ddiiki dawa j-ɖajjaʕuh fi l-ħaal
EG	Suʔād Hānim	mersii
EG	Fuʔād	[to George] ʔiddiini waraʔa min faɖlak!
GR	George	ʔitfaɖɖal! [to the lady] madmozeel Mona nezlit ja maddam
		...
EG	Fuʔād	ʕof-li taks a-nzil Iskenderejja!
GR	George	ħaadir
	
EG	Fuʔād	ʕorʕ!
GR	George	heh!
EG	Fuʔād	ʔelyi tazkarit is-safar bitaaʕit bokra!
	
EG	Magdi	ʔol-li! ma-fii-ʃ ʔowad faɖja fi d-door elli -ħna fiih? ʔana muʃ mabsuut mi l-ʔooɖa -lli -ħna fiiha
GR	George	kolluh saakin w-allaahi j-afandim
EG	Magdi	il-ʔooɖa -lli ganbi -lli ʕa n-naʕja di
GR	George	ʔitneen-w-arbiʕiin?
EG	Magdi	ʔa-zonnə keda
GR	George	di fiiha Suʕaad haanim bi-ji-igi fiiha kollu sana
EG	Magdi	Suʕaad haanim ħaram il-marħuum Raʔfat baaʕa ʕaaliħ?
GR	George	ʔajwa j-afandim

EG	Magdi	wi bentaha madmozeel Mona mʕaaha?
GR	George	ʔajwa j-afandim
EG	Magdi	wi xatīb Mona naazil maʕaahum?
GR	George	ma-ʔa-zonn-is ʔinnaha maxtuuba j-afandim
EG	Magdi	ʔana ʃoftə marra mʕaahum ʃaabbə keda
GR	George	[sound defect, probably] madmozeel Mona?! mus momkin j-afandim
EG	Magdi	laakin enta mutaʔakkid ennə Mona miʃ maxtuuba?
GR	George	ʔee ʔehim! ʔee
EG	Magdi	haah?
GR	George	ma-fii-ʃ
EG	Magdi	ʔenta miʃ sameʕni?
GR	George	samʕak j-afandim bass ee ..
EG	Magdi	ma-bi-t-rodd-ij leeh?
EG	Mona	ʔaʃluh ma-je-ʕraf-ʃ
EG	Magdi	mutaʔassif
EG	Mona	ʔorʔ! wi hjaatak [interrupted by Magdi] ʕajza t-ʔabbaax
EG	Magdi	il-moftaah!
EG	Mona	ʕajza t-ʔabbaax je-ʕmel-li s-samak da
GR	George	ħaađir [he calls] ʕabd-ir-rasuul!
EG	ʕAbd-il-rasūl	naʕam
GR	George	xod is-samak di min madmozeel Mona w-iddii-luh fi t-ʔabbaax ʔawaam
EG	ʕAbd-il-rasūl	ħaađir
EG	Mona	mutʔakkera
	
EG	Fuʕād	min fađlak ʔehgez-li tazkara f ʔawil diizil iʕ-ʕobħ!
GR	George	ħaađir j-afandim heeh di?! [sic.] ʔehgez tazkara! balaaf tazkara! ʔemsektu tazkara! sibtu tazkara! heeh di?!
	
EG	Lady	haah? kallemtohum fi t-telifoon?
GR	George	ʔajwa rajjis ħamiidu howwa -lli raddə ʕalajja bi-nafsuh wi l-lanʕə [EN (motor) launch] gaahiz
EG	Lady	mersii
		...
EG	Lady	haah? ma-ħadd-ij ʔalabni fi t-telifoon?
GR	George	la j-afandim
EG	Lady	ʔizzaj?! it-telifoon bitaʕkum laazim ʕađlaan
	
EG	Magdi	hejja Suʕaad haanim ʔajjarit ođetha?
GR	George	Suʕaad haanim safrit hejja w madmozeel Mona
EG	Magdi	ʔemta?
GR	George	min noʕʕə saaʕa
EG	Magdi	xadu ʔađrə kaam?
GR	George	safru bi-l-ʕarabejja
EG	Magdi	ʔab ʃof-li l-hisaab ʕala m- a-ħađdar ij-ʕanʔa
GR	George	ħaađir j-afandim [sigh] il-xobbə wexis
		1958 – Ismāʕil Yāsīn fi mustaʕfā il-magānīn [Ismāʕil Yāsīn in Asylum]
GR	Bīḡu	ʔewʕa!
EG	Nurse	bass! bass! garraʕ hena ja xawaaga!
		...
		[Dr. Šidīd sneezes strongly]
GR	Bīḡu	[frightened] ʔallaah beeti btaaʕ il-ʔinta ʔeeh -lli -nta b-je-ʕmeluh di?! sanafoor maxađta?
EG	Dr. Šidīd	la? da ʔana wi la-muʔaxza
GR	Bīḡu	meen? daktuur Sidiid ʔizzajjak ja daktuur Sidiid?
EG	Dr. Šidīd	ʔahlan wa saħlan! salamaat! ja marħaba! salamaat! [pointing the lady next to them] miʃ bi-salametha bentak ja xawaaga?
GR	Bīḡu	la? di l-maama bitaaʕ il-ʔana

EG	Dr. Šidīd	wi-maaluh j-axuuja miŋ ʕeeb [to the lady] ʔizzajjik ja setti? [to Bīḡu] ʔella ʔol-li ja xawaaga Fiidu!
GR	Bīḡu	fiido ʔeeh wi f regluh eeh?! Biizu ja xabiibi bii zu
EG	Dr. Šidīd	ʔahlan wa sahlān! salamaat ja xawaaga Fi.. ja xawaaga Biizu ʔahlan wa sahlān! [to the lady] salamaat ja madmozeel! [to Bīḡu] miŋ is-sett oxtak barḡu?
GR	Bīḡu	ja n-nafuux bitaaʕ il-ʔana! w-allaahi l-ʕaziim! wi xjaat ir-rambuna! ʔin-sa-llah j-giini wi j-xottə ʕalajja! diŋ il- <i>muḡā</i> bitaaʕ il-ʔana
EG	Dr. Šidīd	ja salaam! baʔa keda?! ʔella ʔol-li ja xawaaga Foks!
GR	Bīḡu	ʔisfokksə ʕaleek wi ʕa -lli ʕaawiz je-ʕrafak Biizu ja ʔaxi Biizu Biizu Masfariitu Katuljaanu Bastaanu Arisjaan Gundobulu Kukaas Pawlu Fastawlu Poolo Fiino Biizu
EG	Dr. Šidīd	baʔa kollə da ʔesmak?! wi ʕajluh l-wahdak ja ḡanaaʕa?!
GR	Bīḡu	ʔajva deh ʔesmi ʔesmi wi xjaat siidi t-ḡastuusi
EG	Dr. Šidīd	il-fathaa-luh ja ḡalaawa! ʔella ʔol-li ja xawaaga! te-ʕraf te-rkab il-biskiletta di?
GR	Bīḡu	ʔeeva wi ne-rkab xoṣṣaan xasab kamaan eh wi ne-msi ʕa l-xabl ti-xebbə ʔa-warrii-lak?
EG	Dr. Šidīd	ti-warrii-li?! howwa -na ʕamaltə-lak ḡaaga?! ʔal ji-warriini ʔaal da n-naas li-baʕḡaha j-axuuja ʔaah ʔaah ʔeh da?
GR	Bīḡu	[overlapping] soft? ʔaa-di l-xabl
EG	Dr. Šidīd	ja salaam! xad mennuh l-ḡabl wi mʕiit ʕaleeh ja xawaaga walla lessa?
GR	Bīḡu	lessa lessa lessa
EG	Dr. Šidīd	ḡab ma balaaf! balaaf j-axuuja! ʔeeh il-muxatṛa dej?!
GR	Bīḡu	hoff mus ji-kkallēm! [IPR.NEG.2SM] ʔaxsan baʕdeen no-ʔaʕ [1SM]
EG	Dr. Šidīd	ma-nta j-axuuja laazim to-ʔaʕ di bi-l-ʕaʔlə ḡatta ʔaah howwa jo-ʔaʕ ella f-ʕaatiṛ?
GR	Bīḡu	bassə baʔa kaʕbileni! j-j-jaʔni je-bʔa kuwajjis lamma n-n-no-ʔaʕ [1SM] dilwaʔti ti-tʔeṭim raʔabti?
EG	Dr. Šidīd	ja rabb!
GR	Bīḡu	ʔax il-xa mdu li-llaah di xaaga ʕawza ʔaʕṣaab
EG	Dr. Šidīd	ʔaʕṣaab ʔeeh j-axuuja -llaah je-krim ʔaʕlak?! ḡab d-ana -mʕii-lak ʕala l-ḡabl da bi-l-biskiletta di
GR	Bīḡu	bi-l-biskiletta -mmu talat ʕagalaat?!
EG	Dr. Šidīd	ʔaah
GR	Bīḡu	rax te-xottṛ it-talat ʕagalaat ʕala l-xabl izzaaj?!
EG	Dr. Šidīd	ʔa-ʔol-lak ʔa-ḡottə ʕagala w noṣṣə wara wi ʕagala w noṣṣə ʔuddaam w-a-ʔuum waxedhum ʕala sefhum
	
EG	Ḥassūna	ʔenta xalaʕṣ fassaht il-kalbə btaaʕak ja xawaaga?
GR	Bīḡu	kalb?! feen il-kalbə di j-abu ʕaʔlə zuyajjar?!
EG	Ḥassūna	ʔummaal da jo-bʔa ʔeeh j-abu ʕaʔlə kbiir?!
GR	Bīḡu	di forʕa forʕit balaat
EG	Ḥassūna	wi fhemtaha keda l-wahdak min yeer ma ḡaddə j-ʔol-lak?
GR	Bīḡu	ʔaah
EG+FT	Ḥassūna	ja ḡalawtak! ʔa-hu -nta baʔa ja-bni ʔaʕʔal waahid fi l-ʕanbar dah <i>γεια σου</i>
		[Bīḡu barks and Ḥassūna runs away]
GR	Bīḡu	soft izzaaj ja bobi ḡhekna ʕaleeh?
	
		[one mad guy is selling in auction another one]
EG	Mad 1	jalla jalla jalla jallaṣ! ʔablə ma je-ʕʔal ja gedʕoon forʕa ʕaziima ja gedʕoon ma-ḡadd-ij ebn ḡalaal je-ftah il-baab ja gedʕoon?
GR	Bīḡu	wi ʔeeh di kamaan di ja xabiibi?
EG	Mad 1	mazaad ʕalani wafaaʔ li-deen ʕaraf xeser dureen konkan [=Conquian] w-elli ʕaleeh deen la je-ʕrab wala j-naam ma-ḡadd-ij ebn ḡalaal je-ftah il-baab ja gedʕoon?

EG	Dr. Šidīd	wi-maaluh j-axuuja ne-ftahuh ?ahlan wa sahlān itfaǧǧalu! xodu raahetkum! ka-?innokum fi betku tamaam ?aah ka-?innokum fi betku tamaam
GR	Bīǧu	bethum ?eeh wi btaa? ?eeh?! di mazaad ?alasaan bi-j-bii?u r-raagli deh ?aawiz ti-steri ?isteri!
EG	Dr. Šidīd	wi-maaluh j-axuuja ma-daam ma-?tarituu-? ?a-?tireeh bass il-muhemm m-a-kon-? i?tareetuh ?ablə keda ?aah m-a-kott-i? i?tareetuh ?ablə keda
GR	Bīǧu	wi ?eeh is-suruu? bitaa? il-bee? ja xabeebi?
EG	Mad 1	wala haaga ?elli je-rsa ?aleeh l-mazaad ji-?tirih wi je-dfa? tamnuh [sic.] wi ?ablə ma ji-stelmuh je-dfa? rahn
GR	Bīǧu	rahn?! ?alasaan eeh di ja xabbit ?eeni?!
EG	Mad 1	?alajaan wa la-mu?axza lamma j-muut te-b?a t-raggaf il-faariy wi ta-axud fuluusak
GR	Bīǧu	?aah
EG	Dr. Šidīd	?ella ?ol-li j-axuuja! howwa ?anduh kaam sana?
EG	Mad 1	ma-?anduu-? ?a?lə kaan ?anduh xamsa-w-talatiin we?e? mennu ?afara w howwa ?yaǧǧar wi xamsa-w-?e?riin marhuniin
EG	Dr. Šidīd	ja?ni lessa b-je-rda? ja dānaaǧa
EG	Mad 1	jalla jalla jalla jalləw! jalla ja ged?oon! ?ala-?uuna ?ala-duwwe .. [interrupted]
GR	Bīǧu	?eeh mus ti-stnna lamma n-?aajin il-buǧaa?a
EG	Mad	biǧaa?a saliima ja ged?oon ?ala ?eenak ja taagir w-elli ma-je-?teri je-tnajjil ha-ti-?teri ja xawaaga?
GR	Bīǧu	la? raax ni-tnajjil
EG	Dr. Šidīd	ja rabb! ?ella ?ol-li ja xawaaga!
GR	Bīǧu	na?am
EG	Dr. Šidīd	howwa d-daktoor ka?af ?aleeh walla lessa?
GR	Bīǧu	?allaah! ?enta mus doktor? ma te-ksif ?aleeh enta!
EG	Dr. Šidīd	?ajwa ?ahiih d-ana doktor doktor xaali? doktor geddan d-ana fi muntaha d-daktara bass enta muta?kkid? ?ahsan mi? faakir
GR	Bīǧu	wi xjaat ir-rambuna doktor bassə doktor xajawanaat
EG	Dr. Šidīd	wi-maaluh mi? ?eeb ta?aala lamma a-k?if ?aleek enta ?a l-?a?allə ?awla mi l-?ariib
GR	Bīǧu	jalla! zaijə ba?duh bassə xalla?na! ?axsan il-bee?a raax t-ruux min ?edeena
EG	Dr. Šidīd	tab ta?aal ?arrab!
GR	Bīǧu	haah
EG	Dr. Šidīd	?eftah bo??ak!
GR	Bīǧu	hah
EG	Dr. Šidīd	jaah! da-nta bo??ak dalmə xaali?
GR	Bīǧu	?a?lə lessa saarib ?ahwa ja doktor
EG	Dr. Šidīd	?uuf ja siidi!
GR	Bīǧu	hah
EG	Dr. Šidīd	?uddaamak sekkit safar ?innama ?awiila xaali?
GR	Bīǧu	ja rabbə j-axuuja ja rabb!
EG	Dr. Šidīd	wi kamaan ?uddaamak no?ti?een
GR	Bīǧu	feen dool?
EG	Dr. Šidīd	noa?a ?ala lsaanak wi t-tanja ?ala ?eenak
GR	Bīǧu	ja rabbə j-axuuja ja rabb!
EG	Dr. Šidīd	wi kamaan fiih ?uddaamak wahda samra
GR	Bīǧu	haah
EG	Dr. Šidīd	wi wahda beeda
GR	Bīǧu	hah!
EG	Dr. Šidīd	beeda masluu?a bi-smii?a wi ?wajjit do??a
GR	Bīǧu	taǧǧib ma-fii-s kamaan wi xjaat abuuk bass xettit gebna roomi?
EG	Dr. Šidīd	fiih ja habiibi fiih w-iza ma-kan-?i fiih ?a-geb-lak da-nta ?aziiz ?aleena xaali? wi faaǧil-lak habba w te-b?a habb il-?aziiz
GR	Bīǧu	ja laxwetej!

	
GR	Bīḡu	il-xa mdu li-llaah
EG	Ḥassūna	leeh?
GR	Bīḡu	ʔenta kontə feen ja gadaʔ enta?
EG	Ḥassūna	joh!
GR	Bīḡu	sajebni l-waxdi ne-ʕmil is-soylə da kolluh?
EG	Ḥassūna	ʔab w-enta maalak wi maali?!
GR	Bīḡu	xod! ʔedhin ir-rokn elli hnaak dih!
EG	Ḥassūna	wi r-roknə da ʔeeh? je-bʕa rokn il-marʔa?
GR	Bīḡu	ʔedhin dih! robʕə saaʕa ʔana raax ni-ruux ʕalasaan ne-dhin il-haram wi ni-igi
EG	Ḥassūna	ʔajwa ja xawaaga bassə ma-nta-ʕ ʕaajif ʔennə robʕə saaʕa kitiir?
GR	Bīḡu	la? mus keteer ʔesmaʕ!
EG	Ḥassūna	haah?
GR	Bīḡu	tabbit fi l-forsa kwajjis! ʕalasaan ʔana rax ni-ʕiil is-sellim
	
EG	Umm ʕe'ma	juh! xawaaga Biizu? bi-te-ʕmil ʔeeh hena ja rooh mamtak?!
GR	Bīḡu	hoss! mus ji-kkallim! [IPR.NEG.2SF] ʔaxsan baʕdeen iʕ-ʕoot bitaaʕak raax je-ʔlaʕ fi ʕ-ʕuura
EG	Umm ʕe'ma	te-ndereb! la-hu-nta ʔaaʕid hena bi-t-ʕawwar nafsak?!
GR	Bīḡu	rax ne-ʕmil eeh?! ma-fii-s zabaajin ma-fii-s xaraka ma-fii-s laxlaxa [=lahlaḥa]
EG	Umm ʕe'ma	ʔilaahi j-laxlax roxabak ja bʕiid! wi d-dukkaana btaʕtak ʔafaltah xalaʕʕ?
GR	Bīḡu	dukkaan miin wi btaaʕ miin?! hena ʔaxsan kiteer ʕaxiix ma-fii-s soyl laakin fiih zabaajin
EG	Umm ʕe'ma	ji-najjelak! wi te-ʔfil id-dukkana -zzaaj ʔablə ma ti-ddiini ʕ-ʕewar bituuʕi?!
GR	Bīḡu	ʕala l-ʕumuum mus ji-zʕal ja xabiibi! [IPR.NEG.2SF] ʔitfaɖɖal! ʔana rax ni-ʕawwarak taani hena
EG	Umm ʕe'ma	la? j-axuuja beʕd if-ʕarrə ʕalajja! jaʕni m-a-ʕawwar-ʕ ella f mustaffa l-maganiin?!
GR	Bīḡu	ʕalasaan je-ʔlaʕ iʕ-ʕuura ʔabeeʕi
EG	Umm ʕe'ma	ma-ti-tʕeb-ʕi nafsak ana ma-lii-ʕ toʔlə ʕa t-ʕaʕwiir!
EG	Mad 2	ʕawwarni ʔawaam ja xawaaga w-ana b-a-ddii-luh boks
EG	Umm ʕe'ma	jalla -lḥaʔuh ʕawwaruh ʔawaamak ʕala m- a-rgaʕ-lak taani!
GR	Bīḡu	bassə ma-t-ʕibii-s! [to the mad one] jalla ja xabiibi!
	
EG	Ḥassūna	ʔeeh ja xawaaga malak marbuuk fi ʔeeh?
GR	Bīḡu	muʕiiba kelma waaxid mis ʕaarif ni-ktebuh miʕaʕlaḡ maʕaaja mis ʕaadir ni-xallaʕ il-gawaab
EG	Ḥassūna	ʕalaʕaan xaɖtir kelma ti-mazzaʕ il-waraʔ da kolluh?! haat w-ana -kteb-lak il-gawaab! warriini! jalla ja xawaaga! malliini!
GR	Bīḡu	ʔaxuuja l-ʕaziiz bitaaʕ il-ʔana!
EG	Ḥassūna	haah?
GR	Bīḡu	baʔd it-taxejja
EG	Ḥassūna	xejja
GR	Bīḡu	ʔana zaʕlaan ʕalassan mis geetu [ISM] -mbaarix
EG	Ḥassūna	ʔaarix
GR	Bīḡu	il-xumaar bitaaʕ il-ʔana geetu fi noʕʕ is-sekka wi xaran
EG	Ḥassūna	xaran?
GR	Bīḡu	wi kollə ma ʔana j-ʔol-luh [he emits a dental lateral click, used to urge donkeys to move] ʕ ʕ ʕ
EG	Ḥassūna	wi di roxra ʕaajiz tektebha fi l-gawwab ja xawaaga?!
GR	Bīḡu	ʔummaal ma-hu hejja di l-kelma -lle mʕaʕlaḡa maʕaaja mi ʕ-ʕobx ʔeeh?! mis ʕaarif te-ktebha -nta kamaan?
EG+FT	Ḥassūna	ʔizzaaj?! d-ana jaama b-a-ktib kalaam faariy kitiir bassə ʔa-t-raaggaak ti-ʕolha xarf xarf

GR	Bĩḡu	xaadĩr wi kollə ma n-ʔuul li-l-xumaar bitaaʃ il-ʔana ʃ ʃ ʃ ji-hezz ir-raas bitaaʃ il-howwa wi mis je-rda ji-msi
EG	Ḥassūna	jess! [a sound used to stop the donkey] ḥ-a-rgaʃ wi hjaat waldak min nahjit il-ḥumaar
GR	Bĩḡu	ma-fii-s maaniʃ ʃ ʃ ʃ
EG+FT	Ḥassūna	ʔeʃmil maʃruuf ʔolhaa-li waxda waxda ʃalasaan il-xaaṭir bitaaʃ il-ʔana! katalavenesi? [GR <i>καταλαβαίνεις</i>]
GR	Bĩḡu	xaadĩr ʃ ʃ ʃ ʃ ʃ ʃ
EG	Ḥassūna	jaʃni ma-ne-ʔdar-ʃi n-ḥottə bdaalha ḥaa ʔaw ʃii masalan?
GR	Bĩḡu	la ja xabiibi ʔana laazim ni-kteb-luh -lli ḥaʃal bi-l-mazbuuṭ ʔana mus momkin ni-ʔajjar iz-zemma btaaʃ il-ʔana ʔabadan
EG	Ḥassūna	jaʃni zemmetak ma-ḥabaket-ʃ ella maʃa l-ḥumaar?!
GR	Bĩḡu	ma-lii-s daʃwa
EG	Ḥassūna	ja ḥabiibi ʔeʃmil maʃruuf ma-ti-bʔaa-ʃ ʃenadi -nta raaxar!
GR	Bĩḡu	la? ja xabiibi la?
EG	Ḥassūna	ṭajjib ṭajjib ma-t-ʃajjat-ʃ! ni-ʔajjar ig-gawaab raaxar ʔa-hoh
		...
EG	Ḥassūna	bass! bass! bassə ja ḥabiibi! bassə ja ḥabiibi! li-ḥaddə hena w barak il-ḥumaar
GR	Bĩḡu	suuf xabiibi!
EG	Ḥassūna	ʔeeh?
GR	Bĩḡu	ʔaxsan ʔariiʔa ʔana rax ni-ruux bi-nafsi wi n-geb-lak il-xumaar hena-ahoh
EG	Ḥassūna	laa wi leeh t-ruuh ti-giib il-ḥumaar?! ma wguudak kifaaja
GR	Bĩḡu	wi-maaluh?! zijadt il-xumaar xumareen
EG+FT	Ḥassūna	ʃandak xaʔʔus ʃandak ḥaʔʔus
		1958 – Šari‘ il-ḥobb [Street of Love]
EG	Muḥtār	Menʃim laazim ni-daxxaluh maʃḥad il-musiiqa wi ne-ʃrif ʃaleeh wi n-waʃʃaluh li-ʃ-fohra wi l-magd ʔelli -ḥaramna ʔehna menha
EG	Šakal	kalaamak ḥekam
		...
GR	Bĩḡu	il-mumassil bitaaʃ il-ʔexna fi l-mogtamʃ il-ʔaristoqraaṭej
	
GR	Bĩḡu	[sound defect] soylaana kuwajjis keteer ʃalasaan si Menʃim
EG	Menʃim	ʃoylaanit eeh?
GR	Bĩḡu	il-profoseer bitaaʃ il-mazzika bitaaʃ in-naadi maat ʃawziin waaxid profoseer ʃaaxi
EG	Ḥasaballa	ʃaaxi?
GR	Bĩḡu	ʔee
EG	Ḥasaballa	wi di ʃoyla ti-rdaaha li-Menʃim ja haajif?! ji-ʃuum ji-ʃuum wi je-ḥtar ʃala bʔʃala?!
EG	Menʃim	mif ʔaḥsan ma no-ʃʃod min yeer fiṭaar xaaliʃ ja-ʃta?!
EG	Šakal	m-a-nfaʃ-ʃ ana fi ʃ-ʃoylaana di ja-la ja Biizu?
GR	Bĩḡu	ja xabiibi ʃawziin waaxid ʃanduh sahaada
EG	Šakal	ʃahaada? m- ana ʃandi ʃhadt il-milaad
EG	Menʃim	il-mahejja kaam ja xawaaga?
GR	Ḥristu	ʔeʃreen gineeh
EG	Šakal	fi s-sana?
GR	Ḥristu	laa fi s-saxr fi s-saxr di naadi siik naadi zajiḡ btaaʃ serkit Sell [=Shell] fiih ferʔit muziika ferʔit tamsiil ferʔit <i>cinéma</i> [FR] kolloh kolloh
EG	Menʃim	xalaas ja xawaaga ʔa-ʔdar a-stelim iʃ-ʃoylə ʔemta?
GR	Ḥristu	ʔemta?!
EG	Menʃim	ʔajwa
GR	Ḥristu	la mus moʃmkin
EG	Menʃim	leeh?
GR	Ḥristu	ja xabiibi di muʃ rooḡa btaaʃ ʔaṭfaal di naadi fiih madmozellaat kubaar momkin ji-ggawwiz momkin ji-xallif ʃalaʃaan keda laazim il-profisoor

		zajj il-baaba bitaʃhum kibiir ʃaguuz kamaan ʃalaʃaan laazim madmozellaat ji-xaafu mennuh miʃ ji-kassar kalaamuh
GR	Bīḡu	Xristu!
		[Bīḡu and ʃristu speak in unintelligible language, meant to seem GR]
GR	ʃristu	xalaas laakin bassə fiih xazuu? taani
EG	Men'im	taani?!
GR	ʃristu	?ajwa in-naadi di fiih ?itneen kabtin kabtin Kariima gedduh Selimaan il-?asjuuti ʃanduh xamsiin fi l-mejja min al-?ashum bitaaʃit iʃ-ʃarika kamaan kabtin Mirvit ?abuuh ʃmanduh xamsiin fi l-mejja kabtin Mirvit wi kabtin Kariima dajman fiih samata maʃa baʃd ?enta j-kuun maʃa miin?
EG	Men'im	maʃa l-itneen
GR	ʃristu	μπράβο! μπράβο! laazim suwajja sjaasa suwajja polotiika ?ahsan baʃdeen ?enta έζω [sounds: oksu] barra
EG	Men'im	jaʃni xalaas?
GR	ʃristu	xalaas
	
EG	Muhtār	?eeh elli haʃal ja-bni fahhemni?
EG	Men'im	haʃalit haʃaat ma-kanet-ʃi to-xtor ʃa l-baal
EG	Saneyya Terter	baajin fi ʃneek
GR	Bīḡu	sajfa ?eeh fi ʃneeh ja Kerker?
EG	Saneyya Terter	sekkit gawaaz ...
	
EG	Saneyya Terter	j-axuujja -tlehi! ha-t-ruuh bi-?eeh ja baali?! ha-t-ruuh bi-zakittetak il-ʃajjaana walla galabejjetal il-.. it-taʃbaan min wara w min ?uddaam?!
GR	Bīḡu	?istauru [GR Σταύρο] ?ariib il-maama bitaaʃ il-?ana ʃanduh maxillə tantarleeħ [FR teinturerie] ?imsektu [2SM] mennuh waaxid badla neḡeef! waaxid baltu siik ruux biihum il-xafla! taani joom iʃ-ʃobx ni-raggaʃhum
EG	Balalayka	ja-bn il-klifaaaja! [EA diminutive of GR κλέφτη]
EG	'Abd-il-Wāhid	ʃafaarim ja Biizu!
	
EG	Men'im	mineen bass?! miʃ kifaaja -lli -ntu fiih?!
EG	Il-ʃaddād	ni-ʃtayal bi-n-naħaar ja ?axi badal ma -hna ?aʃdiin keda n-neʃʃ
EG	ʃakal	?ana -ʃtayal fi l-faaʃil ʃaʃaan ʃijuunak ja Men'im ?ana fi ʃ-ʃobhi faaʃilun wa baʃda z-zohri mazzikatejja
GR	Bīḡu	w-ana beʃtu lutarejja ruumi kajru
	
EG	Casino Owner [F]	?ana h-a-ʃlaʃ a-ʃuuf it-telifoon barra
GR	Bīḡu	roxtu feen ja settə haanim?! fiih waaxid samata barra baʃdeen naas je-ḡrabuuk
EG	ʃakal	?aah ji-mawwituuki
		1958 – Tūħa [Tūħa]
GR	Waiter	?eeh ?eeh ?eeh?! raajix feen enta ja sett?!
EG	Tūħa	raħħa feen? raħħa -ʃʃud
GR	Waiter	mamnūʃ mamnūʃ hena l-huduum di laazim ji-kuun mudern [FR modern] jaʃni joniform [EN uniform]
EG	Tūħa	forn?! d-ana ʃandi fornə ?add id-donina ?ewʃa min ʃarii?i l-a-hbedak dimaay a-xalliik zajj Abu-l-hool faahim?
GR	Waiter	?allah! ?esmaʃ enta ja sett ana -kkallemtu mamnūʃ
EG	'Alolla	mamnūʃ ?eeh?! hejja miʃ ha-te-dfaʃ fuluus?!
EG	Tūħa	?ol l-ebn il-magnuuna da ja ?axi! [to the waiter] ?ahsan zubuun ʃandak hena fi l-maħellə b-je-dfaʃ kaam? ʃaʃara? ʃiʃriin? xamsiin? ?ana Tuuħa ?ana l-maʃallema Tuuħa faahim?
GR	Waiter	?aax ja leela miʃ xa-j-fuut
EG	'Alolla	rawwa? ja xawaaga w ʃuuf il-maʃallema ʃajza ?eeh di ha-te-bsetak
EG	Tūħa	ʃandoku ħamaam mafwi ja xawaaga?
GR	Waiter	?ajva fiih xamaam mafwi

EG	Tūha	hat-lena guzeen talaata n-ʔazʔaz fiihum!
GR	Waiter	xaadir
EG	Tūha	ʔistanna!
GR	Waiter	naʕam
EG	Tūha	wi xod da ʕaʕaanak!
GR	Waiter	ευχαριστώ πολύ kattar xeerak ja mʕallema! xaadir xaadir ja mʕallema!
EG	ʕAlolla	[laughs at the waiter] xristopolii [GR ευχαριστώ πολύ]
		...
EG	Tūha	ja xawaaga!
GR	Waiter	αμέσως ja mʕallema!
EG	Tūha	hat-li ʔzaazit biira!
GR	Waiter	xaadir
		...
GR	Waiter	αμέσως ja mʕallema!
EG	Tūha	ʔamesus [GR αμέσως] da ʔeeh ja xawaaga?! ma te-ʕdil lisaanak ja ʔaxi!
GR	Waiter	il-xisaab ja mʕallema!
EG	Tūha	kaam?
GR	Waiter	setta xamaam mejja-w-xamsiin waaxid ʕaxnə bi-ʕeps porsijoon garnatiira [FR <i>portion, garniture</i> ‘side dish’] waaxid gizaaza biira jaʕni kollu -tneen gineeh
EG	Tūha	wi waʕalak ginneh
GR	Waiter	ginneh ʔeeh ja mʕallema?!
EG	Tūha	ʔana ma-ddetak-ʕ il-waʔti gineeh?
GR	Waiter	ʔajva bassə xadretak kallemtu [2SF] di bakʕiif
EG	Tūha	baʔʕiif fi ʕeenak xawaaga! howwa l-baʔʕiif bi-ja-xduuh fi l-ʔawwil walla fi l-ʔaaxir? ʔitfaɖɖal! ne-bʔa xalʕiin helwa dej? fottak bi-ʕafja!
EG	ʕAlolla	fottak bi-ʕadam il-ʕafja!
GR	Waiter	ʔeh di βρε?! ʕaxiix waaxid maʕallema
		1959 – Anā barīʕa [I Am Innocent]
GR	Marika	ʔaxlen wa saxlen! ʔitfaɖɖalu! ʔitfaɖɖalu! ʔitfaɖɖalu!
EG	Ramzi	saʕiida ja madaam! ʔehna ʕawziin ʔooɖa ʔana wi s-settə btaʕti min faɖlik
GR	Marika	ʔajva ʔajva kaam joom ʔistanna hena?
EG	Ramzi	talat arbaʕ-t-ijjaam
GR	Marika	bi-kollə mamnunejja feen is-santə bitaaʕak?
EG	Ramzi	if-ʕanta? ʔehna ʔaʕlena miggawwiziin in-nahar-da ja madaam if-ʕanta wi l-ʕafʕə ha-ji-igu baʕdeen
GR	Marika	fiih kart bitaaʕ is-saxsejja?
EG	Ramzi	ʔajwa ja madaam wi ʔasemt ig-gawaaz kamaan kolluh gajjə maʕa l-ʕaf
GR	Marika	ʔitfaɖɖal!
EG	Ramzi	min faɖlik feen il-ʔooɖa?
GR	Marika	ʔitfaɖɖal ʔitfaɖɖal! ʔa-hoh ʔooɖa ʕiik xaaliʕ wi fiih balakuuna ʕala l-gineena bitaaʕ il-giraan wi s-siriir kuwajjis kitiir
EG	Nāhid	siriir waahid?
GR	Marika	ʔaah
EG	Ramzi	laʔ madaam ʔaʕdaha ʔennuh jaʕni s-siriir kuwajjis ʔawi
GR	Marika	ʔejva ʔejva is-siriir gaamid siriir mus jo-ʔaʕ ʔabadan
EG	Ramzi	mutʕakkir madaam ʔitfaɖɖali! taht il-hisaab
GR	Marika	mersii mersii mersii ʔah mus ʕaawiz xaaga taani?
EG	Ramzi	laʔ mutʕakkir ja madaam baʕdeen baʕdeen
GR	Marika	ʔejva ʔejva baʕdeen baʕdeen
	
EG	Ramzi	miin?
GR	Marika	ʔana Mariika hah kolluh tamaam?
EG	Ramzi	kolluh tamaam madaam mirsii
GR	Marika	ʔeeh mabsuut ja ʕaruusa?
EG	Ramzi	ʕabʕan ʕabʕan

GR	Marīka	ʔana geetu ne-sʔal muʔ ʔawziin mangarejja?
EG	Ramzi	[to Nāhid] ta-kli haaga ja roohi?
EG	Nāhid	ma-lee-ʔ neʔs
EG	Ramzi	ʔaa mirsii madaam muʔ gaʔaniin dilwaʔti
GR	Marīka	ʔejva ʔejva laakin baʔdeen ha-ji-igi [3SF] gaʔaan
EG	Ramzi	ʔajwa baʔdeen ha-n-ʔol-lik ja madaam
GR	Marīka	ʔajva ʔajva <i>bon bon</i>
	
EG	Ramzi	madaam! madaam! ʔulii-li min faʔlik! m- a-laʔiif ʔandik ʔizaazit ʔaa ..
GR	Marīka	ʔajwa ʔajwa ʔana fiih waaʔid ʔizaaza konjaak [=cognac] laakin tamaam marka [kiss sound] kuwajjis kitiir
EG	Ramzi	mirsii madaam!
GR	Marīka	ʔismaʔ! suwajja swajja
	
GR	Marīka	<i>καλημέρα</i> ʔizzajjak ja ʔaruusa? kolluh tamaam?
EG	Ramzi	ʔajwa tamaam mirsii ja madaam
GR	Marīka	ʔimesktu l-fiʔaar! ʔitneen ʔomlett ʔitneen saaj
EG	Ramzi	mirssi feen il-gornaal? ʔehna ʔawziin il-gornaal bitaaʔ in-nahar-da min faʔlik!
GR	Marīka	gornaal ʔeeh diʔ! ti-siibu [2SM] ʔaruusa ʔemsik fi Izhawar Xaraʔfoofʔ! [=Eisenhower, Khrushchev] ʔenta ʔandak polotiika ʔasal kitiir polotiika [kiss] zaji il-ʔamar
EG	Ramzi	mirsii madaam! mirsii! kolluh tamaam
GR	Marīka	<i>bongiorno</i>
EG	Ramzi	<i>bongiorno</i>
	
		[policemen knock the door]
GR	Marīka	ʔajwa ʔajwa [opens the door] ja xafiiz!
EG	Policeman	ʔenti ʔaziiza l-iskandaraani?
GR	Marīka	ʔabadan wi xjaat rabbuna ʔana Mariika Papadoplo Biizu [or Pīḡu]
EG	Policeman	miʔ enti -lli ʔandik il-ʔaraami?
GR	Marīka	ʔabadan wi xjaat rambuna ʔana ʔana Mariika Papadoplo Biizu [or Pīḡu]
EG	Policeman	jiijih!
	
EG	Ramzi	madaam! madaam!
GR	Marīka	ʔeeh? fiih ʔeeh?
EG	Ramzi	feen Naahid? muʔ fi ʔoʔetha
GR	Marīka	ʔeeh di di Naahid?
EG	Ramzi	Naahid? miraati ja madaam
GR	Marīka	ʔaah il-ʔaruusa
EG	Ramzi	ʔajwa
GR	Marīka	xarag [3SF] min ʔasra diʔiʔa
EG	Ramzi	wi raahit feen? ma-ʔalet-lik-iiʔ?
GR	Marīka	da kaan zaʔlaan ʔawi kaan bi-j-ʔajjat [sic.] laazim ruxtu li-l-maama bitaaʔuh maʔluum ʔaruuri je-zʔal ti-siibuh fi sahr il-ʔasal jo-ʔʔod li-waxduh di mus tamaam ʔummaal ʔana ʔiddeetik il-konjaak ʔaʔaan ʔeehʔ!
	
GR	Marīka	ʔezzaji il- <i>monsieur</i> dilwaʔti?
EG	Nāhid	al-ʔamdu li-llaah ʔahsan
GR	Marīka	ʔana gebtu suwajja sorba xalliij zaji il-xuʔaan
EG	Ramzi	mirsii madaam! ʔehna taʔabnaaki ʔawi l-jumeen dool
GR	Marīka	laa mus fiih taʔab wala xaaga il-muxemm ji-igi kuwajjis ʔaʔaan ʔaruusa ji-igi mabsuut
EG	Nāhid	kattar xeerik ja madaam!
GR	Marīka	[to Ramzi] misektu xaaga taani?
EG	Nāhid	muʔfakkiriin ʔawi
GR	Marīka	[to Ramzi] ti-xebbu n-kallemtu [1SF] waaxid doktor?

EG	Ramzi	la? mirsii ja madaam ?ana dilwa?ti ?ahsan ?awi mirsii
GR	Marika	il-xamdu li-llaah ?in-saa?-llaah ?in-saa?-llaah il-xamdu li-llaah
		...
GR	Marika	fiih djuuf ?alasaanak [to the lady] ?itfaddal!
EG	Lady	sa?iida ja gamaa?a!
	
GR	Marika	?eeh di?! <i>monsieur</i> mus ji-igi lessa?!
EG	Nahid	lessa
GR	Marika	?eeh di? kollu joom mus ji-igi lessa mis ji-igi ji-siibu l-?aruusa wi j-sebni ?ana kamaan?! wi ba?deen?!
EG	Nahid	ma?le[?ə] ja madaam!
GR	Marika	di ?eeh ma?lessə ma?less? la? ja xabiibi di ma-fii-s ma?less ?ana ?ajza l-filuus ?ajza xamsa gneeh talaata rjaal
EG	Nahid	haadir howwa raah il-balad ji-geb-lik il-fuluus
GR	Marika	?eeh?! balad ?eeh di?! balad il-maxbuub? la ja xabiibi ?ana mus na-akul min il-kalaam di hena mus tikejja hena <i>pension</i> [FR] madaam Mariika dafa?tu [2SF] l-fuluus ?axlen va saxlen ma-fii-f fuluus <i>é?o</i> [sounds: oksu] barra
EG	Nahid	haadir ja madaam ?ana h-a-geb-lik il-fuluus
GR	Marika	?emta?
EG	Nahid	in-nahar-da walla bokra
GR	Marika	bokra bokra bokra kollə joom bokra ni-suuf
	
GR	Marika	il-xisaab setta gineeh ?esriin ?ers
EG	Ramzi	haadir ja madaam ?itfaddali is-sab?a gneeh il-baa?i ?alafaanik
GR	Marika	mersii! ?ummaal ?aruusa feen?
EG	Ramzi	mistannijaani fi f-?a?? il-gidiida
GR	Marika	da kwajjis kitiir xod baalak mennuh! [3SF]
EG	Ramzi	tab?an tab?an mirsii madaam! sa?iida!
GR	Marika	sa?iida! <i>monsieur monsieur</i> ! il-?aruusa saab waaxid wara?a hena [Ramzi reads the letter and laughs]
GR	Marika	?eeh? fiih ?eeh ja <i>monsieur</i> ?
EG	Ramzi	xodi ja madaam Mariika! xodi gneeh ?afaanik a-ho kamaan!
GR	Marika	?aah laazim gawaab xobb
EG	Ramzi	howwa hobbə b-?a?i?! da moot moot ja madaam Mariika
		1959 – Hamati malak [My Mother-in-Law is an Angel]
GR	Bigu	[on phone] ?eh?! is-safaxaana? la? ja xabeebi hena lukandit is-?exxa [to himself] ?al safaxaana ?aal! ?a?diin fi -?tabl exna hena safaxaana xaaga te-?rif
EG	Man 1	salaamu ?aleekum ja xawaaga
GR	Bigu	wi ?aleekum is-salaam wa raxmatu -llahi wa barakaatuh na?am?
EG	Man 2	fiih haddə sa?al ?aleena?
GR	Bigu	?eeva ja xabeebi min no?şə saa?a bassə fiih waaxid geh sa?al ?aleeku hena
EG	Man 3	ma-sab-fi ?esmuh?
GR	Bigu	la? w-allaahi ja xabiibi ma-sab-si xaaga abadan xatta fattesni ?a-hoh!
EG	Hamis	is-salaamu ?aleeku
GR	Bigu	wi ?aleekum is-salaam ja xabiibi ?axlan wa saxlan
EG+FT	Hamis	<i>γεια σου γεια σου</i> [sounds: jaasus] min fa?lak ma-foft-if ?azaal?
GR	Bigu	γazaal?
EG	Hamis	?aah
GR	Bigu	γazaal di je-tla? eeh bass?
EG	Hamis	waad mifaltah keda zaji il-fiil laabis galabejja zar?a
GR	Bigu	?eeva ?eeva min suwajja kaan fiih xartiit ?aa?id hena-hoh
EG	Hamis	daruuri raah je-tfa? allah je-xrib beetuh! ?ol-li!
GR	Bigu	?eeva
EG	Hamis	?enta ma-?andak-fi ?ooda fadja?

