

Egyptian Arabic transcript:

سهام: اعتقد أن صلاح جاهين ما بينا نقاش الفلسفة.
نجله: يعني أيه؟ معندوش فلسفة أصلا.
سهام: لأ، مش معندوش فلسفة، فكر الفلاسفة المعقدين.
نجله: لازم الفلسفة تبقى معقده.
سهام: مهني دي المشكلة، وهو دي... على فكرة يعني هو في إحدى ربايعياته لما بيقول:
الفيلسوف قاعد يفكر سيبوه
لا تعلموه سلطان ولا تصلبوه.
متعرفوش إن الفلاسفة يهوه
إلي بيقلوه بيرجعوا يكذبوه.

هو بيتكلم عن التناقض إلي ما بين الفلاسفة. هو عايز حاجة... هو بيدور على أيه.
نجله: التناقض إلي ما بين الفلاسفة دي برضوا فلسفة.
سهام: يتقولوا هو بيدور على أيه.. هو أكيد أختلط بالشعب. يا جماعة مش شرط إن يكون اختلط بالشعب اختلاط تام
علشان يعبر عن... صلاح جاهين...
نجله: مش معقولة يا سهام.
سهام: ...ضاحك، باكي، عند موهبة رائعة جدا جدا جدا فلما توجد في أي شعر بدليل إن هو بيوصلك معلومة جميلة،
باحساس عالي جدا، بلغة سلسة جدا، يفهمها كل إنسان وميحسش إن اللغة دي يعني لغة مش رفيعة أو لغة مبتحتر مش
زوقه أو مبتحتر مش ثقافته أو مبتحتر مش عقله، مفيش حد بيحس إن اللغة دي ضعيفة، عشان كده الشيء الجميل إلي
عمله صلاح جاهين، أو اللغة العامية إن هو قدر بشعره يغير الفكرة إلي بتتاخذ عن الشعر العامي إن هو شعر بذئ،
بذئ ومسف. هو نجح نجاح تام، وطبعاً ورفاقه، بيرم التونسي، وفؤاد حداد، وعبد الرحمن الأبنودي، وغيرهم...
نجله: يا ترى لو هم نفسهم حاولوا يكتبوا بالفصحى حيعرفوا.
سهام: أكيد.
نجله: بيرم التونسي بيتهيألي كان بيكتب بالفصحى.
سهام: أه كان ليه كده وكان ليه كده ز كان ليه كده؟
أمل: هو بس عشان منطلعش من فكرة الفلسفة هو عامل زي قصيدة كده بي غنائية تغنت بس عنوانها "فل يسوف"
مش "فيلسوف". بيتكلموا...
سهام: في اللهجة الدارجة.
أمل: في اللهجة العامية يعني. فيلسوف إلي هو فيلسوف.

أنا راجل فيلسوف أفكاري بالألوف كان ممكن ابقى حاجة لكن بس الظروف.
بكتب مذكراتي صفحات كثير يوماتي إسمع يا عمي وشوف
جالي النهار داه واحد شنبه اليمين بيرقص ساعتين ونص قاعد ياكل بفول وحمص
سالته اي خدمه ما زى الخروف وقال مهو أنت تعرف لو كنت فيلسوف
داه راجل مش بيفهم، داه راجل مش تمام، داه راجل مش كويس تفرج يا سلام

نجلاء: اتفرج يا سلام

نجله: عشان مكنتش عارفة كان في حاجه عن صلاح جاهين، عن الأغاني إلي معلقة معنا بتاعت صلاح جاهين كلها
جميلة وكلها حنيه...
أمل: لأ في بعض الاغاني شخص من خلال ما قرأت في الديوان من المنوعات الغنائية إن هو إلي عملها ومكنتش
متصوره إن هو (...). ولا كاتب دي (...). إيمان البحر درويش. وطبعاً أغاني...

نجله: (...)
أمل: (not clear).

English translation:

Seham: I think that Salah Jaheen does not discuss philosophy

Naglaa: What do you mean? He does not have a philosophy at all?

Seham: No, I do not mean he does not have a philosophy at all. I mean he does not have that philosophy of complex philosophers.

Naglaa: Should philosophy always be complex?

Seham: This is the problem, and this is, this is what is apparent in one of his quatrains when he says:

The philosopher is thinking, please leave him alone
Do not make him a sultan neither crucify him
Do not you know that what the philosophers say is true?
They come back and say it is a lie.

He is talking about the contradictions among philosophers. He wants something -- what is he looking for?

Naglaa: The contradictions about what is among philosophers is a philosophy itself.

Seham: Yes, you wonder, what is he looking for? You said that he should interact with people to express them. It is not necessary that he interacted or mixed completely with the people to be able to express... Salah Jaheen.

Naglaa: It is not reasonable, Seham.

Seham: Salah Jaheen is a laughing, crying poet who has a very, very, very wonderful talent that is hardly present in other types of poetry. . A proof of this is that he is conveying to you a beautiful piece of information, with a great feeling, with a very easy language, understood by every human being ... and he [the reader] does not feel that this is not standard language, or a language that doesn't respect his taste, or doesn't respect his culture, or doesn't respect his mind. There is no one who would feel that this is a weak language. That's why the beautiful thing that Salah Jaheen did with the dialect is that he was able, through his poetry, to change the idea about colloquial poetry, which is that it's rude and disrespectful poetry. He was completely successful -- he and certainly his friends, Bairam el-Tunisi, and Fu'ad Haddad, and Abdul Rahman el-Abanodi, and others

Amal: But those are

Naglaa: What if these same poets try to write in Fus-ha [standard Arabic], will they manage?

Seham: For sure.

Naglaa: Bairam el-Tunisi, I think, used to write in Fus-ha, I think.

Seham: He had this and that [fusha and dialect]

Naglaa: I think he used to write in

Amal: Well ... for he was not being able to escape this idea ... because he wrote a poem, but with a song rhyme. It was sung, but its title is *falyasuf* not *phailasuf*.

Seham: *Falyasuf*.

Amal: Yes, he used dialect with the title: *falyasuf*, who is *phailasuf*.

I am a 'falyasuf' man,
I have thousands of thoughts;
I could have become something,
But the circumstance;
I write my diaries,
Many pages everyday;
Listen to this, man, and watch;
Today, a man came to me,
His right mustache is dancing;
For two and a half hours, he sat,
Eating chick peas and beans;
I asked him "Any help?
He baaad like a sheep,
He said "You would know had you been a 'falyasuf'
This man doesn't understand,
He is not very good;
This man is not good,
Watch, ya salam!

Naglaa: Watch, ya salam! ... I don't know, there was something in my brain about Salah Jaheen regarding the songs we memorize of Salah Jaheen.

Seham: All of them are beautiful.

Amal: No, there are some songs that I have found in a poetry volume about songs ... that he was the one who wrote them, and I didn't imagine that he ... he was within the friendship circle of Eman el-Bahar Darwish

Seham: Yes, one of his friends.

Amal: And also the song of

Naglaa: The song of "I bend like this"

Seham: The tea song.

Amal: Yes, the tea song ... there were also many operas done, such as "The Bride" opera.

Seham: Yes, "The Bride" opera.

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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