

Egyptian Arabic transcript :

نجله: في شعراء كثير في مصر أو شعراء بيكتبوا بالعامية... طب إنتي في الأول قبل... إنتي مع الناس إلي هم... يعني أنا حتى دايمًا بقول في الأول شعر يبقى لغة عربية فصحي... حد يكتب شعر باللغة العامية يعني، بحس إن هو يعني... أمل: فيها آيه مثلاً؟
نجله: يعني رايك آيه يا سهام، رايك آيه بالشعر إلي مكتوب باللغة العامية؟
سهام: أنا رايب بالشعر إلي مكتوب باللغة العامية طالما شعر قدر يوصل معنى وإحساس عالي يبقى شعر، وإحنا عندنا مثلاً صلاح جاهين عالي جداً، عندنا عبد الرحمن الأبنودي، عندنا فؤاد حداد، عندنا بيرم التونسي، شوفي دلوقتي أغاني الناس دي إحنا بنغنيها وبنردددها .
نجله: بس فكرة إن هي تبقى مكتوبة، أنا مش قصدي إن هو يقال شعر في العامية لأ مش... عادي أنا مش ضد الشعر... بس فكرة إن هو يكتب بالعامية.
أمل: طب فيها آيه؟
سهام: آيه المشكلة إلي فيها؟
نجله: حاسة إن هي...
أمل: هي مش مشكلة، يعني هو ممكن يكون خوف من يعني يعمل انحسار للغة العربية، بس هو معتقدش لأن هي اللغة العامية عايشة، هي عايشة مش يعني معنى إنها تنكتب، مش معناها موت اللغة العربية الفصحى، لأن اللغة العربية الفصحى لغة داوين ومصالح حكومية وإحنا بنكتب بيها مراسلاتنا... هي عايشة برضوا ما ماتت، هي لغة القرآن الكريم بالدرجة الأولى،
سهام: في حاجة تانيه، في حاجة تانية...
نجله: بس الكلام دا إلي إنتي بتقوليه إنتي يعني بدأ بكتب بالعامية بدأ يبدأ... يعني مثلاً ممكن يكون عندك مسرحية بالعامية، بدأ
سهام: طب ما إحنا عندنا مسرحيات عامية...
نجله: مجنينا، الثمار بتاعته إلا يعني لسا من فترة، ولكن زمان لما تلاقي الأشعار كلها والحاجات دي بتتناكر بالفصحى.
سهام: وليه معبرش عن نفسي بالفصحى.
أمل: أقرب لودن الرجل البسيط إلي بالشارع إن هو يسمع حاجة بالعامية، في ربايعاته الكلام دا، وعجبي والكلام دا، شيء أقرب للحكمة...
سهام: وهو مش شيء ساذج، مش شيء مسف، بالعكس دا فيه معاني عاليه جداً وكلام راقي جداً جداً بعكس ما كان يفهم عن العامية، ثم في حاجة مهمه جداً الشيء القوي أو اللغة القوية، أو الثقافة القوية هي إلي بتوخذ، هي إلي بتستوعب وبتأخذ كل الي حوالها وبتنتقي منه إلي يفيدها.

English translation:

Naglaa: There are many poets in Egypt ... or poets who write in dialect. Fine, you ... first, before we ... are you with the people who...? I always say at first that poetry must be in Arabic Fus-ha [Standard]. There is no one who writes poetry in dialect, I mean. I feel that it's, I mean

Amal: And what's wrong with that, for example?

Naglaa: Ah, yes. I mean, what's your opinion Seham? What's your opinion of the poetry written in dialect?

Seham: I, my opinion about the poetry written in dialect ... as long as it's poetry that was able to deliver a meaning and a strong feeling, then it's poetry. And we have, for instance, Salah Jaheen, very well, we have Abdul Rahman el-Abanudi, we have Fu'ad Hadad, we have Beram Altunisi. See now, the songs of those people, we sing them and repeat them and feel them

Naglaa (interrupting): ... and the idea that they are written ... it's not my intention to say poetry in dialect ... no, no, it's normal, I'm with the

Seham: Hmmm.

Naglaa: I'm not against the poetry, but the idea that it's being written in dialect.

Amal & Seham: And what's wrong with this?

Seham: What is the problem with it?

Naglaa: I feel that it's

Amal: This is not a problem. I mean it could be fear from

Naglaa: Yes.

Amal: Ah, that it would make a diminishing of Arabic language.

Naglaa: Yes.

Amal: But I don't think so, because the dialect language is alive, not I mean just because it's being written doesn't mean the death of the Fus-ha Arabic language, because the Fus-ha Arabic language is a language of poetry volumes and governmental interests, and we write with it in our letters to each other

Naglaa: Fine, it's

Amal: It's alive too ... not, it's not dead. It's the language of the Glorious Quran in the first place.

Seham: There is another thing, there is another thing that's very important

Naglaa (interrupting): What you are saying now... you, I mean, we started writing in dialect; I mean, it started, starts ... ah ... I mean for example, writing a play in dialect ... it started

Seham (interrupting): But we have plays in dialects.

Naglaa: We haven't gathered its fruits

Amal: Yes.

Naglaa: Not yet. Unless ... I mean, not yet, only a short while ago. But in the past, when you find all the poems and all these things used to be written in the Fus-ha, I mean

Amal: You know that they are closer

Naglaa (interrupting): And why don't I express myself in the Fus-ha, I mean?

Amal: Closer to the ear of a layman ... the person in the street, when he hears something in dialect. I mean, for instance, the quatrains and so on, and "what a thing!"¹ and so on. It's something closer to wisdom

Seham: And it's not something odd, too. I mean it's not something rude. On the contrary, there are very, very strong meanings and its words are very, very, very elegant, unlike what used to be understood regarding the dialect. Then, there is a very important thing

Naglaa: Hmmm.

Seham: The strong thing, or the strong language, or the strong culture are the ones that take, the ones that receive and take everything around them and choose what's beneficial for them.

About CultureTalk: CultureTalk is produced by the Five College Center for the Study of World Languages and housed on the LangMedia Website. The project provides students of language and culture with samples of people talking about their lives in the languages they use every day. The participants in CultureTalk interviews and discussions are of many different ages and walks of life. They are free to express themselves as they wish. The ideas and opinions presented here are those of the participants. Inclusion in CultureTalk does not represent endorsement of these ideas or opinions by the Five College Center for the Study of World Languages, Five Colleges, Incorporated, or any of its member institutions: Amherst College, Hampshire College, Mount Holyoke College, Smith College and the University of Massachusetts at Amherst.

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¹ Salah Jahin, the Egyptian poet concluded many of his poems with this sentence.