GR	Bīḡu	ja salaam! da-nta xazzak min is-sama
EG	Ḥamīs	la?
GR	Bīḡu	te-ḡraf?
EG	Ḥamīs	haah
GR	Bīḡu	ʔommak daḡjaa-lak ʔaaxir ʔooḡa mawguuda ḡandi hena fi l-ʔuteel rax ne-ddihaar-lak ʔenta
EG	Ḥamīs	mirsi! wi ḡafḡaha ḡdiid?
GR	Bīḡu	ʔeeva -mmaal eeh?! il-ḡafsə bitaaḡi kolluh ḡediid ʔesmaḡ ʔismə xadretak ʔeeh?
EG	Ḥamīs	ʔaah il-maḡallim Xamiis ḡaahib hanuut zuruuni kollə sana marra
GR	Bīḡu	tasarraḡna
EG+FT	Ḥamīs	ḡaʔban ja ʔebni tasarraḡt tasarraḡt
GR	Bīḡu	ja Sakal
EG	Ḥamīs	ʔa-ḡuuzu bi-llaah!
GR	Bīḡu	waad ja l-maḡallim Sakal
EG	ḡakal	ʔajwa ḡajj miin ḡajizni?
GR	Bīḡu	taḡaala taḡaala taḡaala!
EG	ḡakal	ja ḡnajja ḡaaḡir ʔahlan wa saḡlan ʔahlan wa saḡlan
GR	Bīḡu	ʔismaḡ ja walad!
EG	ḡakal	ja naḡam
GR	Bīḡu	xod il-maḡallim deh! wi ḡallaḡuh fi l-ʔooḡa ʔelli faḡḡa il-waxiida elli feḡlit ḡandi fi l-ʔuteel
EG	ḡakal	jaḡni nemra -rbaḡḡaaḡar walla -tnaaḡar walla sabḡa walla tesḡa walla setta walla .. [interrupted]
GR	Bīḡu	walad! walad! walad! walad! nemra talaata nemra talaata wi xod baalak mennuh haah nemra talaata
EG	ḡakal	nemra talaata? ḡinajja [to Ḥamīs] ʔahlan ʔanistena ja mḡallim da-nta ḡarraḡtə w-allaahi
GR	Bīḡu	kariim ja rabb
EG	Ḥamīs	ʔitfaḡḡal ja ʔebni!
EG	ḡakal	ʔallah j-xalliik
GR	Bīḡu	kariim ja rabb
	
EG	Process Server	bass ʔaa ḡaahib il-melk naawi j-naffiz il-ḡagz wi j-biiḡ il-lukanda bokra
GR	Bīḡu	ḡalasaan ʔeeh bassə ja xabiibi da kolluh?! ʔexna mis ittafaʔna wi -ḡḡalaxna xalaas wi ʔoltə-luh ʔennə ʔana rax ni-ddii-luh baʔeet il-mablay bi-t-taʔsiit?
EG	Process Server	ʔajwa laakin m-a-ʔraf-ḡə ʔeeh elli xallaah ji-ḡajjar kalaamuh wi -j-sammim ḡala koonuh j-biiḡ il-lukanda
GR	Bīḡu	ja xabeebi bassə wi ʔana ne-ḡmil ʔeeh? ḡab w-allaahi l-ḡaʔiim wala liik ḡalajja xilfaan ʔana saari ḡafsə li-l-lukanda n-nahar-da bass bi-talatiin ḡineeh
EG	Process Server	w-allaahi ana ḡajjə-lak wi mitʔazzi ʔawi
GR	Bīḡu	suuf amma -ʔol-lak baʔa! ʔenta t-ruux ti-ʔol-luh lamma ji-tnaḡat lamma j-suuf xalamit wednuh mis rax ni-ddii-luh wala malliim howwa fakerni ʔeeh?! nihiiba?! korodja?! d-ana Biiḡu btaaḡ il-moxammadi wi l-ʔogra [sic.] ḡala -llaah d-ana ne-lḡab bi-l-beeḡa wi l-xaḡar ʔeeh!
EG	Process Server	w-allaahi te-lḡab bi-l-beeḡa te-lḡab bi-l-farxa ʔenta ḡorr salaamu ḡaleeku!
GR	Bīḡu	ja seex!
EG	Kamāl	saḡiida ja xawaaga
GR	Bīḡu	ʔaxlen wa saxlen j-afandim
EG	Kamāl	min faḡḡlak il-maḡallim Xamiis mawguud?
GR	Bīḡu	ʔeeva il-xanuuti?
EG	Kamāl	ʔajwa
GR	Bīḡu	ʔeeva di mawguud fi ʔooḡa nemra talaata
EG	Kamāl	ḡab mutḡakkir ʔawi

	
EG+FT	Ḥamīs	γεια σου ja κύριε ja mesju [FR <i>monsieur</i>] ja xawaaga!
EG	Kamāl	salaamu Ṣaleeku ja xawaaga
GR	Bīḡu	γεια σου xabiibi wa raxmatu [sic.] -llaahi wa barakaatuh Ṣafandim!
EG	Kamāl	ṢesmaṢ ja xawaaga!
GR	Bīḡu	Ṣeeh?
EG	Kamāl	Ṣehna Ṣajziin ni-Ṣteru [sic.] d-dulaab elli fi l-Ṣooda nemra talattaq[ar
GR	Bīḡu	Ṣeeh?
EG+FT	Ḥamīs	talattaasar
GR	Bīḡu	id-dulaab bass?
EG+FT	Ḥamīs	vai
GR	Bīḡu	la ja xabiibi mis momkin deh Ṣemsektu l-Ṣooda kolluh Ṣala baṢduh Ṣana lessa sariiha dilwaṢti
EG	Kamāl	la la la? ja xawaaga ṢaṢl id-dulaab da baṢa Ṣaziiz Ṣalajja laṢannuh tizkaar mi l-marḡuum waladi
EG	Ḥamīs	ṢaṢl il-marḡuum maat wi roohuh ffiḡ
GR	Bīḡu	ja xaraam! Ṣajjib ja xabiibi ma-fii-s maaniṢ
EG+FT	Ḥamīs	Ṣajjib wi Ṣaawiz kaam baṢa bi-Ṣ-Ṣalaatu Ṣala n-nebi? [sic.]
GR	Bīḡu	suuf xabeebi!
EG	Ḥamīs	haah
GR	Bīḡu	Ṣana Ṣaawiz bi-Ṣ-Ṣalaatu Ṣala n-nebi Ṣesriin gineeh
EG	Kamāl	Ṣab xod ja xawaaga ṢeṢriin .. [interrupted]
EG+FT	Ḥamīs	la? w-allaahi ja si kamaal ṢaṢaan xaṢtir il-marḡuum <i>ένα δύο τρία τέσσερα</i> γεια σου
EG	Kamāl	momkin baṢa ni-stelmuh?
GR	Bīḡu	Ṣeeva ja xabeebi di baṢa mis momkin bokra Ṣ-Ṣobx Ṣin-saaṢa-llaah Ṣawwil ma ji-igi il-kaatib wi mṢaah il-muftaah bitaaṢ il-Ṣooda rax ni-sallemhuu-lak
EG	Kamāl	jaṢni muṢ momkin dilwaṢti?
GR	Bīḡu	la? w-allaahi .. [interrupted]
EG+FT	Ḥamīs	Ṣa l-Ṣuumuum ja si Kamaal ma-ta-xod-Ṣi baalak id-denja Ṣeta la l-marḡuum ḡa-j-keṢṢ wala reḡtuh ḡa-te-ṢlaṢ [to Bīḡu] γεια σου κύριο γεια σου!
1959 – Ḥasan wi Mārīkā [Ḥasan and Mārīkā]		
GR	Yanni	[yelling] feen Mariika? Ṣeftaxu l-baab di! Ṣeeh di?!
GR	Mārīka	<i>pardon</i> [FR] <i>μπαιλά!</i> kontə ḡ-a-Ṣajjar il-fustaan
GR	Yanni	Ṣaah <i>βρε</i> Xooxa!
EG	Ḥōḡa	naṢam ja xawaaga
GR	Yanni	gebtu [IPR.2SF] min gowwa hena l-baltu bitaaṢi! Ṣana bardaan suwajja
EG	Ḥōḡa	ḡaadir ja xawaaga
GR-F	Ḥasan	[imitating Yanni from inside the cupbord] mus ji-msektu baltu! [IPR.NEG.2SF]
EG	Ḥōḡa	ḡaadir
GR	Yanni	<i>βρε</i> ana kallemtu giibu il-baltu
EG	Ḥōḡa	wi baṢdeen maṢaak baṢa ja xawaaga?! ḡaadir
GR-F	Ḥasan	mus ji-msektu baltu! [IPR.NEG.2SF]
EG	Ḥōḡa	ḡaadir
GR	Yanni	Ṣasaan eeh mus gebtu l-baltu?!
EG	Ḥōḡa	ja xawaaga Ṣallebtani gebtu l-baltu mus gebtu l-baltu ma te-rsii-lak Ṣala ḡall!
GR	Yanni	Ṣana kallemtu giib il-baltu jaṢni giib il-baltu <i>να σε πάρει ο διάολο!</i> [Ḥasan and Fahlawi make strange sounds from inside the cupbord]
GR	Yanni	Ṣeeh di?
GR	Mārīka	dool laazim il-Ṣafariit ja pappaa
GR	Yanni	Ṣafariit Ṣeeh Mariika?!
GR	Mārīka	pappaa Ṣenta Ṣalbak gaamid?
GR	Yanni	zajjə xetta zalaṢa
GR	Mārīka	Ṣana smeṢtə mi l-Ṣartest elli hena bi-j-Ṣuulu l-ḡetta di fiḡa Ṣafariit

GR	Yanni	ja salaam ja beeh! te-Ɔraf ʔana n-xebbə n-goşşə saƆrak leeh?
EG	Client	leeh?
GR	Yanni	Ɔalasaan saƆrak saƆrə griigi zaji
		...
GR	Marika	[on phone] ʔeeh?! Ɔajza t-busiini?! ʔizza bassə da ja madaam?!
GR	Yanni	wi fiih eeh βpe?! busiika! di waaxid madaam muƆ waaxid dakar
		...
EG	Postman	ħadretik il-madmuzeel Mariina?
GR	Marika	Mariina?! Mariinit ʔeeh?! Mariika
EG	Postman	ʔaah
GR	Yanni	feeh eeh?
EG	Postman	tazaakir senima
GR	Yanni	bitaaƆ eeh di?
EG	Postman	da waahid afandi geh ʔaƆaƆhum min is-senima wi ʔal-li sallemhum li-madmuzeel Mariina
GR	Yanni	ʔaaha! ʔesmuh ʔeeh l-afandi di?
EG	Postman	m-a-Ɔraf-Ɔ howwa ʔaal ennuh ħa-ji-stanna l-madmuzeel bokra Ɔ-şobħ gowwa s-senima
GR	Yanni	ʔab ruux!
EG	Postman	saʕiida!
GR	Yanni	miin di -lli Ɔaajiz ji-ruuh [sic.] maʕaaki s-senima?
GR	Marika	da waahid raziiil ʔana muƆ bi-n-ħebbuh howwa -lli bi-j-ɖajeʔni
GR	Yanni	ʔana laazim ni-ddii-luh waahid darsə mus ji-nsaah ʔuul Ɔomruh ʔaax iza kaan ne-Ɔraftuh ʔaah iza kaan ne-Ɔraf huwwa howwa waaxid zibuun fi Ɔ-şaloon?
GR	Marika	ʔajwa zbuun
GR	Yanni	kuwajjis ʔemsik [2SF] it-tazkara di! ʔeddii-luh howwa! ʔana ji-msik it-tazkara di ʔi nti faxxim enti ji-ruux howwa fi s-sinima sawa ʔana ji-ruux baʕdeen wi ni-msekuh wi ni-ddiih waahid Ɔalʔa muƆ ji-nsaah əbədən
	
GR	Yanni	ʔana je-xrib beetak ʔana je-xrib beetak
	
EG+FT	Fahlawi	Mariika ja Mariika! ʔesmaʕtu [2SF] l-mazziika! boşşii-li w ħebbiini ja Mariika! wi -ftahtu Ɔ-Ɔababiika! Mariika! Mariika! [Marika appears] Mariika! [Yanni appears and shouts with unclear words] maşşaaƆ id-dimaa? maşşaaƆ id-dimaa?
GR	Yanni	[to Marika] taʕaala hena! taʕaala hena!
		...
EG+FT	Hasan	γεια σου κύριο Janni!
GR	Yanni	γεια σου κύριο Xasan!
EG+FT	Hasan	ʔammenni ja κύριο Janni! ʔafaƆt ir-raaƆil elli bi-j-xebbu Mariika?
GR	Yanni	ʔummaal ehna bi-ni-lʕab?! daxaltə-lak Ɔaleeh skandaraani ʔeddeetuh waaxid wessə f xilʔetuh nazzel-li manaxiiri
EG	Hasan	manaxiirak enta?
GR	Yanni	wi-maaluh?! m-ana nazzeltə-luh Ɔaffə snaanuh
EG	Hasan	beraavu Ɔala nabahtak! Ɔereftə te-ʔfiƆ il-ħabiib
GR	Yanni	ʔummaal?! hena fiih waaxid moxxə niɖiif
EG	Hasan	m-a-hu baajin a-hoh
EG	Postman	il-xawaaga Janni Babadoblu! gawaab min ʔatiina
GR	Yanni	[he reads the letter] ʔamma xaaga xilwa xaaga xi'lwa xilwa xilwa ʔawi
EG	Hasan	da laazim gawaab kuwajjis ʔawi ja xawaaga Janni
GR	Yanni	gawaab looz ʔenta l-wissə bitaaƆak xilwə Ɔalajja ja xalolli!
EG	Hasan	ʔeh l-ħikaaja?
GR	Yanni	l-axuuja je-ktib min il-ʔatiina ʔinnə fiih waaxid ʔartistə [FR <i>artiste</i>] kibiir fi l-ʔopira ʔesmuh Marku Kirjaaku saaf is-şuura bitaaƆ il-Mariika xabbuh Ɔala ʔuul Ɔaawiz ji-ggawweztuh
EG	Hasan	muƆ momkin mustaħiil

GR	Yanni	ʕalassan eeh mustaxiil?
EG	Ḥasan	ʔenta ma-te-ʔdar-ʕə t-giib ʕariis min ʔatiina min yeer ʔezn istiraad somma kamaan muʔ ja-guuz je-ʕlaʕ ʕariis ʔaʕrrag ʔaʕwar ʕaxnaf? il-ʕaruusa laazim ti-ʕuuf il-ʕariis ʔablə ma ti-tdabbə fiih
GR	Yanni	σου στο βρε kamaan axuuja ʔekkallim fi l-gawaab ʔinn il-ʕariis rax ji-igi fi l-Kajru [cf. GR <i>To Kairo</i>] wi lamma ji-igi ni-ʕuuf xowwa
GR	Marika	ʔaah dimaayi ʕadaaʕ ʕadaaʕ
GR	Yanni	di min il-farxa
EG	Ḥasan	ʔajwa ʔaʕl il-farxa mnaɖɖara ʕala diik baladi muʔ diik ruumi
GR	Yanni	laakin axuuja kallemtu fi l-gawaab ʔenn il-xawaaga l-ʕariis is-saklə bitaaʕuh xi-lwə ʔawi wi ʕanduh waaxid dagn saxsuuka
EG	Ḥasan	wi-da j-ʕahhə barɖu t-gawwiz bentak li-waahid bi-saksuuka w-enta -lli naazil haʕʕ fii sakasiik in-naas?!
GR	Yanni	oh! muʔ ʕoylak βρε
GR	Marika	ʔana ʕajjaana
EG	Ḥasan	salantik! hatu-lha sbiriina!
GR	Yanni	la la la hejja geetu taʕbaan ʕalafaan hejja farxaana jalla jalla! jalla hejja rawwah ʕa l-beet dilwaʔti jalla biina ʕa l-beet! jalla! jalla!
EG	Client	jalla ja xawaaga Janni -hlaʔ-li daʔni ʔana mistaʕgil!
EG	Ḥasan	jalla ruuh ʕuuf ʕoylak ja xawaaga! ʕuuf ʕoylak!
GR	Yanni	<i>merci monsieur</i> Xasan
EG+FT	Ḥasan	ʔana raax ni-rawwaxuh [her]
	
GR	Yanni	βρε Xooxa!
EG	Ḥōha	naʕam ja xawaaga
GR	Yanni	ʔemsektu xamsa gineeh di!
EG+FT	Ḥōha	di ʕalasaan ana?
GR	Yanni	laa di ʕalafaan ti-giibu [2SF] farbaat xalawijjaat gatooh [FR <i>gateau</i>] zahrə kitiir ward bokra l-farax bitaaʕ il-Mariika
EG	Ḥōha	okkeej [EN <i>o.k.</i>]
GR	Yanni	λοιπόν Mariika fiih eeh? <i>τι vai βρε?</i> bokra l-farax bitaaʕik wi te-bʔi il-[unclear word, probably <i>mariée</i>] btaaʕ <i>κόριο Μάρκον</i>
	
EG	Ḥōha	maʕleʕʕə ja setti ma-t-zaʕʕalii-ʕ roohik! elli jo-ʕbor jaama j-nuul
GR	Marika	mitɖɖajʔa ja Xooxa mitɖɖajʔa
GR	Yanni	ʔeeh di? ʔeeh il-xadduuta di?! [to Ḥōha] ʔeʕmeltu xaraka! [to Marika] il-ʕariis gajj in-nahar-da
GR	Marika	ʔeh?! gajj in-nahar-da?
GR	Yanni	baʕat telliyraaf gajj in-nahar-da Xooxa!
EG	Ḥōha	naʕam
GR	Yanni	xaɖɖartu ʕ-farbaat wi l-xagaat wi l-mextagaat?
EG	Ḥōha	kolluh gaahiz ja xawaaga [doorbell ringing]
GR	Yanni	[to Ḥōha] suuf miin!
EG	Ḥōha	ʔamma -ruuh a-ʕuf miin
GR-F	Ḥasan [Marku]	[Ḥasan disguised himself as Marku] <i>καλημέρα γεια σου!</i> [sounds: jasus]
EG+FT	Ḥōha	<i>καλημέρα</i> ja xawaaga!
GR-F	Ḥasan [Marku]	il-xawaaga Janni mawguud?
EG	Ḥōha	mawguud
GR-F	Ḥasan [Marku]	mudmazeela Mariika mawguud
EG	Ḥōha	mawguud
GR-F	Ḥasan [Marku]	ʔaaha il-xamdu li-laaah maxsuubik Janni Kirjaaku Mamadoplus [sic.] ʔelli xa-ne-tgawweztu Mariika ni-stanna sava sava
EG+FT	Ḥōha	ʔaxlan wa sahlān!
GR-F	Ḥasan [Marku]	ʔaxlan biik ana ʔaxlan biik min faɖlak ʔeddet-luh [IPR.2SF] xabar law ti-smaxtu!
EG	Ḥōha	ħaaɖir [to Yanni and Marika] bi-salamtuh geh bi-salamtuh ʕarraf bi-salamtuh waʕal

GR	Marīka	howwa miin da?
EG	Hōha	il-ḡariis
GR	Yanni	?ai! Marku
GR-F	Hasan [Marku]	γεια σου! salamaat jaa ?izzajjə haalak? ?izzajjak [unclear word]?
GR	Yanni	τι χαμπάρια?
GR-F	Hasan [Marku]	xaati xabarja wa raxmatu -llaahi wa barakaatus
GR	Yanni	τι είναι αυτό? ?entu kallemtu [2SM] ḡarabi?
GR-F	Hasan [Marku]	?ummaal ja xabiibi ?ana ne-kkalemtu ḡarabi ne-ktebtu ḡarabi wi n-rgostu ḡarabi
GR	Yanni	τι είναι βρε? ?izzaaj di?
GR-F	Hasan [Marku]	?aah ?aʃl il-μαμά bitaaʃ ?ana kaanit bi-t-raḡḡaʃni moluxij ja
GR	Yanni	moluxij-ja?!
GR-F	Hasan [Marku]	vai koll in-naas keda ?amma waaxid ji-rḡaʃtu moluxejja je-kkalemtu ḡarabi lamma ji-rḡaʃtu wiski je-kkalemtu ?ingiliizi ?amma ji-rḡaʃtu makaroon? je-kkalemtu taljaanus
GR	Yanni	haah! laazim ana raḡḡaʃtu faʃu lja [cf. GR φασόλια] ḡalaʃan keda ?ana kallemtu ruumi
GR-F	Hasan [Marku]	tamaamus tamaamus
GR	Yanni	ευχαριστώ πολύ wi dilwa?ti kúrho Márko ?itfaḡḡal fi il-ḡaloon istirajjax!
GR-F	Hasan [Marku]	ευχαριστώ πολύ
GR	Yanni	τίποτα τίποτα βρε Xooxa!
EG	Hōha	naʃam ja xawaaga
GR	Yanni	xaalan waddii-luh waaxid fijaska gobroʃi wajja il-μεζεκλίκια
EG	Hōha	ḡaaḡir min ḡinajja ja xawaaga
GR	Yanni	wi ʃallaaxuh!
GR	Yanni	w-enti dilwa?ti taʃaali -stanni wajja l-ḡariis bitaaʃik!
GR	Marīka	?oosi [i.e. GR όχι] pappaa
GR	Yanni	kallim [IPFV.2SF] ?eeh?
GR	Marīka	ma-j-ʃaħħ-iʃ
GR	Yanni	?ana ?ekkalemtu xoʃʃə wajja l-ḡariis bitaaʃik jaʃni xoʃʃə wajja l-ḡariis bitaaʃik ?esmaʃi l-kalaam bitaaʃ pappaa! jalla! [unclear words, then he calls Hōha] Xooxa!
GR-F	Hasan [Marku]	έλα εδώ Μαρίκα! έλα εδώ!
GR	Marīka	γεια σου κύριο Μάρκο!
GR-F	Hasan [Marku]	Marku miin?! ?uuli kerju Xasan
GR	Marīka	ḡasan?!
EG	Hasan	?aajwa Xasan bassə ma-t-zaʃʃaʃii-ʃ aḡsan ti-waddiina f dahja!
GR	Marīka	?eeh il-ḡikaaja di?
EG	Hasan	il-ḡikaaja zajjə ma-nti ʃajfa ?ithawwelt min kerju ḡasan ?ela kerju Marku bi-ʃwajjit mikjaaʃ [FR maquillage] ḡaʃaan a-ggawwezik
GR	Marīka	laakin da Marku l-ḡaʃii?i baʃat talliyraaf li-pappaa ḡa-ji-igi n-nahar-da
EG	Hasan	?ana -lli baʃatt it-talliyraaf ?eh raʃjik baʃa fi l-hiila-dii?
GR	Marīka	bass ana xajfa ḡaleek ja ḡasan pappaa makkaar kitiir baʃdeen je-ḡrafak
EG	Hasan	ma-t-xafii-ʃ miʃ ḡa-je-ḡrafni wala ḡaaga ʃerebni bi-l-hana wi ʃ-ʃefa
GR	Yanni	?ajwa ?ajwa
GR-F	Hasan [Marku]	γεια σου γεια σου!
GR	Yanni	?een il-xasuud fiih waaxid ʃuud ja xalaawa
GR-F	Hasan [Marku]	?aax ja rooxi
GR	Yanni	?eeh raʃjak kúrho Márko fi l-ḡaruusa bitaaʃak?
GR-F	Hasan [Marku]	?ax! μάνα μου το καλά είναι τι την έχω τη νεριτ
GR	Yanni	w-enti Mariika? ?eeh raʃjik fi l-ḡariis bitaaʃik?
GR	Marīka	kuwajjis kitiir pappaa
GR-F	Hasan [Marku]	juuu!
GR	Yanni	[to Hasan] ?emsektu di! wi baʃdeen di in-nibiit wi l-xoḡra wi l-wess il-xasan
GR	Marīka	[shocked] ḡasan?!
GR	Yanni	?ajwa jaʃni xilva jaʃni jolie
GR-F	Hasan	[to himself] ja ʃeex ?uul keda min iʃ-ʃobhə waʃʃaʃtə rokabi! xaḡḡetni

EG	Ḥōḥa	talleyraaf ṣaṣaanak ja xawaaga
GR	Yanni	talleyraaf mineen βρε? [he reads the telegram and stares at Ḥasan]
GR-F	Ḥasan [Marku]	?eeh? fiih ?eeh?
GR	Yanni	?izzaj xadretak hena w-ektebtu fi t-talleyraaf ?enta ji-igi baṣd itneen joom?!
GR-F	Ḥasan [Marku]	?ajwa bass ana muḥ baṣattu t-talleyraaf
GR	Yanni	?izzaaj?! Marku il-esmø bitaaṣak
GR-F	Ḥasan [Marku]	?aah di Marku muzajjaf ?innama -na Marku musaggallari [probably TR <i>müseceller+!</i>]
GR	Yanni	βρε ?ana muḥ je-fxam xaaga βρε
GR	Marīka	pappaa! laazim elli baṣat it-talleyraaf da waaḥid faṣu [IT <i>falso</i>]
GR-F	Ḥasan [Marku]	[laughs loudly] laazim ṣeref ennak enta waaxid yani ṣanduh παράδες kitiir ṣaawiz ji-ggawweztu Mariika sava sava
GR	Yanni	[speaks in GR] ... tigifaalu [GR <i>τι γι φαλλου</i>]
GR-F	Ḥasan [Marku]	?aah ti faalu -llaah wala faalu
GR	Yanni	[continues speaking in GR]
GR	Marīka	roddø ṣaleeh! roddø ṣaleeh!
EG	Ḥasan	?a-?ol-luh ?eeh?
GR	Marīka	?ol-luh oḥeri [probably <i>όχι ρε!</i>]
GR-F	Ḥasan [Marku]	oḥeri oḥeri oḥeri [probably <i>όχι ρε!</i>]
		[Ḥasan and Yanni speak in GR. Fahlawi, disguised as Marku, is ringing the doorbell. Ḥōḥa opens to him and goes to whisper something to Yanni]
		...
GR	Yanni	feen di?
EG	Ḥōḥa	mistanni barra
EG	Fahlawi [Marku]	[incomprehensible words] Janni!
GR	Yanni	καλημέρα! xadretak miin?
EG	Fahlawi [Marku]	Marku Kirjaakus
GR	Yanni	ja μαμάκα! ?itneen Marku Kirjaakus?! miin il-?aṣli wi miin it-ta?liid?
EG	Fahlawi [Marku]	?ana l-?aṣli
GR	Yanni	xadretak baṣattu t-telliyraaf di?
EG	Fahlawi [Marku]	?ajwa
GR	Yanni	?eeh fi t-telliyraaf di?
EG	Fahlawi [Marku]	fiih kalaam
GR	Yanni	kalaam! ?izzaj ?enta ji-igi n-nahard-da wi t-telliyraaf di maktuub ?enta ji-igi baṣd itneen joom?!
EG	Fahlawi [Marku]	?ana ṣajjart ra?ji ?ana ṣawiz ig-gawaz ?awaam ?awaam ?awaam ?awaam ?awaam ?awaam
GR	Yanni	?ana l-moxxø bitaaṣi ji-igi tararalli ji-igi <i>τρελός</i> fiih waaxid Marku taani hina
EG	Fahlawi [Marku]	fiih waahid taani hena?
GR	Yanni	?ajwa
EG	Fahlawi [Marku]	warrii-li weḥḥuḥ ṣaṣaan a-kassar weḥḥuḥ!
GR	Yanni	?ana j-giibuh xena
EG	Fahlawi [Marku]	giibuh ḥaalan! [to himself] ?ostur ja rabb!
EG	Ḥasan	naggiini ja rabb! ?elḥa?ni ja rabb! wi n-nabi ja rabb!
GR	Yanni	<i>οχ αμαν!</i>
GR-F	Ḥasan [Marku]	?eeh?
GR	Marīka	fiih ?eeh pappaa?
GR	Yanni	?enta ṣaarif miin fiih barra hina?
GR-F	Ḥasan [Marku]	miin?
GR	Marīka	miin?
GR	Yanni	Marku
GR	Marīka	?eeh?! Marku?!
GR	Yanni	?ajwa
GR	Marīka	[pointing at Ḥasan] ?ummaal da je-b? ?eeh?!
GR-F	Ḥasan [Marku]	<i>morto</i>
GR	Yanni	?enta laazim ji-igi mṣaaja j-fuuf il-Marku!

GR-F	Hasan [Marku]	xaa.. ?eeh?! ?ana no-xrug ni-?aabil waaxid xaraami zaijjo di?!
GR	Yanni	?eeh?! ?enta xaajif?
GR-F	Hasan [Marku]	fasar! ?enta giibuh hena ?ana fASFesuh
GR	Yanni	?ana j-giibuh xina
		...
GR	Yanni	te-smax ti-igi m?aaja?
EG	Fahlawi [Marku]	?ala feen?
GR	Yanni	hena fi s-?aloon is-suyajjar
EG	Fahlawi [Marku]	la? ?ana mabsuut hena hena taraawa w ganb il-baab
GR	Yanni	la ?ajwa laakin hinaak fiih il-Marku t-taani ?aawiz ji-suufak
EG	Fahlawi [Marku]	?ana m-a-?dar-f l-a?hsan ?a?abi w ruumi haami w nazari da?iif xaajif ?a?rabu sekkiina wi te-b?a mu? kuwajjesa
GR	Marika	ma-hu laazim ti-hawwe?uh wi t-?affe[?uh ?ummaal bi-t-hebbeni -zzaaj?!
EG	Hasan	?ajwa ?andik ha??a ?ana mi? h-a-tne?il min hena ?ella wa ?ana mahmuulan ?ala ?a?naaq il-?anutejja
GR	Yanni	la? ?esma? ma-hu-nta la ti-igi m?aaja ?and il-Marku t-taani ja n-waddiik il-karakoon
EG	Fahlawi [Marku]	karakoon?! Janni! ?i?habha!
GR	Yanni	la? ma-ni-sxabhaa-f ta?aala m?aaja!
EG	Fahlawi [Marku]	Janni!
		...
GR	Marika	miin da pappaa?
GR	Yanni	di Marku wi di Marku
GR-F	Hasan [Marku]	?enta Marku? [sic.]
EG	Fahlawi [Marku]	w-enta Marku?
GR-F	Hasan [Marku]	?enta na?saab
EG	Fahlawi [Marku]	?enta muhtaal
GR-F	Hasan [Marku]	?ana h-a-mawwetak
EG	Fahlawi [Marku]	?ana h-a-xno?ak
GR-F	Hasan [Marku]	ma-?add-ij? je-msekni!
EG	Fahlawi [Marku]	w-ana ma-?add-ij? je-msekni!
GR	Yanni	ma-xadd-ij? maasik fiikum
GR-F	Hasan [Marku]	?ah! ?ab ma ti-msikuuna! ?awzenna ne-?mil gariima ja naas?!
EG	Fahlawi [Marku]	?ana ?aarif?!
GR	Marika	στάσου στάσου habiibi στάσου!
GR-F	Hasan [Marku]	ma-fii-f στάσου ?ana laazim ni-fasfis raasuh
GR	Yanni	?istanna βpe! kollə waaxid ji-wariini <i>passport</i> [FR] bitaa?uh!
EG	Hasan [Marku]	wariih-luh pasporak!
EG	Fahlawi [Marku]	wariih-luh ?enta pasporak!
EG	Hasan [Marku]	[incomprehensible words] [doorbell ringing]
EG	Fahlawi [Marku]	?eh?!
GR	Yanni	Xooxa! ?eftah il-baab!
		...
		[the real Marku Kiryaku arrives, saying incomprehensible words]
EG	Hōha	ja xabar eswid! da?nə talta?! ?enta miin ja xawaaga
GR	Marku Kiryaku	Marku Kirjaaku
EG	Hōha	ja m?ebtej!
GR	Marika	?eh da?! fiih ?eeh?!
EG	Hōha	?albak gaamid ja xawaaga?
GR	Yanni	gara ?eeh?
GR	Yanni	zajj il-xaddid
EG	Hōha	Marku Kirjaaku
GR	Yanni	ja dahveti!
GR	Marika	baaba baaba! baaba baaba! Xooxa Xooxa! haati kolonja!
EG	Hōha	haadir ?eeni ?aleek ja xawaaga!
GR	Yanni	[overlapping] ma-kan-fi joomak ja Janni
EG	Hōha	talaata Marku f joom waahid ja xabiibi
GR	Yanni	[overlapping] ma-kan-fi joomak ja xabiibi

		[Marku and Yanni speak in GR. The identity of Ḥasan and Fahlawi is revealed]
GR	Yanni	ja haʒʒə [cf. GR ἀγιε] Paulo!
GR	Marīka	ḥasan! ḥasan!
EG	Ḥasan	?eeh?
GR	Marīka	?ehrab ?awaam!
EG	Ḥasan	?ulii-li miin abu lehja dah!
GR	Marīka	da Marku l-?aʒli
EG	Ḥasan	ja xaraabi ja-xti! zawayaan
		[Marku and Yanni speak in GR, in a way that sound weird]
	
		[Marku speaks to Marīka in GR. Fahlawi disguised him self as a Hindu fakir]
EG	Fahlawi	[to Marīka] min faḍlik sibiini ?a-kallim ir-raaḡil dah!
GR	Marku	[pointing at himself] dah?! leeh?! ?enta ʒaarif ?ana?
EG	Fahlawi	wala ʒomri ʒoftak ?ablə keda [to Marīka] min faḍlik! [to Marku again] ?enta .. [interrupted]
		[Marku asks Marīka not to leave, in GR]
EG	Fahlawi	?esmak Marku Kirjaaku
GR	Marku	?ajwa ?ana ?esmi Marku Kirjaaku laakin izzaaʒ ?enta ʒreft il-?esmo bitaaʒi?
EG	Fahlawi	bi-l-gala-gala bi-s-sehr il-hendi
GR	Marku	xəḍretak hindi?
EG	Fahlawi	?ana l-fa?iir binga zogo henga botagaaz kingaazu ofkaff haat kaffak!
GR	Marku	[some words in GR] μπόβο professeur Matadoor! ?ana ʒawz a-ʒuuf il-baxxtə bitaaʒi fi l-?iid bitaaʒi kwajjis
EG	Fahlawi	?ana ʒaajif fi kaffak ʒaroosa [sic.]
GR	Marku	ʒaroosa μπόβο da tabʒan ʒaroosa
EG	Fahlawi	ʒaroosa be-t-hebbak xaalīs
GR	Marku	merci
EG	Fahlawi	ʒajefha
GR	Marku	feen?
EG	Fahlawi	ʒajefha
GR	Marku	feen?
EG	Fahlawi	maska ʒortak wi ḥattaaḥa ʒala ?albaha wi ʒammaala ti-buus [kissing sounds]
EG+FT	Ḥasan	ja ḥabebti ja Mariika! ja rooḥi ja Mariika! ja ψυχή μου [sounds: ipsixiimu] ja Mariika!
GR	Marīka	ja ḥabiibi ja ḥasan!
EG	Ḥasan	laa ?ulihaa-li bi-r-ruumi!
GR	Marīka	oh! ja xabiibi ja xasan!
EG+FT	Ḥasan	ja xetta min il-house bitaaʒ ?albi ja Mariika!
EG	Fahlawi	fii joom fii ʒahr fii sana
GR	Marku	jaʒni ?eeh?
EG	Fahlawi	ḥa-t-muut
GR	Marku	ḥ-a-muu ḥ-a-muut
EG	Fahlawi	ʒeneek xəḍra loonak maxtuuf rii?ak naaʒif ʒalamaat il-moot laakin ma-t-xaf-ʒ!
GR	Marku	kollu da maktuub fi l-?iid bitaaʒi?
EG	Fahlawi	maa xafija kaan ?aʒzam ?ana ʒandi dawa ji-tawwil il-ʒomr maʒmuul fi bilaad il-hend ji-tawwil il-ʒomr wi j-medd il-end
GR	Marku	merci merci ?eddiini il-dawa da ?awaam! feen?
EG	Fahlawi	?eʒrab li-l-?aaxir! ḥ-a-ʒedde min waahid li-ʒaʒara
GR	Marku	ne-ʒrab kollu da?!
EG	Fahlawi	kollə dah marra wahda ḥ-a-btedi waahid ?itneen talaata ?arbaʒa xamsa setta sabʒa
GR	Marku	ʒarabt [sic.]
EG	Fahlawi	la? laazim kolluh marra wahda ?emsik! fi seḥḥetak!

EG+FT	Hasan	ʔaxbaar abuuki ʔeeh dilwaʔti? miʔ il-xamdu li-llaah ʔixxetuh zaji iz-zft?
GR	Marika	miskiin pappaa di ʔaʔsaabuh talfaana xaaliʔ min elli garaa-luh - mbaarih wi d-doktoor ʔal-luh laazim ti-stanna fi l-beet talaata joom
EG+FT	Hasan	laazim ji-stanna talaata sana
GR	Marika	ʔab ʔan ʔeznak baʔa la zamaan Marku gajja w te-bʔa muʔiiba
EG+FT	Hasan	Marku miin?! d-ana n-nhar-da wakel-luh sabaanix sabaanix kolluh xadiid
GR	Marika	laakin da muʔaariʔ wi ʔadalaatuh gamda
EG	Hasan	wala j-hemmik! zamaanuh fi saabiʔ nooma
GR	Marika	min forb il-weski?
EG	Hasan	laa min forb it-tamr hendi
EG	Fahlawi	ʔomrak ha-j-ʔuul
GR	Marku	[sings in GR]
GR	Marika	ʔana ʔalbi bi-j-tobbə la baʔdeen Marku j-ʔuufak maʔaaja te-bʔa muʔiiba
EG	Hasan	Marku miin?! dilwaʔti t-laaʔi Marku [snoring sound] fi saabiʔ nooma
GR	Marku	[speaks in GR] waaxid maʔlab bi-l-xana wi s-sefa [he notices Marika dancing with Hasan and says something in GR] oh! Xasan wi Mariika oh! Xasan wi Mariika
GR	Marika	[to Hasan] Marku Marku ʔehrab!
	
GR	Yanni	howwa [referring to Marika] ʔamaltu kida?
GR	Marku	ʔummaal je-ftekir [2SM] ʔeeh jaʔni?! xowwa ʔameltu keda
GR	Yanni	muʔ je-zʔal Marku!
GR	Marku	muʔ je-zʔal [1SM] izzaaj?! muʔ je-zʔal izzaaj βpe?! jaʔni il-ʔeen bitaaʔi xalaas il-ʔeen bitaaʔi geh siis bees bi-ʔ-ʔabuun elli xottuh gowwa
GR	Yanni	ja rooxi! ja rooxi! ʔaax! ʔana d-dimaay bitaaʔi ji-igi ʔarjaʔ zaji il-bumba
GR	Marku	xalaas xalaas ʔana muʔ xa-ji-stanna hena fi l-Kajru xalaas ʔana xa-ji-saafir fi ʔatiina muʔ ʔaawiz ni-ggawwez xa-ji-saafir
GR	Yanni	kallim ʔeeh?! muʔ ʔaawiz ji-ggawwiz ʔalasaan eeh?
GR	Marku	ʔalasaan eeh? ʔalasaan eeh? ʔalajaan tamalli bi-j-suuf ir-raagil da Xasan maʔa Mariika laazim fiih xobb laazim fiih <i>amour</i> ʔana xa-j-saafir
GR	Yanni	βpe ʔenta l-moxxə bitaaʔak zaji il-ʔajjil iʔ-ʔuyajjar ʔenta mus simeʔt il-yenwa il-xilwa bitaaʔ il-ʔUmmo Kolsuum?
GR	Marku	Ummo Kolsuum?! ʔeeh l-yenwa l-xilwa bitaaʔ Ummo Kolsuum?
GR	Yanni	howwa kallim keda wa-ma niilu l-mataalibi bi-l-tamanni w-elli je-ksabtu d-donja il-ʔalaaba
GR	Marku	ʔeeh k-kalaam il-faariy da wi l-yona wi l-kalaam il-faariy βpe il-ʔeen bitaaʔi miljaan [sic.] ʔaʔta w filfil wi bi-t-ʔuul yona dilwaʔti?! ʔana xa-j-saafir
GR	Yanni	la la mus ji-saafir [2SM] ʔaxiix ʔeenak fiih ʔaʔta ʔeenak fiih ʔaʔta Mariika! βpe Mariika!
GR	Marika	naʔam pappaa
GR	Yanni	έλα εδώ!
GR	Marika	fiih haaga pappaa?
GR	Yanni	Mariika! ʔenta je-ʔraf ʔeeh Rajja wi Skiina?
GR	Marika	ʔajwa ʔelli b-ji-dbaʔu s-settaat
GR	Yanni	il-papaa bitaaʔik geh Rajja wi Skiina
GR	Marika	ʔajaan eeh?
GR	Yanni	ʔalajaan ʔana raajix je-dbax ʔenti [he calls the maid] βpe Xooxa! giibu s-sikkiin il-kibiir bitaaʔ il-gibna! ʔana rax je-dbax ʔenti
GR	Marika	ʔamaltə ʔeeh pappaa?
GR	Yanni	ʔalasaan enti muʔ ji-xebbə taani il-Xasan muʔ ji-suufu ʔebeden il-Xasan
EG	Hōha	[singing] ja hasan ja xooli l-gineena ja hasan!
GR	Yanni	σκασε βpe! ʔana muʔ ʔaajiz je-smaʔ il-ʔesmə btaaʔ il-Xasan fi l-beet di ebeden
EG	Hōha	j-ammah! ʔenta maalak ja xawaaga mʔafrat keda leeh?!

GR	Yanni	giibi hena βρε!
EG	Ḥōḥa	xod!
GR	Yanni	Mariika! ṡalasaan ʔenti muḡ ji-muut fiṡiis kallemtu xaaan! ʔa-ḡxadu laa ʔilaah ʔella -llaah
GR	Marika	pappaa! ʔenta b-ti-kkallim gaddʔ! haraam ṡaleek ana lessa ṡʔajjara
GR	Yanni	laʔ kuwajjesa keda xalaas
GR	Marika	[runs to Marku] Marku -lhaʔni ja Marku!
GR	Marku	ʔistanna min faḡlak xalaas ʔana samextu Mariika ʔana bi-j-xebbə ʔawi Mariika
GR	Yanni	[to Marika] fuuf! ʔenta muḡ ṡaawiz ji-muut mus ji-ruux ʔebeden id-dukkaan
GR	Marika	wi miin jo-ṡṡod ṡa l-kees [FR <i>caisse</i>] ja pappaa?
GR	Yanni	Xooxa!
EG	Ḥōḥa	naṡam ja xawaaga
GR	Yanni	taṡaala hena! ʔenti mus ji-stanna fi l-beet di xalaas
EG	Ḥōḥa	ja nadamti! bi-ti-ṡrodni ja xawaagaʔ!
GR	Yanni	laʔ βρε! ʔenta j-ruuh ji-ṡṡayal fi d-dukkaan ji-ruux je-msektu l-kees [FR <i>caisse</i>]
EG	Ḥōḥa	rabbena j-xalliik wi j-ṡalli maratbak ja xawagetna!
	
GR	Yanni	ʔana ji-rmii-lak waaxid dorgi ni-saglebak
GR	Marku	[speaks in GR]
		[doorbell ringing and Yanni opens to Ḥasan, who disguised himself as a maid]
EG	Ḥasan [as maid]	saṡiida ja xawaaga!
GR	Yanni	ʔenti miin ja d-dalṡa-diʔ il-ʔummə Xasan?
EG	Ḥasan [as maid]	laʔ j-axuuja ʔana Miḡmeṡa ʔoxtə Xooxa baṡatetni ṡaṡaan a-ṡṡayal bidalha ṡaṡaan in-nahar-da hejja bi-ti-ṡṡayal fi ṡ-ṡaloon
GR	Yanni	ja Mismesa ja Mismesa! laakin il-wissə bitaaṡik fiih ṡabah min il-ṡafriit Xasan
EG	Ḥasan [as maid]	ja-xtii! ʔesm allah ṡalajee! ja-xtii! ʔewṡa t-giib sert il-ṡafariit! getteti b-ti-ṡṡereb
GR	Yanni	muḡ ji-xaaf! muḡ ji-xaaf! ji-xlaṡtu min is-sabah ʔarbiṡiin xaraami
EG	Ḥasan [as maid]	wi ʔemta h-a-stelim iḡ-ḡoyl ja xawaaga?
GR	Yanni	dilwakti xaaan taṡaali!
EG	Ḥasan [as maid]	jalla j-axuuja!
GR	Yanni	taṡaali! taṡaali! ʔenti xoḡḡi hena gowwa dilwagti
EG	Ḥasan [as maid]	dastuur! ji-ṡlaṡu miin dool ja xawaaga? wilaadak?
GR	Yanni	laʔ di l-bentə bitaaṡi madmozeel Mariika
EG	Ḥasan [as maid]	ja-xti ṡaleeha ʔamar wi n-nabi ʔamar [to Marika] bossa ja ḡabebti
GR	Yanni	di l-xawaaga Marku il-ṡariis bitaaṡ benti
GR	Marku	πώς είστε?
EG	Ḥasan [as maid]	laʔ j-axuuja buus-esta [Spanish <i>esta</i> ‘this SF’, and he kissed Marika]
GR	Yanni	βρε ʔenti laazim ji-roddə fi l-xawaaga Marku howwa -kkallim salamaat ṡalasaanak
EG	Ḥasan [as maid]	ja xaraṡi! laʔ j-axuuja ʔaṡlə goozi mḡarrag ṡalajja m-a-kallem-ḡi riggaala b-sakasiik
GR	Yanni	ṡab xalaas roḡtu fi l-maṡbax emsektu l-yasiil!
EG	Ḥasan [as maid]	ʔana m-a-ʔrafṡi feen [to Marika] taṡaali ja ṡabba wi n-nabi! warriini ṡariiʔ il-yasiil!
GR	Yanni	ʔeh diʔ! ʔenti gajjə hena je-ṡsil hiduum walla je-ṡsil wissuh [3SF]
EG	Ḥasan [as maid]	ja-xti ma-tḡaʔaʔ-ḡi ja xawaaga! ma-hu kolluh zajjə baṡḡuh zaṡlaan lwwhʔ maṡa l-ṡelmə bentik di tebʔa zaji oxti [to Marika] taṡaali ja-yti! taṡaali ja-yti!
		[Yanni and Marku speak in GR]
		...
GR	Yanni	Mariika! ruuhi gawaam fuufi ʔiza kaan il-makwagi gaab il-xuduum tamaam

GR	Marīka	haadir ja pappaa
GR	Yanni	Mismesa!
EG	Hasan [as maid]	ja rooh Miḥmeṣa!
GR	Yanni	Mismesa! ʔenti mismisejja bi-l-φιστίκια
EG	Hasan [as maid]	ji-naggah-lak il-maʔaasid ja xawaaga!
GR	Yanni	Mismesa!
EG	Hasan [as maid]	ʔeeh?
GR	Yanni	ʔana raajix je-ddi ʔenti mahejja zijaada min il-Xooxa
EG	Hasan [as maid]	m-a-ṣdamak-ḥi ja xawaaga
GR	Yanni	te-msik sigaara?
EG	Hasan [as maid]	laʔ j-axuuja -na b-a-ḥrab dilwaʔti mṣassil
GR	Yanni	ʔa-xebbik jaṣni kajjiifa
EG	Hasan [as maid]	ji-najjelak!
GR	Yanni	ʔenti xelwa
EG	Hasan [as maid]	ʔallah! ʔexteḥi ja xawaaga!
GR	Yanni	ʔana xabbeet enti min ʔawwil yaṣla
EG	Hasan [as maid]	jaah! d-enta laazim ja xawaaga b-te-ḥrab nibiit wesix ʔawi
GR	Yanni	Mismesa!
EG	Hasan [as maid]	ʔeeh?
GR	Yanni	xaat boosa!
EG	Hasan [as maid]	boosit ʔeeh ja xawaaga ṣeeb?!
GR	Yanni	wi xjaat il-μαμάκα btaasik haat boosa!
EG	Hasan [as maid]	ja gadaṣ exteḥi ṣeeb!
GR	Yanni	balaas il-dalaṣ wi haat boosa!
EG	Hasan [as maid]	ḥaraam ṣaleek ja xawaaga d-an ḥorma dakar
GR	Yanni	ʔaax! ʔenti ʔenti l-frawla ʔenti l-mooz ʔabu l-nokta
EG	Hasan [as maid]	ʔitnajjal j-abu Mariika! [Yanni tries to kiss her/him] ʔallah! ja ṣeeb ja xawaaga
GR	Marīka [voice]	fiih ḥaddə mṣaaki ja Miḥmeṣaʔ
EG	Hasan [as maid]	ʔajwa ʔana wi t-teṣt
GR	Yanni	μπράβο ṣaleeki!
EG	Hasan [as maid]	hah! ʔewṣa ja xawaaga j-najjelak! ṣan ʔeznak ḥ-a-ruuh a-naḍḍaf ja xawaaga
GR	Yanni	ʔana j-muut fi l-sanf [sic.] il-baladi di [Marku is flirting Marīka in GR]
EG	Hasan [as maid]	ʔuum ja xawaaga ʔuum! fezz! fezz!
GR	Marku	ʔeeh!
EG	Hasan [as maid]	fezzə min hena!
GR	Marku	ʔeeh!
EG	Hasan [as maid]	ʔuum! ʔuum!
GR	Marku	il-beet kibiir ma-fii-ḥ maṭrax te-naḍḍaf maṭrax taani ti-igi t-naḍḍaf hena
EG	Hasan [as maid]	hena z-zibaala ktiir ʔawi ja xawaaga [Marku, complaining in GR, takes Marīka away. Hasan (as a maid) speaks also in pseudo-Greek]
		...
GR	Marku	[to Hasan (as a maid), who sprays insecticide against him] ʔenta magnuun?!
EG	Hasan [as maid]	ʔeeh?! balaaf ni-naḍḍaf il beet?! ji-xrib beetak!
GR	Marku	ʔana xa-ji-igi magnuun mi l-madaam di
EG	Hasan [as maid]	ja-xtii!
GR	Marīka	maṣleḥḥə ja xabiibi ma-ti-zṣal-ḥi! muḥ je-zṣal!
GR	Marku	maṣleḥḥ [and continues to complain in GR]
		...
EG	Hasan [as maid]	ma-t-xaf-ḥi! ma-t-xaf-ḥi! ḥaʔʔak ṣalajja ja xawaaga ʔemsik!
GR	Marku	wi di kamaan wi di kamaan
EG	Hasan [as maid]	wi di kamaan

GR	Marku	il-itneen jalla! [then he turns back to Marika] jalla! jalla! [Hasan (as a maid) overturns a vase over his head] ?eeh! haasib haasib! ?enta ?ermi l-mojja ?alajja?!
EG	Hasan [as maid]	maʃle[ʃ]ə ja xawaaga ma-t-xaf-! di majja naʃfa
GR	Marku	naʃfa?! ?enta wassaxt il-kamiis wi l-bantaloon
EG	Hasan [as maid]	ja xawaaga ?efham kuwajjis ?ennə ?ana gajja hena ?a-ʃtayal muʃ gajja ?a-lʃab!
GR	Marku	Mariika! ?ana muʃ momkin ji-stanna hena kitiir ?ana xa-ne-nzil barra fi s-sekka wi baʃdeen xa-ne-rgaʃ baʃdə ʃwajja
EG+FT	Hasan [as maid]	?axsan ?axsan βpe ?enta ?imsektu xamsa setta sabʃa ʃaʃara saaʃa barra fi sittin dahja ʃabaaal j-axuuja m- a-naqqdaf ij-ʃa?ʃa
GR	Marku	[some unclear words] γεια σου Μαρίκα! γεια σου!
GR	Marika	γεια σου!
GR	Marku	άστο διάολο!
EG	Hasan [as maid]	yuur allaah j-xrib beetak!
		...
GR	Yanni	ja xalaawa xummuʃijja!
EG	Hasan [as maid]	xaddetni ja xawaaga Janni
GR	Yanni	?ismallah ʃaleek! pardon! pardon! ?aaax ja Mismisejja ?enta mus je-ʃraf ?aaax ja Mismisejja
EG	Hasan [as maid]	?eeh ja xawaaga Janni -nta ʃajjaan?
GR	Yanni	?enta l-ʃaja bitaaʃi ?enta l-xanuuti bitaaʃi
EG	Hasan [as maid]	ja retni xanuuti kontə feltak ʃala dmaayi
GR	Yanni	ruxmaaki Mismisejja ruxmaaki!
EG	Hasan [as maid]	?eeh j-xuuja!
GR	Yanni	?enti mus ji-xess?! [i.e. ‘to feel’]
EG	Hasan [as maid]	ji-xess? law ʃamalt rizjiim h-a-xess
GR	Yanni	la la la
EG	Hasan [as maid]	?eeh?
GR	Yanni	?ana muʃ kallim enta ji-igi rufajjaʃ la ?ana mabsuut mennak keda
EG	Hasan [as maid]	wi n-nabi?
GR	Yanni	?ana ʃaajiz jaʃani ji-xess je-fxam bi-?isaara
EG	Hasan [as maid]	w-a-fham bi-l-?iʃaara leeh?! howwa -na b-a-ʃtayal fi l-muruur?!
GR	Yanni	?enta mus semeʃtu s-seʃr il-kuwajjis bitaaʃ is-saaʃir Sawgi [= Aḥmad Šawqī]
EG	Hasan [as maid]	?aaah ?ana smeʃtə ʃannuh
GR	Yanni	howwa kallemtu keda waxid baʃsatun baʃdeen waaxid dexkatun suwajja kalaamun [click sound] randivuu [FR rendezvous]
EG	Hasan [as maid]	?aaah ja xawaaga! ?eh l-ʃaʃaaħa di?! wi n-nabi menni mennak l-a-ruuh ʃala tuul ʃa l-magmaʃ il-layawi
GR	Yanni	?ana ʃaajiz mennak waaxid randivuu [FR rendezvous]
EG	Hasan [as maid]	feen j-axuuja?
GR	Yanni	fi s-soʃx
EG	Hasan [as maid]	soʃx?!
GR	Yanni	?ejwa
EG	Hasan [as maid]	ja nhaar eswid!
GR	Yanni	?ejwa fi l- fi l-gamar fi l-xawa
EG	Hasan [as maid]	?aaah
GR	Yanni	ni-kallemtu suwajja ni-srabtu suwajja na-koltu suwajja
EG	Hasan [as maid]	?aaah
GR	Yanni	?imsik!
EG	Hasan [as maid]	?eeh dah?
GR	Yanni	di muftaax muftaax bitaaʃ is-suʃuux
EG	Hasan [as maid]	?ana -gi-lak fi s-suʃuux?
GR	Yanni	?enti je-ftax wi j-xoss
EG	Hasan [as maid]	?aaah ?ehem ?ehem
GR	Yanni	βpe Mismisa!
EG	Hasan [as maid]	?aaah

GR	Yanni	ʔana ʕaajiz enta je-msax kuwajjis hena-hoh fi ʕ-ʕaloon wi baʕdeen ji-ruux je-msax fi s-salaalim
EG	Ḥasan [as maid]	ʔaah
GR	Yanni	wi baʕdeen je-msax is-suʕuux xalli baalak li-s-suʕuux! laazim is-suʕuux
EG	Ḥasan [as maid]	ma-t-xaf-ʔ! maʕa s-salaama ja xawaaga!
		...
GR	Marku	ʔallah! ʔenti lissa hena?!
EG	Ḥasan [as maid]	huss! ʔeskut ji-najjelak! taʕaala!
GR	Marku	fiih eeh?
EG+FT	Ḥasan [as maid]	ʔab da ʔana h-a-ʔol-lak ʕala waaxid serr ennama j-gannin ree [GR ρε] madmozeel Mariika baʕtaa-lak il-muftaax di ʕalasaan ti-ʔlaʕ-laha fi s-suʕuuh bi-llel fi l-ʔooḍa bitaaʕuh
GR	Marku	il-muftaah ʕalasaan ni-ruux fi l-ʔooḍa ʔana?
EG	Ḥasan [as maid]	nee [GR vaʔ]
GR	Marku	ʔenta madaam xelwə ʔawi ʔeddiini l-muftaah ʔenta [kisses him/her] <i>μπράβο!</i> xot [sic.] waaxid bakʕiiʔ! waahid feen?! feen il-bakʕiiʔ?! ʔa-ho l-gineeh waahid gineeh ʕalaʕaan ʔenta
EG	Ḥasan [as maid]	mirsi ʔawi ja xawaaga!
GR	Marku	mirsi ʔana mirsi! ʔana mirsi!
EG	Ḥasan [as maid]	ʔallallaala
GR	Marku	Marku muʔ Nikoola ʔallallaala [start to sing in GR]
		...
GR	Yanni	haat il-ʔizaaza! w-egʕod laaʕebni! ʔa-xibb il-mismis ʔa-xibb il-mismis
GR	Marku	[goes towards Yanni, believing him to be Marika] Mariika! <i>μ'αγάπ!</i> <i>μ'αγάπ!</i>
GR	Yanni	<i>άι διάολο!</i> Marku?!
GR	Marku	[answers in GR]
GR	Yanni	ʔizzaaj je-ʕmeltu keda?! ʔizzaaj je-stayfeltu ʔana?!
GR	Marku	xawaaga Janni ʔana ni-faxxemak
GR	Yanni	ʔana fixemtu kullu xaaga ʔenta te-ɖxak ʕala l-Mariika balaftu l-Mariika ʕalasaan ti-giibuh keda ʔizzaaj je-ʕmil [2SM] keda ʕabl ig-gawaaz?!
GR	Marku	xawaaga Janni! ʔana .. [interrupted]
GR	Yanni	laa
GR	Marku	xawaaga Janni! .. [interrupted]
GR	Yanni	la la laa di ʕeeb ʔenta dilwaʕti xarbistu s-saraf bitaaʕ Mariika laazim xaaalan ji-tgawweztuh
GR	Marku	kuwajjis xalaas ʔana xaaalan ʔitgawweztuh ʔana ni-tgawweztuh baʕdə bokra Janni xalaas?
GR	Yanni	ʔana ji-stanna ʕaaxi l-yaajit il-baʕdə bokra
GR	Marku	xalaas
	
EG	Ḥasan [as maid]	ʔenti ʕawza Marku? [sic.]
GR	Marika	la? ʔana ʕajza hasan
EG	Ḥasan [as maid]	xalaas ʔihraabi maʕa hasan! ʕabaal ma ji-igi bokra te-bʔi mesiz [EN Mrs.] hasan
		[Yanni comes out from under the table]
GR	Marika	[shocked] papaa!
EG	Ḥasan [as maid]	ja maama!
GR	Yanni	ʔeh?! mesiz [EN Mrs.] Xasan ja Mismesa! [he reveals Ḥasan's identity] ʔana raaʕix je-ntif wabarak
EG	Ḥasan	ʔaah ja-xtii! teʕbaan ja xawaaga teʕbaan
GR	Yanni	ʔaah
EG	Ḥasan	ʔewʕa!
GR	Yanni	ʔaah ja buliis! ja sawiis!
	
GR	Yanni	<i>βρε</i> Mariika! [the sound is not clear, probably] ja settə ʔana -ftekir ji-muut ʕalasaan il-wissə bitaaʕik zaʕlaan laazim je-ɖhak [2SF] di l-farax bitaaʕak jalla jalla! jalla sawa sawa ni-ruux il-kiniisa <i>il-εκκλησία</i>

EG+FT	Ḥōḥa	jalla ja xabebti!
		...
EG	Fahlawi	[to Marku] in-nahja t-tanja! in-nahja t-tanja!
GR	Marku	in-na'xja t-taani in-na'xja t-taani
		[Fahlawi and Ḥasan flee with Mariika in a taxi. Marku shouts in GR]
GR	Yanni	di xaraami xaramijja
		[shoutings]
GR	Marku	?istanna swajja -na gajj
		[the taxi of Yanni and Marku is out of order]
GR	Yanni	?eeh di?!
EG	Taxi Driver	?istanna ja xawaaga!
GR	Marku	Ṣarabejja da walla Ṣarabejja karru?
GR	Yanni	jalla xaramejja
GR	Marku	dawwar! [then, he complains in GR]
GR	Yanni	[to the taxi driver] hatta guulu [IPR.2SM] ḥa-ne-wṣal la ḥa-je-xṭaf roohak!
GR	Marku	ma t-dawwar il-makina! dawwar il-makina! il-Ṣaruusa xa-j-ruux fi l-kilets [EN <i>clutch</i>]
GR	Yanni	<i>πάρει ο διάολο!</i>
EG	Police Officer	di l-?ooda -lli kaan saakin fiilha ḥasan ḥommoṣ?
AR-L	Ḡamīla [Levantine]	?eeh ba?aa-lu jumeen ma-b-ji-ig il- <i>pension</i> [FR]
GR	Yanni	ma-te-Ṣraf-s [2SF] raax feen?
AR-L	Ḡamīla [Levantine]	jimkin saafir Ṣand ?emmuh w bajjuh
EG	Police Officer	ma-te-Ṣrafii-ḡ baladuh feen?
AR-L	Ḡamīla [Levantine]	b-a-Ṣrif baladhūm ?ismaha Kafr iz-ZaṢbalaawi
GR	Yanni	howwa ḡaruuri raax hinaak laazim te-ddi ?ixbarejja fi l-xikimdarejja bitaaṢ iz-ZaṢbalaawi
	
EG	Police Officer	il-xawaaga da b-ji-ttehmak bi-?ennak xṭaftə bentuh Mariika ?eeh ?aqwaalak?
EG	Ḥasan	j-afandim ?ana ma-xṭafthaa-ḡ ?ana raagil Ṣariif wi Ṣaraḡi Ṣariif
EG	Fahlawi	?itneen bi-j-ḥebbu baṢḡə w Ṣawziin ji-tgawwezu baṢḡ da muxtaṣar muḡiid
EG	Police Officer	laakin ?enta maṢri w hejja junanejja
EG	Ḥasan	j-afandim il-ḥobbə ma-feh-ḡi laa waṭan wala diin wala mella
GR	Yanni	?ebəden il-Mariika ji-tgawwiz il-Marku
GR	Marku	?ajwa Mariika ji-ggawwiz Marku ?ana Marku
EG	Fahlawi	Mariika muḡ ḥa-ti-ggawwz yeer ḥasan la?innha bi-t-ḥebbə ḥasan Drakoola! [=Dracula]
EG	Ḥasan	?aah w-ana b-a-ḥebbə Mariika
GR	Yanni	?ana ji-ḡrabtu d-dammə bitaaṢak fi waahid kubbaaja
EG	Ḥasan	ja nhaar eswid! saamiṢ ja ḡadrit iz-zaabit? Ṣaawiz je-ḡrab dammi ?ana ma-liaa-ḡ daṢwa ba?ə ?iza gaa-luh tasammum
EG	Fahlawi	da maṢṣaaṢ dimaaṢ baajin Ṣaleeh
EG	Mariika's Father	[shouting from outside] ?ewṢa sebni! sibuuni b-a-?ol-lokum!
EG	Police Officer	siibuh ja Ṣaskari -nta w howwa! siibuh jo-dxol!
EG	Mariika's Father	salaamu Ṣaleekum
EG	Police Officer	salaam
EG	Mariika's Father	feen il-xawaaga Janni?
GR	Yanni	miin?! Ṣabd-il-Salaam il-Bixeeri?!
EG	Mariika's Father	?ummaal Ṣabd-is-Salaam in-Nabolsii?!
		...
EG	Police Officer	il-kalaam da mazbuut ja xawaaga Janni
GR	Yanni	mazbuut ja xadrit iz-zaabit
EG	Police Officer	wi-hejja feen bent ir-raagil da?
GR	Yanni	mawguuda Ṣandi ma-hejja di l-Mariika

EG	Fahlawi	ji-xrib beetak!
EG	Hasan	Mariika?!
GR	Yanni	il-Mariika hejja l-Baxejja wi l-Baxejja hejja l-Mariika
EG	Hasan	ṭabb w-izzaaj targemt Bahejja ?ila Mariika?
GR	Yanni	ṣalasaan mus momkin il-Janni ji-kuun ṣandu bent esmuh Baxejja
EG	Hasan	helw furigat dilwa?ti Bahejja ma-t-goz-ḥi l-Marku
	
GR	Yanni	bass estannaani!
EG	All	?eeh ṣaajiz taani?
GR	Yanni	?ana ṣaajiz a-hanni
EG	All	?itfaḍḍal!
GR	Yanni	w-a-rguṣ wi ?a-yanni
EG	All	ja ḥalawtak!
GR	Yanni	farhaan li-faraḥkum
EG	All	ja ḥalaawa!
GR	Yanni	wi kamaan mitxanni
EG	All	kida-hoh
GR	Yanni	raggasni ja gadaṣ!
EG	All	ja wala ja wala ?aah ja wala!
GR	Yanni	gaalu mineen il-gabaail golt ana griigi
EG	All	ja wala ja wala ?aah ja wala!
GR	Yanni	gaalu bi-ti-igi l-farax goltə ?ax ji-igi
EG	All	ja wala ja wala ?aah ja wala!
GR	Yanni	il-gidṣaan
EG	Belly Dancer	il-gidṣaan
GR	Yanni	wi Xasan
EG	Belly Dancer	wi Xasan
GR	Yanni	w-ommu Xasan
EG	Belly Dancer	w-ommu Xasan
GR	Yanni	w-abu Xasan
EG	Belly Dancer	wi ?abu Xasan
GR	Yanni	wi kollə l-xasanaat
EG	Belly Dancer	wi kollə l-xasanaat
GR	Yanni	?elf marra
EG	Belly Dancer	?elf marra
GR	Yanni	?elf marra
EG	Belly Dancer	?elf marra
GR	Yanni	ζήτω βενιζέλοσ!
EG	Belly Dancer	wi-maaluh j-axuuja!
GR	Yanni	?iṭṭayal ja ?uṣṭa!
		1959 – Ḥayāt imra'a [A Woman's Life]
EG	Client	?eddiini kaas konjaak [=Cognac] ja waad ja Biḥzu
GR	Bīḡu	xaadir ja xabeebi ?ana rax ne-geb-lak waaxid konjaak ji-nassiik il-ṣal?aa
EG	Client	ṣal?aa?! d-ana bass elli sebtuh ?al ṣal?aa ?aal!
GR	Bīḡu	?itfaḍḍal!
EG	Client	ṣal?aa?! heh! [he dirnks his cognac and spits it against Bīḡu]
GR	Bīḡu	?eh di?!
EG	Client	?eeh dah? da da muḥ konjaak da
GR	Bīḡu	?ummaal di ?eeh di ja xumaar?
EG	Client	xumaar?!
GR	Bīḡu	ṭabṣan xumaar wi sittiin xumaar suuf amma -?ol-lak ba?aa! ?enta n-nahar-da l-leela bitaaṣak di mus rax ji-fuut ṣala xeer ?enta rax ti-tlamm walla ni-ndah-lak il-maṣallim Sakal ji-ddii-lak ṣal?aa taani hena?
EG	Client	laah! da-ntu xadtu ṣalajja -ntu l-itneen ?ana -lli ḥ-a-ḍrabak ṣal?aa ma-ta-xod-ḥi yerha
GR	Bīḡu	la? ja seex
EG	Client	?ana ḥ-a-mawwetak ?ana ḥ-a-fartekak ?ana ḥ-a-maḥmeṣak ?ana .. [interrupted]

EG	Šakal	naſam
EG	Client	?ana maħsuubak bassə howwa -lli b-je-ſtemni
GR	Bīġu	[cries] il-layluuy bitaaſ il-?ana ja l-maſallim! iz-zummaara bitaaſ ra?abti maasik fiiha mi ſ-ſobx
EG+FT	Šakal	?izzaj ja waad enta te-msik il-layluuy bitaaſ il-howwa
EG	Client	la howwa -lli kaan bi-je-ſtemni
GR	Bīġu	?ana satamtak?! ?ana satamtak ?ana?!
EG	Šakal	ſatamtuh?
GR	Bīġu	ma-satamtuu-s ja l-maſallim! ?ana satamtak?! howwa ?ana mis mitrabbi ſalasaan ni-stemak ja xumaar ja ?aliil il-?adab?!
EG	Client	ſaajif! ?aa-hu bi-j?uul ja xumaar wi ?aliil il-?adab?
EG	Šakal	?allallallah! ?izzaj ja waad enta te-ſtim iz-zubuun il-ba?fə da?!
EG	Client	?alla ſaħiiħ izzaaj te-ſtim iz-zubuun il- il-?eeh?
EG	Šakal	ba?f
EG	Client	?enta kamaan ħa-ti-ſtemni ja mſallim?!
GR	Bīġu	miin elli satamak ja laṭx?!
EG	Client	laṭx?! laa ?ana laazim a-ballay n-nijaaba
EG	Šakal	la? la?
EG	Client	?ana laazim a-ballay il-buliis
EG	Šakal	bass ismaſni bassə l-aħsan ma-t-rawwaħ-ĵi saliiim
EG	Client	leeh jaſni?
EG	Šakal	leeh jaſni?!
EG	Client	?ana laazim a-ballay il-buliis
EG	Šakal	?oltə la? jaſni la?
EG	Client	il-konjaak bitaſkum da
EG	Šakal	?iſmeſna?
EG	Client	sibertu
EG	Šakal	sibertu?
GR	Bīġu	di sibertu?
EG	Client	sibertu
GR	Bīġu	di sibertu?
EG	Client	w-allaahi l-ſaẓiim sibertu
GR	Bīġu	ja raagil enta bi-t-?ul ?eeh? di ?axsan taſja mawguuda fi l-balad [he drinks his cognac and spits it against Bīġu] ja xabar iswid! ja reetuh kaan sibertu! howwa s-sibertu wexes ?awi keda?
EG	Client	ſaſaan te-ſraf enna -na miſ kaddaab ?a-hoh sbertu
EG	Šakal	bassə ma-t-?ol-ĵi sbertu! hat-luh ja waad kaas taani li-l-ba?fə da ſaſaan ĵi-trabba
EG	Client	laa miſ momkin
EG	Šakal	la? ħa-ta-axud kaas
EG	Client	w-allaahi l-ſaẓiim miſ momkin
EG	Šakal	yaſbə ſan ſeenak
EG	Client	?ana ħ-a-ſrab sibertu?! da sbertu ?aħmar ?a-hoh
EG	Šakal	miſ sibertu la?
EG	Client	miſ sibertu?!
EG	Šakal	?aah miſ sibertu
EG	Client	ṭab ana ħ-a-warriik ennuh sibertu
EG	Šakal	ṭab warriini!
EG	Client	w-in teleſ sibertu?
EG	Šakal	sibertu miin?! howwa -na krodja?! walla fakerni krodja?
EG	Client	miſ da ſuud kabriit?
EG	Šakal	?aah
EG	Client	?a-hoh
EG	Šakal	?al sibertu ?aal
EG	Client	boſſ! ?a-hu weleſ
GR	Bīġu	ja laxwetii!
	

EG	Waiter	ʔaah weski li-z-zubuun wi maxʂuuʂ li-Berlanti maxʂuuʂ li-Berlanti wi weski li-z-zubuun ʔaah ʔaah weski li-l-ʔeh ʔeeh ʔeh? ʔistanna! h-a-fteker a-hoh joh nisiit ʔaah je-bʔa maxʂuuʂ li-z-zubuun wi weski l-Berlanti
GR	Bĩḡu	mis maʕʔuula ʔabadan di laazim baʔa weski li-z-zubuun wi maxʂuuʂ li-Berlanti
EG	Waiter	ʔaah wi n-nabi ja xawaaga ʔaʂli j-axuuja nsiit
GR	Bĩḡu	nisiit?
EG	Waiter	ʔaah
GR	Bĩḡu	ja xabar iswid ʕa n-nisjaan bitaaʕak di! ʔenta baʕdeen maʕaak?! da ʕala fikra
EG	Waiter	ʔeeh
GR	Bĩḡu	marra min dool w-allaahi l-ʕazeem
EG	Waiter	ʔaah
GR	Bĩḡu	rax ti-nsa ʔesmak
EG	Waiter	ʔa-nsa ʔesmi?! ʔab wi-da kalaam ti-ʔuuluh ja xawaaga?! ma-lek-ʕi hāʔʔə ʕahiih haddə j-axuuja je-nsa ʔesmuh?! ʔab d-ana ʔesmi [he hesitates] joh! ʔesmii ʔella ʔol-li ja xawaaga!
GR	Bĩḡu	naʕam
EG	Waiter	ʔana ʔesmi ʔeeh?
GR	Bĩḡu	ja raagil enta ʔesmak [he forgot the name] siidi ja ʔastuusi! d-ana kamaan niseet jalla ja xabiibi! xod it-ʔalab elli enta ʕawzuh wi ʔemsi ʔablə ma ne-nsa ʔesmi ana kamaan wi n-ʔuul ʕala nafsi Masfariitu
EG	Waiter	ʔaah jalla ja habiibi!
GR	Bĩḡu	xod ja xabiibi!
EG	Waiter	ʔawaamak wi n-nabi! jalla! ji-nuubak sawaab!
GR	Bĩḡu	ʔa-heh maxʂuuʂ li-Berlanti
EG	Waiter	ʔaah li-Berlanti ja habiibi!
GR	Bĩḡu	ʔeeva
EG	Waiter	li-Berlanti ja naas
GR	Bĩḡu	wi ʕandak hena-hoh weski ʕalasaan iz-zubuun
EG	Waiter	ʔallah ji-xalliik
GR	Bĩḡu	jalla ja xabiibi!
EG	Waiter	ʕalasaan iz-zubuun
GR	Bĩḡu	siil ʕala tuul w-ems!
EG	Waiter	ʔaah
GR	Bĩḡu	ʕala mahlak w-enta maasi!
EG	Waiter	ʔajjib ʕala mahli
GR	Bĩḡu	ʔewʕa te-xbaʔ fi xadd!
EG	Waiter	saʕiida ja xawaaga!
GR	Bĩḡu	ʔeʔlaʕ ʕa t-talletwaar!
EG	Waiter	ʔaaleʕ ʕa t-talletwaar
GR	Bĩḡu	ʔesm allah ʕaleek esm allah!
	
GR	Bĩḡu	μπράβο μπράβο μπράβο! xaaga xilwa ʕaxiix
EG	Waiter	rabbena j-xalliiki liina! ja rabbə ja-xti ja rabb!
GR	Bĩḡu	ja salaam! ma-ji-bʔaa-s ʔaxsan min keda wala ʔaʕʕam min keda
EG	Waiter	in-nabi jo-hrosik! in-nabi ji-storik!
	
EG	Waiter	ʔistirajjahti?
EG	Birlanti	ʔabʕan istirajjaht mustaʔbal benti ʔahsan ʕandi min ʔajjə mahall
EG	ʕakal	ja salaam ʕa l-ʔinsanejja! ʔenti raagil ʔawi ja sett!
GR	Bĩḡu	ʔeeva di ʔaxsan min ʔagdaʕ raagil softuh f xajaati [to Birlanti] bass ma-te-nsii-s ʔinn il-maxill di kaan bi-j-wakkelna kollena ʕees!
EG	Birlanti	ʔana ʕa l-ʕumuum il-kaam ʔerʕ elli ʕandi h-a-ftah-laha bii-hum maktab w-elli ʕajzuh rabbena je-ʕmeluh!
	
EG	Birlanti	hisaabak xamastaaʕar ʔaa-di ʕeʕriin

EG	Abu Lam'a	bonnə w sokkar wi faaj wi zatuun aħmar
EG	'Ateyya	zatuun eeh ja siidi?!
EG	Abu Lam'a	?aħmar
EG	'Ateyya	fiih haaga -smaha zatuun aħmar?!
EG	Abu Lam'a	ʕandə geddi
EG	'Ateyya	ma-hu z-zatuun ja -swid ja -xɔdar wi bass
EG	Abu Lam'a	ja ʕawiiʕ xalliik maʕaaja ma-te-bʔaa-ʕ xawaaga! il-balaħ ʔawwil ma b-je- tlaʕ miʕ bi-je-bʔa -xɔdar?
EG	'Ateyya	?aah
EG	Abu Lam'a	wi baʕdeen je-ħmarr
EG	'Ateyya	?aah
EG	Abu Lam'a	wi baʕdeen?
EG	'Ateyya	ji-ratṭab
EG	Abu Lam'a	je-bʔa loonuh ʔeeh?
EG	'Ateyya	?eswid
EG	Abu Lam'a	ʔoluṭnaa-ʕ
EG	'Ateyya	?aah fehemt jaʕni zatuun geddak roṭab
EG	Abu Lam'a	?esm allah ʕaleek wi ʕala nabahtak! la? ʕawiiʕ
EG	'Ateyya	[to Biḡu] ʔefham baʔa ja xawaaga balaaf ʔabaawa! gedd il-ʔabʕad ha-je- bʕat-lak zatuun ʔaħmar min il-Baraziil ʕa-baal ma je-wʕal Maʕr bi-j- kuun ratṭab jaʕni ?eswid
GR	Biḡu	?ana mis mumkin ni-tnaazil ʕan xaʔʔi ʔabadan suuf amma -ʔol-lak! ja l- filuus ja l-xabs
EG	Abu Lam'a	ħabs?!
EG	'Ateyya	jaʕni muʕammim ʕala ktabit il-maħɔdar?
GR	Biḡu	?ejva -mmaal eeh ?ana laazim ni-ʔaddibuh ?ana laazim ni-laʕʕabuh ʕa s-sanaakil ?ana rax ni-xalliuh j-batṭal il-fasrə di ʔuul ʕomruh
EG	'Ateyya	ṭab bassə baʔa! ?esmak eeh?
GR	Biḡu	Biiḡu Masfariitu Katuljaanu Bastaanu Arisjaan Gundobulu Kukaas Pawlu Fastawlu Poolo Fiino Biiḡu
EG	'Ateyya	?allah je-xrib beetak! kollə-da ?esm?!
EG	Abu Lam'a	la? wi ?esmuh d-dalaʕ kamaan
EG	'Ateyya	kamaan?
EG	Abu Lam'a	zajjə Suusu wi Miimi bi-ʕ-ʕaklə-da jaʕni
EG	'Ateyya	?uuluh kamaan!
GR	Biḡu	Biiḡu Masfariitu Katuljaanu Bastaanu Arisjaan Gundobulu Kukaas Pawlu Fastawlu Poolo Fiino Biiḡu
EG	'Ateyya	[laughs] w-esm il-ʔabʕad waldak?
GR	Biḡu	?eeva waldi? ?ana gajbuh mʕaaja a-hoh [he gets out of his pocket a very long sheet and unfolds it] ʔitfaɔɔdal eʔraah!
EG	'Ateyya	la? xalliik enta li-l-ʔaaxir nebʔa ni-stagwebak ʕiiluh [to Abu Lam'a] ?esm haɔretak ʔeeh?
EG	Abu Lam'a	?ana kelma w raddə ʔataaha ?bu-lamʕa l-ʔaʕli
EG	'Ateyya	wi b-ti-ʕayal eeh?
EG	Abu Lam'a	laʕʕiib koora kawetʕ
EG	'Ateyya	m-ana ʕaarif hejja bassə ʕoyletak tebʔa ʔeeh?
EG	Abu Lam'a	b-a-ʔaf goon jimaal
GR	Biḡu	?enta kaddaab
EG	'Ateyya	?extras enta!
EG	Abu Lam'a	miʕ miʕaddaʔni l-xawaaga haɔdə je-nsa jom ma gat ferʔit il-Maḡar ti- laʕebna?! da kaan joom kaan joom luh il-ʕagab il-gomhuur maali l- malʕab baʔa foo? baʕɔuh keda ʕammaal ji-zaaʕzi wi nezlit ferʔit il- Maḡar keda ti-tmarran wi ?ana l-wahdi ?a-stanna l-ferʔa btaʕetna ti-igi ma-hadd-iʕ geh
EG	'Ateyya	wi baʕdeen?
EG	Abu Lam'a	il-ħakam ʕaffar ?oltə ma-beddaha-ʕ baʔa wagab
EG	'Ateyya	?enta l-waħdak wi ?oltə wagab?
EG	Abu Lam'a	?aah

EG	‘Ateyya	ʔizzaaj ja xafiif?!
EG	Abu Lam‘a	siibak! il-moxx in-niidiif niidiif libest ana t-talattaqfar falenna foo? baʔd wi t-talattaqfar ʔortə foo? baʔd wi t-talattaqfar bala ʔafja gazma foo? baʔd wi nzeltə-lak ana waahid wara waahid w-ana bi-l-koora ʔuddaam
GR	Bĩḡu	ja laxwetii! fassaar fassaar kebiir
EG	‘Ateyya	ʔistanna -nta lamma n-ʔuuf ʔaxretha!
GR	Bĩḡu	ja s-sawiis! il-kalaam di ma-j-xoss-is moxxi ʔabadan il-ferʔa btaaf il-koora xidaqfar waaxid ʔizzaj baʔa te-bʔa l-ferʔa xidaasar wi howwa je-nzil talattaasar?!
EG	‘Ateyya	ʔaj-w-allah ʔahiih ja xawaaga [to Abu Lam‘a] ʔizzaj il-ferʔa te-bʔa ʔhdaqfar wi te-nzil enta talattaasar?
EG	Abu Lam‘a	ma-hu -na kontə naaxil bi-l-ihitjaati
EG	‘Ateyya	haah
EG	Abu Lam‘a	ʔamalna t-toss [EN <i>toss</i>] geh ʔaleena ʔalʔə fanelliteen wi ʔallaʔtohum barra
EG	‘Ateyya	ʔelli homma l-ihitjaati
EG	Abu Lam‘a	ʔaah
EG	‘Ateyya	wi -btada l-matf [EN <i>match</i>]
EG	Abu Lam‘a	ʔana ʔedda l-koora lejja ʔeleʔ biha
GR	Bĩḡu	ja xabeebi ʔaawiz ne-fxam
EG	Abu Lam‘a	ʔaah
GR	Bĩḡu	miin ʔidda li-miin?
EG	Abu Lam‘a	ʔana ʔedda lejja
GR	Bĩḡu	keda?
EG	Abu Lam‘a	ʔaah lejja baʔatha li-lwengə left [EN <i>wing left</i>] iʔ-ʔimaal waad ennama je-ʔgebak milaḥlaḥ ʔawi
GR	Bĩḡu	je-ʔlaʔ miin il-weng is-simaal?
EG	Abu Lam‘a	ʔana
GR	Bĩḡu	keda?
EG	Abu Lam‘a	ʔaah
GR	Bĩḡu	haah
EG	Abu Lam‘a	il-wneg iʔ-ʔimaal
GR	Bĩḡu	ʔeeva
EG	Abu Lam‘a	baʔatha li-l-weng il-jimiin waad ennama xiixa keda w ʔaʔiif wi gesmuh ʔella keda jaʔni ma-te-ʔraf-ʔi ʔaʔiif ʔawi
GR	Bĩḡu	je-ʔlaʔ miin il-weng il-jimiin?
EG	Abu Lam‘a	ʔana
GR	Bĩḡu	ʔeeh howwa di baʔa?! howwa koluuh ʔana ʔana ʔana?!
EG	Abu Lam‘a	hagam ʔalajja l-baak [EN <i>back</i>]
GR	Bĩḡu	heeh?
EG	Abu Lam‘a	raah xabetni fawel [EN <i>foul</i>] fi regli ʔ-ʔimaal kasarha bi-xtiʔaar keda gat il-ʔisʔaaf ʔaletni
GR	Bĩḡu	wi baʔdə ma saletak il-ʔisʔaaf?
EG	Abu Lam‘a	leʔebna naʔsiin waahid
GR	Bĩḡu	ja xabar eswid! ja sawiis!
EG	‘Ateyya	ʔefham baʔa ja xawaaga! kollə-da kaan fi l-ḥelm
GR	Bĩḡu	la ja xabiibi di ma-kan-si fi l-xelm
EG	‘Ateyya	ʔummaal kaan feen?
EG	Abu Lam‘a	fi naadi l-ʔahli
		...
GR	Bĩḡu	[to Abu Lam‘a] jalla! jalla ʔuddaami! jalla ja seex!
1959 – Il-Mar‘a il-maghūla [The Unknown Woman]		
EG	Faḡma	haat ʔizaaza ja Janni!
GR	Yanni	ʔizaaza?! ʔenta gebtə filuus walla ḥa-te-ʔmil xawta zajjə kollə juum? [sic.]
EG	Faḡma	ma-t-xaf! il-filuus ʔa-heh
GR	Yanni	ʔamma ʔariiba! te-ḏhak?! ʔenta bi-te-ḏhak?! ʔana xileftu ʔawwil marra fi l-xajaati ni-ʔuufak te-ḏhak

EG	Fatma	ʔana l-lilaa-di mabsuuta ʔawi ʔana ʔasʔad waħda fi d-donja
		1960 – Bēn il-samā’ wi-l-‘ard [Between Heaven and Earth]
GR	Ḥristu	[on phone] meʔi? wi fiih [=since] kamaan noṣṣə saaʔa?! ʔajjib mersii
GR	Ḥristu	[to the group] kaan ʔaaleʔ bi-s-sellem! kaan ʔaaleʔ bi-s-sellem! fiih noṣṣə saaʔa howwa mesi bi-ṣ-ṣinejja min il-forn
GR	Ḥristu’s Wife	kallim ʔeeh ja Xristu?! da l-furn ganb il-beet xamsa digeega kaan laazim ji-kuun hena
GR	Guest 1	je-mkin raax il-café ʔaʔaan ʔelʔab kutseena li-xaddə ma ṣ-ṣinejja ji-igi baarid
GR	Guest 2	howwa -lli baarid miʔ istanna ṣ-ṣinejja je-brad ʔaza kaan ji-ʔtayal ʔandi ʔana ja-axud xagaatuh wi éʔw barra
GR	Ḥristu	muʔ momkin ja xabiibi
GR	Guest 2	leeh?
GR	Ḥristu	muʔ momkin ja xabiibi ʔalaʔaan da waad ʔalabaawi kibiir howwa ʔaarif kollu xaaga fi l-kanuun fi l-maxkama ʔiza ʔana ni-kallim éʔw barra howwa je-ʔmelni waaxid zambaliita babbabbabaa
	
		[Ḥristu speaks to his wife in GR]
EG-S	‘Abdu	ji-ʔawwaʔ ʔaleeku ‘rabbena fi d-diik ja xawaaga!
GR	Ḥristu	xamdellah bi-s-salaam ja ʔabdu xamdellah bi-s-salaam ʔana mabsuut mennak xalaas ʔana mabsuut mennak [i.e. biik]
GR	Ḥristu’s Wife	ʔehna fakkarnaak garaa-lak haaga il-muhemm iṣ-ṣanejja miʔ muhemm
EG-S	‘Abdu	ti-duum iṣ-ṣadaaga! te-ħja id-dimokratejja!
		1960 – Šahr ‘asal baṣal [An Onion Honey Moon]
GR	Ḥristu	ja rooxi ja rooxi ʔala maglis il-ʔons! xalaas? raaxit ʔaleek ja xawaaga Xrestu
EG	Ne‘nā‘	taʔaala ʔ-forb a-ho ktiir! ʔoʔʔod! [introduces Isma‘īl] haḍretuh Isma‘īl afandi gaarak fi ʔawwil leela min ʔahr il-ʔasal
GR	Ḥristu	μπράβο ʔahlan wi saħlan! τι χαμπάρια? mabruuk! τι χαμπάρια?
EG+FT	Isma‘īl	καλά είναι
GR	Ḥristu	leela saʔiida -n-ʔaaʔ-allaah!
EG	Isma‘īl	w-allah baajin ja xawaaga muʔ leela saʔiida ʔabadan liʔanno ħamaati gat waraaja wi lazʔaa-li fi l-ʔooḍa foo?
GR	Ḥristu	wi ʔeeh jaʔni?! ʔiṣsarraf!
EG	Isma‘īl	ʔa-ṣsarraf?
GR	Ḥristu	ʔajjib wi diini wi rabbuna
EG	Isma‘īl	ʔaah
GR	Ḥristu	ʔana ʔaʔadt xamsa sana maʔa xamaati fi ʔooḍa waaxid wi xalleftu xamsa walaad [sic.]
EG	Isma‘īl	ʔaah ʔeeh?! xalleftohum min xamaatak?!
GR	Ḥristu	ʔaʔar! min muraati
EG	Isma‘īl	ʔaah
GR	Ḥristu	ʔala kollu xaal xalliik mulaxlax! ma-t-fakkar-ʔi ʔala xamaatak ʔiṣsarraf ka-ʔennuh muʔ mawguud! ʔiṣsarraf!
EG	Isma‘īl	ʔandak ħaʔʔə ja xawaaga
GR	Ḥristu	ʔeh?! raajix feen lessa badri?
EG+FT	Isma‘īl	raajix ni-ṣsarraf
GR	Ḥristu	μπράβο! [to Ne‘nā‘] fi sexxetak! ʔu fi sexxet il-ʔariis il-korodja!
EG	Ne‘nā‘	ʔamma koonuh korodja fa-krodja saħiih laakin ʔaleeh hettit diin ħama xusaara f gittetuh ja Xrestu
	
		[door knocking]
EG	Isma‘īl	ʔodxol!
GR	Ḥristu	καλημερούδια! ʔabaxejja mubarka ja ʔariis!
EG+FT	Isma‘īl	ruux allaah la j-ʔabbaxak la ʔenta wala xamaati!
GR	Ḥristu	ʔeeh?! ʔeeh il-xikaaja?! fiih ʔariis bi-je-ʔsil fi joom iṣ-ṣabaxejja?!

EG+FT	Isma‘īl	il-ħazzə btaaʕi keda il-wilejja xamaati lammit koll il-yaasiil wi ʕawza l-bentə btaaʕuh ʕalafaan te-yseluh ʕeʕeb ʕalajja muraati baʕattuh ʕalafaan te-ftar wi ʔana b-neysil bidaaluh
GR	Ḥristu	laazim enta giitu mabsuut ʔawi min lelit imbaarex
EG+FT	Isma‘īl	[blowing raspberries!] wi xjaat rabbena ʔana nemtu l-waxdi meʔarfaʕ fi s-sriir di
GR	Ḥristu	ʔeh! ʔaah la la la lah ʔenta korodja ʔawi wi ʔajjib wi l-madaam bitaaʕak bi-j-siibak waxdak?
EG+FT	Isma‘īl	ʔaʕlaha maskiina ʕala nejjatha muʕ midardaxa
GR	Ḥristu	ʔajjib dardaxuh ʔenta! laxlaxuh ʕwajja! ʔeʕmil ja ʔebni zajjə ʔana ma ʕmelt maʕa madaam bitaaʕi!
EG	Isma‘īl	ʔeʕmil maʕruuf ʔol-li ʔenta ʕamaltə ʔeeh!
GR	Ḥristu	taʕaali fi l-ʔooda bitaaʕi! [2SM] w-ana ħa-j-fahhemak kollu xaaga wu ħa-ne-ʕmel-lak kamaan ʕuwajjit tamriin
EG	Isma‘īl	ja reet ja xawaaga ʔaʕli miʕ faadi ʕandi yaasiil
GR	Ḥristu	maʕleʕʕ ʕala kollu xaal ʔana taxtə ʔamrak ʔajjə wakt [Samya, Isma‘īl’s wife, arrives] ʔaxlan bi-l-ʕaruusa ʔahlan bi-xabbit ʕeeni
EG	Isma‘īl	jalla -tlaʕ bala ħabba
GR	Ḥristu	[overlapping] il-ʕaruusa
EG	Isma‘īl	gak ħabba f ʕeenak! wagaʕ fi ʕeenak!
	
EG	Isma‘īl	jaah! di ʕiifa t-ʔaʕsar il-ʕomr
GR	Ḥristu	ʔeeh? gara ʔeeh taani ja xabiibi?
EG	Isma‘īl	il-metnajtela ħamaati ʕawza t-ruuh hah ti-tfassah fi kazinu l-Muʔattam
GR	Ḥristu	kazinu l-Muʔattam?
EG	Isma‘īl	ʔaah bi-ʕweeʕ!
GR	Ḥristu	fooʔ il-gabal?
EG	Isma‘īl	ʔaah
GR	Ḥristu	xalaas da ʔaxsan forʕa ʔidfenuh [=her] hinaak!
EG	Isma‘īl	ja ʕeex itnajjil! gatak niila! ʔana ʕaawiz ʔa-zahlaʔha wa-law joom noʕʕə joom bassə ʕaʕaan ʔa-duuʔ ʕahr il-ʕasal
GR	Ḥristu	xalaas ħa-t-duuʔuh
EG	Isma‘īl	ʔizzaʔ? ʔol-li!
GR	Ḥristu	getni fekra
EG	Isma‘īl	ʔaah
GR	Ḥristu	laakin ʔebnə kalbə xaaliʕ
EG	Isma‘īl	ʔaah
GR	Ḥristu	ħa-ne-ʕmilhaa-lak li-l-laah fi li-l-laah ʔitneen gineeh bass
EG	Isma‘īl	ja balaaʕ! ʔiza kaanit li-l-laah fi li-l-laah wi b-to-tlub ʔitneen gineeh ʔummaal ʔiza ʕamalthah min yeer li-l-laah fi li-l-laah te-xrib beeti?!
GR	Ḥristu	ʔesmaʕ! muʕ bi-je-ʕgebak ʔana ħa-ne-mʕi wi xalaas jaʕni
EG	Isma‘īl	ja raagil ma-te-bʔaa-f ʕaʕabi! xod! ʔaa-di n-niila l-itneen gineeh
GR	Ḥristu	ʕala mahlokum hinaak! da talaata
EG	Isma‘īl	mirsii
GR	Ḥristu	ħa-na-axud itneen wi ħa-ni-sbaʔkum hinaak fi l-Muʔattam wi ħa-n-waddab kollu haaga γεια σου!
	
GR	Ḥristu	καλημέρα! ʔizzaʔjokum? [to Šarbāt, Isma‘īl’s mother-in-law] τι κάνεις ja madaam?
EG	Šarbāt	ʔahlan wa sahlani! ʔeeh elli gaabak hena n-nahar-da ja xawaaga Mafestu
GR	Ḥristu	Xristu ja madaam Xristu
EG	Šarbāt	ʔaah Manifestu
GR	Ḥristu	la la la la? muʕ manifestu ja madaam Xristu
EG	Šarbāt	j-axuuja ʔa-hi kollaha mħaʕqala baʕdaha Xrestu walla mafestu walla mafestu walla mafestu ʔa-hi kollaha mutaxarrega min il-batestu
GR	Ḥristu	[He speaks first in GR, then] ja madaam! min faɖlak bassə Xristu
EG	Isma‘īl	ja siidi rawwaʔ dammak! jaʕni hejja yeltit fi l-looh?! xalliina fi l-muhemm! ʔol-laha ʔeeh elli gaabak hena n-nahar-da!

GR	Ḥristu	?ana kontə dilwa?ti waaxid dasta famsa li-siidi l-Mayawri
EG	Samya	dastit fams? leeh? fallek nadr?
GR	Ḥristu	fala muraati fala faan kaan fafad modda kbiir mu f laa?i waahid xumaar ji-ggawwezuh [3SF]
EG	Isma'il	w-iggawweztaha -nta?
GR	Ḥristu	?ejva ba f də ma fameltu [3SF] waahid nadro kibiir li-siidi l-Mayawri bi-?etneen gomfa
EG	Šarbāt	?etneen gomfa?! fi li-llaah ja siidi ja Mayawri howwa ma?aamuh bfiid fan hena?
GR	Ḥristu	la? ja madaam ?urajjib ?urajjib xaalif
		...
EG	Šarbāt	?uumi! ?uumi ja Samja! jalla ja Samja!
GR	Ḥristu	μπράβο! ?itfad dal ja madaam! ?itfad dal ma faaja!
	
GR	Ḥristu	?itfad dali! ?itfad dali! mu f ti-xaaf! falajja ?ana gammid [2SF and it sounds more 'kammit'] ?albak!
EG+FT	Šarbāt	mu f ni-xaafu -zzaaj ja xawaaga?! mu f ti-sebni li-wahdi! ?ana kollə gesmi b-ji-tre f i f
GR	Ḥristu	si siibak waxdak?! ?izzaaj ja xabbit feeni?! ?exna m faak wi xajaat siidi Mi yawri bass exna ha-ni-stannaak barra
EG	Šarbāt	tajjib fala-baal ma ?a-zuuruh wi ?a-wfi n-nadro w ?a-ge-lkum ?ana mu f h-a-t?axxar ja xawaaga
GR	Ḥristu	kuwajjis kuwajjis ja xabbit feeni! ?ehna barra heh ?ehna barra
EG	Šarbāt	tajjib
		...
EG+FT	Isma'il	γεια σου hah
GR	Ḥristu	γεια σου!
EG	Samya	?allah! ?ummaal feen maama?!
GR	Ḥristu	gowwa il-xisaab bitafha tele f ti?iil xaalif faleexa [sic.] nadro kibiir
EG	Isma'il	la ja feex ja f ni n-rawwah ehna dilwa?ti ba?aa?
GR	Ḥristu	tabfan ?itfad dalu! ?ana ha-ni-stannaaha hena wi ha-n-gebha l-yajt il-baab bitaa f il-lukanda xalaas
EG	Samya	?allah! wi n-siib maama hena?!
GR	Isma'il	ja setti wi homma ha-ja-kluuha?! ma l-xawaaga xalaas ha-j-gebha l-yajt il-lukanda jalla ja habiibi! jalla!
EG	Ḥristu	xalaas
	
GR	Ḥristu	?eh ?eh ?eh
EG	Isma'il	?ah ?ol-li! ?ilha?ni! ?enta kottə b-ti-tšarraf izzaaj ma fa mraatak fi fahr il-fasal?
GR	Ḥristu	bas [sic.] keda?
EG	Isma'il	?aah
GR	Ḥristu	ja xabiibi da xaaga basiita
EG	Isma'il	?uul!
GR	Ḥristu	?ana ni-fahhemak fala tuul
EG	Isma'il	?uul!
GR	Ḥristu	ti-xoffə fi l-?ooda bitaa f il-muraatak
EG	Isma'il	xilw
GR	Ḥristu	tabfan muraatak gowwa
EG	Isma'il	?aah -mmaal
GR	Ḥristu	te-?fil il-baab waraak
EG	Isma'il	kuwajjis
GR	Ḥristu	wi ti-dawwar il-muftaah marriteen
EG	Isma'il	laazim marriteen?
GR	Ḥristu	marriteen
EG	Isma'il	?aah kammil!
GR	Ḥristu	wi ba f deen ti-ruuh ganbə muraatak
EG	Isma'il	?aah

GR	Ḥristu	ti-ruuh ganbə muraatak wi te-btedi
EG	Isma‘īl	ʔaah
GR	Ḥristu	[says flirting sentences in GR]
EG+FT	Isma‘īl	ʔarabus ʔarabus ʔarabus
GR	Ḥristu	ni-fahhemak ʔistanna -stanna!
EG	Isma‘īl	laʔ ʕarabi ʕarabi ja ḥabiibi
GR	Ḥristu	[continues in GR]
EG	Isma‘īl	ʕarabi ʔolhaa-li bi-l-ʕarabi! xallaṣni
GR	Ḥristu	ja xabiibi il-kalaam da muḥ momkin ni-ʔuul bi-l-ʕarabi laazim ni-ʔuul bi-l-junaani bass
EG+FT	Isma‘īl	jaʕni laazim ʔana ʔa-ruux il-ʔatiina ʕalasaan ne-ʕraftu junaani ʕalasaan ne-fhamtu ʔenta bi-t-ʔul ʔeeh?
GR	Ḥristu	ʔajwa ti-ruux fi l-ʔatiina
	
GR	Ḥristu	<i>αμάν!</i> [from TR <i>aman</i>] di muṣiiba di muṣiiba kibiira
EG	Ne‘nā‘	ʔallah! di ʕarbaat haanim gat
	
EG	Isma‘īl	keda ʕortak il-miʔandela kottə ḥa-t-waddiini f dahja wi yarramteni fluus wala ʔoltə ʕenab iʕ-ʕaam wala balaḥ il-Jaman
GR	Ḥristu	muḥ bi-ʔiidi ja xabiibi
EG	Isma‘īl	ʔummaal bi-reglak?!
GR	Ḥristu	ʕala l-ʕumuum ʕana xa-n-ʕallax il-ʕalṭa di ʕala xsaabi ʔana
EG+FT	Isma‘īl	ʔab jaʕni miʕ ḥa-ta-axud menni <i>παράδες?</i>
GR	Ḥristu	ʕeeb ʕeeb ʕeeb ʕeeb ha-na-axud waaxid gineeh bass
EG	Isma‘īl	gineeh? zajjə baʕḍuh ʔol-li ḥa-te-ʕmil eeh!
GR	Ḥristu	ʕuuf ja xabiibi! ʔana ʕandi foo? fi l-ʔooḍa bitaaʕi waaḥid dawwa [sic.] minawwim laakin ʔebnə kalb
EG	Isma‘īl	kuwajjis
GR	Ḥristu	waaxid maʕlaʔa mennuh ji-nawwim il-xumaar di marra nawwmeni ʔana
EG	Isma‘īl	ʔadd il-ʔool ja xawaaga bassə te-ʕdar te-ʔol-li ḥa-ne-ʕmel eeh bi-d-dawa l-minawwim da?
GR	Ḥristu	xa-ne-ddii-luh xamaatak [sic.] xa-n-xalliḥ j-ruux fi saabiʕ nooma fi talaata dakiika
EG	Isma‘īl	ʔajwa bassə hejja te-rḍa ta-xduh
GR	Ḥristu	xa-je-msekuh ʕaṣbin ʕannuh howwa -na ʕabiit ne-ddii-luh fi ʔiiduh?! xa-ne-rmiḥ gowwa fi ʕarbaat
EG	Isma‘īl	ʕarbaat?
GR	Ḥristu	ʔejwa ʕarbaat ʔenta bas ʔesmaʕ kalaami! ʔu xalliik waraaja!
EG	Isma‘īl	ʔa-diini waraak bass amma n-ʕuuf ʔaxretha ʔeeh
GR	Ḥristu	ʔenta muṣ ʕaawiz ti-duuʔ ʕahr il-ʕasal?
EG	Isma‘īl	ʔaah
GR	Ḥristu	xalaas ḥa-t-duuʔuh
EG	Isma‘īl	ja rabb!
GR	Ḥristu	<i>άντε μπάβο!</i>
EG+FT	Isma‘īl	<i>έλα εδώ!</i>
GR	Ḥristu	<i>θα 'μαι</i>
	
GR	Ḥristu	il-minawwim min [sic.] ʕimaal
EG	Isma‘īl	kuwajjis l [to his mother-in-law] halloo! [EN <i>hello</i>]
GR	Ḥristu	<i>καλημέρα σας! καλημέρα σας!</i>
EG+FT	Isma‘īl	<i>καλημέρα</i>
GR	Ḥristu	xamd-ellah bi-ʔas-salaama ja madaam
EG	Šarbāt	ʔebʕid ʕanni la-ddiik naṣiibak! kifaaja -lli gara mennak
GR	Ḥristu	wi d-diini wi rabbuna ja madaam ʔana muḥ ʕaarif ji-waddi weʕʕi feen da xaṣal suuʔ tafaaxum kibiir ja madaam
EG	Isma‘īl	ʔol-lah wi n-nabi! ʔol-lah!
EG	Šarbāt	ʔal-lak il-ʔellə w taʕab is-serr enta w howwa! ʔeh dah elli gajbuh dah?

GR	Ḥristu	di? di xaaga basiita di farbaat li-l-salaam ja madaam laa'kin laazim te-frab [2SF] Ṣalaṣaan Ṣalaṣaan muḥ laazim te-ksefni wi xjaat il-Miyawri!
EG	Isma'īl	ʔah jalla! ʔa-ho r-raagil helif ʔa-hoh
EG	Šarmya	xodi ja maama baʔa jalla! ma-ti-ksifihuu-ʃ
EG	Šarbāt	in-nehaaja wi s-salaam ʔa-sʔihuu-lak w-enta naazil .. [interrupted]
GR	Ḥristu	min ʔabu Zaʕbal muḥ keda ja madaam?
EG	Isma'īl	w-allah baajin in-natiiga keda ja-bni fi -ṣehhetik ja hamaati!
GR	Ḥristu	γεια σας! γεια σας! fi ṣexxetuh!
EG	Isma'īl	γεια σου [sounds: jaasus]
GR	Ḥristu	bi-l-hena wi ʃ-ʃefa ja madaam
EG	Šarbāt	ʔallaah! iʃ-ʃarbaat bitaaʕak teʕem ja xawaaga ʃariih mineen?
GR	Ḥristu	la muḥ ʃariih [sic.] ja madaam ʔana bi-je-ṣmil bi-ʔiidi
EG	Šarbāt	wi n-nabi? bi-te-ṣmeluh -zzaaj? ʔol-li!
GR	Ḥristu	ḥa-ni-fahhemak ja madaam
EG	Šarbāt	ʔeh
GR	Ḥristu	ʔawwalan bi-na-axud waahid ʔokka frawla
EG	Šarbāt	hah?
EG	Isma'īl	hej! ʔenta ḥa-te-ḥke-lna tariix ḥajaatak?! it-talat daʔaaji? xelṣu
GR	Ḥristu	[continues] baʕd il-farawla fiiha muḥ laazim ni-giib .. [interrupted]
EG	Isma'īl	ʔenta muḥ ʕaarif kollu xaaga? jalla! haah!
GR	Ḥristu	haa haa haah
EG	Isma'īl	jalla! xalliina n-ʃuf ʃoylena!
	
EG	Šarbāt	... ḥariiʔa! fi ʔoodit benti ḥariiʔa!
GR	Ḥristu	fi l-ʔooda bitaaʕ il-ʕariis?
		ja xaraabi! ʔaah
	
GR	Ḥristu	καλημέρα! ṣabaax il-xeer ja ʕariis!
EG	Isma'īl	ʔebʕid ʕanni ja raagil enta wala t-warrinii-ʃ weʃʃak! faahim?
GR	Ḥristu	leeh ja xabbit ʕeeni?! ʔana ʕamaltə fiik ḥaaga batṭaal?!
EG	Isma'īl	ʔallaah je-xreb beetak! ḥa-te-ṣmil fejja ʔeeh ʔaktar min keda?! ʔesmə w waddetni munawwim wi saʔetni fuluus wi haretni
GR	Ḥristu	maʕleʃʃ il-marraa-di ʔana ḥ-a-ṕawwad-lak kollu xaaga
EG	Isma'īl	ḥa-t-ṕawwad ʔeeh taani wi t-najjil ʔeeh? ma ʕahr il-ʕasal faat kolluh ma-doʔt-iʃ menuuh laḥsa waḥda
GR	Ḥristu	ʔana gajib-lak xabar ḥa-j-xalliik to-rʔuṣ w-enta naajim
EG	Isma'īl	w-allah ma ḥaddə ḥa-j-giib xabari ʔeerak enta
GR	Ḥristu	xalaas
EG	Isma'īl	ʔeeh?
GR	Ḥristu	xalaas xamaatak ḥa-j-ruux fi dahja xamaatak ḥa-j-ʔajjar il-ʔooda bitaʕha
EG	Isma'īl	ʔenta bi-te-kkallim gadd?
GR	Ḥristu	ʔallah! ṭabʕan bi-n-kallim gadd
EG	Isma'īl	il-xabar da ji-staahil itneen gineeh
GR	Ḥristu	μπράβο! μπράβο!
EG	Isma'īl	hejja feen dilwaʔati?
GR	Ḥristu	hejja bi-j-ʃiil il-ʕaffə bitaʕha min il-ʔooda bitaʕha wi b-ji-ddiih [sic., i.e. ji-waddiih] fi l-ʔooda l-gidiid
EG	Isma'īl	jaʕni ʔana ḥ-a-duuʔ ʕahr il-ʕasal?
GR	Ḥristu	ṭabʕan ḥa-t-duuʔuh
EG+FT	Isma'īl	γεια σου
	
GR	Ḥristu	ʔistanna -stanna! ʔenta rajix [sic.] feen?!
EG	Isma'īl	raajih fi sittiin dahja ḥ-asiib id-donja w-a-mʃi
GR	Ḥristu	la la la? xodni ʔemʃi maʕaak kamaan!
EG	Isma'īl	xadak rabbena!
GR	Ḥristu	ʔistanna -na ji-igi maʕaak ʔistanna!

	
GR	Ḥristu	ma te-ḥrab ja xabiibi ʔeḥrab! wala j-he`mmak! ʔitsarraf!
EG	Isma`il	ʔa-diini b-a-tṣarraf ja xawaaga basse ʔaajif ennuh ma-fii-f fajda
	
		[M15:38 Ḥristu speaks with the barman in GR, and switches code: ʕariis korodja]
EG	Isma`il	[to Ḥristu] ʔallah! bi-j-ʔuul eeh ebn il-lawendi da?!
GR	Ṭanāš	maskiin ja ḥabiibi maskiin
EG	Isma`il	ʔallah j-maskenak ja xawaaga! ʔallah j-maskenak!
		[the barman and Ḥristu speak again in GR, and Ḥristu switches code: waaxid leela bass]
GR	Ṭanāš	[to Isma`il] digiiga waḥda!
EG	Isma`il	ʔitfaḍḍal!
GR	Ḥristu	ʔebsit ja xabiibi ʔebsit! xalaas il-leela xa-t-duu? ʔaxr il-ʕasal
EG	Isma`il	ʔahr il-ʕasal il-morr ʔewʕa t-geb-li s-siira di ʔahsan ana kollə gitteti b-ti-tnefed
GR	Ḥristu	la la la laa il-marraa-di ʔana bi-kallim [sic.] gadd il barman [EN <i>barman</i>] di ʕaxbi min zamaan lamma howwa ʕe rif il-xikaaja bitaaʕak ʕeṣbit ʕaleek [sic., i.e. ʕeṣebtə ʕaleeh] ʔawi wu wu baʕadeen geetu fekra fekra bentə kalb laakin ruumi xaalis
EG	Isma`il	ruumi Kajru zajiə ʔafkaarak il-mihabbeba
GR	Ḥristu	la la la la laa di foo? di foo? xaalis howwa ʕaarif itneen balṭagejja wi ha-j-giibuh ʕalaʕaan ji-ruux maʕaak fi l-lukanda wi fi -tneen diʔii? fi ss muḥ ha-t-laaʔi ḥamaatak
EG	Isma`il	wi fi ss di te-b?a ʔeeh? ḥa-ji-dbaḥuuha? ḥa-jo-xnuʔuuha?
GR	Ḥristu	la ja xabiibi ha-j-jiluuh [=her] mi l-ʔooḍa bitaʕha wi xa-ji-xbisuuh fi waaxid taani ʔooḍa biʕiid
EG	Isma`il	ʔeʕmil maʕruuf ebʕid ʕanni ʔahsan enta ḥa-t-waddiini fi ḥadiid
GR	Ṭanāš	έλα εδώ ρε!
EG	Isma`il	ʔeh dah?!
GR	Ṭanāš	[to the thug] ʔe-ʕraftak [i.e. ‘I introduce you...’] xawaaga Xrestu il-ḥanas wi Murgaan
GR	Ḥristu	ʔahlan! ʔahlan wi saḥlan! ʔeh mesju Ezraʔiil ʕaḥb iḥ-foyl
EG	Il-Ḥanaš	ʔahlan wa saḥlan! ʔahlan wa saḥlan!
EG	Isma`il	ʔahlan ʔahlan!
EG	Il-Ḥanaš	il-xawaaga Ṭanaaḥ fahhemna ʕala kollə ḥaaga w-eḥna taḥtə ʔamrak min dilwaʔt ʕaajiz ti-xallaṣ ʕala ḥamaatak to-xnoʔha ti-ʕnoʔa ʔuul bass!
EG	Isma`il	ja siidi kolluh faḍlit xeerak ʔana ʕaawiz a-bʕedha ʕanni leela waḥda bass leela fi l-ʕomr
EG	Morgān	yaali wi ʔalab rixiis
GR	Ḥristu	ʔajjib ja xabiibi ʕawiz ta-xdu kaam bi-ʕ-ʕala ʕa n-nabi
EG	Il-Ḥanaš	ʕaʕaan xaatir ḥamaatuh te-b?a xedma ʔensanejja na-axud il-maʕariif bass waraʕa b-ʕaʕara gneeh waraʔa b-madna
EG	Isma`il	bi-madna?! w-Allah amma te-ddan heh di l-maxluuʔa nafsaha ma-t-sawii-f ʕaʕara ʕaay
GR	Ḥristu	ja xabiibi xalliik muxaawid! ʕalaʔaan je-b?a zubuun
EG	Morgān	ʔajjib ʕajziin ti-dfaʕu kaam?
EG	Isma`il	xamsa gneeh noṣṣə muʔaddam wi n-noṣṣə muʔaxxar w-ana w ʔesmeti baʔa wi b-gomlit il-hammə ja ʕamm
		1960 – Wa `ada il-ḥobb [And Love Returns]
GR	Madam Sophia	ruxtu [=raajih] feen <i>monsieur</i> Xamaada?
EG+FT	Ḥamāda	roxtu f dahja
GR	Madam Sophia	taani vaaxid samaṭa sawa sawa?
EG	Ḥamāda	kollə joom kollə saaʕa kollə dʔiiʔa
GR	Madam Sophia	kusaara di muḥ kuwajjis kitiir di <i>monsieur</i> Xamaada
EG	Ḥamāda	xalli -lli b-to-rʔoṣ-lohum fi l-kabareeh ji-nfaʕuuha!
GR	Madam Sophia	<i>monsieur</i> Xamaada! mus momkin sibtu [3SF] r-raks di fi dammə bitaaʕuh ma-daam howwa [3SF] be-j-xebbak xalaas

EG	Ḥamāda	il-hobb wi ʃ-ʃoylɔ fi l-kabareeh ma-ji-ttefʔuu-ʃ
GR	Madam Sophia	<i>monsieur</i> Xamaada! ʔenta bi-j-yiir kitiir kitiir
EG	Ḥamāda	kann zamaan dilwaʔt intaha kollɔ ʃeeʔ
GR	Madam Sophia	ὄχι jaʃni di [pointing her heart] muʃ bi-j-xinnɔ taaniʔ
EG	Ḥamāda	ʔa-ʃuf weʃʃik bi-xeer
GR	Madam Sophia	ʔenta safertu bi-ʔeeh dilwaktiʔ
EG	Ḥamāda	bi-ʔaʔr iʃ-ʃahaafa
GR	Madam Sophia	ti-ʔuul eehʔ! ma xalaas mesiitu mesiitu
EG	Ḥamāda	maʃleʃʃi ʔa-axud taksi ʃarabejja ʔajjɔ haaga mutʃakkir
GR	Madam Sophia	<i>monsieur</i> Xamaada! ʔimsektu waaxid boosa! <i>monsieur</i> Xamaada! σε παρακαλώ! ʔimsektu [i.e. take] di! ʔemkin ji-igi vaaxid joom il-xa'wa sawa sawa
EG	Ḥamāda	ʔoltɔ-lik xalaas ja madaam
GR	Madam Sophia	ὄχι il-xobbɔ muʃ ʃereftu kalaas ʔisʔaltu Sufii! ʔimsektu! ʔimsektu!
EG	Ḥamāda	maʃa s-salaama!
GR	Madam Sophia	καληνύχτα! bi-salaama!
	
EG	Ḥamāda	mirsii!
GR	Madam Sophia	καλώς το! <i>monsieur</i> Xamaada! ʔenta mus je-ʃraf il-xobb
EG	Ḥamāda	w-allaahi ʔana ʔa-ʃraf karamti di ʃandi ʔahammɔ min ʔajjɔ ʃeeʔ
GR	Madam Sophia	jaʃni kalaasʔ ʔenta nisiitu madaam Luulaʔ
EG	Ḥamāda	di masʔala -ntahit min zamaan w-ana la jomkin a-nzil Maʃr ʔuul ma Luula ʃajʃa fiiha
GR	Madam Sophia	laakin il-xobbɔ mus je-ʃraf il-kalaam di
EG	Ḥamāda	bokra te-ʃrafiih
GR	Madam Sophia	ʔallah! ʔummaal ʃalasaan ʔana geetu <i>morto</i> [doorbell ringing] <i>pardon!</i> [FR] ni-ʃuuf miin
EG	Ḥamāda's Friend	<i>bonsoir madame!</i>
GR	Madam Sophia	<i>bonsoir monsieur!</i>
EG	Ḥamāda's Friend	ʔustaaz hamaada mawguudʔ
GR	Madam Sophia	ʔajwa fi l-ʔooda bitaaʃuh ʔitfaddal!
		...
GR	Madam Sophia	softu <i>μύρη</i> il-xobbɔ ʃamaltu ʔeehʔ!
		1961 – II-Azwäg wi-l-ʃēf [Husbands and Summer]
EG	Prison Officer 1	ja-ʃta Biiʔu!
GR	Bīḡu	ʔoʃtaʔ! ma ʔoltɔ-lak exna mis ʔoʃta il-ʔoʃta di j-ʔuluuha li-l-ʃarbagi mus li-l-kuwafeer [FR <i>coiffeur</i>]
EG	Prison Officer 1	ʔajjib balaaf ʔalaba w ʔuulit lisaan
GR	Bīḡu	xaad̄ir ja xabeebi
EG	Prison Officer 1	xod il-gadaʃ-da wejjaak! w-ehlaʔ-luh ʃaʃruh!
GR	Bīḡu	laa ja xabbit ʃeeni ʔana mus faad̄i di [SM] kaan laazim je-xgiz maʃaad min imbaarix
EG	Prison Officer 1	ʔajjib xalli zmiilak je-hlaʔ-luh!
GR	Bīḡu	ʔaah ʔiza kaan keda ma-fii-s maaniʃ
EG	Nabīl	ʔol-li baʔa! howwa haḡretak il-muzajjinʔ
GR	Bīḡu	muzajjinʔ! ʔeeh diʔ ʔenta bi-t-ʔuul ʔeehʔ ʔana il-kuwafeer
EG	Nabīl	ʔaah ʔaah
GR	Bīḡu	il-muzajjin dej bi-jo-ʔʃud ʃa r-raʃiif howwa -lli rax ji-ʔoʃʃɔ-lak saʃrak dilwaʔti fi ʃ-ʃaloon dilwaʔti ha-t-ʃuufuh
		...
GR	Bīḡu	ʔitfaddal! ʔaa-di l-mizajjin ʔa-hoh
EG	Nabīl	ʔenta mzajjenna
EG	Abu-Lam'a	in-nagda!
GR	Bīḡu	ʔeehʔ
EG	Abu-Lam'a	help ja xawaaga!
GR	Bīḡu	fiih ʔeehʔ
EG	Abu-Lam'a	iz-zubuun da haabis dammi
GR	Bīḡu	xaabis dammak entaʔ!

EG	Abu-Lam'a	ʔaah
GR	Bĩḡu	howwa fiih xaddə fi d-donja ja raagil je-ʔdar je-xbis dammak enta?!
EG	Abu-Lam'a	iz-zubuun da
GR	Bĩḡu	maaluh?
EG	Abu-Lam'a	miṭalsam
GR	Bĩḡu	bassə ja seex!
EG	Abu-Lam'a	da xallaani b-a-nhag w-allaahi
		...
EG	Mĩmi	haaj!
GR	Bĩḡu	haaj!
EG	Mĩmi	geet fi mʕaadi mazbuuṭ?
GR	Bĩḡu	ʔeeva -mmaal eeh?! mazbuuṭ ʔawi ja Miimi beeh ʔol-li baʔa! ʕaawiz ni-ʔoṣṣə-lak is-saʕrə walla d-daʔn?
EG	Mĩmi	oh no! miʕ ʕajz a-ʔoṣṣə wala haaga
GR	Bĩḡu	ʔummaal eeh?
EG	Mĩmi	sarraḥni!
GR	Bĩḡu	ʔeeh di?! howwa b-je-ʕmil keda leeh?! bass ee ʔana saajif jaʕni ʔenn id-daʔnə ʔwiil suwajja na-xduh bassə wessə waaxid keda ʕa l-maasi [Abu-Lam'a] nawelni l-muus!
EG	Abu-Lam'a	ʔajjib
GR	Bĩḡu	ma t-nawelni l-muus!
EG	Abu-Lam'a	ʔajjib deh-dej! ʔallah! kaan ʕandohum zoo?
GR	Bĩḡu	homma miin dool?
EG	Abu-Lam'a	[to himself] il-xawaaga ʔabb [to Bĩḡu] iz-zabaajin bituuʕ zamaan
GR	Bĩḡu	malhum?
EG	Abu-Lam'a	kan iz-zubuun min dool je-ʔod fi bethum mistirajjah fi ʔamant illaah wi je-bʕat-lena dmaayuh maʕa waahid xaddaam ne-hlaʔha -hna wi n-ʔalfatha w ne-bʕathaa-luh taani
GR	Bĩḡu	ʔeeh howwa di?!
EG	Abu-Lam'a	ʔeeh
GR	Bĩḡu	ʔenta bi-t-xarraf ti-ʔuul eeh ja gadaʕ enta?!
EG	Abu-Lam'a	ʔeeh
GR	Bĩḡu	iz-zubuun jo-ʔod fi bethum wi je-bʕat-lak dimaayuh maʕa l-xaddaam?!
	
EG	Abu-Lam'a	xawaaga Biiʔu!
GR	Bĩḡu	naʕam ʕawz eeh?
EG	Abu-Lam'a	wi hjaat waldaq te-xdemniif wi ti-tʕallaʔ fi l-hikaaja dej?
GR	Bĩḡu	hihii j-axi da boʕdak
		...
EG	Prisoner	gara ʔeeh ja-ʕta?! il-muus bi-je-ntiʕ
GR	Bĩḡu	la ja xabeebi di mis il-muus elli bi-jentiʕ
		...
EG	Abu-Lam'a	ʔaʕadna ʕa l-hal-da ktiir?
EG-S	Prison Officer 2	gadd eeh?
EG	Abu-Lam'a	ʕaʕar siniin
GR	Bĩḡu	ja laxwetii!
EG	Abu-Lam'a	ʔeeh
GR	Bĩḡu	ja raagil xaraam ʕaleek!
EG	Abu-Lam'a	ʔeeh
GR	Bĩḡu	baʔa ʔaʕadtə t-ʔoṣṣə-luh f saʕruh ʕasar siniin?!
EG	Abu-Lam'a	wi ʕarafaq ja xawaaga ʔallaʕuuḥ ʔefraag ʔablə ma -kammil hilaʕtuh
	
EG	Abu-Lam'a	xawaaga Biiʔu!
GR	Bĩḡu	ʕawz eeh?
EG	Abu-Lam'a	nawelni hettit ʕanfara!
GR	Bĩḡu	ʕanfara?!
EG	Abu-Lam'a	ʔaah
GR	Bĩḡu	ʕalasan eeh?

EG	Abu-Lam‘a	ʔa-ʂanfar biiha dmaay iz-zubuun
GR	Biḡu	ja gadaʂ enta xaraam ʂaleek! ʂaawiz te-ʂmil fiih eeh ʔaktar min keda la j-muut fi ʔiidak?!
1961 – Māfiʂ tafāhom [No Understanding]		
EG	Šehāta Afandi	ʔajwa fuuf! jalla ja zahr
GR	Stawru	ʔeddii-luh! kamaan
EG	Abu-l-Futūḥ	ʔelʂab j-axuuja!
EG	Šehāta Afandi	ʔeeh! ʔexʂ netin ʔelʂab di! hop beraavu dorgi
GR	Stawru	hah ʔelʂab di ʂxaata -fandi
EG	Šehāta Afandi	ʔistanna ʂalajja ja Stawru!
EG	Abu-l-Futūḥ	ʂaarif law haʔteet ʔiidak fi t-ʔawla taani ja Stawru ḥ-a-xsarha
GR	Stawru	ʂaatir xadretak fi l-leʂb
EG	Abu-l-Futūḥ	b-a-ʔol-lak itlehi w-eskut!
EG	Šehāta Afandi	rawwaʔ dammak ja habiibi! ʔana -lli b-a-lʂab miʂ howwa
EG	Abu-l-Futūḥ	ʔab warriini ḥa-te-lʂab dorgi -zzaaj!
EG	Šehāta Afandi	ḥ-a-warrii-lak
EG	Šeh Basyūni	ʔaʂʔeni l-qahwata l-mazbuuʔatu ja Stawru!
GR	Stawru	xaadir xaadir
EG	Šehāta Afandi	ʔa-hoh ʔaa-di ehna lʂebna
GR	Stawru	ʔaa-di l-leʂba -ll- ana kontə ʂaawiz enta te-lʂab
EG	Šehāta Afandi	haah ʔelʂab! ʔelʂab j- abu-l-futuuh!
EG	Šeh Basyūni	al-qahwatu l-mazbuuʔatu ja Stawru!
GR	Stawru	xaadir xaadir
EG	Šehāta Afandi	jalla ja zahr! jalla!
GR	Stawru	rohtə f dahja ja sii ʔabu-l-futuux
EG	Abu-l-Futūḥ	dahja t-ʔiilak ma-t-xalliik! heh baʔʔalna leʂb
EG	Šehāta Afandi	ʔeeh ʔumuur it-tamaḥiik di?!
GR	Stawlu	tamexiik di
EG	Abu-l-Futūḥ	ʔitlammə b-weʂʂak il-ʂekir da! ʔa-ʂuuz bi-llaah min da zahr!
EG	Šehāta Afandi	ja habiibi da leʂb ʔa-zennə ʂaʂarten ʂajmiin baʔa dilwaʔt
GR	Stawru	ʂaʂarten ʂajmiin
EG	Abu-l-Futūḥ	ʔebʂed ʂanni ja weʂʂ in-naḥs enta!
EG	Šehāta Afandi	ma-fii-ʂ haaga -smaha naḥs fiih haaga -smaha ʂaʔaara
GR	Stawru	mazbuuʔ iʂ-ʂaatir ʔiyzeltu b-reglə xumaar
EG	Abu-l-Futūḥ	ʔixras!
EG	Šeh Basyūni	ja Stawru! al-qahwa!
GR	Stawru	xaadir xaadir [to the staff] μέτρο ʂaʂaan monsieur Bassjuuni!
		...
EG	Šeh Basyūni	al-qahwa!
GR	Stawru	xaadir xaadir [unclear word] ʔeeh di?!
	
EG	Šeh Basyūni	ʔodʂu li-ʂhaata -fandi ja naas! ʔotlobu lahu ʂ-ʂifaaʔa min allaaḥ!
EG	Hisən	rabbena ma-j-warriina fih makruuh!
EG	Voice	ʔamiin ja rabb
EG	Sayyid Afandi	ʂafaahu -llaah!
EG	Undertaker	rabbena j-hawwin ʂaleeh!
EG	Voice	raaqil ʔajjib wi ʔamiir
GR	Stawru	xisaara kbiira ʂaʂaan exna di ʂaleeh hisaab kibiir
		...
GR	Stawru	fiih ʔeeh ʂeex Bassjuuni? fiih ʔeeh?
EG	Šeh Basyūni	ʂihaata -fandi fi n-nazʂ il-ʔaxiir
GR	Stawru	nazʂ il-ʔaxiir jaʂni ʔeeh?
EG+FT	Šeh Basyūni	an-nazʂ il-ʔaxiir jaʂni <i>morto</i> ʔaj peḥani [GR πῆθανει]
	
EG	Šehāta Afandi	ʔelʂab!
GR	Stawru	il-madmozal ja si Sxaata
EG	Šehāta Afandi	ʂan ʔiznoku ja gamaaʂa!
1962 – Baqāyā ‘azrā’ [The Remains of a Virgin]		

EG	Maḥmūd	ṭab enta b-teḏhak leeh dilwa?ti ja Biizu?
GR	Bīḡu	?ana ṣaarif?! laakin la?etku b-ti-dxaku ?oltə ne-ḏxak maṣaaku exna kamaan
EG	‘Abbās	wi miḥ ṣeeb xawaaga f markazak wi haj?etak wi je-ḏhak min yeer sabab? ?enta miḥ ṣaarif enn id-ḏehkə min yeer sababa je-b?a .. [interrupted]
GR	Bīḡu	ṣaarif ṣaarif ma-fii-s luzuum ti-kammil ja ṣabbaas beeh wi ṣasaan ji-b?a ḏ-ḏehk bi-sabab ?ismaṣ in-nokta dei!
EG	‘Abbās	hah ?uul!
GR	Bīḡu	?ana marra gaa-li waaxid zubuun fi l-baar ṭalab itneen weski
EG	‘Abbās	hee
GR	Bīḡu	gibtə-luh l-itneen weski ganbə baṣḏ
EG	‘Abbās	?aah
GR	Bīḡu	ba?a ja-axud il-kaseen je-xbaṭhum fi baṣḏə keda wi je-sfuṭ saḑta min hena w saḑta min hena
EG	‘Abbās	hah
GR	Bīḡu	?ultə-luh enta b-je-ṣmil keda leeh? ?al-li ?aṣl ana lejja waaxid ṣaxbi ṣaziiz ṣalajja ?awi dajman konna ne-srab maṣa baṣḏ saafir raax biṣiidi hinaak fi Atiina
EG	‘Abbās	hee
GR	Bīḡu	min jumiiha w-ana mitṣawwid laazim ?a-srab kaseen ṣasaan ?a-xissə b-?ennuh lessa mawguud maṣaaja
EG	‘Abbās	hee
GR	Bīḡu	gaa-li f joom ṭalab il-weski gebtə kaseen zaji il-ṣaada
EG	‘Abbās	?aah
GR	Bīḡu	raax waaxid kaas sarbuh ṣala tuul ?oltə-luh ?eeh di? ?enta b-je-ṣmil keda leeh? ma-srebt-is it-taani leeh? ?al-li ana n-?ol-lak ?aṣlə ?ana battalt is-sorb laakin ṣaxbi lessa
	
GR	Bīḡu	Maxmuud beeh! ?exna saṭṭabna xalaas
EG	Maḥmūd	xalaas rawwahu -ntu w sibuuni!
GR	Bīḡu	mis momkin ja Maxmuud beeh ?enta kamaan laazim ti-rawwax
EG	Maḥmūd	?a-rawwah ṣala ?eeh ja Biizu? ma-fii-ḥ haddə bi-ji-stannaani fi l-beet
GR	Bīḡu	maṣlessə ja Maxmuud beeh ?enta laazim ti-rtaax ṣalasaan siixxitak haah? ?oltu [2SM] ?eeh ja Maxmuud beeh?
EG	Maḥmūd	?oltə to-ṣṣod maṣaaja fwaajja
GR	Bīḡu	?ana ja Maxmuud beeh?! mis maṣ?uul ma-j-ṣaxx-ij keda
EG	Maḥmūd	?oṣṣod ja raagil oṣṣod! ma-fii-ḥ ṣuyaaajar wi kbiir ?ana kontə yalṭaan ma-hi l-fawaari? di hejja -lli m?awṣadaani l-wahdi l-yaajit dilwa?t ?oṣṣod oṣṣod!
GR	Bīḡu	ja Maxmuud beeh!
EG	Maḥmūd	ja raagil oṣṣod bass! ?ol-li ba?a!
GR	Bīḡu	naṣam
EG	Maḥmūd	?enta ?eeh elli bi-j-xalliik te-ḏhak ṣala tuul keda? ṣomri ma-foftak mikaḥḥar ma-te-ṣraf-ji haaga -smaha humuum? ?ismaha zaṣal?
GR	Bīḡu	zaṣal? humoom? di xabebti r-roox bi-r-roox te-ṣraf ja Maxmuud beeh? ?ana law ni-fakkar fi l-huumum elli ṣandi sanja waxda raax ni-ṭa?? raax ni-ṭarsa? raax ni-igi morto ja Maxmuud beeh
EG	Maḥmūd	yariiba ?ummaal izzaaj bi-te-ḏhak ṣala tuul keda dajman bi-te-ḏhak?!
GR	Bīḡu	?ana bi-ne-ḏxak ṣala nafsi ja Maxmuud beeh bi-ne-ḏxak ṣala nafsi ṣalasaan ne-nsa ṣalasaan ma-n-fakkar-sə ?abandan wi ṣalasaan ne-nsa l-huumum ne-nsa l-huumum bi-s-soyl is-soyl il-kiteer howwa deh ?axsan dawa te-ṣraf ja Maxmuud beeh? w-allaahi l-ṣazeem wi xjaat ir-rambuna ?iza kaan ṣandak suwajjit humuum is-soyl is-soyl il-kiteer ja Maxmuud beeh howwa deh ?axsan dawa ji-ḏajjaṣ il-huumum di kolluh
EG	Maḥmūd	ṣandak ha?? xod da ṣalaṣaanak!
GR	Bīḡu	mirsii ja Maxmuud beeh! rabbena ma-ji-xrimnaa-s mennak!
		1962 – Bēn il-’aṣrēn [The Dead End of the Two Palaces]
TR	Laṭīfa	feen di raadḡil ṣabd-il-gawwaad mafhumejjaat yok?

EG	Aḥmad ‘Abd-il-Gawwad	ʔahlan wa saḥlan! ʔahlan wa saḥlan!
TR	Laṭīfa	<i>sus!</i> laa'zim ʔommə ʔawlaad ʔirgaʕ ḥaa'lan fi beet bitaaʕuh
EG	Aḥmad ‘Abd-il-Gawwad	ʔitfaḍḍali -stirajjaḥi j-afandim! ʔitfaḍḍali! ʔitfaḍḍali -stirajjaḥi!
TR	Laṭīfa	<i>sus!</i> ʔanab ḥazratikum muʕ xawwif ʔa'na
EG	Aḥmad ‘Abd-il-Gawwad	ma-t-hazzaʔinii-ʕ ʔuddaam il-wilaad!
TR	Laṭīfa	<i>aman ya rabbi aman!</i> ʔenta faakir ʔeeh?! ʔenta faakir [she intends: ‘faakir nafsak’] is-sabʕə bitaaʕ ʔaʕr in-niil?! valla sulṭaan ʕabd-il-ḥamiid?! [=Abdul Hamid II, <i>İkinci Abdülhamit</i>] w-allaʕ hi ʔana kaan laazim ʔoxnoʔ ḥazrati'kum ʔablə ʔenzil min baṭnə ʔom'muh
EG	Aḥmad ‘Abd-il-Gawwad	mutafakkir j-afandim kattar xeerik!
TR	Laṭīfa	<i>vallahi billahi</i> ʔa'na ḥazratuna ziit hena minʔaan ʔoxṭob Xadiiʕa ve ʔeeʕa ʕalaʕaan Xaliil wa Ibrahiim <i>evlâd</i> ʔa'na
EG	Aḥmad ‘Abd-il-Gawwad	taḥtə ʔamrik j-afandim!
TR	Laṭīfa	dilvaq'ti kalaam maʕa miin?
EG	Aḥmad ‘Abd-il-Gawwad	ʔana ʔa-nfaʕʕ?
TR	Laṭīfa	<i>tozz!</i>
EG	Aḥmad ‘Abd-il-Gawwad	kattar xeerik j-afandim! kattar xeerik!
TR	Laṭīfa	banaat laa'zim ʔoxṭob min ʔom'muh ʔommuh muʕ mawzuud laazim ʔommuh ji-iʕi ḥaa'lan
EG	Aḥmad ‘Abd-il-Gawwad	ʔiddiini ʕwajjit waʔtə bass ʕaʕaan a-fakkar!
TR	Laṭīfa	<i>yok yok</i> tafkiraat [cf. TR <i>tefkîr</i>] <i>yok</i> tafkiraat <i>yok</i>
EG	Aḥmad ‘Abd-il-Gawwad	ʔajjib j-afandim ʔitfaḍḍali!
TR	Laṭīfa	ʔaah
EG	Aḥmad ‘Abd-il-Gawwad	ʔitfaḍḍali l-ʔahwa!
TR	Laṭīfa	[to Ḥadiġa] zuzaal ḥabiibi zuzaal [she means <i>çok güzel</i>] [she starts to drink the coffe]
EG	Aḥmad ‘Abd-il-Gawwad	fiih ʔeeh?
TR	Laṭīfa	<i>aman ya rabbi!</i>
EG	Aḥmad ‘Abd-il-Gawwad	fiih ʔeeh j-afandim?
TR	Laṭīfa	ʔeeh di?! gaaz fi qah'wa
EG	Aḥmad ‘Abd-il-Gawwad	gaaz?!
TR	Laṭīfa	beet min yeer Amii'na zaijə zannaat [cf. TR <i>cennet, cennât</i>] min geer malaʕ'ka laazim Amiina ʔerzaʕ ḥaa'lan mafhuum?
EG	Aḥmad ‘Abd-il-Gawwad	mafhuum j-afandim mafhuum
TR	Laṭīfa	ʔaah Xadii'za! buus ʔiid ḥamaa'tak [laughs] ʕee'ja! buus ʔiid ḥamaa'tak [then she spits Aḥmad ‘Abd-il-Gawwad]
EG	Aḥmad ‘Abd-il-Gawwad	mutafakkir j-afandim maʕa s-salaama!
		1962 – Gam‘eyyit qatl il-zawgāt il-hazleyya [Comical Association of Wives’ Killers]
EG	Nūḥ Afandi	ʔetfiu
GR	Manōli	ʔeeh?! muʕ ʕagbaak Zakejja Welʕa ja Nuux afandi?
EG	Nūḥ Afandi	ʕagbaani ʔawi ja xawaaga Manooli
GR	Manōli	ʔummaal bi-t-toffə leeh?
EG	Nūḥ Afandi	b-ateffə ʕa -lli ʕandi fi l-beet

GR	Manōli	ʔaa ʔah di ʔandak haʔʔ ʔandi mennuh
EG	Nūh Afandi	ʔeh?! ʔandak Ommə ʔabduu?!
GR	Manōli	ʔajwa bassə bi-l-giriigi ʔommə Kosta
EG	Nūh Afandi	ja hafiiz! wi ʔaamil maʔaaha ʔeeh ja ʔalbaan?
GR	Manōli	laa ʔaxuuk raagil ʔidiid lamma b-ji-tkallim [3SF] kelma ʔala tuul ʔawwil ʔalam ʔala sedruh taalit ʔalam .. [interrupted]
EG	Nūh Afandi	heeh! wi t-taani?
GR	Manōli	siibak min it-taani! liʔennuh bi-j-kuun nezil ʔala wessi ʔana
EG	Nūh Afandi	jaʔni l-haal min baʔduh
GR	Manōli	ʔenta zajiid keda?
EG	Nūh Afandi	ʔajwa bass ana b-a-drab il-ʔawwil wala -lhaʔ-ʔi ʔa-drab it-taalit
GR	Manōli	ʔizzaaj di?!
EG	Nūh Afandi	laʔenn it-taani bi-j-xalliini stiħa ʔa l-ʔard ʔalam ʔomm ʔabduh ja xawaaga Manooli nokk ʔawet [EN <i>knockout</i>]
GR	Manōli	ja ʔeeni! maskiin ja Nuux afandi
EG	Nūh Afandi	la maskiin wala haaga baʔa l-baraka fiik enta wi f Zakejja Welʔa
GR	Manōli	ja salaam! Zakejja Welʔa Zakejja Welʔa
	
EG	Or'or	ʔaloo! la-muʔaxxa j-axuuja! wi n-nabi -ddiini s-settə Zakejja kabriita!
GR	Manōli	ʔeh? kabriita?! la la la ja hābiibi ʔehna ma-ʔandanaa-ʔ kabriita ʔehna ʔandana Welʔa
EG	Or'or	ma-hi hejja di -ll- ana ʔawezha ʔa-buus ʔiidak xalliini ʔa-kallemha wi n-nabi!
GR	Manōli	ʔajjib ʔajjib [to Zakeyya] ʔitfaɖdali ja settə Zakejja it-talafoon ʔajzak
EG	Zakeyya	ħaadir
		...
EG	Zakeyya	ʔesmaʔ ja xawaaga! Nuuh afandi ʔahsan walla huuda?
GR	Manōli	ʔuufi baʔa! min Xuuda l-Nuuxa ja galbi la te-xzan
EG	Zakeyya	ʔandak haʔʔ
GR	Manōli	ʔejwa
EG	Zakeyya	ʔana h-a-lbis w-a-ruħ-lohum wi-dʔiili m-a-rgaʔ-ʔi b-ʔiidi faɖja!
GR	Manōli	ruuxi ja xabebti ʔallaah ji-ftaxha f wessik!
EG	Zakeyya	ja rabb!
	
GR	Manōli	gara ʔeeh ja settə Zakejja?!
EG	Zakeyya	ʔeeh?! muʔ ʔoltə-lak muʔ h-a-rgaʔ bi-ʔiidi faɖja? xalaas rabbena ha-j-tuub ʔalajja
GR	Manōli	laakin da la si Maxmuud wala Nuux afandi
EG	Zakeyya	ʔa-hu raagil wo s-salaam
	
EG	Nūh Afandi	w-Allah zamaan ja Manooli waħafetna Zakejja welʔa wi waħafetna ʔajjamha
GR	Manōli	tamaam w-allaahi bentə xalaal taralalli ʔwajja laakin sukkara ʔeeh ʔaxbaaruh [3SF] wajja goozuh
EG	Nūh Afandi	bokra n-xallaʔuh menha
GR	Manōli	ʔizzaaj di?
EG	Nūh Afandi	bi-gamʔejjit qatl iz-zawgaat
GR	Manōli	ʔenta barɖu b-ti-tkallim gadd fi l-mawɖuuʔ di?
EG	Nūh Afandi	ʔella gadd! ʔehna bokra ha-ne-ʔʔid ʔawwil igtimaas li-l-gamʔejja
GR	Manōli	feen?
EG	Nūh Afandi	ʔaaħ ʔoltə-li feen ja Manooli feen ja waad ja Nuuh afandi feen?
GR	Manōli	ʔandak fi l-beet
EG	Nūh Afandi	ʔandi?! ʔenta magnuun?! ʔaawiz ʔommu ʔabduh ti-ɖajjana?! te-ʔdi ʔala l-gamʔejja f ʔawwil galsa?!
GR	Manōli	ʔaa
EG	Nūh Afandi	ʔandak enta ja Manooli
GR	Manōli	ʔandi ʔana?! wi ne-dbax hinaak .. [interrupted]
EG	Maħmūd	ʔahlan Nuuh afandi! ʔezzajak ja mesju Manooli

GR	Manōli	ω! καλώς το κύριο Maxmuud
EG	Nūh Afandi	ʔizzajjak j-abu hanafi?
EG	Maḥmūd	ʕaal
EG	Nūh Afandi	w-izzajjə ʔaxbaar Sajjid afandi?
EG	Maḥmūd	maʕdan
EG	Nūh Afandi	w-allaahi ʔehna maʕzuriin fiih ʕwajja
EG	Maḥmūd	leeh kafa -llah ʕ-ʕarr?!
EG	Nūh Afandi	ʕalaʕaan il-gamʕejja
EG	Maḥmūd	gamʕejjit ʔeeh?
GR	Manōli	dabx is-settaat
EG	Nūh Afandi	ʔajwa qatl iz-zawgaat
EG	Maḥmūd	laa da-ntu ʕala nejjatku xaalis
GR	Manōli	jaʕni ʔeeh di?
EG	Maḥmūd	ʔatlə zawgaat eeh ja ʔasatza?! d-abu-s-siid ʕarʔaan li-ʕoʕtuh fi z-zawgaat
GR	Manōli	hahah!
EG	Maḥmūd	ʔummaal?! muwakkiliinuh ʕ-ʕahdə wi ʕamliinuh sulṭaan zamaanuh
GR	Manōli	suuf suuf suuf!
EG	Maḥmūd	ʔummaal eeh?! ʕoʔba-lna -hna t-talaata lamma je-bʔa ʕandena ḥazz robʕə ḥazz abu-s-siid kamaan
EG	Nūh Afandi	wa-law ḥ-a-nqezuh ḥ-a-xallaʕuh
GR	Manōli	ḍaruuri ne-dbaxhaa-luh
	
EG	Nūh Afandi	wi ʔaa-di ja xawaaga Manooli qanuun il-gamʕejja
GR	Manōli	ma-fxemt-is mennuh xaaga
EG	Nūh Afandi	gamʕejja serrejja li-tahriir il-ʔazwaag min ʔoyjaan zawgathum
GR	Manōli	ma-ʕamalt-is xaaga muʕ faaxim jaʕni ʔeeh taxriir?
EG	Nūh Afandi	jaʕni taxliis il-ʔazwaag min ʔoyjaan il-madamaat bitaʕethum jaʕni ʔiza ʕamalit maʕaah ʕamaṭa ʔitxanʔit manaʕetuh ʔennuh jo-xrug ʔennuh j-baʕbaʕ ʔennuh je-ʕrab
GR	Manōli	ti-xallaʕu
EG	Nūh Afandi	ti-xallaʕu
GR	Manōli	jaʕni ni-dbaxha
EG	Nūh Afandi	il-gamʕejja ti-dbaḥhum
GR	Manōli	ja xalaawa! wi ha-ne-dbax ʔemta? ʔemta ne-dbax?
EG	Nūh Afandi	ʔajwa lamma n-lemmə ʕwajjit ʔaʕḍaa? li-l-gamʕejja wi n-qarrar il-qanuun
GR	Manōli	ʔiza kaan xaddə menhum ma-je-ʕraf-ʕ je-dbax ana ne-dbax bidaaluh
EG	Nūh Afandi	ʔesmaʕ ja Manooli! ʔehna laazim ni-laaʔi hetta na-gtamiʕ fiiha
GR	Manōli	ʔaah mus xena mus xena f xetta tanja
EG	Nūh Afandi	ʔesmaʕ! ne-gtemeʕ ʕandi
GR	Manōli	fi l-beet ʕandak?!
EG	Nūh Afandi	laʔ ʕandə ʔorʔor fi saʔṭh
GR	Manōli	xilw ʕaʕaan ne-dbax fi s-suṭuux
	
EG	Nūh Afandi	laazim ne-wḍaʕ ḥallə li-l-masʔalaa-di
EG	Maʕallim	ʔajwa laazim
GR	Manōli	ʔajwa bass ana ʕaajiz ne-ʕraf raax ne-dbax il-xariim ʔemta?
EG+FT	Nūh Afandi	ʔistaasu [GR στάσου] ja xawaaga! ʔistaasu!
GR	Manōli	ʔeʕmil maʕruuf ana mistaʕgil!
		[door knocking]
EG	Sayyid	fiih ʔeeh?!
GR	Manōli	ja saatir ja rabb!
EG	Sayyid	il-baab ja Nuuh afandi
		...
EG	Nūh Afandi	ʔektib ja xawaaga Manooli afandi! il-ʔiḍw ir-raabiʕ ij-feex ʕagaajib Maḥammad ʕagaajib
GR	Manōli	αμέσως
		...

GR	Omm Kosta	ʔesmaʔ aj hədrit in-nijaaba!
		...
EG	Nūh Afandi	ʔummaal ʔa-ʔuul ʔeeh ʔana?! ʔelli ʔefriin sana ʔaʔyaal faqqa ʔommu ʔabduh laakin maʔleʔʔ fa-jaa qalbu ʔabran ʔin gazeʔta fa-robbama hawa z-zamaanu ʔala raʔsi ʔommu ʔabdata bi-ʔ-ʔorami
GR	Manōli	il-beet di ʔuwajja maksuur ja muxtarām
EG	Nūh Afandi	maʔleʔʔ ma-daam maksuur ʔala dmaay ʔommu ʔabduh je-bʔa l-kasrə həlaal l jalla ja gamaaʔa baʔa ne-ʔqid il-galsa ʔana h-a-tawalla r-rijaasa
EG	Maʔallim	kuwajjis
EG	Nūh Afandi	Sajjid afandi is-sikertarja l-ʔamma l w-enta ja xawaaga Manooli afandi ʔeḏwə maglis il-ʔidaara l-muntadab
GR	Manōli	xelwa di mus baʔtaal
		...
EG	Sayyid	beh hurrejjit il-fawda l-manzilejja wa təhriim gamiif ʔnwaaf in-naʔaafa min kans wa mash wa tanfiid fi həduur il-ʔazwaag wa-la-sejjama ʔajjaam il-gomaʔ wa l-ʔaḩlaat ir-rasmejja
GR	Manōli	xelwa di bassə zawwid kamaan joom il-xaddə wi xjaat abuuk!
EG	Nūh Afandi	ʔeʔra ja Sajjid afandi!
		...
EG	Sayyid	maadda talaata furuut il-ʔoḏwejjja
EG	Maʔallim	ʔaah
EG	Sayyid	ʔan ja-kuuna ʔinsaanan ʔaaqilan muhtaraman
EG	Orʔor	laʔ muhtaraman laʔ
EG	Nūh Afandi	ja waad oʔʔod!
GR	Manōli	if-ʔarḩe di muʔ je-nfaʔ
EG	Nūh Afandi	leeh baʔaʔ
GR	Manōli	ʔalafaan iza kaan waaxid raqgil ʔaaʔil muʔ ji-ggawwiz w-iza kaan muxtarām muʔ ji-xoʔʔu l-gamʔejja
EG	Maʔallim	ʔaah l ʔahiih
EG	Sayyid	mazbuut
EG	Nūh Afandi	ʔajjib
EG	Orʔor	ʔiil da!
EG	Nūh Afandi	balaaf l-ehtiraam ja Sajjid afandi
EG	Sayyid	balaaf balaaf
EG	Nūh Afandi	ʔiiluh!
GR	Manōli	siiluh! siiluh!
EG	Sayyid	ni-ʔiil l-ehtiraam
		...
EG	Nūh Afandi	ja həḩaraat il-ʔaʔḩaaʔ yeer il-mohtaramiin!
EG	All	ʔafandim l naʔam
EG	Nūh Afandi	il-masʔala wehʔa ʔawi ʔin ma-konnaa-ʔ ne-lhaʔ nafsena ʔommu ʔabduh hə-t-waddiina f dahja
EG	Maʔallim	ʔa-ʔuuzu bi-l-laah!
GR	Manōli	ma ne-dbax ommə ʔabduh!
1962 – II-Fursān il-salāsa [The Three Cavaliers]		
TR	Ġandūra Hānim	<i>sabah ʔerif</i>
EG	Tāhir	ʔahlan wa sahlān!
EG	Tāhir's Wife	ʔahlan wa sahlān! ʔahlan ʔahlan wa sahlān!
EG	Tāhir	ʔitfaḩḩali ja ʔammataah!
EG	Tāhir's Wife	ʔitfaḩḩali -stirajjaḩi!
TR	Ġandūra Hānim	<i>teʔekkürāt</i>
EG	Tāhir's Wife	ʔitfaḩḩali!
TR	Ġandūra Hānim	<i>memnūniyyet</i>
		...
TR	Ġandūra Hānim	ʔustaaz Taa'hir!
EG	Tāhir	ʔafan'dim!
TR	Ġandūra Hānim	ḩazrati'kum ʔoktub fi ʔurnalaat <i>ever?</i>
EG+FT	Tāhir	ʔiivat

TR	Ġandūra Hānim	ʔizan haʔrati'kum ʔoktub fi jurnaal bitaaʔ haʔarti'kym madmuwazeel yanduura haa'nim muʔ ʔeqdar naam leel vala vaahid saʔaat
EG+FT	Ṭāhir	leeh? fiih ʔakalanaat? barayitaat?
TR	Ġandūra Hānim	yok
EG+FT	Ṭāhir's Wife	ʔeeh? taʔbanaat?
TR	Ġandūra Hānim	yok
EG+FT	Ṭāhir's Wife	ʔajjanaat?
TR	Ġandūra Hānim	yok fa'qat muʔ ʔeqdar yammaʔ ʔeen muʔ ʔeqdar ʔistayraq fii noom laziiz min xabʔaat mazzikaat
EG	Ṭāhir	mazzikaat? mazzikaat ʔeeh?
TR	Ġandūra Hānim	ʔimaara bitaaʔ ʔa'na zanbuh ʔimaara muʔ bitaaʔ ʔa'na fii ʔimaara ʔelli muʔ bitaaʔ ʔa'na fiih mavzuud vaahid kabareeh ʔis' muh kabareeh ʔuʔʔaaqq sukkaan ʔimaara bitaaʔ ʔa'na ʔebʔat-li ʔinzaraat ʔalafaan ʔaz'zil homma quul muʔ ʔiqdar naam min raniin ʔagaat mazzikaat darabukkaat
EG+FT	Ṭāhir	wala j-kuun ʔandik fekraat ʔana h-ne-fqaʔhum-lik waahid maqalaat mutaʔammid gabaxanaat [cf. OT TR <i>müte'ammid cebe-hāne</i>] baʔdə keda ma-fii-f la raqʔaat wala halambuhaat jaʔni muʔ ha-tismaʔi wal tʔuufi haaga ʔabadan
TR	Ġandūra Hānim	evet
EG	Ṭāhir	bassə ʔana zuruufi baʔaala wi ʔaawiz mennik musaʔadaat
TR	Ġandūra Hānim	musaʔdaat zajjə ʔeeh Ṭaahir afandi?
EG+FT	Ṭāhir	waahid ʔikaat ʔuʔajjaraat salafejjaat
TR	Ġandūra Hānim	salafejjaat?
EG+FT	Ṭāhir	ʔiivaat
TR	Ġandūra Hānim	aman ya rabbi!
EG	Ṭāhir	j-axtii!
TR	Ġandūra Hānim	qalbi ʔetbaq roohi ʔetlaʔ
EG+FT	Ṭāhir	la la bi-smi-llaah! bi-smi-llaah! muʔ ʔaaviz haaga muʔ ʔaa'viz
TR	Ġandūra Hānim	muʔ ʔaaviz haaga?
EG+FT	Ṭāhir	la muʔ ʔaa'viz
TR	Ġandūra Hānim	hamdan li-llaah
EG	Ṭāhir	ʔokran li-llaah
TR	Ġandūra Hānim	qalbi naʔniʔ roohi ʔodxul ʔana ʔoxrudʔ ʔiz rubbama ʔent ʔoʔlub fuluus kaman
EG	Ṭāhir	ʔiz rubbama j-axti ʔiz rubbama
TR	Ġandūra Hānim	salaam!
EG	Ṭāhir	salaam j-axti! maʔa s-salaama maʔa s-salaama
TR	Ġandūra Hānim	yok! ʔinta miʔ vaʔʔalni ʔana ʔoxrudʔ wah'di
	
EG+FT	Ṭāhir	éla!
GR	George	Ṭaahir afandi il-marraa-di ʔana ha-ji-xrebtu l-beet bitaaʔ ʔenta la la la talaata ʔahr dilwaʔti ʔiʔriitu [2SM] batatis ʔiʔriitu gebna ruumi zatuun ruumi xalaawa makaroonu wi <i>διάλο</i> [unclear words in GR] wi muʔ ʔidfaʔtu <i>παράδες</i>
EG+FT	Ṭāhir	ʔistaasu ʔistaasu! [GR <i>στάσου</i>]
GR	George	[speaks in GR, then] ʔana ʔaawiz <i>παράδες</i> xalaas
EG+FT	Ṭāhir	[speaks in GR]
GR	George	[isponto??] xalaas xamsa-w-ʔeʔriin gineeh min faʔlak Ṭaaxir beeh xalaas
EG	Ṭāhir	ʔeddii-luh xamsa-w-ʔeʔriin ʔafriit!
GR	George	ʔafriit?!
EG	Gom'a	ʔa ʔ-ʔarma?
EG	Ṭāhir	la? ʔa l-murtadilla
GR	George	murta .. [interrupted]
EG+FT	Ṭāhir	<i>γεια σου</i> [sounds: jaasus]
EG	Gom'a	xod!
GR	George	mazbuut xamsa-w-ʔiʔriin ja ʔ-Ṭaaxir bej

EG	Tāhir	fi settiin dahja!
GR	George	ζήτω Τααxir bej! ζήτω Τααxir bej!
	
TR	Ġandūra Hānim	<i>edep yok ahlāk yok</i> feen mudiiir kabareeh ʕalaʕaan ʔoxnoquh?
EG	Gamīl	ʔeeh bass elli mzaʕʕalik ja madaam?
TR	Ġandūra Hānim	<i>sus!</i> ʔana myʕ madaam ʔana mudmuzell
EG	Gamīl	madmuwazeel?
TR	Ġandūra Hānim	<i>evet</i> ʔana mudmuzell ʔanduura ʕaahibat ʕimaraat [s] ʔelli zanb il-kabareeh
EG	Gamīl	madmuwazeel wi ʕahbit ʕimaraat? ʔahlan wa sahlān ʔahlan wa sahlān ʔana tahtə ʔamrik ʔana f xidmetik
TR	Ġandūra Hānim	sukkaan ʕimaraat bitaaʕ ʔa'na muʕ iqdār naam min dawʕaat kabareeh malʕuun <i>aman ya rabbi</i> fiih vaahid dawʕaat kibiir
EG	Gamīl	ʔajwa ʔajwa fiih dawʕaat ʔitfaḍḍali fi l-ʔooḍa btaʕti ʔistirajjaḥi! ʔitfaḍḍali! ʔitfaḍḍali!
TR	Ġandūra Hānim	ʔenti laṭiif kitiir
EG	Gamīl	ʔallaah je-hfazak!
TR	Ġandūra Hānim	zariif kitiir
EG	Gamīl	ʔallaah je-hfazak j-afandim ʔana tahtə ʔamrik ʔitfaḍḍali!
TR	Ġandūra Hānim	<i>evet</i>
EG	Gamīl	ʔitfaḍḍali j-afandim!
TR	Ġandūra Hānim	<i>evet efendim!</i>
	
TR	Ġandūra Hānim	feen mudiiir kabareeh?
EG+FT	Tāhir	ʔafan 'zim!
TR	Ġandūra Hānim	ʔustaaz ʔaa'hir?!
EG	Tāhir	ʕammataah!
TR	Ġandūra Hānim	ḥazrati' kym mudiiir kabareeh?
EG	Tāhir	la la ʔabadan [he smells her] ʔeeh da ja ʕammeti? ʔenti sakraana?
TR	Ġandūra Hānim	<i>evet</i> ʕaribtu vaahid kaas maʕa ʕariis bitaaʕ ʔa'na
EG	Tāhir	wi miin howwa l-fidaaʔi da?
EG	Gamīl	ʔana
EG	Tāhir	ʔenta?!
EG	Gamīl	ʔaah
TR	Ġandūra Hānim	ʔunzur raʕaqaat! ʔunzur ʔanaqaat!
EG	Tāhir	laʔ da-hna baʔeena ʕaaʔela muhtarama ʔawi
EG	Gamīl	ʔehna gajjiin ʕaʕaan ni-ballaʕak il-boʕra s-saʕiida di
TR	Ġandūra Hānim	jalla ḥabii' bi!
EG	Tāhir	jalla ʕala feen?
EG	Gamīl	ʕa l-maʔzuun ṭabʕan
EG	Tāhir	maʔzuun?!
TR	Ġandūra Hānim	<i>evet</i> na-ʕiif sava sava fii tabaat maʕa nabaat
EG	Gamīl	wi n-xallif ʕobjaan wi banaat
EG	Tāhir	wi te-lhaf enta l-ʔamlaak wi l-ʕimaraat
TR	Ġandūra Hānim	jalla ḥabiibi!
EG	Gamīl	jalla ʕaros' ti
TR	Ġandūra Hānim	ʔaah ja ʔaaj!
1962 – II-Zōga 13 [The 13th Wife]		
EG	Karīma	ʔismaḥuu-li ʔa-ʔaddem-loku mamozeel ʕajda id-ḍahejja raqaqm talattaʕʕar l raqam talaata
EG	‘Ēša	ʕeeʕa
EG	Karīma	ʔarbaʕa
GR	Sonia	Sonja
EG	Karīma	sabʕa
EG	Samīra	Samiira
EG	Karīma	tamanja
EG	Iglāl	ʔiglaal
EG	Karīma	ʔitfaddali!

EG	‘Aida	saʕjokum maʕjkuur
EG	Iglāl	ʕeddi ʕeelik ja ʕabebti!
EG	‘Aida	iʕ-ʕedda ʕala -llah
EG	Samīra	kollena laha
EG	‘Aida	?antum is-sabiquun wa nahnu l-laʕiquun
EG	‘Ēša	ʕab da-nti ʕazzik ?ahsan minnena la?ennə Kariima ʕazzaretik laakin eʕna xadna ʕala ʕamaana
GR	Sonia	?ummaal ana ne-ʕmil ?eeh?! ?ana ʕalla?ni baʕdə joom waaxid
EG	Karīma	il-?ustaaz iggawwezha fi l-?aʕr
GR	Sonia	nizelna ʕanta ʕamalna waxda dohla [sic.] taani joom rikebna l-?aʕrə ʕamal ʕamaʕa ʕalla?ni fi Banha
EG	Samīra	ma-galuu-ʕ ʕabr amma je-wʕal Maʕr
	
GR	Sonia	καλησπέρα σας muraddassimu muraddassimu
EG	Murād	howwa ?eeh?! kolloku mittif?iin ʕalajja walla ?eeh?!
GR	Sonia	?ehna ha-nehrib beetak
EG	Murād	Sonja! ʕiik bi-xomsumiit gineeh
GR	Sonia	la la la ?ana muʕ bitaaʕ filuus ?ana ʕ-a-?ul li-mraatak kollu xaaga
EG	Murād	ʕabebti Sonja! [the they start to speak in GR] taʕaali! ʕ-a-ʕarrafik bi-mraati taʕaali! [introduces his wife] miraati ʕajda
GR	Sonia	<i>bonsoir madame!</i>
EG	‘Aida	<i>bonsoir</i>
GR	Sonia	mabruuk!
EG	‘Aida	mirsii! ?itfaʕḍali!
EG	Murād	ʕabʕan ?enti ʕarfa ?oxti ʕeeʕa wu wi Kariima bentə ʕammi
GR	Sonia	?ummaal ?ummaal <i>bonsoir</i>
EG	‘Ēša	<i>bonsoir</i> Sonja
EG	‘Aida	ʕaḍretik te-ʕrafi Muraad min zamaan?
GR	Sonia	?ummaal ?ana ?oxtuh
EG	‘Aida	?oxtuh kamaan?!
EG	Murād	?ajwa ?oxti ?eeh ?oxti fi r-riḍaaʕa waldeha kaanit xajjaʕa w sakna ganbə waldeti ?ehna -twaladna -ʕna l-itneen fi jahra waaʕid miʕ keda ja Sonja?
GR	Sonia	mazbuut mazbuut fi sexxetak ja Muradaat! [sic.] ma-b-ti-srabii-ʕ leeh?!
		...
GR	Sonia	έλα! έλα!
EG	Murād	?eeh?! ha-nor?uʕ?
EG	‘Ēša	leeh la? ja Muraad?! di farʕetna farʕiteen
EG	Karīma	gawaazak wi ʕiid milaadak
EG	‘Aida	jalla ja Muraad! ?ellaa! [GR έλα!]
GR	Sonia	έλα! έλα!
		1962 – Kollohum awlādī [They All Are My Children]
EG	Medḥat	misaa? il-xeer ja xawaaga!
GR	Kiryāku	<i>bonsoir</i> ja xabiibi!
EG	Medḥat	?eddiina waaʕid monkar!
GR	Kiryāku	monkar?! monkar di jaʕni ?eeh?
EG	Medḥat	jaʕni konjaak
GR	Kiryāku	?aah dilwaʕti fixemtu [ISM]
EG	Medḥat	il-ʕamdu li-llaah elli fxemtu
GR	Kiryāku	?aah ?itfaddal guwwa! ?itfaddal guwwa!
EG	Medḥat	?ahlan ?ahlan ?ahlan misaa? il-xeer j-abu Guuda!
EG-S	Abu Gūda	?ahlan ?ahlan itfaddal!
EG	Medḥat	?izzajjak j-abu Guuda?
EG-S	Abu Gūda	?ahlan ?ahlan!
EG	Medḥat	la-mu?axza ja madaam!
GR	Lady	?ahlan [laughs]
EG	Medḥat	halaawtik [to Kiryāku] ?elʕa?ni ja xawaaga Karuur bi-l-konjaak fi ʕarḍak!

GR	Kiryāku	ʔaxsan konjaak wi xjaatak
EG	Medḥat	la-muʔaxza ja madaam! ʔaʕli ma-xadt-ij baali
GR	Lady	ʔahlan wa sahlān ja rooxi!
EG	Medḥat	ja rooxi ja rooxi! [to Kiryāku] il-konjaak
GR	Kiryāku	il-konjaak ja xabiibi
EG	Medḥat	ṭab ja ʔaxi [to the lady] fi ʕḥhetik!
GR	Lady	fi ʕḥhetak xabiibi!
EG	Medḥat	je-xrib beetak! te-hebbeni?
GR	Kiryāku	ʔa-xebbak ja xabiibi
EG	Medḥat	ḥabbetak il-ʕafja ja xawaaga Karatuur! fi ʕḥhetak!
GR	Kiryāku	fi ʕexxetak!
EG	Boy	bi-ʔerʕə ʕaay sibertu ja xawaaga! bi-ʔerʕə ʕaay sibertu ja xawaaga!
GR	Kiryāku	bassə ja walad xalaas! ʔeh s-samaṭa -il- enta ʕamluh di?! ʕirefna bi-ʔerʕə ʕaay sibertu
EG	Boy	bi-ʔerʕə ʕaay sibertu ja xawaaga!
GR	Kiryāku	xalaas ʕirefna bi-ʔerʕə ʕaay sibertu
EG	Boy	sibertu ḥelw?
GR	Kiryāku	ʔaxsen sibertu ja xabiibi
EG	Medḥat	bi-j-ʔol-lak sibertu ja xawaaga sibertu
GR	Kiryāku	m-ana ʕaarif ja xabiibi
EG	Medḥat	je-xrib beetak!
EG-S	Abu Gūda	ʔummaal enta faahim ieh?! ḥaaze t-walleʕ wi s-salaam ʔiʕrab iʕrab! ʔalavotr [FR à la vôtre]
GR	Lady	da ʔaxsan xamra ʕandina ʔenta faaxim eeh ja xabiibi?!
EG	Medḥat	min ʔiidik enti ja Karatuur ja xammaar!
GR	Lady	ʔajwa ja xabiibi!
EG	Medḥat	haat kamaan waahid xamra!
1962 – Malik il-betröl [The King of Petrol]		
EG	Taysīr	haat ee xamsiin konjaak kamaan ja Kerjaaku!
GR	Kiryāku	wi baʕdeen baʕa?! wi baʕdeen ja Tajsiiir beeh?! ʔana baṭni wagaʕetni min kotr il-mazza xaraam ʕaleek ja Tajsiiir beeh di tassiʕ xamsiina w-enta ti-srabha l-lilaa-di
EG	Taysīr	ʔoʕzorni ja ʕadiiqi! ʔana ʔaʕli miʕ fi halti ṭ-ṭabiʕejja xaaliʕ xetaṭi kollaha -nqalabit raʕsan ʕala ʕaqib
GR	Kiryāku	raʕsan ʕala kaʕib kaʕib di jaʕni ʔeeh? ʔana mis faahim xaaga ʔabadan ja Tajsiiir beeh wi xjaat diini
EG	Taysīr	ʔenta moxxak tixiin ʔaʕluh ja Kerjaaku moxxak tixiin xaaliʕ ʔana h-a-fahhemak
GR	Kiryāku	ʔeeva ʔeeva
EG	Taysīr	baʔa ʔana kontə ʕaamil tartiibi ʕalajaan a-ggawiz Salwa bentə ʕammi ʕabd-il-Mutaʕaal
GR	Kiryāku	ʔaah
EG	Taysīr	ʕarfuh?
GR	Kiryāku	ʔeeva ʔeeva
EG	Taysīr	ʕalajaan ʔa-dman ʔenni ʔa-stawli ʕala s-sarwa btaʕtuh
GR	Kiryāku	ja salaam! da-nta moxxak kibiir ʔawi ja Tajsiiir beeh
EG	Taysīr	bass il-moxx il-kibiir da kolluh
GR	Kiryāku	ʔeeva
EG	Taysīr	ʔintaʕar ʕaleeh ʕoʕluuk ḥaʕiir
GR	Kiryāku	ʔizzaaj dej? ʔizzaaj izzaaj?
EG	Taysīr	ʔana h-a-fahhemak
GR	Kiryāku	ʔajva
EG	Taysīr	ʕammi regeʕ fi kalaamuh wi ʕebel ji-gawwiz Salwa bentə ʕammi li-ḥassuuna ʔabu-ʕariib ʕaarif leeh?
GR	Kiryāku	leeh?
EG	Taysīr	ʕajaan laʔa fi l-ʔardə btaʕit ḥassuuna ʔabu-ʕariib mangam bitrool

GR	Kiryāku	ʔeeva ʔeeva ʔeeva ʔana smeʔt il-xikaaja di min naas kiteer w-allaahi l-ʔaʔiim ja Tajsiiir beeh wi xjaat ir-rambuna ʔana dajman ni-ʔuul enn il-waad xassuuna ʔabu-yariib di ʔanduh xazzə kibiir ʔawi
EG	Taysīr	bass ana baʔa tleʔtə min il-muulid bala hommuʃ wi l-faʔrə baʔa ha-ji-btedi j-ʔaʔʔiʔ ʔala baab beeti min gidiid
GR	Kiryāku	Tajsiiir beeh! ʔana kottə ʔaajiz a-ʔuul li-xadretak kilma ʃuyajjara
EG	Taysīr	ʔuul! ʔuul ja Kerjaaku!
GR	Kiryāku	xadretak kurodja
EG	Taysīr	heh?
GR	Kiryāku	xadretak kurodja
EG	Taysīr	ʔana?
GR	Kiryāku	ʔejwa
EG	Taysīr	ʔana korodja ja Kerjaaku?!
GR	Kiryāku	laʔʔa ʔana muʃ ʔaʃdi jaʃni ja Tajsiiir .. [interrupted]
EG	Taysīr	ʔenta bi-t-hazzaʔni ja Kerjaaku?
GR	Kiryāku	laʔʔa ʔana muʃ ʔaʃ .. [interrupted]
EG	Taysīr	ʔiza kottə bi-t-hazzaʔni ja Kerjaaku ʔuul ennak enta bi-t-hazzaʔni!
GR	Kiryāku	il-ʔafwə ja Tajsiiir beeh
EG	Taysīr	ʔuul! ʔuul-li ja Kerjaaku!
GR	Kiryāku	ʔana -buus raasak ja Tajsiiir beeh
EG	Taysīr	laʔ ma-t-bos-ʔ!
GR	Kiryāku	ma t-giib ni-bosha bass!
EG	Taysīr	laʔ miʃ ha-t-buus
GR	Kiryāku	laʔ ni-bosha n-bosha
EG	Taysīr	laʔ miʃ ha-t-buus xalaʃ
GR	Kiryāku	ʔana n-faxxemak ʔana ja Tajsiiir beeh
EG	Taysīr	fahhemni!
GR	Kiryāku	ʔana ʔaawiz ni-ʔol-lak jaʃni
EG	Taysīr	ʔuul!
GR	Kiryāku	ʔiza kaan ir-raas terti [3SF] menna xalaʃ mus laazim ti-siibu d-deel
EG	Taysīr	deel?! deel miin ja Kerjaaku?
GR	Kiryāku	ʔana n-ʔol-lak dilwaʔti l-ʔeela bitaaʃ xassuuna ʔabu-yariib rax ji-baʔa ʔani ʔawi ʔawi ʔawi ʔalasaan il-xikaaja btaaʃ il-bitrool di
EG	Taysīr	ʔajwa ʔajwa
GR	Kiryāku	fa-ʔiza kaan xassuuna ʔabu-yariib rax ji-ggawwiz bentə ʔabd-il-mutaʔaal
EG	Taysīr	ʔaah
GR	Kiryāku	ʔenta kamaan laazim ti-ggawwiz ʔoxtə xassuuna wi bi-t-ʔariiʔa di te-dman ʔennak te-fdal fi l-ʔamiilia btaaʃ il-gaaz
EG	Taysīr	di fekra guhannamejja ja Kerjaaku
GR	Kiryāku	soft izzaaj?!
EG	Taysīr	ti-staahil ʔaleeha xamsiin konjaak bi-sorʔa
GR	Kiryāku	mersii ja xabiibi mersii
EG	Taysīr	bi-sorʔa ja Kerjaaku
GR	Kiryāku	ʔeeva ʔeeva mersii mersii ʔeeva
1963 – ‘Arūs il-Nīl [The Bride of the Nile]		
EG	TV Announcer	sajjidaati ʔanisaati sadati! mawʔedkum al-ʔaan maʔa ʔalqa gadiida min muʔamaraat il-xawaaga Biiʔu tamsiil Fuʔaad Raatib il-xawaaga Biiʔu bi-l-iʔtiraak maʔa baliyy ʔabafi
GR	Bīḡu	saʔiida ja xadrit!
EG	TV Announcer	ʔeeh? fiib ʔeeh? je-lzam xedma?
GR	Bīḡu	ʔejwa je-lzam xedma ʔummaal ana gajjə ʔeeh?! gajjə ne-sxat?! gajjə ne-staʔta menkum?! ʔabʔan fiib xedma
EG	TV Announcer	xallaʃni b-sorʔa! ʔajz eeh bi-z-zabt?
GR	Bīḡu	ʔitfaʔdal il-zurnaal bitaʔkum a-huh
EG	TV Announcer	maaluh il-gurnaal?
GR	Bīḡu	ʔintu katbiin hena ʔeʔlaan ʔawziin waaxid muwazzaf
EG	TV Announcer	ʔaah ʔaah feʔlan ʔeʔna ʔalbiin waahid baʔkaatib

GR	Bīḡu	ʔejva ma-hu ana geetu hena maxsuuṣ ʕalasaan is-soylaana bitaaʕ il-bastaakib di
EG	TV Announcer	laʔ baʕkaatib
GR	Bīḡu	ʔejva bastaakib howwa dej
EG	TV Announcer	b-a-ʔol-lak baʕkaatib
GR	Bīḡu	ʔejva ja xabiibi bastaakib howwa dej
EG	TV Announcer	ʔamrena li-llaah bastaakib
GR	Bīḡu	ʔejva baʕkaatib howwa dej
		[Audience laughing and applauding]
EG	TV Announcer	kottə b-ti-ftayal ʔeeh ʔablə keda?
GR	Bīḡu	ʔeh di baʔa?! ʔenta ma-smeʕt-is ʕanni ʔablə keda walla ʔeeh?
EG	TV Announcer	ʔabadan
GR	Bīḡu	ma-smeʕt-is ʕan Biiḡu Masfariitu Katuljaanu Bastaanu Arisjaan Gundobulu Kukaas Pawlu Fastawlu Poolo Fiino Biiḡu? d-ana kottə moʔreb kebeer kottə muyanni mashuur ʔawi te-ʕraf? fi s-soylaana btaaʕ il-muʔrib di kontə bi-neksab keteer keteer keteer
EG	TV Announcer	laazim ʕootak helwə ʔawi
GR	Bīḡu	la ja xabiibi hejja ʔaʕl il-xikaaja mus xikaajit ʕoot
EG	TV Announcer	ʔummaal ʔeeh baʔa?
GR	Bīḡu	ʔana kaan ji-ʕmeltu waaxid xafla ʕalasaan ʔoltu yenneewa
EG	TV Announcer	ʔah
GR	Bīḡu	kontə ʔeʕmel waaxid tazkara ʕalasaan duxuul bi-waaxid ʔers waaxid tazkara ʕalasaan xuruug bi-ʕasara ʔers w-a-fdal a-ʕanni ʔa-ʔuul waaxid leel bitaaʕ il-ʔana waaxid ʕeen bitaaʕ il-ʔana kaan kollu tazaakir bitaaʕ xuruug ʔexlaʕ ʔablə tazaakir bitaaʕ duxuul
		[Audience laughing and applauding]
EG	TV Announcer	ʔab fuuf esmaʕ baʔa! iʕ-foylaana btaaʕit il-bastaakib ʔaʕdi l-baʕkaatib
GR	Bīḡu	ʔeeva
EG	TV Announcer	il-baʕkaatib ell- enta gajjə ti-ftayal fiiha di
GR	Bīḡu	ʔeeva
EG	TV Announcer	laazim je-ʕraf talat loyaat
GR	Bīḡu	haah
EG	TV Announcer	ʔengiliizi wi faransaawi wi ʔaljaani
GR	Bīḡu	ʔajjib wi-maaluh?! m-ana geetu maxsuuṣ ʕalasaan xikaaja di
EG	TV Announcer	ʔab te-ʕraf engiliizi?
GR	Bīḡu	suuf xadretak! ʔana xedi? ʔawi ʔinnama fi l-xikaaja bitaaʕ l-engiliizi dej ʔana zaji il-xumaar
EG	TV Announcer	ʔab te-ʕraf faransaawi?
GR	Bīḡu	suuf! ʔana ʔoltə l-xadretak ʔana xedi? ʔawi ʔinnama fi l-xikaaja bitaaʕ il-faransaawi dej ʔana toor allaah fi l-barsiiim bitaaʕ il-howwa ma-ni-fham-si fiih wala kelma
EG	TV Announcer	je-bʔa ma-faadel-ʕella t-ʔaljaani
GR	Bīḡu	ʔa-ho di baʔa l-loya l-waxiid
EG	TV Announcer	ʔelli te-ʕrafha
GR	Bīḡu	laʔ ʔelli ma-ne-ʕrafuu-s
EG	TV Announcer	baʕa wal te-ʕraf engiliizi wala faransaawi wala ʔaljaani? ʔummaal ʔeeh elli gaabak hena?
GR	Bīḡu	ʔana gajjə hena ʕalasaan ni-ʔuul li-xadretak ma-te-ʕmel-si xisaabi fi s-soylaana dej!
		1963 – Lā waqta li-l-ḥobb [No Time for Love]
GR	Yanni	τι κάνω? ʔeeh τι κάνω? da muʕiiba da muʕiiba il-ʔaxwa muʕ bi-giibu wala ʔogrit il-kahraba ʔeftekir [=can you believe/imagine?] ja Raḏwaan afandi? ʔeftekir? ʔemta xa-ne-xleṣ min il-xikaaja di?
EG	Raḏwān	w-allaahi ja Janni j-axuuja m-anii-ʕ ʕaarif ja-guuz baʕdə ʕahr baʕdə ʕahreem baʕdə sana
GR	Yanni	sana?! la la la ʔana ha-j-siib Maʕrə bi-xalha xalaas ha-j-fuuf balad tanja xalaas
EG	Raḏwān	jaʕni ha-t-ruuh feen?! ʔobruṣ? ha-t-laʔiihum hinaak barḏuh

GR	Yanni	[complains in GR]
		1963 – Zo'a' il-Mada' [The Alley of Miracles]
GR	Florist GR	<i>bonsoir madame!</i> <i>bonsoir!</i> nawwartu l-maxallə ja madaam
EG	Ḥamīda	mersii!
GR	Florist GR	il-ward elli baṣattuhuu-lak [2SF] in-noba t-tanja kaan maḥbuut?
EG	Ḥamīda	ʔajwa ʔajwa
GR	Florist GR	<i>pardon madame!</i> <i>pardon!</i>
		...
GR	Florist GR	yaara ja madaam! yaara ja madaam! giitu fi l-maxba?! [IPR. 2SF/P]
EG	Ḥamīda	xalliina hena ʔahsan
GR	Florist GR	bass pardoon ja madaam ʔana laazim ne-ʔfil id-dukkaan
EG	Ḥamīda	ʔehna ha-ne-fdal hena l-yaajit ma te-xlaṣ il-yaara
GR	Florist GR	xaaḍir ja madaam! xaaḍir
		1964 – Al-Murāhiqān [The Two Adolescent]
TR	Bahīga Hānim	ʔen'ta [F] ʔeṣʔebni ʔa'na muḥ muhemm ʔeṣʔeb ʔebnə ʔaxuuja ʔams-id-diin
EG	Širīfa Hānim	ʔaah ʔajwa bass ee ṣahiih zaijə ma bi-j-ʔuulu ṣaleeh? bi-je-ṣraf sittaat kitiir?
TR	Bahīga Hānim	<i>evet</i> [sounds: ʔivaat] ʔams ʔeṣraf sittaat kitiir ṣalaṣaan maṣadleh ṣalaṣaan ʔaṣyaal howwa ṭallaq sittaat min ʔazvaaz [sic.] ṭallaq ʔazvaaz min sittaat ʔenzaṣ waqfejjat [cf. TR <i>vakfiyye</i>] min qaraṣanaat ʔexrib bujuut ṣamranaat di ʔoyluh di ṣaklə ʔeṣṣuh laakin ʔams joom ma j-fakkār fi zavazaat laa'zim ʔextafak ʔin'ta ṣalaṣaan ʔenta ṣandak zamiis muʔahhalaat
EG	Širīfa Hānim	bassə ti-ftekri jaṣni miḥ ha-ji-dḍaajik lamma jeṣraf enni ṣandi bent zaijə ʔukaar?
TR	Bahīga Hānim	la laa ʔams hebbu ʔatfaal kitiir howwa kamaan ṣanduh bent ʔismuh Naa'hid [sic.] fi bilaad barra ʔidris fi Siwesra [doorbell ringing] bass xalaṣ ṣariis waṣal jalla! waḍḍab [2SF] rohak fuwajja!
EG	Širīfa Hānim	ḥaaḍir ja tantə [FR <i>tante</i>] ḥaaḍir
TR	Bahīga Hānim	haah hoṭṭi weṣṣik fi l-ʔard! ʔeṣmeli maksuufa! zaijə bent katkuuta
EG	Širīfa Hānim	ḥaaḍir ja tant
TR	Bahīga Hānim	ḥabebti ʔams ḥabebti
EG	Šams	ʔizzajjik ja tant?
TR	Bahīga Hānim	nooba di fihi ʔaruusa <i>çok halavet</i> <i>mehasin latafet</i>
EG	Šams	keda?
TR	Bahīga Hānim	taṣaali! [2SM] taṣaali!
EG	Šams	ʔaklaha ʔeeh di ja tant?
TR	Bahīga Hānim	min ṣaʔilaat ṣazimaat
EG	Šams	il-muhemm ʔulii-li! helwa? dammaha xafiif?
TR	Bahīga Hānim	sarwaat kibiraat ʔimaraat fi ḥadaaji? qubaat
EG	Šuwikār	gammedi ʔalbik ja maama!
EG	Širīfa Hānim	ḥaaḍir ja benti
TR	Bahīga Hānim	ʔana -xtartuh [=her] xalaṣ taṣaali ʔams!
EG	Šams	keda? ṭab sibiini baʔa ʔa-ʔofha ja tant il-ʔawwil!
TR	Bahīga Hānim	ʔams! ʔeeb ṣaguza il-muhemm ṣazima ʔaxlaa? kibiira
EG	Šams	ja salaam! di ʔaxlaa? ma-fii-ʔ keda ʔabandan ja tant di gnaan mirsii ja tant mirsii! [to Šuwikār] ʔahlan nannosti ʔammorti ḥabbobti! [again to Bahīga Hānim] hejja ṣahiih ʔoyajjara ṣalajja ʔuajja laakin ʔezz it-ṭalab ja tant
TR	Bahīga Hānim	ʔams! xanziira muḥ di ṣarusaat di fuwikaar bentə ṣarusaat ʔiriifa haa'nim ṣaruusa ʔalaṣaanik [to Širīfa Hānim] ʔams-id-diin ʔebnə ʔaxuuja
EG	Šams	[to Širīfa Hānim] ma-tʔaxeznii-ʔ ja haanim! ʔizzajj is-ṣehha?
EG	Širīfa Hānim	ʔallah ji-sallemaḥ ja ʔustaaz ʔams!
TR	Bahīga Hānim	ʔitfaḍḍalu! ʔarbaat ja bent! [to Šams] ʔiriifa haanim mabsuuta mennik kitiir ʔeṣzaab ṣaziim
EG	Šams	da ʔarfə kibiir ja ʔiriifa haanim

TR	Bahīga Hānim	semʕit ʕan hazratikum ʔennak muhaami kibiir Johra ʕaʕiima kaan faakir ʔennik ʕaguuz
EG	Šams	ʕaguuz? [laughs]
TR	Bahīga Hānim	ja ʕaguuz
		...
EG	Šams	[to Šuwikār] wi b-to-xrogi mi l-madrasa s-saaʕa kaam?
TR	Bahīga Hānim	[to Šams] ʔenti maalik? ʔoxrog [3SF] saaʕa kaam xoʕʕə saaʕa kaam kifaaja dardaʕaat maʕa madmozelaat [to Šuwikār] juwikaar habiibi! ʔenzil fi genenaat! ʔoʔtuf waaʕid wardaat! ʔetmargah fi morgihaat!
EG	Šams	[to Šuwikār] ʔajwa taʕaali mʕaaja ja katkuuta! taʕaali!
TR	Bahīga Hānim	ʕams!
EG	Šams	h-a-margahha ja tant
TR	Bahīga Hānim	ʔenti laazim ʔistanni hena xallaʕ mawɖuuʕ ʕarusaat fi xamsaat daqiqaat!
EG	Šams	xamsa? ʔajwa fakkaartiini ja tant ʔana ʕandi mʕaad muhemma gidan [to Širifa Hānim] ʕan ʔeznik ja friifa haanim! [to Šuwikār] ʔorivwaar [FR <i>au revoir</i>] ja ʔammuura! [to Bahīga Hānim] ʔorvwaar tant
TR	Bahīga Hānim	ʕan ʔeznokum! ʕams! ʕams! ʔistanni ʕams!
EG	Šams	ʔajwa ja tant
TR	Bahīga Hānim	ʔeeh raʔjik?
EG	Šams	laziiza helwa teʕma ti-ttaakil ʔakl ja tant
TR	Bahīga Hānim	jaʕni xalaas? haʕal qubuul? haʕal muwafaqaat? [cf. TR <i>muwafakat</i>]
EG	Šams	ʔajwa hejja fiiha ʕeeb basiit geddan laakin ana mij mistaʕgil ʔa-ʔdar a-stannaaha ʕwajja lamma te-kbar
TR	Bahīga Hānim	te-kbar?! maa-hi kibiira friiifa haanim ʕanduh tamanja-w-talaatin sa'na
EG	Šams	firiifa haanim miin bass ja tant?! ʔana b-a-kkallim ʕan bentaha
TR	Bahīga Hānim	bentaha?! <i>hirsız edepsiz</i> maznuuna
	
TR	Bahīga Hānim	ʕams! ʔenti feen? saʕteen talaata ʔa-stannaaki?! ʔa-bhasu ʕanki fa-lam ʔa-gedki?! ʔeeh?! ʔenti nasja ʕuzuuma bitaaʕit friiifa haa'nim? ʕaʕaan xallaʕ masʔalit zavazaat be'di ʔa-fham ʔenti zavezzetu walla mij ʕaawiz zavezzetu?
EG	Šams	ʔajwa h-a-ggawiz tant h-a-ggawiz wahda helwa raʔiiʔa bi-t-hebbeni w-ana b-a-ʕbodha bi-t-boʕʕə-li be-ʕneeha l-helwa bi-ti-btisem-li -btisaama laziiza bi-t-dawwebni ʔelhaʔiini tant!
TR	Bahīga Hānim	ʕams! ʕams! tozzə fi hazretik wi ʕaraf ʔana wi ʕaraf ʕelaat laazim ʕarbaq id-dunja fooʔ dimaay hazratikum
	
		[family meeting]
TR	Bahīga Hānim	hazrat ʔaʕhaab maqaam ʕaa'li! ʔaʕɖaaʔ mazlis ʕaʔilaat! ʔarnaʔuuʕi ʔaʕa saabeqan
TR	Uncle 1	<i>çok yaşa!</i> <i>çok yaşa!</i>
TR	Bahīga Hānim	<i>sus!</i> [not clear, probably 'ʔesmaʕ ...'] laazim ʔenqiz ʔeb'nak min zavaaz bent ʕuyajjar maʕʕuʕa
EG	Servant	il-ʔustaaz ʕamsə waʕal
TR	Bahīga Hānim	va'ʕal ʕams laa'zim qaswaat laa'zim zamgaraat laa'zim kolluh ʕineen hamraat
EG	Šams	ʕabaah il-xeer! baaba! ʔa-ʔaddem-lak Naana xatebti
EG	Nāna	ʔizzaj ʕehhetak ja baaba?
TR	Arna'ōṭi Pasha	al-hamdu li-laaah leffi ja bent! <i>çok güzel</i> holwa kitir di qa'mar lelit ʔarbaʕtaaʕar
EG	Šams	bi-t-hebbeni ʔawi ja baaba w-ana kamaan b-a-ʕbodha
TR	Bahīga Hānim	kalaam faariy ʔaqwaal mazaniin ʔizzaj hebbi [2SM] bent min senna ʔebnatikom?!
TR	Uncle 1	da kalaam 'ma zbuʕ
EG	Šams	il-hobbə ʔasaasuh tafaahum tagaawub ʔimtizaag been roheen mahama kaan farʔə s-senna benhum
TR	Aunt 1	ʔenta ʕaahib il-ʔamr Faxr-id-diin ʔaʕa
EG	Šams	ʔeeh raʔjak ja baaba? ʔa-ggawwezha?

TR	Arna'ōti Pasha	Naana! ſomrak kaam sana?
EG	Nāna	ſeſriin ja baaba!
TR	Arna'ōti Pasha	ſams! ʔiggawwezu Naana!
TR	Bahīga Hānim	muſ momkin qaraar maʒlis ſeela ſams laazim ji-ggavviz waahid sett fooq il-ʔarbiſiin
TR	Arna'ōti Pasha	ſams! fokke ʔarbiſiin! ʔiggawwez ʔitneen ſiſriin!
	
TR	Bahīga Hānim	fikrik ʔana ſimeltu ʔeeh? ʔabuuki ſabbə ʔaajiʔ? fikrik ʔana rabbi wa'lad ſomruh xamsiin sa'na? hah ʔana zebtə-luh talattaqar ſarusaat ʒamilaat ma-fii-ſ qubuul ma-fii-ſ muwafaqaat hah haſal kusuuf maſa ſaaʔilaat karimaat ʔana kontə ſuuf maſlahtik Naahid kontə ſaawiz ʔa-ʔaddem-lik ʔomm mohtaram ſalbə ſaʔuuf ſadrə hanuun laa'kin ʔabuuk raʔzil xalbuuſ ʔizri wara banaat maſſuſaat la ʔana xalaas ʔiil ʔiidi jalla! jalla ruuħu [3SM] fi ʒahannam haamraat!
EG	Nāhid	la? ja teeta ma-lki-ſ haʔʔə t-ʔuuli keda
TR	Bahīga Hānim	haaha ʔizzajjik ʔenti Naahid? mabsuut sava sava maſa Vaʒiih?
EG	Nāhid	ʔabadan ja teeta da-ħna ħatta mitxaſmiin
TR	Bahīga Hānim	mitxaſmiin?! ſalaſaan ʔeeh xiſaam Naa'hid?
EG	Nāhid	ſalaſaan muʔaffal moxxuh mrakkib ſimaal taſawwari ja teeta? faahim ʔenni b-a-ħebbə ʔonkil Badr
TR	Bahīga Hānim	[laughs] la di nokta ħebbi Badr? [IPFV.2SF] Badr gat fi moxxi fikra
	
TR	Bahīga Hānim	Badrə beeh mavzuud
EG	Secretary	ni-ʔol-luh miin?
TR	Bahīga Hānim	muſ muhemm
EG	Badr	da ʔeeh il-mufagʔa l-laʔiifa di?! ʔahlan wa saħlan! ʔahlan wa saħlan!
EG	Nāhid	ʔahlan biik ja ʔonkil
EG	Badr	ʔitfaḍalu! ʔitfaḍali! ʔitfaḍali!
EG	Nāhid	ʔonkil Badr! ʔeħna gajjiin ni-kkallim maſaak fi ħkaajit baaba
EG	Badr	ʔaah w-allaahi hikaajit baaba di ħkaaja t-ħajjar da faakir ennuh lessa ſabaab wi ʔennuh don zuwaan [=Don Juan] wi ʔennə Naana bi-t-ħebbuh bi-gunuun
EG	Nāhid	ʔonkil Badr! laazim ti-fahhemuh ʔennuh ʔalṭaan w-ennuh ħa-j-xalli n-naas te-ħhak ſaleeh
EG	Badr	ja Naahid! il-waahid lamma bi-j-boſſə fi l-miraaja kollə joom bi-j-ſoof nafsuh ʒajjə ma howwa ma-bi-j-laħez-ſi ʔabadan it-tayjiir elli b-je-ħſalluh wi ma-b-ju-drek-ſi -nnuh ſaggiz il-kalaam da maʒbuut ja bahiiga haanim?
TR	Bahīga Hānim	maʒbuut laakin laazim howwa ħottə miraaja ʔoddaamuh ſuuf fiiha ħaqqiit nafsuh
EG	Badr	koll il-mirajaat kaddabiin ja Bahiiga haanim mineen ħa-n-giib il-miraaja -lli bi-t-ʔuul il-ħaʔiiʔa?
TR	Bahīga Hānim	ʔe'nti Badr-id-diin beeh ʔenti miraaja ſalaſaanuh ʔenti ſħ'buh laazim ʔoqaf quddaamuh howwa ſuuf markazuh kamaan ſuuf sennuh
		...
EG	Nāhid	rabbena j-xalliik ja-lli ma-fii-ſ ʒajjak fi d-donja ja ʔonkil Badr
EG	Badr	ʔaa ʔaʔaʔa! Badr
EG	Nāhid	ʔaah ʔittafaʔna Badr
TR	Bahīga Hānim	xalaas? ʔi t' tafaʔna? teſekkūrāt teſekkūrāt laazim ſuuf [2SM] weel ſams-id-diin ſalaſaan ħaram [2SM] ʔeſmil Romju [=Romeo]
	
EG	Nāhid	da ma-bi-j-rodd-if wala ħatta b-je-ſtim laazim haſal ħaaga
TR	Bahīga Hānim	wi lessa lessa maſaajib kibiir bokra ʔeħſal zilzaal joom ʔiid milaad Naani xazuu? kibiir ʔeħlaſ min nafuux ſams
		...
EG	Badr	ʔajwa ja ʔustaaz ſomar
EG	'Omar	ʔafandim
EG	Badr	waſſal il-ʔawraaſ di li-ʔustaaz ſams ſalaſaan ʔaṭſ il-ſilaqaat id-diblumasejja benna w beenuh

EG	'Omar	sijadtak laazim te-b-ṣatni ʔana?
EG	Badr	ʔaah wi leeh la??
EG	'Omar	ʔaʃl ana kamaan ʔataʃt il-ṣilaqaat id-diblumasejja ʔelli beeni w beenuh
TR	Bahīga Hānim	Ṣalaṣaan xaṭaf mennik xatebtik? ʔenti yalṭaana Ṣomar
EG	'Omar	yalṭaan leeh?
TR	Bahīga Hānim	Ṣalaṣaan muḥ laazim ʔistislaam muḥ laazim ʔinhizaam laazim haarib [IPFV.2SM] tamaam razzaṣ xatebtik
EG	'Omar	ʔizzaaj baʔaa?
TR	Bahīga Hānim	laazim ʔeṣmil [2SM] ʔextibaar juuf Naani bi-j-hebbik min qalbuḥ walla la
EG	'Omar	barḍu miḥ faahim
TR	Bahīga Hānim	ʔifham <i>veled!</i> ruuḥ! ʔimsik bentə taani ʔeṣmil ʔangaʒee! [FR <i>engagée</i>] juuf Naana ʔihṣal-luḥ ʔeeh! ʔihṣal yiira naar ʔaraar ji-bʔa Naana bi-j-hebbik min qalbuḥ ʔifham <i>veled!</i>
EG	'Omar	ʔefham ʔefham
		...
TR	Bahīga Hānim	xalaas Badr faar daxaltu fi maṣjada
	
TR	Arna'ōṭi Pasha	<i>maṣallah! maṣallah!</i> Waʒiḥ! laazim Ṣarrafni biiha
TR	Arna'ōṭi's Wife	<i>edepsiz</i> Ṣaguuz xarfaan
	
EG	Nāhid	ʔahlan ʔahlan teeta ḥabebti!
TR	Bahīga Hānim	Ṣoʔbaal ʔalfə sana [to Romero] Naahid ḥafidatuna [to Nāhid] il-ʔustaaz Rumeeru xaṭiib bitaaṣ ḥazratuna
EG	Nāhid	ʔalfə mabruuk ja teeta! [to Romero] taṣarrafna ja ʔustaaz Rumeeru ʔitfaḍḍalu!
TR	Bahīga Hānim	taṣaali Rumeeru! ʔeṣmil taṣaaruf maṣa Ṣaʔilaat sava sava
TR	Arna'ōṭi Pasha	ṣaraf Ṣaziim Ṣariis afandim! tahaani qalbejja Ṣariis afandim
		...
TR	Arna'ōṭi Pasha	Bahiiʒa! Ṣariis afandi maʒbuuṭ Ṣalaṣaanak
TR	Bahīga Hānim	ʔaah [to Romero] Ṣams-id-diin ebn ʔaxuuja [to Ṣams] Rumeeru Ṣariis Ṣalaṣaani ʔa'na
EG	Ṣams	ṣahiiḥ il-kalaam da ja tant
TR	Bahīga Hānim	ʔaah ṭabṣan ṭabṣan fiḥ hizaar fi ḥobb?!
EG	Ṣams	ḥobb?!
TR	Bahīga Hānim	Rumeeru! ʔeṣil yaraam! jal'la laazim ʔana ʔa-ṣur bi-dammə ʔabaab musiiqa! ʔeṣzif maqtuṣaat ʔabaab ḥamasijjaat! jalla Rumeeru jalla! jalla Rumeeru ḥabebəbti! ʔorʔoṣi!
TR	Arna'ōṭi Pasha	<i>maṣallah! maṣallah!</i> Bahiiʒa ʔaṣabha Ṣafriit kibiir kibiir kibiir
		...
TR	Bahīga Hānim	Rumeeru! wala j-hemmik Rumeeru ʔorʔoṣi Ṣala keefik!
EG	Ṣams	kifaaja! ʔitfaḍḍalu -xrogu barra! barra!
	
TR	Bahīga Hānim	ʔitneen talaata ʔarbaṣ hamsa gineeh
EG	Romero	ʔeeh da ja madaam?! xamsa gneeh Ṣaṣaan door mutṣib bi-ḥ-ḥaklə da?! d-ana nafasi -tʔataṣ
TR	Bahīga Hānim	je-ʔtaṣ Ṣomrik! [the 'ṣ' is not articulated well. It sounds close to 'ʔ']
EG	Romero	mustahiil la jo-mkin a-ʔbal aʔallə min Ṣaṣara gneeh
TR	Bahīga Hānim	Ṣaṣara gineeh?! Ṣalaṣaan ʔeeh?! ʔenti mṣaxxaṣatejja Ṣadmaana ʔana ʔeddeetik forṣa Ṣalaṣaan masseli [IPFV.2SM] ganbə <i>jeune premier</i> ṭeleṣti ḥomaara
EG	Romero	ʔana fannaan Ṣaalami
		[Bahīga Hānim blows a raspberry, Romero starts playing his guitar]
TR	Bahīga Hānim	bass bass ba'ss giraan kallim Ṣalajja ʔeeh?
EG	Ṣams [Voice]	is-settə hena?
EG	Romero	ja xabar iswid ja madaam!
TR	Bahīga Hānim	madmuzeel ja bayla!
EG	Romero	ʔa-ruuḥ feen? xabbiini fi Ṣarḍik xabbiini!

TR	Bahīga Hānim	muƒ ti-xaafi <i>veled!</i>
EG	Romero	ʔana xaajif
TR	Bahīga Hānim	filuusak ja <i>veled</i>
EG	Šams	ʔeeh elli gara f moxxik?! ʔeeh l-fiḍiiha wi f-fawɣara -lli ɣamaltiiha f beeti di?! miƒ ʔeeb?!
TR	Bahīga Hānim	<i>sus veled!</i> ma-fii-ɣ ʔeeb ma-fii-ɣ haraam fiih hobb fiih ɣaraam
EG	Šams	hobb?! waħda f sennik ti-hebb il-waad il-mafɣuuɣ elli zaji il-borɣə da?!
TR	Bahīga Hānim	ʔiɣmeɣna ʔenti hebbi bentə mafɣuuɣa ʔaddə bentik?! ɣams! muƒ te-nsi! ʔenti ʔolti muƒ muhemmə far? is-sennə fi ɣaraam
EG	Šams	ʔajwa bassə da miƒ maɣnaah ʔennik ti-bahdeli somɣetna ʔuddaam in-naas
TR	Bahīga Hānim	<i>sus veled!</i> ʔenti kamaan bahdeli somɣetna laazim ʔiftaħi ɣeenik laazim ʔiɣrafi ʔennik ɣaguuzə karkuuba ɣaawiz ʔiggawezi bentə katkuuta <i>hirsız edepsiz</i> fakkari fi nafsik muƒ fakkari fi bentik ʔiza Naahid raah fi dahjaat [cf. TR <i>dāhiyet</i>] ʔenti s-sabab
	
TR	Bahīga Hānim	ɣams! ɣamsə haabəti! ʔana laʔet-lik ɣaruusa ja gamuusa! bassə senn sabɣa-w-talatiin sa'na
EG	Šams	ɣaruusa?!
EG	Badr	taani?!
TR	Bahīga Hānim	ɣams! ʔetfu! xanzaʔuriijiin [sic.]
		...
TR	Bahīga Hānim	il-ħobbə gamiil il-ħobbə gamiil ja maħlaah! il-ħobb
		1964 – Ana wi howwa wi heyya [Me, Him and Her]
EG	Ḥamdi	waahid weski dobl!
GR	Abu Lambu	xottu [IPFV.1SM] soda walla maɣja?
EG	Ḥamdi	laʔ sekk [FR <i>sec</i>]
GR	Abu Lambu	ʔitfaɣɣdal ja xabiibi!
EG	Ḥamdi	in-Nimsaawi ma-gaa-ɣ?
GR	Abu Lambu	geh ja xabiibi wi baɣdeen meɣi
EG	Ḥamdi	ʔajwa jaɣni geh walla ma-gaa-ɣ?
GR	Abu Lambu	ʔejwa geh wi baɣdeen meɣi ɣala ɣuul
EG	Ḥamdi	ɣab haat waahid weski dobl!
GR	Abu Lambu	ma-hu fi l-ʔiid bitaaɣak ja xabiibi l-weski
EG	Ḥamdi	kamaan waahid
GR	Abu Lambu	xaqdir ʔetfaɣɣdal ja xabiibi!
EG	Ḥamdi	ma-gaa-ɣ in-Nimsaawi?
GR	Abu Lambu	ja xabiibi ʔana kallemtu kaan hena wi meɣi
EG	Ḥamdi	jaɣni geh?
GR	Abu Lambu	ʔejwa geh ja xabiibi
EG	Ḥamdi	ʔummaal howwa feen?
GR	Abu Lambu	ja xabiibi ʔana kallemtu meɣi
EG	Ḥamdi	ʔummaal leeh bi-t-ʔuul ennuh geh?
GR	Abu Lambu	geh wi meɣi geh wi meɣi geh wi meɣi
EG	Ḥamdi	ʔaah wi meɣi leeh?
GR	Abu Lambu	Miimu kaan ʔaaɣid fi l-maɣraħ bitaaɣ xaqretak di baɣdeen geh Nimsaawi kallemtu ɣwajja maɣa Miimu wi baɣdeen ʔimsektu baɣɣə l-itneen wi meɣu
EG	Ḥamdi	jaɣni Miimu kaan ʔaaɣid maɣraħi?
GR	Abu Lambu	ʔejwa
EG	Ḥamdi	wi n-Nimsaawi geh kallemuħ?
GR	Abu Lambu	maɣbuut ja xabiibi
EG	Ḥamdi	jaɣni n-Nimsaawi kaan hena?
GR	Abu Lambu	ʔejwa kaan hena
EG	Ḥamdi	wi howwa raah feen?
GR	Abu Lambu	meɣi ja roox bitaaɣ nafuuxi meɣi ja l-xabba bitaaɣ ɣeeni min gowwa meɣi ɣalajja ɣalaa? talaata marra min ommə Lambu meɣi fexemtu? meɣi

EG	Ḥamdi	rawwaʔ bassə j-abu Lambu! rawwaʔ! kottə ʔolli -nnuh meʃi xalaas meʃi ʔennama ʔol-li! ḥa-je-rgaʃ taani?
GR	Abu Lambu	il-mejja fi l-mejja xabiibi je-rgaʃ da muʃ bi-j-rawwax badri ʔabadan il-leela xuʃuʃi jimkin je-xʃal waaxid ʔatiil
EG	Ḥamdi	ʃaarif ʃaarif haat-li weski dobl! ma-gaa-ʃ il- .. [interrupted]
GR	Abu Lambu	lessa ja xabiibi lessa
		...
EG	Ḥamdi	hejja malha?
GR	Abu Lambu	dilwaʔti Nimsaawi geh
		...
EG	Ḥamdi	[to Mīmu] b-a-ḥebbaha ḥ-a-ggawwezha
GR	Abu Lambu	ʔaah ʃaʃaan keda kaan bi-je-sʔal ʃa n-Nimsaawi
	
EG	Ḥamdi	[to in-Nimsāwi] ʔallaʔha b-a-ʔol-lak!
GR	Abu Lambu	[crying] maʃleʃʃə ja xabiibi maʃleʃʃə maʃleʃʃ ni-siib ʔana ʔenta ʃala n-Nimsaawi? ʔa-hu gaa-lk Nimsaawi ja xabiibi
		1964 – Ḥārib min al-zawāg [The Fugitive from Marriage]
EG	Munīr	ʔalooḥ! ʃajza miin? Zakiʔiidis Mixalidis? [to Zaki] Mixalidis da ʔenta?
EG	Zaki	ʔajwa
EG	Munīr	je-xrib beetak!
GR-F	Zakiʔiidis [Zaki]	xalooḥ! [sic.] <i>καλημέρα Κατίνα!</i> ʔizzajj iʃ-ʃexxa btaaʃ ʔinta? w-izzajj iʃ-ʃexxa btaaʃ ʔummak? wi ʔabu ʔummak? <i>καλά?</i> xandu-llaah [sic.]
GR	Katīna	ʔismaʃtu <i>ψυχή μου!</i> ʔana w <i>μαμά</i> kallelna sawa sawa <i>monsieur</i> Zakiʔiidis raagil kuwajjisi wi bi-j-ḥibbeni wi ʃaajiz jo-xrog maʃaaja <i>μαμά</i> kallemtu ʔablə ma to-xrog [2SF] maʃaaha [3SM] laazim ji-igi je-xʔobik wi j-geb-lik is-sabka
GR-F	Zakiʔiidis [Zaki]	<i>καλά</i> ʔixna rax ni-gebtu s-sabka wi rax ni-sbokhaa-lik tamaam ʔiddiini ʃunwaan! ʔeeḥ ʔah ʃunwaan tisʃa saariʃ Zaki ʃala ʔiidi s-simaal is-saʔʔa nemra kaam? is-saʔʔa nemra fooʔ sutooh ʔa <i>καλά</i> <i>καλά</i> <i>γεια σου</i> <i>γεια σου</i> [hangs up the phone] xandu-llaah
EG+FT	Munīr	ʃaal ʔawi ʃala keda baʔa -nta baʔeet ʃariis dawli ja ʔustaaz laakin ʔol-li! is-sabka -lli ḥa-ti-sbukha xadretak di je-ʔlaʃ ginsaha ʔeeḥ?
EG	Zaki	id-debla -lli ʃaleeh ḥarfə kaaf
	 [mixed song]
GR-F	Zakiʔiidis [Zaki]	<i>γεια σου</i> <i>καλορίζικα και αυτα δικά σου</i> <i>καλορίζικα και αυτα δικά σου</i> <i>το βράδυ</i> xelwa tamaam <i>γεια σου</i> gaab waaxid debla w bassu [sic.] gaab waaxid debla w bassu wi xalaas rax te-bʔa madaam
GR	Chorus	<i>γεια σου</i> <i>καλορίζικα και αυτα δικά σου</i> <i>καλορίζικα και αυτα δικά σου</i> <i>το βράδυ</i> xelwa tamaam
GR-F	Zakiʔiidis [Zaki]	hahhaa
GR	Chorus	<i>γεια σου</i> gaab waaxid debla w bassu gaab waaxid debla w bassu wi xalaas rax te-bʔa madaam <i>γεια σου</i> gaab waaxid debla w bassu wi xalaas rax te-bʔa madaam
GR-F	Zakiʔiidis [Zaki]	ʔaah <i>γεια σου</i> <i>καλορίζικα και αυτα δικά σου</i> [not clear, probably ‘dovraa’] di xelwa tamaam
		...
GR-F	Zakiʔiidis [Zaki]	<i>ζήτω ζήτω Κατίνα!</i> xilwa xalaawa mus fi Atiina <i>ζήτω ζήτω Κατίνα!</i> xilwa xalaawa mus fi Atiina rajjaxtiina farraxtiina wi z-zaʃalaan je-nʃal ʔabu xaasuh! [=xaafuh] rajjaxtiina farraxtiina wi z-zaʃalaan je-nʃal ʔabu xaasuh!
GR	Chorus	<i>ζήτω ζήτω Κατίνα!</i> xilwa xalaawa mus fi Atiina <i>ζήτω ζήτω Κατίνα!</i> xilwa xalaawa mus fi Atiina rajjaxtiina farraxtiina wi z-zaʃalaan je-nʃal ʔabu xaasuh! rajjaxtiina farraxtiina wi z-zaʃalaan je-nʃal ʔabu xaasuh!
GR-F	Zakiʔiidis [Zaki]	ʔixwaani!
GR	Chorus	miin?
GR-F	Zakiʔiidis [Zaki]	ʔixwaani!
GR	Chorus	miin?

GR-F	Zaki?iidis [Zaki]	?ixwaani!
GR	Chorus	miin?
GR-F	Zaki?iidis [Zaki]	il-xikaaaja mus xikaaajit farax il-xikaaaja xikaaajit xobb ti-xebbu te-?rafu ?eeheeh il-xikaaaja?
GR	Chorus	bassə ?oltu [IPR.2SM] mi l-bidaaja!
GR-F	Zaki?iidis [Zaki]	hejja xkaajit xobbə w daar zajjə xkaajit ?ahwa w baar hejja xkaajit xobbə w daar zajjə xkaajit ?ahwa w baar xobbə Katiina f sahrə ?azaar xass il-?alb ma-xadd-is xassuh
		...
EG	Sirēna	<i>bonsoir madame!</i>
GR	Katīna's Mother	<i>bonsoir madmozel Sariina</i>
EG	Sirēna	?eh l-hikaaaja? ?andoku farah walla ?eeh?
GR	Katīna's Mother	?ajwa ?o?baal ?andik Katiina xo?ubetha l-leela
EG	Sirēna	?alfə mabruuk! feen hejja?
GR	Katīna's Mother	?a-heh ma?a ?aresha -tfaddali!
GR-F	Zaki?iidis [Zaki]	[tries to escape and Katīna tries to hold him] <i>σάσου!</i>
EG	Sirēna	?alfə mabruuk ja Katiina mu? konti ?oltii-li ?a?aan a-r?oş-lik?
GR	Katīna	ma?le?jə ?a?aan xaatir mufag?a
EG	Sirēna	?ariisik helw?
GR	Katīna	helwə ?awi
EG	Sirēna	howwa feen?
GR	Katīna	?a-hoh
EG	Sirēna	?anhi fiihum?
GR	Katīna	?a-ho -lli laabis na?daara mesju Zaki?iidis Mixalidis
EG	Sirēna	Zaki Lee?af? da xa?iibi ?ana
GR	Katīna	la? da xa?iibi ?ana
GR-F	Zaki?iidis [Zaki]	<i>αχ Παπασία μου!</i> j-amma!
EG	Sirēna	di ?amla ti-?melha ja xaajin?
EG	Zaki	?abadan d-ana mij ana d-ana -xuuja
EG	Sirēna	tab xod!
EG	Zaki	?aaj
GR	Katīna's Mother	xa?iibik raax feen ja Katiina?
GR	Katīna	raax raax raax raax raax raax raax ?albi wi raax raax raax raax raax xad ?amali wi raax raax raax raax raax xad nuur ?a?jaami xad min ?axlaami koll il-?afraax wi raax raax raa ?aa ?aa ?aa raax ?ax ?ax ?ax ?aax
		1964 – II-Mārid [The Giant]
EG	Peasant	tuul is-siniin di kollaha ja xawaaga wi d-deen zaijə ma howwa ma-ji-n?aş-ş malliim waahid?! ja ?aalam!
GR	Manōli	tigaara ja xabiibi tigaara Manooli ?edfa? filuus li-fallaxiin ?imsektu ?o?nə kollə sana ?exsim fawaajid fallaxiin ?emsektu l-baagi kollu ji-igi tamaam kollu ji-igi mabsuut talaata sana Manooli za?laan mij ji-msektu ?o?n mij ji-msektu fluus Manooli laazim ji-msektu talaata ?alf wi sab?iin gineeh
EG	Peasant	talat-t-erbe? il-ma?suul bi-ta-xduh fawaajid ja xawaaga w mij mikaffiik?! xamastaq?ar sana w-enta mxalli ha?aat il-falla?iin zaij is-sa?ja da zolmə ja ?aalam di ser?a ?alani rabbena ji-nte?em mennak! rabbena ji-nte?em mennak ja xawaaga
GR	Manōli	[laughs] tigaara ja xabiibi tigaara ?ahlan wa sahlān mesjo Bor?i!
EG	Bor?i	?ahlan ?ahlan xawaaga Manoli! ?izzajj is-?ehhha?
GR	Manōli	[overlapping] ?izzajjak mesjo Bor?i?
EG	Bor?i	?llaah j-xalliik!
GR	Manōli	[to the office boy] waahid lamuun saa?i? ja ?abdu!
EG	Bor?i	mut?akkir ?okran
GR	Manōli	?itfaddal ?itfaddal!
	
EG	Bor?i	?ahlan wa sahlān xawaaga Manoli! ?ahlan! ?itfaddal ?itfaddal! ?ahlan!

GR	Manōli	ʔahlan wa sahlān mesjo Borʔi!
EG	Borʔi	ʔahlan! ʔahlan!
GR	Manōli	saʔadt il-baaʔa fooʔʔ?
EG	Borʔi	ʔaah fooʔ? ʔitfaɖɖal!
EG	The Pasha	ʔahlan wa sahlān mesju Manoli!
GR	Manōli	ʔahlan ʔahlan saʔadt il-baaʔa!
EG	The Pasha	ʔitfaɖɖal oʔʔod!
GR	Manōli	mirsii ʔawi ja saʔadt il-baaʔa
EG	The Pasha	gebt il-kimbjalaat?
GR	Manōli	ʔixna ne-ʔdar ni-tʔaxxar ja saʔadt il-baaʔa?! da l-kalaam bitaaʔ ʔi nta waaxid ʔamr
EG	The Pasha	da ʔaʔami fiik barɖu
GR	Manōli	[to Borʔi] mirsii ʔawi [to the Pasha] Manooli ʔandi xazzə kbiir ʔawi l-leela ja saʔadt il-baaʔa
EG	The Pasha	laʔ balaaf ti-ftahha hena xodha wajjaak w-enta mrawwah!
GR	Manōli	mirsii rabbena j-xalli saʔadtak ja saʔadt il-baaʔa!
EG	The Pasha	ʔaajiz kaam?
GR	Manōli	kollu kollu talaata ʔalf wi sobʔumiit gineeh
	
GR	Manōli	saʔadt il-baaʔa! rabbena j-xalli saʔadtak! filuusi filuusi
EG	The Pasha	muʔ waʔtuh muʔ waʔtuh
GR	Manōli	ʔana -buus gazmit saʔadt il-baaʔa filuusi
EG	The Pasha	rawwah dilwaʔti! rawwah!
GR	Manōli	xaaḍir ni-rawwax ni-rawwax [to the bottle] taʔaali ʔenti! ne-ʔlaʔ min il-muulid bi-la xommuʔ?!
EG	The Pasha	Sayyid Abu-sriiʔ ʔajwa Hiseen Raqʔid
GR	Manōli	Soliman [sic.] Ragab sabʔiin gineeh Muʔtafa Muʔtafa Ali [sic.] sitta-w-tisʔiin wi sobʔumejja malliin wi noʔʔ
		1964 – Zög fi agāza [A Husband on Holiday]
EG	Faʔma	Gamalaat! ma-ti-nsii-ʔ teʔwegi lsaanik! haʔza d-darsə kwajjis?
IT-F	Gamalāt/Rosetta	ʔamm <i>sì signora</i> Faʔiima
EG+FT	Rawya	Faʔma ja signora! [sounds: sinjoora] Faʔma muʔ Faʔiima
EG	Faʔma	ʔiskoti -nti ʔeʔ fahhemik! [to Gamalāt/Rosetta] ʔuuli Faʔiima taani wi hjaatik!
IT-F	Gamalāt/Rosetta	oh Faʔiima!
EG	Hiseen	bardoon ja gamaaʔa! ti-smahu-lna no-ʔʔod maʔaaku ʔwajja?
EG	Faʔma	ʔaah ʔawi ʔummaal itfaɖɖalu! ʔoʔʔod ja hmad! ʔamma -ʔarraʔku b-baʔɖ il-ʔawwil sinjoora Rozetta ʔitʔarraʔna biiha w-ehna ʔa l-bilaaz hiseen goozii Ahmad gooz Rawja wee il-ʔustaaz ʔiʔaam Badr-id-diin muhanddis ʔadd id-donja
EG	ʔIʔām	ʔahlan wa sahlān! w-ebnə ʔammaha kamaan
IT-F	Rosetta	<i>tanto piacere signor</i> huʔaan! <i>signora</i> Faʔiima mraat ʔenta <i>bellissima</i>
EG	ʔIʔām	laʔ ja setti laʔ gooz Faʔiima ʔa-hoh ʔana miʔ gooz haddə hena xaaliʔ
IT-F	Rosetta	<i>oh!</i> <i>scusami</i> ja <i>signor</i> huʔaan!
EG	ʔIʔām	miʔ maʔʔuul miʔ momkin iʔ-ʔabah da kolluh
IT-F	Rosetta	<i>sì signor?</i> fiih haaga?
EG	ʔIʔām	la ʔabandan bass-ee .. [interrupted]
IT-F	Rosetta	<i>cosa?</i>
EG	ʔIʔām	hiseen! ʔilhaʔni! dimaayi bi-t-leff
EG	Hiseen	ʔab esbat! balaaf faɖaʔji
EG	Faʔma	salamtak j-ebnə ʔammi! haasis bi-ʔeeh?
EG	Hiseen	ʔana ʔaarif elli haasis biih [to ʔIʔām] jeddə heelak ja ʔaam! ʔalbi ʔandak
IT-F	Rosetta	<i>oh signor</i> huʔaan! laazim fiih suwajja taʔab
EG	ʔIʔām	ja xaraabi! miʔ maʔʔuul da ʔooha kamaan
		...
EG	ʔIʔām	ʔulii-li ja madmozeel!

IT-F	Rosetta	hah
EG	‘Iṣām	ʔenti te-bʔi miin? ʔenti miin?
IT-F	Rosetta	Faṭiima! <i>o Madonna santa!</i>
		...
EG	‘Iṣām	suʔaal ja sinjoora
IT-F	Rosetta	<i>cosa c’è?</i>
EG	‘Iṣām	is-sett il-walda ṣaaʔit kitiir fi Maṣr?
IT-F	Rosetta	ʔeeh di settə walda? ʔana mus fihemtu
EG+FT	Ḥisēn	ʔaṣduh jaʔni is-settə maama il-maama bitaaʔ il-ʔenta
IT-F	Rosetta	ʔaah il-maama bitaaʔ ʔana fi Vinisja gaabit ʔana hena wi baʔdeen safertu
EG	‘Iṣām	bass je-bʔa wṣelna
		...
EG	‘Iṣām	sinjoora ..
IT-F	Rosetta	Rozetta
EG	‘Iṣām	Rozetta ʔesmə gamiil gajjə min ir-rooz jaʔni l-ward il-baladi l-mifattah
EG	Faṭma	si ṣṣaam! nahnu hona ʔithaʔʔim juwajja! ʔahsan wi raas ṣammi ʔa-bʔat gawaab li-Maṣr bi-koll elli b-te-ṣmeluh hena Rozetta! ʔuumi biina ne-nzil il-majja ʔable ma -bnə ṣammi je-srah biiki
	
IT-F	Rosetta	kallemtu [2SM] miin fi Maṣr <i>signor</i> huṣaan?
EG	‘Iṣām	ṣiṣaam ʔiili il-hah! wi hoṭṭi l-ṣeen! wi ʔiili il-nuun wi hoṭṭi l-miim! te-bʔa ṣiṣaam
IT-F	Rosetta	ʔaah <i>capito</i> huṣaan
	
EG	Hotel Worker	la-muʔaxza ja settə haanim! fiih waahid taht baaʔit il-ḥagat-di
IT-F	Rosetta	miin di waahid ʔirfetu ʔana ṣasaan je-bʔat hagaat?!
EG	Hotel Worker	ʔa-ruuh a-sʔaluh?
	
		[door knocking]
IT-F	Rosetta	<i>sì!</i>
EG	Faṭma	ʔeftahi -nti baʔa fuufi miin!
EG	Hotel Worker	ʔitfaḍḍali ja madmozeel! il-kartə btaaʔuh a-hoh
IT-F	Rosetta	<i>scusa signora</i> Faṭiima!
EG	Faṭma	ʔaah
IT-F	Rosetta	ʔimsektu kartə softu miin! ṣasaan ʔana mus je-ṣraf je-ʔra ṣarabi!
EG	Faṭma	[correcting Rosetta] <i>arabo</i>
IT-F	Rosetta	<i>arabo</i>
EG	Faṭma	ʔawi ja ḥabebti ʔawi warriini! [shocked] ja mṣebti!
IT-F	Rosetta	ʔeeh <i>signora</i> Faṭiima fiih ʔeeh?
EG	Faṭma	Faṭiimit miin wi hbaab miin?! da -lli naab Faṭiima ma-nab-ʔi haddə ʔabadan
IT-F	Rosetta	kallemtu <i>signora</i> fiih ʔeeh?
EG	Faṭma	[to the hotel worker] ṣol-luh ji-tfaḍḍal!
EG	Hotel Worker	ḥaaḍir
		...
		[door knocking]
IT-F	Rosetta	<i>momento</i>
EG	Ḥisēn	bonswaar madmozeel!
IT-F	Rosetta	<i>buona sera signor!</i>
EG	Ḥisēn	bonaseera wa l-ḥamdu li-llaah
IT-F	Rosetta	ʔizzaajjə ṣehḥa bitaaʔ ʔenta?
EG	Ḥisēn	ṣehḥa bitaaʔ ʔana li-ḥaddə dilwaʔti kwajjis gidan ʔinnama ʔana ʔaasif elli ʔazṣagtik
IT-F	Rosetta	laa <i>signor</i> ana mabsuuta kitiir ṣasaan softə ʔenta
EG	Hotel Worker	ʔajjə xedma ja saʔadt il-beeh?
EG	Ḥisēn	mutʔakkir itfaḍḍal enta! [the hotel worker goes out closing the room door] siib il-baab maftuuh min faḍlak! siibuh! ʔitfaḍḍal itfaḍḍal!

EG	Hotel Worker	haadir
IT-F	Rosetta	<i>signor!</i>
EG	Hisēn	ʔafandim!
IT-F	Rosetta	leeh sebtu baab maftuuḥ <i>signor?</i>
EG	Hisēn	il-ʔuṣuul ʔandena keda ja sinjoora ʔajjə settə maʔa raagil yariib ma-j-ṣahh-ij ji-tʔefil ʔaleehum baab ʔitlaaqan
IT-F	Rosetta	<i>oh! bene molto bene</i>
EG	Hisēn	ṭabʕan ʔehna moltu beni kollena keda ʔanaa jaʕni il-masʔala -nn ana gajjə ʔa-ʕtazir bi-n-nijaaba ʕan ʔee ʕan <i>monsieur</i> ʕiṣaam
IT-F	Rosetta	miin di ʕiṣaam?
EG	Hisēn	ij-ʕabb elli kaan maʕaana -mbaariḥ wi labbax habbiteen keda
IT-F	Rosetta	ʔaah huṣaan
EG	Hisēn	ʔajwa bi-z-zabṭə huṣaan huṣaan baʕa baʔdə ma meʕi hass ennuh kaan ʔalṭaan geddan fa-ʔal-li ja hseen j-axuuja ʔa-rguuk taʕtazir-laha bi-n-njaaba ʕanni wi t-waddə-lha l-ward wi l-maron gilasee [FR <i>marron glacé</i>] faa ʔana ʔa-ʕtazir bi-n-njaaba ʕannuh
IT-F	Rosetta	<i>grazie</i>
	
EG	Hisēn	wi marra tanja -ʔol-lik mutaʕassif iza kontə ʔazʕagtik wi taʔakkadi ʔennik fi west exwaatik! ʔehna kollena hena ʔexwaat jaʕni moltu beni ʔexwaat bi-z-zabṭ ʔuruvwaar! [FR <i>au revoir</i>]
IT-F	Rosetta	<i>au revoir!</i>
EG	Hisēn	ʔuruvwaar!
IT-F	Rosetta	<i>ciao!</i>
EG	Hisēn	<i>ciao!</i>
	
EG+FT	ʕIṣām	ʔahlan <i>signora!</i> [sounds: sinjoora] ʔeh g-gamaal da kolluh?! ʔitfaḍḍali! [to the waiter] metr!
IT	Waiter	<i>oui mon bey</i>
EG	ʕIṣām	xamsa glaas min faḍlak
IT	Waiter	<i>subito</i>
IT-F	Rosetta	<i>grazie mille grazie</i> ʕasaan il-maroon-glasee
EG	ʕIṣām	ʔaah hiseen ʔal-li dilwaʔti .. [interrupted]
EG	Hisēn	ʔennik ʔebelti -ʕtizaaruh wi xalaas
EG	Faṭma	ʔallah! howwa -nta roḥtə li-Rozetta fi l-ʔuteel?
EG	Hisēn	ʔa-ʕmil eeh?! ʔa-ʕmil eeh ja setti fi -bn ʕammik?! fedel waraaja laazim ti-roḥ-laha ja hseen laazim ta-ʕtazer-laha bi-n-njaaba ʕanni ja hseen laazim tiwadde-lha il- maron-glasee ja hseen laʔeet il-waad ḥa-j-muut feʕlan faa ʔolt a-ʕmil eeh ʔolt a-ksab fiḥ sawaab faa roḥt bass
IT-F	Rosetta	<i>oh! grazie signor huṣaan!</i>
EG+FT	ʕIṣām	ʕiṣaam sinjoora miʕ huṣaan
IT	Waiter	<i>les [marrons] glacés monsieur</i>
EG+FT	ʕIṣām	waahid li-s-signora! [sounds: sinjoora]
IT	Waiter	ʔitfaḍḍali <i>signora!</i>
IT-F	Rosetta	<i>grazie</i>
IT	Waiter	<i>oh! lei è italiana signora?</i>
IT-F	Rosetta	<i>sì</i>
IT	Waiter	<i>l'ho sentito appena l'ho vista la voce del sangue [sic.] prego signora di che parte dell'Italia è lei?</i>
IT-F	Rosetta	<i>Venezia la bella Venezia</i>
IT	Waiter	<i>la città unica del mondo come io sono felicissimo dica signora! le piace l'Egitto?</i>
IT-F	Rosetta	<i>molto spagetti spagettiini</i>
IT	Waiter	<i>abbiamo spagetti deliziosi ravioli perfetti spagettiini meravigliosi gnocchi gnocchi incomparabili</i>
IT-F	Gamalāt/Rosetta	[to Faṭma] ʔelhaʔiini! ik-kelmiteen elli hafḍaahum xelṣu xallaṣiini baʔa mi l-xawaaga
EG	Faṭma	gara ʔeeh ja xawaaga?! ʔenta ḍajeʔt il-madmozeel ʔawi

IT	Waiter	<i>pardon madame!</i> <i>pardoni signora</i> [sic., he may intend ‘ <i>perdoni</i> ’]
	
EG	‘Iṣām	m-ana ṣaazim il-madmozeel ṣa l-ṣaṣa l-lilaa-di
IT-F	Rosetta	<i>si</i> ṣana ṣaawiz jo-ṣod suwajja maṣa huṣaan <i>oh!</i> <i>scusa!</i> ṣana ṣoltə huṣaan min yeer <i>signor</i>
EG	‘Iṣām	huṣaan huṣaan bass a-ṣiif [to his friends] m-a-ṣaṭṭalkuu-ḥ ja gamaaṣa ṣitfaḍḍalu -ntu!
EG	Ḥisēn	jalla biina!
EG+FT	Rawya	ṭajjib ṭajjib <i>ciao</i> Rozetta!
IT-F	Rosetta	<i>ciao!</i>
		...
EG	‘Iṣām	ig-gawwə gamiil ṣawi ja salaam! il-waahid dilwaṣti je-ṣdar [deep breath] ji-ḥemmə nafasuh
IT-F	Rosetta	[sigh]
EG	‘Iṣām	ḥajfa ṣ-ṣaxra -lli hnaak di ja Rozetta?
IT-F	Rosetta	maaluh huṣaan?
EG	‘Iṣām	manṣar gamiil il-ṣamar il-majja
IT-F	Rosetta	salaam [sic.] <i>signor!</i> ṣenta laazim waahid masṣuur
EG	‘Iṣām	masṣuur?
IT-F	Rosetta	ṣaah jaṣni ṣeṣmeltu seṣr
EG	‘Iṣām	ṣaah ṣaṣdik jaaṣir jaṣni?
IT-F	Rosetta	ṣaah saaṣir hebbu [2SM] kitiir majja hebbu kitiir ṣamar
EG	‘Iṣām	la? wi l-wagh il-ḥasan kamaan [she laughs] ṣeh raṣjik law ni-ruuh no-ṣod henaak?
IT-F	Rosetta	leeh huṣaan?
EG	‘Iṣām	ṣaṣl in-naas elli ḥawaleena ḥa-ja-kluuki bi-ḥneehum
IT-F	Rosetta	ṣana kamaan ji-igu mabsuuta kitiir law rohtu maṣaak ṣaaxir id-donja
EG	‘Iṣām	ḥelw jalla biina!
IT-F	Rosetta	ṣol-li <i>signor</i> huṣaan!
EG	‘Iṣām	ja rooh huṣaan!
IT-F	Rosetta	ṣenta leeh mus kallemtu ṣana kalaam mazbuut?
EG	‘Iṣām	ṣizzaaj?
IT-F	Rosetta	<i>signora</i> Faṣiima ṣaalit ṣenta miggawwiz fiih waahid <i>bambino</i>
EG	‘Iṣām	[ti himself] daxalna fi l-gadd [to Rosetta] miggawwiz we wi miṣ miggawwiz
IT-F	Rosetta	leeh? ṣenta mus hebbə <i>signora</i> bitaaṣ ṣenta?
EG	‘Iṣām	kaan fiih ḥobb
IT-F	Rosetta	baṣdeen?
EG	‘Iṣām	we wi kaan feṣlə maadi
IT-F	Rosetta	[she forgets herself] ja mṣeb.. raah feen ḥobb <i>signor</i> huṣaan?
EG	‘Iṣām	ma balaaf il-ṣasṣela di xalliina hena ṣaḥsan!
IT-F	Rosetta	laa <i>signor</i> huṣaan ṣana laazim a-ṣraftu ṣasaan mus je-ṣmeltu [2SM] keda maṣaaja
EG	‘Iṣām	wi baṣdeen baṣa?! ṣenti ḥaaga tanja xaaliṣ ḥobbik ḥobbik enti faklə taani [to himself] ḥelwa di
IT-F	Rosetta	ṣol-li <i>signor</i> huṣaan!
EG	‘Iṣām	ṣajwa
IT-F	Rosetta	<i>signora</i> btaaṣ ṣenta sakluh ṣeeh? mus kuwajjis?
EG	‘Iṣām	miṣ ṣawi ṣaṣlaha mtaxtaxa keda w wi gismaha miṣ malfuuf maskiina taṣbaana ṣala tuul ṣajjaana wee wi maṣyuula ṣala tuul fi l-maṣbax been il-baṣal wi t-toom wi t-taṣleja we wi bi-l-leel ja ṣemma bi-j-raḍḍaṣ il- <i>bambino</i> ja ṣemma bi-j-rnajjim il- <i>bambino</i>
IT-F	Rosetta	oh! maskiin ḥabiibi maskiin ḥabiibi
EG	‘Iṣām	[to himself] di ṣedha ṣiila ṣawi
IT-F	Rosetta	<i>scusa</i> ḥabiibi! ṣana geetu zaṣlaana kitiir ṣasaan <i>signora</i> btaaṣ ṣenta mus ṣireftu mazaag bitaaṣ ṣenta
EG	‘Iṣām	maṣleḥḥə baṣa kollə jee? ṣesma w naṣiib il-muḥemm rabbena razaṣni biiki ṣaṣaan ji-ṣawwaḍni ṣa -lli fatni

IT-F	Rosetta	la? huṣaan la la? huṣaan ?ana xaajif kitiir min ?enta
EG+FT	'Iṣām	xaajif menni ?ana?
IT-F	Rosetta	?aah
EG	'Iṣām	leeh?
IT-F	Rosetta	xaajif ṣa l-?albə btaaṣ ?ana ji-tsaṣla?tu fi l-hobbə bitaaṣ ?enta
EG	'Iṣām	ja waṣdi ṣa l-balaaya -lli bi-t-na??at min [afajefha!
IT-F	Rosetta	[gasp] fujuun ?enta
EG	'Iṣām	malhum?
IT-F	Rosetta	jajj jajj jajj!
EG	'Iṣām	?eeh?
IT-F	Rosetta	fiihum kahraba bi-t-dawwax ?ana bi-t-laswaṣ ?ana
EG	'Iṣām	taani hkaaajit bi-t-laswaṣ di
IT-F	Rosetta	[gasp] ?ajj! il-widaan bitaaṣ ?enta
EG	'Iṣām	?ana ṣaarif kuwajjis ennohum miṣ wala-bodd
IT-F	Rosetta	oh no! ?ana mus je-?dar ṣala keda ?abadan
EG	'Iṣām	?eeh malhum bass?
IT-F	Rosetta	fiihum haaga bi-t-seddeni ṣasaan ṣasaan [and bites him]
EG	'Iṣām	?ajj
IT-F	Rosetta	fiih ?eeh huṣaan?
EG	'Iṣām	kotti ha-ta-kli wedni
IT-F	Rosetta	oh! mi l'amore habiibi mi l-hobbə btaaṣ ?ana
EG	'Iṣām	ja ṣaalam ja huuh! haddə je-smaṣ il-kalaam il-helwə da wi ma-ji-nṭele?-ṣə ?alfə marra?!
IT-F	Rosetta	cosa c'è?
EG	'Iṣām	?aṣṣ di ?awwil marra ?a-smaṣ kalaam yazal ṣa l-widaan
IT-F	Rosetta	oh huṣaan!
EG	'Iṣām	[speaking to himself through his teeth] feenik ja settə Gamalaat?! taṣaali fuufi w-it-ṣalleemi! [to Rosetta] sammaṣiini ja-xti sammaṣiini! ?uuli!
IT-F	Rosetta	oh huṣaan! ?enta hebbu kitiir <i>complimenti</i>
EG+FT	'Iṣām	miṣ <i>complimenti</i> ir-raagil menna j-hebbə je-smaṣ ik-kelma l-helwa il-kelma l-hinajjena ik-kelma l-raṣii?a fuufi masalan! widaani ṣagabuuki -zzaaj wi kotti ha-ta-kliihum maṣa ?innena ne-ṣraf ba?d min jomeen bass is-settə btaaṣ ?ana ba?aa-luh xmas siniin ma-sammaṣitnii-ṣ kelma waḥda ṣaleehum te-ftaḥ in-nefs ja salaam! ?aṣda zaj di l-waahid kaan maḥruum menha
IT-F	Rosetta	[sigh] makaan di fakkarni <i>Venezia</i> ṣajza rkabtu maṣa ?enta sawa sawa filuuka
EG	'Iṣām	gunduul jaṣni haah?
IT-F	Rosetta	?aah si habiibi ṣajza smaṣtu ?uud naaj
EG	'Iṣām	ṣandoku fuud wi naaj fi Vinesja?!
IT-F	Rosetta	gitaar manduliin
EG	'Iṣām	?a-hu keda ?uuli ja habebti! ?eeh kamaan?
IT-F	Rosetta	ṣaajiz ?az?aztu lebb termes dora maswi
EG	'Iṣām	ja salaam! ?eeh dah! lebbə w termes wi dora maṣwi fi Vinesja?!
IT-F	Rosetta	si habiibi fiih kamaan tiin bi-sookuh
EG	'Iṣām	tiin bi-sookuh?! di laazim kafr Abu-Mgaahid miṣ Vinesja ?ehna malna ?ehna malna
	
EG	'Iṣām	bi-ti-ṣrabi ?eeh?
IT-F	Rosetta	<i>sciampagna</i> ?ana hebbu kitiir <i>sciampagna</i>
EG	'Iṣām	?eṣrabi ja-xti ?eṣrabi!
IT-F	Rosetta	miin kallemtu fi t-telifoon huṣaan?
EG	'Iṣām	daa da waahid ṣahbi
IT-F	Rosetta	?ewṣa j-kuun waahid sett! ?ana mus hebbu ?enta kallemtu waahid settə yeeri baṣdeen ji-drabtu [ISF] ?enta waahid ruṣaaṣa
EG	'Iṣām	ja saatir ja rabb! ṭajjib ?uumi biina! ni-ruuh hetta tanja ?ahsan
IT-F	Rosetta	leeh huṣaan?

EG	'Iṣām	Ṣaṣaan ?ana mm miḥ mestirajjah hena ni-ruuh ḥetta tanja dawṣa ma-fii-f fiih telifoon
IT-F	Rosetta	?aah
EG	'Iṣām	ni-hajjaṣ sawa sawa bi-ṣaraaḥa keda ?ana Ṣaajiz ji-nṭele? ji-nṭele?
IT-F	Rosetta	?aah ?iṭele? ḥuṣaan! ni-nṭeleq sawa sawa ḥabiibi
EG	'Iṣām	howwa dah
	
IT-F	Rosetta	kifaaja ḥuṣaan! ?ana geetu sakraan
EG	'Iṣām	howwa dah ?ana -muut fiiki w-enti sakraana
	
IT-F	Rosetta	laa ḥuṣaan! ?ana ?ana mus je-?dar
EG+FT	'Iṣām	leeh?! Ṣaṣaan ti-igi mabsuuta tamaam
IT-F	Rosetta	?aa ?enta makkaar Ṣajz inṭaliq <i>signor</i>
EG+FT	'Iṣām	sawa sawa <i>signora</i> jalla biina
IT-F	Rosetta	feen <i>signor</i> ḥuṣaan?
EG+FT	'Iṣām	fi l-?oteel bitaaṣ ?ana Ṣaṣaan ni-kammil is-sahra
IT-F	Rosetta	oh! mus momkin
EG	'Iṣām	leeh?!
IT-F	Rosetta	Ṣasaan ?ana mus miraat ?enta
EG	'Iṣām	basiita ?eṣtebri nafsik min dilwa?ti mraat ?ana
IT-F	Rosetta	fi l-mesmes ḥuṣaan
EG	'Iṣām	ma-ḥna fi l-mejmeṣ ja ḥabebti
IT-F	Rosetta	?ehna fi l-mesmes?
EG	'Iṣām	?aah
IT-F	Rosetta	je-b?a f Ṣeneb ḥabiibi
EG	'Iṣām	?enti lessa faj?a?! ṭab iḥrabi ba?a!
	
EG	'Iṣām	Rozette! Rozette! Rozette!
IT-F	Rosetta	?inṭaliq ḥabiibi -nṭaliq!
EG	'Iṣām	?a-nṭaliq ?eeh?! ?ana xaajif ne-ḡra? miḥ ni-nṭaliq
IT-F	Rosetta	?ana mṢaak ḥabiibi
		...
IT-F	Rosetta	ḥuṣaan! jalla! ?inṭaliq! jalla ḥabiibi!
EG	'Iṣām	il-majja sa?Ṣa
IT-F	Rosetta	?inṭaliq hena!
EG	'Iṣām	la?
IT-F	Rosetta	?inṭaliq fi l-majja ḥabiibi!
EG	'Iṣām	fi l-majja la??a barra -nṭaliq zajiḡ ma-nti Ṣajza
IT-F	Rosetta	mus momkin <i>signor</i> hena
EG	'Iṣām	bassə jaṢni
IT-F	Rosetta	jalla ḥabiibi jalla!
EG	'Iṣām	ma balaaṣa il-ḥikaaja di
IT-F	Rosetta	jalla!
EG	'Iṣām	zaj baṢduh
IT-F	Rosetta	<i>bravo!</i>
	
EG	'Iṣām	Rozetta!
IT-F	Rosetta	<i>si</i> ḥuṣaan!
EG+FT	'Iṣām	?ana ha-j-ṭiir min is-saṢaada Rozetta! ha-j-ṭiir
IT-F	Rosetta	?aah! ?ana kamaan ḥabiibi!
EG	'Iṣām	?ummaal konti sarḥaana f ?eeh?
IT-F	Rosetta	fi l-mosta?bal bitaaṣ ?ehna ḥabiibi
EG+FT	'Iṣām	mosta?bal bitaaṣ ?ehna?
IT-F	Rosetta	[she hums as to say 'yes']
EG+FT	'Iṣām	mosta?bal bitaaṣ ?ehna ha-j-kuun ganna ḥabiibi
IT-F	Rosetta	?izzaaj ḥuṣaan?! wi s- <i>signora</i> bitaaṣ ?enta -lli sebtuh f Maṣr maṢa <i>bébé</i> ?! ?ana mus ji-hebbu je-b?a sawa sawa maṢa ḡorra
EG	'Iṣām	ḡorra?! ?eṣ Ṣarrafik enti bi-l-kelma di?!

IT-F	Rosetta	[confounded] <i>signora</i> Faṭiima kallemtu ḡana kitiir fi hagaat zaijjo keda
EG+FT	‘Iṣām	<i>signora</i> Faṭiima di waddiketk bi-ḡakl
IT-F	Rosetta	la? ḡuṣaan ḡana zaḡlaana kitiir ḡa s- <i>signora</i> bitaaḡ ḡenta
EG	‘Iṣām	wi baḡdeen maḡaaki ja Rozetta?! ma-t-farragiiḡ ḡaleena n-naas
IT-F	Rosetta	maskiina <i>signora</i> bitaaḡ ḡenta zamaanuh bi-j-ḡajjaat ḡa l-muṣiiba bitaaḡuh
EG	‘Iṣām	ja setti -nti maalik ma t-ḡajjaat walla te-nfeli??!
IT-F	Rosetta	[cries] kebdi ḡala ḡenti Gamalaat
EG	‘Iṣām	Gamalaat?! ḡeḡ ḡarrafik bi-ḡesmaha?!
IT-F	Rosetta	<i>signora</i> Faṭiima ḡal-li
EG+FT	‘Iṣām	<i>signora</i> Faṭiima?! ḡallaah je-ḡaḡik ja <i>signora</i> Faṭiima! wi baḡdeen maḡaaki ja setti?! ḡaḡda ḡelwa zaijjo-di ha-te-ḡlibiiba b-ḡamm?!
IT-F	Rosetta	ḡasaan il-ḡalbḡ bitaaḡ ḡana mus mirtaah
EG-FT	‘Iṣām	walla j-hemmak ja ḡabiibi! ḡana -rajjah il-ḡalb bitaaḡ ḡenta xodi ja-xti xodi!
IT-F	Rosetta	ḡeeh di ḡuṣaan?
EG	‘Iṣām	di hdejja basiita kadoo [FR <i>cadeau</i>] zyajjar tizkaar je-fḡal ṡuul il-ḡomr
IT-F	Rosetta	oh! <i>grazie</i> ḡabiibi ḡana ḡana ḡa-j-ṡiir min il-farah ḡana ḡana ḡa-j-ṡa??ḡ mi l-ḡeez
EG	‘Iṣām	ḡeez?!
IT-F	Rosetta	mi min mi s-suruur suruur
EG	‘Iṣām	suruur?! ḡamma -nti ḡaleeki taḡbiraat bi-l-ḡarabi ḡinnama t-mawwit mi d-deḡk ḡeḡrabi -ḡrabi! wala j-hemmik!
	
EG	‘Iṣām	maalik ja Rozetta? maalik ja ḡabebti? [to Faṭma] malha ja Faṭma
EG	Faṭma	sebha ja ḡṣaam! sebha xalliiba t-ḡajjaat! kifaaja -lli gara-lha [to Rosetta] ḡajjaati ja-xti! ḡajjaati!
IT-F	Rosetta	ḡaah madaam Faṭiima hejja d-dumuuḡ elli bi-t-rajjah ḡalbḡ magruuh
EG	‘Iṣām	ḡeeh bass elli ḡaṣal ja Rozetta ja ḡabebti?
EG	Faṭma	ḡabebtak?! halla halla!
EG	‘Iṣām	Faṭma
EG	Faṭma	naḡam
EG	‘Iṣām	ḡeḡmeli maḡruuf eḡna miḡ fi waḡtḡ hzaar momkin ti-sibuuna l-waḡdena ḡwajja?
EG	Faṭma	baḡa keda?! jalla biina ja sett Rawja -ḡsan si ḡṣaam bi-jo-ṡrodna
EG	Rawya	ḡajwa ḡandi ḡaḡḡḡ n-sebhum ji-t-fahmu ḡala raḡethum
IT-F	Rosetta	la? ḡewḡi t-siibi ḡana Faṭiima!
EG	Faṭma	maḡleḡḡḡ ja Rozetta ja ḡabebti maḡleḡḡ ḡaḡlḡ ḡṣaam ḡaawiz ji-kallemik ḡala -nfiraad
IT-F	Gamalāt/Rosetta	miḡ ti-ḡulii-li b-a-ḡajjaat leeh?
EG	Faṭma	maḡleḡḡḡ ja Rozetta wala j-hemmik! wala te-ḡmeli hammḡ ja ḡabebti koll elli -nti ḡawzaah ḡ-a-gibhuu-lik min hiseen
EG	‘Iṣām	ḡeeh howwa dah?! ḡeh -lli ḡaṣal? miḡ tifahhimuuni?
EG	Faṭma	Rozetta f karsa ja-si ḡṣaam filosha -tsaraḡit ḡitnaḡalit
EG	‘Iṣām	ja xabar! kaanu kaam ja Rozetta?
IT-F	Rosetta	xalaas ḡuṣaan ḡana laazim ji-saafir
EG	‘Iṣām	ḡexṣḡ ḡaleeki ja ḡabeti! w-ana roḡtḡ feen?! xodi! xalli l-ḡeḡriin gineeh dool maḡaaki! muḡaqqatan li-ḡaajit ma -ḡaḡ min Maḡr
EG	‘Iṣām	masaft is-sekka ma-t-ḡaajjaati-f ja ḡabebti! raagiḡ ḡaalan ḡaalan bass
IT-F	Rosetta	ḡenta msaafir ḡabiibi?
EG	Faṭma	halla halla ḡa l-hobb!
EG	‘Iṣām	Faṭma!
EG	Faṭma	naḡam
EG	‘Iṣām	ḡeḡmeli maḡruuf! wiṣejjetik Rozetta
EG	Faṭma	ḡaaḡir
IT-F	Rosetta	ḡawaam keda ḡabiibi?!
EG	‘Iṣām	maḡleḡḡḡ ḡaḡaan a-lḡa? il-ḡatr bajbaj [EN <i>bye bye</i>] ja rooḡi
IT-F	Rosetta	<i>ciao!</i>

EG+FT	'Işām	jaaw [IT <i>ciao</i>]
IT-F	Rosetta	huşaan!
EG	'Işām	?eeh?!
IT-F	Rosetta	sallim ʕa s- <i>signora</i> bitaaʕ ?enta!
	
IT-F	Rosetta	huşaan! geetu ?emta habiibi?
EG	'Işām	kotti feen li-haddə dilwa?ti? [to Yosri] wi haqretak kontə taaliʕ maʕaaha te-ʕmil eeh?!
EG	Yosri	taaliʕ a-waşşalha ja ?axi ma-l?itak-ji mawguud ?olt a-ʕmil il-waagib fiha haaga di?
EG	'Işām	tab itfaddal ba?a min yeer maʕruud! ?ahsan jaʕnii
EG	Yosri	haaha! xalaaʕ [to Rosetta] <i>bonsoir</i> !
IT-F	Rosetta	<i>buona notte signor</i> !
EG	'Işām	momkin ni-kkallim maʕa baʕdə ʕwajja?
IT-F	Rosetta	tabʕan habiibi ?ana kamaan ʕaawiz kallemtu ?enta kitiir
EG	'Işām	tab itfaddali!
		...
IT-F	Rosetta	?addə ?eeh huşaan ?enta wahast ?ana habiibi
EG	'Işām	laa ja setti la wahaʕtik wala wahaʕtiini
IT-F	Rosetta	?eh k-kalaam da huşaan?!
EG	'Işām	ma-hu kollə ma -?ol-lik kelma t-ruuhi t-?uliiha li-madaam Faʕiima btaʕtik di
IT-F	Rosetta	mus haşal habiibi
EG	'Işām	la? haşal ?ana rohtə Maşrə la?eet miraati ʕarfa kollə haaga b-ne-ʕmelha ka-?ennaha ʕajfa mʕaana di?ii?a bi-d?ii?a
IT-F	Rosetta	xalaaʕ habiibi mus ji-zʕal! ?ana mus kallim settə fattaana di ?abadan ?enta ʕaarif habiibi ?addə ?eeh ?ana b-a-hebbə ?enta? kitiir kitiir
EG	'Işām	w-ana kamaan ja Rozetta ?enti ba?eeti rooʕi min saʕit ma ʕoftik haasett ?enn ana miʕ h-a-?dar a-stayna ʕannik ?abadan
IT-F	Rosetta	oh huşaan! faaḍil tesʕa joom wi rigeʕtu [1SF] <i>Napoli</i> taani
EG+FT	'Işām	rigeʕtu? [2SF]
IT-F	Rosetta	?aah
EG+FT	'Işām	rigeʕtu [2SF] leeh?
IT-F	Rosetta	ʕasaan moddit ?iqaama bitaaʕ ?ana <i>finito</i> xalaaʕ baʕdə tesʕa joom
EG	'Işām	wa-law ?ana -ʕmil il-mustaʕiil ʕaʕaan ti-fḍali f Maşr wi min gehet il-fuluus iʕtammeni! xodi! xodi dool!
IT-F	Rosetta	oh huşaan! ?ana xaajif
EG	'Işām	xaajif min ?eeh ja rooʕi?
IT-F	Rosetta	baʕdeen mus je-rḍu j-sibuuni ?a-ʕʕud hena fi Maşr
EG	'Işām	?izzaj da?! muʕ momkin da law iqtada l-?amr ?a-ggawwezik hah
IT-F	Rosetta	[shocked] hah! tig ti-ggawwiz ?ana huşaan?
EG	'Işām	leeh la??! ...
EG	'Işām	?eeh elli b-te-ʕmiliih dah?!
IT-F	Rosetta	mi l-hobbə habiibi ginaab ?ana ha-ji-tfartik min il-hobb
EG	'Işām	miʕ kuwajjis [not clear] ?eh dah?!
IT-F	Rosetta	?emta ?emta habiibi ha-ji-ggawwiz ?ana ?emta?
EG	'Işām	bokra bokra ʕ-şobħ ?awwil ma je-tlaʕ in-nahaar
IT-F	
IT-F	Rosetta	huşaan rohtu feen?
EG	'Işām	gajjə haalan gajjə haalan
IT-F	Rosetta	?eeh huşaan?! saakit leeh habiibi?
EG	'Işām	?abadan bass ee..
IT-F	Rosetta	bassə ?eeh? ?enta mus laazim xabbi haaga ?abadan ʕa s- <i>signora</i> bitaaʕ ?enta mus ?ana baʕdə talaata saaʕa ji-ggawweztu ?enta?
EG	'Işām	?aa bi-şaraaha ja Rozetta ?ana muḍtarr ?a-?aggil mas?alit ig-gawaaz ʕuwajja

IT-F	Rosetta	hah?! leeh huṣaan? xalaas mus ji-hebbu [2SM] ?ana?
EG+FT	'Iṣām	?abadan ?ana ji-hebbə ?enta ktiir ?awi w-allaahi w-allaahi l-ṣaziim ?ana ji-hebbə ?enta
IT-F	Rosetta	ṭab leeh mus ṣaajiz ji-ggawweztu ?ana?
EG	'Iṣām	je setti! bi-l-ṣarabi mraati hena fi Skendirejja wi laazim a-ṣraf hejja feen ?ablə m-a-tnajjil a-ggawwiz
IT-F	Rosetta	wi leeh huṣaan? siibuh [=her] ji-ruuh [3SF] fi dahja!
EG	'Iṣām	dahja?! laa ?ana m-a-smah-lik-ijf ti-?uuli ṣaleeha keda ?abadan
IT-F	Rosetta	?aa maṣlessə huṣaan ?ana -ftakartu ?enta mus ji-hebbə hejja
EG+FT	'Iṣām	ma?lejjī ji-hebbə hejja ma-j-hebb-ijf hejja ?innamaa barduh hejja mraati ?omm ebni
IT-F	Rosetta	xalaas huṣaan dawwartu [1P] ṣaleeha sawa sawa
EG	'Iṣām	sawa sawa?! helwa ?awi di ?a-hu da -lli kan naa?iṣ
IT-F	Rosetta	?aṣlə huṣaan ana ?ana mus ji-stahmil ji-yiib [2SM] ṣanni d?ii? a waḥda ?ana habbeetu ?enta huṣaan mi l-?albə bitaaṣi habbeetu ?enta ?add il- ṣeen bitaaṣ il-?ana
EG	'Iṣām	ja waṣdi! ig-gawwə kaan ha-jruu? wi je-ḥla
IT-F	Rosetta	?oltu ?eeh huṣaan?
EG	'Iṣām	laa wala ḥaaga biin ba?a n-dawwar ṣaleeha ?ablə ma ti-tṭarba? ṣala nafuuxi
	
IT	Waiter	telifoon ?ustaaz ṣiṣaam!
EG	'Iṣām	?ana miṣ mawguud
IT	Waiter	di waahid sett ?esmuh Gamalaat
EG	'Iṣām	bardu miṣ mawguud bi-t-?uul ?eeh?! feen? feen?
IT	Waiter	telifoon min hena <i>mon bey</i> min hena min he'na
	
IT-F	Rosetta	<i>buongiorno</i> huṣaan!
EG	'Iṣām	?ismaṣi ja Rozetta!
IT-F	Rosetta	fiih ?eeh huṣaan?
EG	'Iṣām	ṣuufi ja Rozetta! ?enti ṣarfa ṭarii? il-lukanda kwajjis?
IT-F	Rosetta	<i>si</i> huṣaan ?ana je-ṣraf ṭarii?
EG	'Iṣām	ṭajaraan ṣala hnaak wi ma-ti-ṭharrakii-f ?ella lamma -gii-lik
IT-F	Rosetta	laa huṣaan ?ana mus je-?dar
EG	'Iṣām	leeh?!
IT-F	Rosetta	baṣdeen buliis ji-msektu ?a'na
EG	'Iṣām	?enti ṣamalti ḥaaga -nti roxra?!
IT-F	Rosetta	moddit ?iqaama bitaaṣ ?ana <i>finito</i> laazim ji-ggawweztu zajjə waṣdə bitaaṣ ?inta
EG	'Iṣām	?allaah! gawaaza gajja fi mṣadha bi-z-zabt
IT-F	Rosetta	?eeh huṣaan?! kottə bi-te-xdaṣ ?ana? bi-te-yessə ?ana?
EG	'Iṣām	ja setti miṣ wa?tə ṣjaat dilwa?ti ti-smahi t-?ulii-li bi-t-ṣajjaṭi leeh?
IT-F	Rosetta	?ana b-a-ṣajjaṭ ṣala baxtə ?ana huṣaan
EG	Faṭma	?allallah! ?eeh malha Rozetta bi-t-ṣajjaṭ leeh?
IT-F	Rosetta	?aah madaam Faṭiima
EG	Faṭma	haah
IT-F	Rosetta	huṣaan mus ṣaawiz ji-ggawweztu ?ana madaam Faṭiima
EG	Faṭma	la? miṣ maṣ?uul ṣiṣaam ma-daam waṣad laazim je-wfi b-waṣduh
		...
EG	Faṭma	Rozetta! ?uumi biina! taṣaali mṣaaja!
IT-F	Rosetta	laa madaam Faṭiima laazim ji-smaṣtu [1SF] kelma mennuh [not clear, probably] ḥa-ji-blaṣu d-dumuus
EG	Faṭma	miṣ wa?tuh ja-smik ?eeh

Bibliography

1. In Arabic:

- al-Bustānī, Buṭrus. 1870. *Muḥīt al-muḥīt*, 2 vols. Bayrūt.
- al-Dusūqī, Muḥammad ‘Alī. 1920. *Tahḍīb al-alfāz al-‘āmmiyya*, 2 vols, 2nd ed. al-Qāhira: Maṭba‘at al-Wā‘iz.
- al-Farāhīdī, al-Ḥalīl b. Aḥmad. 1980–85. *Kitāb al-‘ayn*, edited by Maḥdī al-Maḥzūmī and Ibrāhīm al-Sāmarrā’ī, 8 vols. Baḡdād: Wizārat al-Ṭaqāfah wa-l-I‘lām.
- al-Fīrūzābādī, Muḥammad b. Ya‘qūb. 1977–80. *al-Qāmūs al-muḥīt*, 4 vols (reprint). al-Qāhira: al-Hay’a al-Miṣriyya al-‘Āmma li-l-Kitāb.
- al-Ḥaḍarī, Aḥmed. 1989–2007. *Tārīḥ as- sīnimā fi Miṣr*, vol. I 1896–1930, vol. II 1931–1940. al-Qāhira: Maṭbū‘at Nādī as-Sīnim.
- al-Suyūṭī, ‘Abd al-Raḥmān b. Abī Bakr. 1994. *Ṣīfat ṣāhib al-dawq al-salīm wa maslūb al-dawq al-la’īm*, 2nd ed. al-Qāhira: Dār Ibn Ḥazm
- al-Šīrbīnī, Yūsuf b. Muḥammad. 1858. *Hazz al-quḥūf fi šarḥ qaṣīd Abī Šādūf*. al-Qāhira: al-Maṭba‘a al-Amīriyya.
- ‘Abdu, Ibrāhīm. 1953. *Abu nazzāra: imām al-ṣaḥāfa al-fukāhiyya al-muṣawwara wa za’īm al-masraḥ fi Miṣr 1839–1913*. al-Qāhira: Makabat al-’ādāb.
- ‘Awaḍ Lūwīs. 1989. *Awrāq al-‘umr: Sanawāt al-takwīn*. al-Qāhira: Maktabat Madbūlī.
- Diyāb, Muḥammad. 1919. *Mu‘ḡam al-’alfāz al-ḥadīta*. al-Qāhira: Maṭba‘at al-sa‘āda.
- Farag, Sāmīḥ. 2006. *Mu‘ḡam Farag li-l-‘āmmiyya al-miṣriyya wa-l-ta’bīrāt al-ša’biyya li-l-ṣunnā’ wa-l-ḥiraḥīyyīn al-miṣriyyīn fi-l-niṣf al-tānī min al-qarn al-’iṣrīn*. al-Qāhira: al-Hay’a al-Miṣriyya al-‘Āmma li-l-Kitāb.
- Ibn Sūdūn, ‘Alī al-Bašbuḡāwī. 1453. *Nuzhat al-nuḥūs wa muḍḥik al-‘abūs (Qurraṭ al-nāzīr wa nuzhat al-ḥāṭīr)*. Ms Vollers 568. Universitätsbibliothek Leipzig.
- Ibn Taḡrī Birdī, Ḡamāl al-Dīn Yūsuf. 1984–2009. *al-Manhal al-ṣāfi wa-l-mustawfā ba’d al-wāfi*, edited by Muḥammad M. Amīn, 13 vols. al-Qāhira: al-Hay’a al-Miṣriyya al-‘Āmma li-l-Kitāb, Markaz Taḥqīq al-Turāth.
- ‘Isā, Aḥmad. 1939. *al-Muḥkam fi uṣūl al-kalimāt al-‘āmmiyya*. al-Qāhira: Maṭba‘at Muṣṭafā al-Bābī al-Ḥalabī.

- Kāmil, Muḥamamd. 1896. *Ġāyat al-amānī fī tafṣīl qawā'id al-lisān al-'uṭmānī*. Dār al-Sa'āda (Istanbul): Maṭba'at Qaṣbār.
- Melakhrinodis, Yannis. 2003. *al-Yunāniyyūn fī as-sīnimā al-miṣriyya*. al-Iskandariyya: Maktabat al-Iskandariyya.
- Nizārat al-Dāḥiliyya (Idārat al-Ti'dād). 1885. *al-Ti'dād al-'umūmī li-ahālī al-quṭr al-miṣrī: al-ḡuz'al-awwal*. al-Qāhira: al-Maṭba'a al-miṣriyya bi-Būlāq.
- Nizārat al-Māliyya. 1898. *Ti'dād sukkān al-quṭr al-miṣrī awwal muḥarram 1315—awwal yūnya 1897: al-ḡuz'al-tīlī*. al-Qāhira: al-Maṭba'a al-amīriyya.
- . 1909. *Ti'dād sukkān al-quṭr al-miṣrī fī sanat 1325 hiḡriyya—1907 milādiyya*. al-Qāhira: al-Maṭba'a al-amīriyya.
- Qāsim, Maḥmūd. 2004. *Mawsū'at al-mumattil fī al-sīnimā al-'arabiyya*. al-Qāhira: Maktabat Madbūlī.
- . 2008. *Dalīl al-aflām fī al-qarn al-'iṣrīn fī miṣr wa-l-'ālam al-'arabī*. al-Qāhira: Maktabat Madbūlī.
- Taymūr, Aḥmad. 2001. *Mu'ḡam Taymūr al-kabīr fī al-alfāz al-'āmmiyya*, 5 vols. al-Qāhira: Dār al-Kutub wa-l-Waṭā'iḡ al-Qawmiyya.
- Wizārat al-Māliyya. 1921. *Ti'dād sukkān al-quṭr al-miṣrī li-sanat 1917: al-ḡuz'al-tānī*. al-Qāhira: al-Maṭba'a al-amīriyya.
- . 1931. *Ti'dād sukkān al-quṭr al-miṣrī li-sanat 1927: al-ḡuz'al-awwal*. al-Qāhira: al-Maṭba'a al-amīriyya.
- . 1942. *Ti'dād sukkān al-quṭr al-miṣrī li-sanat 1937: al-ḡuz'al-tānī*. al-Qāhira: al-Maṭba'a al-amīriyya.
- Wizārat al-Māliyya wa-l-Iqtisād. 1953. *al-Iḡṣā' al-sanawī al-'ām 1949–1950 wa 1950–1951*. al-Qāhira: al-Maṭba'a al-amīriyya.

2. In other languages:

- Abdel-Massih, Ernest T. 1975. *An Introduction to Egyptian Arabic*. Ann Arbor: Center for Near Eastern and North African Studies, University of Michigan.

- Abdel-Massih, Ernest T., Zaki N. Abdel-Malek, El-Said M. Badawi, and Ernest N. McCarus. 1979. *A Comprehensive Study of Egyptian Arabic, Vol. 3: A reference grammar of Egyptian Arabic*. Ann Arbor: Center for Near Eastern and North African Studies, University of Michigan.
- Abecassis, Michaël. 2005. *The Representation of Parisian Speech in the Cinema of the 1930s*. Bern: Peter Lang.
- Aboul-Fetouh, Hilmi M. 1969. *A Morphological Study of Egyptian Colloquial Arabic*. The Hague: Mouton.
- al-Azraqi, Munira A. 2007. 'Kaškaša and Kaskasa'. *Encyclopedia of Arabic Language and Linguistics*, vol. 2, ed. Kees Versteegh, Mushira Eid, Manfred Woidich, Andrzej Zaborski and Alaa Elgibali. Leiden: Brill. pp. 555–7.
- al-Sharkawi, Muhammad. 2005. 'Arabicization: A Case of Second Language Acquisition'. PhD diss. University of Nijmegen.
- al-Ṭantāwī, Muḥammad A. 1848. *Traité de la langue arabe vulgaire* (in Arabic: *Aḥsan al-nuḥab fī ma'rifat lisān al-'arab*). Leipsic: Guillaume Vogel Fils.
- al-Wer, Enam. 2009. 'Variation'. *Encyclopedia of Arabic Language and Linguistics*, vol. 5, ed. Kees Versteegh, Mushira Eid, Manfred Woidich, Andrzej Zaborski and Alaa Elgibali. Leiden: Brill. pp. 627–36.
- Albirini, Abdulkafi. 2016. *Modern Arabic Sociolinguistics: Diglossia, variation, codeswitching, attitudes and identity*. London and New York: Routledge.
- Allan, Michael. 2008. 'Deserted histories: The Lumière Brothers, the pyramids and early film form'. *Early Popular Visual Culture*, 6(2): 159–70.
- Allport, Gordon W. 1954. *The Nature of Prejudice*. Cambridge, Mass.: Addison-Wesley.
- Amicucci, Davide. 2000. 'La comunità italiana in Egitto attraverso i censimenti dal 1882 al 1947'. *Tradizione e modernizzazione in Egitto, 1798–1998*. Milano: Angeli. pp. 81–94.
- Amossy, Ruth. 1984. 'Stereotypes and Representation in Fiction'. *Poetics Today* 5(4): 689–700.
- Armes, Roy. 1996. 'The Arab World'. *The Oxford History of World Cinema*, ed. Geoffrey Nowell-Smith. New York: Oxford UP. pp. 661–7.

- . 2008. *Dictionary of African Filmmakers*. Bloomington and Indianapolis: Indiana UP.
- Atalay, Hâmit. 1999. *İngilizce-Türkçe Sözlük (English-Turkish Dictionary)*, 2 vols. Ankara: Türk Dil Kurumu.
- Atkins, Beryl T. 1987. *Le Robert et Collins dictionnaire français-anglais, anglais-français*. 2nd ed. Paris: Dictionnaires Le Robert
- Avery, Robert, Serap Bezmez, A.G. Edmond and M. Yayali eds. 1996. *İngilizce-Türkçe Redhouse Büyük Sözlüğü [Redhouse English-Turkish Dictionary]*, 25th ed. Istanbul: Redhouse.
- Aviv, Efrat. 2016. 'Millet System in the Ottoman Empire'. *Oxford Bibliographies—Islamic Studies*. Available online: <<http://oxfordindex.oup.com/view/10.1093/obo/9780195390155-0231>> DOI 10.1093/OBO/9780195390155-0231
- Babiniotis, Georgios. 1998. *Dictionary of Modern Greek* (in Greek: Λεξικό της Νέας Ελληνικής Γλώσσας, ΛΝΕΓ). Athens: Lexicology Centre.
- Balboni, Luigi A. 1906. *Gl'italiani nella civiltà egiziana del secolo XIXo: storia—biografie—monografie*, con prefazione del Comm. Dott. Federico Bonola Bey, 3 vols. Alessandria d'Egitto: Stabilimenti tipo-litografico Penasson.
- Barbera, Giuseppe M. 1940. *Elementi italo-siculo-veneziano-genovesi nei linguaggi arabo e turco, con una prefazione storico-filologica*: Beyrouth (Liban): Imprimerie Catholique.
- Behnstedt, Peter. 2016. 'The *niktib-niktibu* issue revisited'. *Wiener Zeitschrift für die Kunde des Morgenlandes*, 106: 21–36.
- Behnstedt, Peter and Manfred Woidich. 1994. *Die ägyptisch-arabischen Dialekte, Band IV: Glossar Arabisch-Deutsch*. Wiesbaden: Ludwig Reichert.
- . 2013. 'Dialectology', *The Oxford Handbook of Arabic Linguistics*, ed. Jonathan Owens. Oxford: Oxford UP. pp. 326–48.
- . 2018. 'The Formation of the Egyptian Arabic Dialect Area'. *Arabic Historical Dialectology: Linguistic and Sociolinguistic Approaches*, ed. Clive Holes. Oxford: Oxford UP. pp. 64–95.

- Beinin, Joel. 1998. *The Dispersion of Egyptian Jewry: Culture, Politics and the Formation of a Modern Diaspora*. Berkeley: University of California Press.
- Birkeland, Harris. 1952. *Growth and Structure of the Egyptian Arabic Dialect*. Oslo: I Kommissjon Hos Jacob Dybwad.
- Blank, Andreas. 1999. 'Why Do New Meanings Occur? A Cognitive Typology of the Motivations for Lexical Semantic Change'. *Historical Semantics and Cognition*, ed. Andreas Blank and Peter Koch. Berlin and New York: Mouton de Gruyter. pp. 61–90.
- Blanc, Haim. 1974. 'The *nekteb-nektebu* imperfect in a variety of Cairene Arabic'. *Israel Oriental Studies*, 4: 206–26.
- . 1981. 'Egyptian Arabic in the Seventeenth Century: Notes on the Judeo-Arabic Passages of Darxe No'am (Venice 1697)'. *Studies in Judaism and Islam: Presented to Shelomo Dov Goitein on the occasion of his eightieth birthday by his students, colleagues, and friends*, ed. Shelomo Morag, Issachar Ben-Ami and Norman A. Stillman. Jerusalem: Magnes Press, Hebrew University. pp. 185–202.
- Bocthor, Ellious. 1828–29. *Dictionnaire français-arabe*, revu et augmenté par A. Caussin de Perceval, 2 vols. Paris: Firmin-Didot.
- Botman, Selma. 1998. 'The liberal age, 1923-1952'. *The Cambridge History of Egypt. Vol. II: Modern Egypt, from 1517 to the End of the Twentieth Century*, ed. Martin W. Daly. Cambridge: Cambridge UP. pp. 285–309.
- Bracciforti, Ferdinando. 1904. *Nuovo dizionario italiano-inglese e inglese-italiano: con la pronuncia segnata per ambe le lingue*. Milano: Antonio Bietti.
- Briani, Vittorio. 1982. *Italiani in Egitto*. Roma: Istituto Poligrafico e Zecca dello Stato.
- Broselow, Ellen I. 1976. 'The Phonology of Egyptian Arabic'. PhD Diss., University of Massachusetts.
- Brown, Keith and Jim Miller. 2013. *The Cambridge Dictionary of Linguistics*. Cambridge: Cambridge UP.
- Brustad, Kristen. 2000. *The Syntax of Spoken Arabic: A comparative study of Moroccan, Egyptian, Syrian, and Kuwaiti dialects*. Washington: Georgetown UP.

- Bussmann, Hadumod. 1998. *Routledge Dictionary of Language and Linguistics*, trans. and ed. Gregory Trauth and Kerstin Kazzazi. London and New York: Routledge.
- Cameron, Donald A. 1892. *An Arabic-English Vocabulary for the Use of English Students of Modern Egyptian Arabic*. London: Bernard Quaritch.
- Canepari, Luciano. 1992. *Manuale di pronuncia italiana*. Bologna: Zanichelli.
- Cifoletti, Guido. 1983. 'La lingua italiana in Egitto', in *Scritti linguistici in onore di Giovan Battista Pellegrini, II*. Pisa: Pacini, pp. 1259–64.
- Chiha, Doha. 2004. 'La francophonie en Egypte. Aperçu historique'. *Cahiers de l'Association internationale des études francaises*, 56: 67–73.
- Cole, Juan R. 1993. *Colonialism and Revolution in the Middle East. Social and Cultural Origin of Egypt's 'Urabi Movement*. Princeton: Princeton UP.
- Crystal, David. 2008. *A Dictionary of Linguistics and Phonetics*, 6th ed. Oxford: Wiley-Blackwell.
- Dalachanis, Angelo. 2017. *The Greek Exodus from Egypt: Diaspora Politics and Emigration, 1937–1962. Diaspora Politics and Emigration, 1937–1962*. New York and Oxford: Berghahn.
- Daly, Martin W. (ed.). 1998. *The Cambridge History of Egypt. Vol. II: Modern Egypt, from 1517 to the End of the Twentieth Century*. Cambridge: Cambridge UP.
- Danesi, Marcel. 2009. *Dictionary of Media and Communications*. New York and London: M.E. Sharpe.
- Davies, Humphrey T. 1981. 'Seventeenth-century Egyptian Arabic: A profile of the colloquial material in Yūsuf Al-Šīrbīnī's 'Hazz al-Quḥūf fī Šarḥ Qaṣīd Abī Šādūf''. PhD Diss., University of California, Berkeley.
- Deeb, Marius. 1978. 'The Socioeconomic Role of the Local Foreign Minorities in Modern Egypt, 1805–1961'. *International Journal of Middle East Studies*, 9 (1): 11–22.
- De Meynard, Barbier. 1881–86. *Dictionnaire turc-français*, 2 vols. Paris: Ernest Leroux.
- Dirr, Adolf. 1904. *Dirr's Colloquial Egyptian Arabic Grammar: For the Use of Tourists*, trans. W.H. Lyall. London: Henry Frowde.

- Dodwell, Henry. 1931. *The Founder of Modern Egypt: A Study of Muhammad 'Ali*. Cambridge: Cambridge UP.
- Doss, Madiha. 2008. 'Evolving Uses in Cairene Egyptian Arabic Negation Forms'. *Estudios de dialectología norteafricana y andalusí* 12: 83–91.
- Douglas, Karen M., Robbie M. Sutton, and Craig McGarty. 2008. 'Strategic Language Use in Interpersonal and Intergroup Communication'. *Stereotype Dynamics: Language-based approaches to the formation, maintenance, and transformation of stereotypes*, ed. Yoshihisa Kashima, Klaus Fiedler and Peter Freytag. New York and London: Taylor & Francis. pp. 189–212.
- Dozy, Reinhart. 1881. *Supplément aux dictionnaires arabes*, 2 vols. Leiden: Brill.
- Dyer, Richard. 2002. *The Matter of Images: Essays on representations*. 2nd ed. London: Routledge.
- Ellis, Rod. 2015. *Understanding Second Language Acquisition*. 2nd ed. Oxford: Oxford UP.
- Elnaccash, Ataa. 1968. 'Egyptian Cinema: A historical outline'. *African Arts* 2 (1): 52–5, 70–71.
- Fahmy, Khaled. 1998. 'The Era of Muhammad 'Ali Pasha 1805–1948'. *The Cambridge History of Egypt. Vol. II: Modern Egypt, from 1517 to the End of the Twentieth Century*, ed. Martin W. Daly. Cambridge: Cambridge UP. pp. 139–79.
- Ferguson, Charles A. 1956. 'Arabic Baby Talk'. *For Roman Jakobson: Essays on the occasion of his sixtieth birthday*. The Hague: Mouton. pp. 121–8.
- . 1971. 'Absence of Copula and the Notion of Simplicity'. *Pidginization and Creolization of Language*, ed. Dell Hymes. Cambridge: Cambridge UP. pp. 141–50.
- Ferguson, Charles A. and Charles E. DeBose. 1977. 'Simplified Registers, Broken Language, and Pidginization'. *Pidgin and Creole Linguistics*, ed. Albert Valdman. Bloomington: Indiana UP. pp. 99–125.
- Fiske, Daniel W. 1904. *Agrûmyja masry maktûba bil lisân el masry*. Florence: Landy.

- Flibbert, Andrew. 2005. 'State and Cinema in Pre-Revolutionary Egypt, 1927–52'. *Re-envisioning Egypt 1919–1952*, ed. Arthur Goldschmidt and Amy J. Johnson. Cairo: The American University in Cairo Press. pp. 448–60.
- Gorman, Anthony. 2009. 'Repatriation, Migration or Readjustment: Egyptian Greek dilemmas of the 1950s'. *Greek Diaspora and Migration since 1700: Society, politics and culture*, ed. Dimitris Tziovas. Farnham: Ashgate. pp. 61–72.
- Gairdner, William H.T. 1917. *Egyptian Colloquial Arabic: A conversation grammar and reader*. Cambridge: W. Heffer & Sons.
- . 1925. *The Phonetics of Arabic: A phonetic inquiry and practical manual for the pronunciation of Classical Arabic and one of one colloquial (the Egyptian)*. London: Oxford UP.
- Gamal-Eldin, Saad M. 1967. *A Syntactic Study of Egyptian Colloquial Arabic*. The Hague: Mouton.
- Gary, Judith O. and Saad M. Gamal-Eldin. 1982. *Cairene Egyptian Colloquial Arabic*. Amsterdam: North-Holland Publishing Company.
- Geyikdagi, Mehmet Y. 2000. *A Lexicon of Ottoman Turkish Words in Egyptian Arabic*. New York: Five Star.
- Göksel, Aslı and Celia Kerslake. 2005. *Turkish: A comprehensive grammar*. London: Routledge.
- Gottlieb, Nanette. 2006. *Linguistic Stereotyping and Minority Groups in Japan*. London and New York: Routledge.
- Gumperz, John J. 1982. *Discourse Strategies*. Cambridge: Cambridge UP.
- Hagopian, V.H. 1907. *Ottoman-Turkish Conversation-Grammar: A practical method of learning the Ottoman-Turkish language*. Heidelberg: Groos.
- Hanna, H. Morcos. 1967. *The Phrase Structure of Egyptian Colloquial Arabic*. The Hague: Mouton.
- Harrell, Richard S. 1957. *The Phonology of Colloquial Egyptian Arabic*. New York: American Council of Learned Societies.
- Hartley, John. 2004. *Communication, Cultural and Media Studies: The Key Concepts*. 3rd ed. London and New York: Routledge. eBook

- Helmy, Samy. 2018. 'Startup city: Alexandria, the Cradle of Egyptian Cinema', Al-Rawy: Egypt's Heritage Review (9). Available online: <<https://rawi-magazine.com/articles/startupcity/>>.
- Hélot, Léon and Henri. 1847. *Dictionnaire de poche français-arabe et arabe-français, à l'usage des militaires, des voyageurs et des négociants en Afrique*. Alger: Juillet Saint Lager.
- Hillauer, Rebecca. 2005. *Encyclopedia of Arab Women Filmmakers*, trans. Allison Brown, Deborah Cohen, and Nancy Joyce. Cairo: The American University in Cairo Press.
- Hinds, Martin and El-Said Badawi. 1986. *A Dictionary of Egyptian Arabic*. Beirut: Librairie du Liban.
- Holton, David, Peter Mackridge and Irene Philippaki-Warburton. 2012. *Greek: A Comprehensive Grammar*, rev. Vassilios Spyropoulos, 2nd ed. London and New York: Routledge.
- İhsanoğlu, Ekmeleddin. 2012. *The Turks in Egypt and Their Cultural Legacy: An analytical study of the Turkish printed patrimony in Egypt from the time of Muhammad 'Ali with annotated bibliographies*, trans. Humphrey Davies. Cairo: The American University in Cairo Press.
- İlhan, Ayverdi and Ahmet Topaloğlu. 2008. *Misalli Büyük Türkçe Sözlük [Misalli Grand Turkish Dictionary]*. Istanbul: Kubbealtı Yayınları. Available online: <<http://www.lugatim.com/>>.
- Inigo, Maryta. 2007. 'The Stereotyping of Spanish Characters and their Speech Patterns in Anglo-American Films'. *Revista Electrónica de Lingüística Aplicada (RAEL)* 6: 1–15. <<http://dialnet.unirioja.es/servlet/articulo?codigo=2541616>>.
- International Phonetic Association. 1999. *Handbook of the International Phonetic Association: A guide to the use of the International Phonetic Alphabet*. Cambridge: Cambridge UP.
- Karanasou, Floresca. 1999. 'The Greeks in Egypt: from Mohammed Ali to Nasser, 1805–1961'. *The Greek Diaspora in the Twentieth Century*, ed. Richard Clogg. London: Macmillan. pp. 2457

- Kashima, Yoshihisa, Klaus Fiedler, and Peter Freytag, eds. 2008. *Stereotype Dynamics: Language-based approaches to the formation, maintenance, and transformation of stereotypes*. New York: Taylor & Francis Group.
- Katz, Daniel and Kenneth W. Braly. 1935. 'Racial Prejudice and Racial Stereotypes'. *Journal of Abnormal and Social Psychology* 30: 175–93.
- Kazamias, Alexander. 2009. 'Between Language, land and Empire: Humanist and Orientalist perspective on Egyptian-Greek identity'. *Greek Diaspora and Migration since 1700: Society, politics and culture*, ed. Dimitris Tziouvas. Farnham: Ashgate. pp. 177–91.
- Kholeif, Omar. 2011. 'Screening Egypt: Reconciling Egyptian film's place in "World Cinema"'. *Scope: An Online Journal of Film and Television Studies*, 19: 1–27.
- Kitroeff, Alexandros. 1983. 'The Greeks in Egypt: Ethnicity and class'. *Journal of the Hellenic Diaspora*, 10 (3): 5–16.
- Kornfilt, Jaklin. 1997. *Turkish*. London & New York: Routledge.
- Krämer, Martin. 2009. *The Phonology of Italian*. Oxford: Oxford UP.
- Kroon, Richard W. 2010. *A/V A to Z: An Encyclopedic Dictionary of Media, Entertainment and Other Audiovisual Terms*. Jefferson and London: McFarland & Co.
- Lee, Yueh-Ting, Lee J. Jussim and Clark R. McCauley, eds. 1995. *Stereotype Accuracy: Toward appreciating group differences*. Washington: American Psychological Association.
- Lewis, M. Paul, ed. 2009. *Ethnologue: Languages of the World*. 16th ed. Dallas and Texas: SIL International. Online version: <<http://www.ethnologue.com>>.
- Lippmann, Walter. 1922. *Public Opinion*. New York: Harcourt, Brace & Co.
- Mackridge, Peter. 1985. *The Modern Greek Language: A descriptive analysis of Standard Modern Greek*. Oxford: Oxford UP.
- McCarthy, Justin A. 1976. 'Nineteenth-Century Egyptian Population'. *Middle Eastern Studies*, 12 (3): 1–39.

- McKee, Alan. 2001. 'Stereotype'. *Critical Dictionary of Film and Television Theory*, ed. Roberta E. Pearson and Philip Simpson. London and New York: Routledge. pp. 592–5. eBook
- Mejdell, Gunvor. 2006. 'Code-switching'. *Encyclopedia of Arabic Language and Linguistics*, vol. 1, ed. Kees Versteegh, Mushira Eid, Manfred Woidich, Andrzej Zaborski and Alaa Elgibali. Leiden: Brill. pp. 414–21
- Mitchell, Terence F. 1956. *An Introduction to Egyptian Colloquial Arabic*. London: Oxford UP.
- . 1962. *Colloquial Arabic: The living language of Egypt*. London: Teach Yourself Books.
- Mitchell, William J. T. 2005. *What Do Pictures Want: The lives and loves of images*. Chicago: Chicago UP.
- Nallino, Carlo A. 1900. *L'arabo parlato in Egitto. Grammatica, dialoghi e raccolta di circa 6000 vocaboli*. Milano: Ulrico Hoepli.
- Nelson, Todd D., ed. 2009. *Handbook of Prejudice, Stereotyping, and Discrimination*. New York and Hove: Psychology Press.
- Nicolaidis, Katerina. 1994. 'Aspects of Lingual Articulation in Greek: An electropalatographic study'. *Themes in Greek Linguistics*, ed. Irene Philippaki-Warbuton, Katerina Nicolaidis and Maria Sifianou,. Amsterdam: John Benjamins. pp. 225–32.
- Nicosia, Aldo. 2007. *Il cinema arabo*. Roma, Carocci.
- Omar, Margaret K. 1976. *Levantine & Egyptian Arabic: comparative study*. Washington, DC: Department of State.
- Owens, Jonathan. 2003. Arabic Dialect History and Historical Linguistic Mythology, *Journal of the American Oriental Society*, 123 (4): 715–40.
- (ed.). 2013. *The Oxford Handbook of Arabic Linguistics*. Oxford: Oxford UP.
- Palva, Heikki. 2006. 'Classicism'. *Encyclopedia of Arabic Language and Linguistics*, vol 1, ed. Kees Versteegh, Mushira Eid, Manfred Woidich, Andrzej Zaborski and Alaa Elgibali. Leiden: Brill. pp. 405–11

- Phillott, Douglas C. and Ashley Powell. 1926. *Manual of Egyptian Arabic*. Cairo: The Authors.
- Prodan, Mădălina. 2012. 'Stereotyping the Indian: Visual misrepresentations in the city of dreams/nightmares'. *The Annals of Ovidius University of Constanta* 23 (1): 353–63. Available online: <http://litere.univ-ovidius.ro/Anale/13_volumul_XXIII_2012_1/27_Prodan.pdf>.
- Quasthoff, Uta. 1978. 'The Uses of Stereotype in Everyday Argument'. *Journal of Pragmatics* 2(1): 1–48.
- Redhouse, James W. 1856–7. *An English and Turkish Dictionary in Two Parts, English and Turkish, and Turkish and English*, 2 vols. London: Bernard Quaritch.
- . 1884a. *A Simplified Grammar of the Ottoman-Turkish Language*. London: Trübner & Co.
- . 1884b. *A Lexicon, English and Turkish*, 3rd ed. Constantinople: A.H. Boyajian.
- . 1890. *A Turkish and English Lexicon, Shewing in English the Significations of the Turkish Terms*. Constantinople: A. H. Boyajian.
- Reid, Donald Malcolm. 1998. 'The 'Urabi revolution and the British conquest, 1879–1882'. *The Cambridge History of Egypt. Vol. II: Modern Egypt, from 1517 to the End of the Twentieth Century*, ed. Martin W. Daly. Cambridge: Cambridge UP. pp. 217–38.
- Roche, Jörg. 1998. 'Variation in Xenolects'. *Sociolinguistica*, 12 (1): 117–39.
- Rosenbaum, Gabriel M. 2002. 'The Arabic Dialect of Jews in Modern Egypt'. *Bulletin of the Israeli Academic Center in Cairo*, 25: 33–46.
- . 2008. 'Şa'īdī and Fallāḥī versus Cairene Dialects: Use and function in Egyptian culture and literature'. In *Between the Atlantic and Indian Oceans: Studies on Contemporary Arabic Dialects, Proceedings of the 7th AIDA Conference, held in Vienna from 5–9 September 2006*, ed. Stephan Procházka and Veronika Ritt-Benmimoun. Wien-Münster: LIT. pp. 383–93.
- Rosenthal, Saul H. 2010. *All the French You Use Without Knowing It: The stories of some fascinating words*. Tucson, Arizona: Wheatmark.

- Roussillon, Alan. 1998. 'Republican Egypt Interpreted: Revolution and beyond'. *The Cambridge History of Egypt. Vol. II: Modern Egypt, from 1517 to the End of the Twentieth Century*, ed. Martin W. Daly. Cambridge: Cambridge UP. pp. 334–393.
- Šabbāg, Mīhā'īl. 1886. *Grammatik der arabischen Umgangssprache in Syrien und Aegypten* (in Arabic: *al-Risāla al-tāmma fī kalām al-'amma wa-l-manāhiğ fī aḥwāl al-kalām al-dāriğ*), ed. Heinrich Thorbecke. Strassburg: Karl J. Trübner.
- Sakkas, John. 2009. 'Greece and the Mass Exodus of the Egyptian Greeks, 1956–66'. *Journal of the Hellenic Diaspora*, 35 (2): 101–15.
- Santorelli, Filippo. 1894. *L'Italia in Egitto: Impressioni e note*. Cairo: Tipografia italiana.
- Sapir, Edward. 1921. *Language: An introduction to the study of speech*. New York: Harcourt, Brace & Co.
- Schweinitz, Jörg. 2011. *Film and Stereotype: A challenge for cinema and theory*, trans. Laura Schleussner. New York: Columbia UP.
- Shafik, Viola. 2001. 'Egyptian Cinema'. *Companion Encyclopedia of Middle Eastern and North African Film*, ed. Oliver Leaman. London and New York: Routledge. pp. 23–129
- . 2007. *Popular Egyptian Cinema: Gender, class, and nation*. Cairo: The American University in Cairo Press.
- . 2016. *Arab Cinema. History and Cultural Identity*, 3rd ed. Cairo: The American University in Cairo Press.
- Spiro, Socrates. 1895. *An Arabic-English Dictionary of the Colloquial Arabic of Egypt, Containing the Vernacular Idioms and Expressions, Slang Phrases, etc., etc., Used by the Native Egyptians*. Cairo: al-Mokattam Printing Office.
- . 1912. *A New Practical Grammar of the Modern Arabic of Egypt*. London: Luzac & Co.
- Spitta-Bey, Guillaume (Wilhelm). 1880. *Grammatik des arabischen Vulgärdialectes von Ägypten*. Leipzig: Hinrich.
- . 1883. *Contes arabes modernes: recueillis et traduits*. Leiden: Brill.
- Stangor, Charles. 2009. 'The Study of Stereotyping, Prejudice, and Discrimination Within Social Psychology: A quick history of theory and research'. *Handbook of*

- Prejudice, Stereotyping, and Discrimination*, ed. Todd D. Nelson. New York: Psychology Press. pp. 1–22
- Swann, Joan, Rajend Mesthrie, Ana Deumert, and Theresa M. Lillis. 2004. *A Dictionary of Sociolinguistics*. Edinburgh: Edinburgh UP.
- Thomason, Sarah G. 2007. ‘Language Contact’. *Encyclopedia of Arabic Language and Linguistics*, vol. 2 ed. Kees Versteegh, Mushira Eid, Manfred Woidich, Andrzej Zaborski and Alaa Elgibali. Leiden: Brill. pp. 664–74.
- Tignor, Robert. 1980. ‘The Economic Activities of Foreigners in Egypt, 1920–1950. From Millet to Haute Bourgeoisie’. *Comparative Studies in Society and History*, 22 (3): 416–49.
- Triantafyllidis (Triandaphyllidis), Manolis A. 1997. *Concise Modern Greek Grammar*, trans. John B. Burke. Thessaloniki: Aristotle University of Thessaloniki, Institute of Modern Greek Studies (Manolis Triantafyllidis Foundation).
- . 1998. *Λεξικό της κοινής Νεοελληνικής* (Dictionary of Modern Greek Koiné). Thessaloniki: Aristotle University of Thessaloniki, Institute of Modern Greek Studies (Manolis Triantafyllidis Foundation). Available online: http://www.greek-language.gr/greekLang/modern_greek/tools/lexica/triantafyllides/index.html.
- Turiano, Annalaura and Joseph J. Viscomi. 2018. ‘From Immigrants to Emigrants: Salesian education and the failed integration of Italians in Egypt, 1937–1960’. *Modern Italy*, 23 (1): 1–17.
- Tweissi, Adel. 1987. ‘Language Simplification in Foreigner Talk and Second Language Development’. PhD diss. University of Michigan.
- . 1990. “‘Foreigner Talk’ in Arabic: Evidence for the universality of language simplification”. *Perspectives on Arabic linguistics*, II, ed. Mushira Eid and John McCarthy. Amsterdam and Philadelphia: J. Benjamins. pp. 296–326
- Tziouvas, Dimitris, ed. *Greek Diaspora and Migration since 1700: Society, politics and culture*. Ashgate (2009). eBook
- Versteegh, Kees, Mushira Eid, Manfred Woidich, Andrzej Zaborski and Alaa Elgibali, eds. 2006–09. *Encyclopedia of Arabic Language and Linguistics*, 5 vols. Leiden: Brill.

- Viscomi, Joseph J. 2018. 'Un'integrazione fallita? La partenza degli italiani dall'Egitto nel secondo dopoguerra'. *Fuggitivi e rimpatriati, l'Italia dei profughi tra guerra e decolonizzazione*, special issue of *Archivio Storico dell'Emigrazione Italiana* 14, ed. Patrizia Audenino: 83–95.
- Vollers, Karl. 1890. *Lehrbuch der aegypto-arabischen Umgangssprache: mit Uebungen und einem Glossar*. Cairo: The Author.
- , 1895. *The Modern Egyptian Dialect of Arabic: A Grammar with Exercises, Reading Lessons and Glossaries*, trans. F. C. Burkitt. Cambridge: Cambridge UP.
- Watson, Janet C.E. 2007. *The phonology and morphology of Arabic*. Oxford and New York: Oxford UP.
- Webster, Noah. 1872. *A dictionary of the English language, explanatory, pronouncing, etymological, and synonymous, with a copious appendix*. Revised Chauncey A. Goodrich, D. D. and Noah Porter, D. D. By William A. Wheeler, Springfield, Mass.: G. & C. Merriam & Co.
- Weinreich, Uriel. 1979. *Languages in Contact: Findings and problems*. 9th ed. The Hague: Mouton.
- Wells, John C. 2006. 'Phonetic Transcription and Analysis'. *Encyclopedia of Language and Linguistics*, vol. 9. Amsterdam: Elsevier. pp. 386–96.
- Willmore, J. Selden. 1905. *The Spoken Arabic of Egypt: Grammar, exercise, vocabularies*, 2nd ed. London: David Nutt.
- Woidich, Manfred. 1969. 'Negation und negative Sätze im Ägyptisch-Arabisch'. PhD diss. University of Munich.
- , 1994. 'Cairo Arabic and the Egyptian Dialects'. *Actes des premières journées internationales de dialectologie arabe de Paris, Paris: Institut National des Langues et Cultures Orientales*, ed. D. Caubet and M. Vanhove. pp. 493–507.
- , 1996. 'Rural Dialect of Egyptian Arabic: An overview'. *Égypte-monde arabe [Les langues en Égypte]*, 27–28: 325-354. Available online: <<https://journals.openedition.org/ema/1952?lang=en>>.
- , 2006a. *Das Kairenisch-Arabische, Eine Grammatik*. Wiesbaden: Harrassowitz.

- . 2006b. 'Cairo Arabic', *Encyclopedia of Arabic Language and Linguistics*, vol. 1, ed. Kees Versteegh, Mushira Eid, Manfred Woidich, Andrzej Zaborski and Alaa Elgibali. Leiden: Brill. pp. 323–32.
- Woidich, Manfred, and Jacob M. Landau. 1993. *Arabisches Volkstheater in Kairo im Jahre 1909: Aḥmad ilFār und seine Schwänke Arabisches*. Stuttgart: Franz Steiner.
- Woidich, Manfred and Liesbeth Zack. 2009. 'The g/ğ Question in Egyptian Arabic Revisited'. *Arabic Dialectology: In honour of Clive Holes on the occasion of his sixtieth birthday*, ed. Enam Al-Wer and Rudolf de Jong. Leiden: Brill. pp. 41–60.
- Wolfram, Walt. 2006. 'Variation in Language: Overview'. *Encyclopedia of Languages and Linguistics*, 2nd ed, ed. by Keith Brown. Oxford, UK: Elsevier. pp. 333–41.
- Yavuz, Handan and Ayla Balcı. 2011. *Turkish Phonology and Morphology [Türkçe Ses ve Biçim Bilgisi]*. Eskişehir: Anadolu Üniversitesi.
- Zamporlini, Pier Luigi, 1998. *La tutela del profugo italiano nell'ordine interno*. Roma: Servizio Sociale Internazionale—Sezione Italiana.