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Radio Arabic: an examination based, on unscripted broadcasts

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A B S T R A C T.

Radio Arabic: an examination based
on unscripted broadcasts.

Tape recordings of five discussions or interviews,
broadcast by the Arabic section of the British Broadcasting
Corporation or by the Broadcasting Corporation of the
United Arab Republic, were transcribed and analysed. The
broadcasts were, as far as could be established and with
the probable exception of the introductions to the UAR
broadcasts, unscripted and unrehearsed. The participants
were journalists, academics, a scientist, a critic and
professional radio announcers or interviewers. They were
therefore considered to represent well educated speakers
of modern Arabic. The subject matter of the discussions
comprised an historical treatment of the Arabs in Spain,
a British General Election and views on the concept of the
Ideal Society. The interviews were partly autobiographical
and partly an attempt to assess the interviewers' attitudes
to current problems in their respective fields.

Analysis was carried out to try and discover whether
any standard or form of language was discernible throughout
the broadcasts. Expression of particular grammatical
points in the tapes, e.g.: inflexion, relative and personal

pronouns, the conditional, the negative etc., have been related to their form in the modern literary language and in some important forms of colloquial. Analysis of certain points such as forms of address has raised as many questions as it has answered. Pause fillers have been discussed without relation to either the modern literary language or the colloquial, since standard works make almost no reference to them.

The tapes are too restricted in subject matter and length to state any definite conclusions on the nature of radio Arabic. Certain trends do however seem to be apparent, and these have been indicated where possible. In addition some points have been indicated as meriting further examination.

RADIO ARABIC: AN EXAMINATION BASED

UPON UNSCRIPTED BROADCASTS

BY

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Thesis submitted for the

degree of Master of Arts

January, 1970.

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PREFACE

In the preparation of this work the writer is greatly indebted to a wide variety of advisers, helpers and colleagues.   They include:

- for supplying the taped material:-

  The Broadcasting Corporation of the United Arab Republic.

  The British Broadcasting Corporation, Arabic Section.

- for technical advice and help with taped material:-

  Mr. B. Gilbert, Department of Modern Languages, University of Durham.

- for checking the transcriptions:-

  Mr. L. Akrāwi

  Mr. U. al-Furaiḥ

  Mr. M. al-Ghariānī.

- for many ideas about how to look at - or listen to - language:-

  Professor T. F. Mitchell, Professor of Linguistics, School of English, University of Leeds.

- for the opportunity to discuss a wide variety of relevant matter:-

  Colleagues at the School of Oriental Studies, University of Durham, in particular Dr. H. M. A. Dabbāgh.

- for careful, conscientious and accurate execution of the typing of the thesis:-

  Mrs. C. Bates of University Library, Oriental Section, Durham.

- for making the resources of the School of Oriental Studies, Durham, so readily available and for general encouragement and advice:-

    Professor T. W. Thacker, Director of the School of Oriental Studies, University of Durham.

- most of all, for supervision of his research, for frank advice on methods of approach, for a wealth of knowledge and experience in spoken and classical Arabic, and constant encouragement in the face of some opposition to the whole undertaking:-

    Mr. J. A. Haywood, reader in Arabic in the School of Oriental Studies, University of Durham.

INTRODUCTION

AIM.

The aim of this thesis has been to examine certain features of Radio Arabic as they were illustrated in tape recordings of five radio broadcasts, to relate the observations to what is already known about Modern Literary Arabic and various types of colloquial Arabic and to contribute in a small way to a wider description of modern spoken Arabic.

MOTIVE.

One of the motives for undertaking this examination was to try and form some opinions as to whether Radio Arabic approached more nearly the colloquial Arabic (coll.) of whatever region or the Modern Literary Arabic (M.L.A.) or to see whether it could be described as a separate form, e.g. Standard Arabic.

LIMITING FACTORS.

Several things became clear almost immediately which enforced limitations on the scope of the examination. The first was that the term "Standard Arabic" has no exact meaning: there seems to be no standard against which it could be so described.[1] The second was that the amount of taped

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1. The term Standard Arabic is not definitive. It is referred to variously as middle-Arabic, modern-Arabic, etc. See Monteil p. 25 ff.

material available to the writer was limited and could form
no basis for any general conclusions on the subject of any
single form of Arabic.   The third was that each of the
grammatical points examined was worthy of much fuller
examination than the present study allows, each separate
point being perhaps worthy of a Ph.D study in itself.   The
fourth was that the list of grammatical points was selective
and far from exhaustive: any other observer might well have
chosen different or additional points as being of greater
interest or importance in the general picture of spoken
Arabic.[1]   With hindsight, a further factor, which emerged,
involved the procedure of selecting tapes.   The tapes UAR1
and UAR2 in particular cover broadcasting times of one hour
each.   During these periods the style and usage of language
does not vary significantly, so that the study of 60 minutes
of broadcast time has not revealed significantly more than
10 minutes of the same broadcast would have done.   A better
approach therefore might have been to examine in detail the
first five minutes of the broadcast, a medial five minutes
and perhaps the last five minutes.   If this course had been

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1. Features which are clearly of importance, but which the
   writer has not examined closely include:- use of numerals,
   use of particles such as   أَنّ   the temporal sense of verbal
   aspects, Anglicisms or calques from other European
   languages, amplifiers of the verb such as absolute object
   etc. pronunciation and phonetics, style prefixes such as
   سـ   بـ   ها   etc.   The writer did examine the elative, but
   considered that insufficient material worthy of note
   emerged.   Research on a wider sample might reveal
   information of greater interest.

followed, time might have allowed a selective examination of a greater number of tapes and speakers. As it is, with a certain number of grammatical points, the writer has not given results or examples from the second half of UAR2 where the first half has already shown uniform treatment of those points

TRANSCRIPTION.

a) With an examination of this kind an important process is that of transforming the spoken and audible word to the written image on the page. The writer admits that there may be several examples of words or phrases which he has mis-heard, especially with respect to vowelling of individual letters. Wherever possible he has asked native Arabic speakers to check his work.

b) For the speaker to whom Arabic is his native tongue however, it is often extremely difficult to differentiate between what he has heard and what he thinks he should have heard. It is particularly difficult for an Arab to write down a grammatically "incorrect" form, even when he admits to having heard it on tape. By "incorrect" is meant that it does not follow the rules of M.L.A. Strictly speaking perhaps no Arabic speakers should have been asked to check the tapes and their transcriptions; instead a non-Arabic speaking linguist or phoneticist should have done the

job. This would have been extremely difficult if not impossible particularly since the writer had decided a) to use the Arabic script throughout and b) to pay minimum attention to phonetics. Even had this course been possible its accuracy would have depended on the technical limitations of the recording and reproducing machinery, the quality of the recording tape and the acuteness of the ear of the listener.

SPOKEN AND PRINTED LANGUAGE.

Having selected specific points on which to comment, a further complication appeared. Monteil in "L'Arabe Moderne"[1] comments chiefly on the written word. Since the written or printed word is checked several times before publication it can be assumed to represent the version actually intended by the author. Any interesting or unusual features may be assumed to be intentional. With tape recordings of unscripted discussions features may well be heard which the speaker had never intended, which he would have modified if a corrected version were to be produced and which he would have disowned if told it represented his normal way of speech. Thus where an apparent grammatical discrepancy occurs only once - whether relative to M.L.A. or coll. - it is possible that a) it is

1. See Bibliography.

the speaker's normal way of handling that particular point;
b) it is a mistake made because the speaker was speaking
hurriedly or was thinking of something else; or c) that
it was misheard by the observer/listener.

REFERENCES,
TERMINOLOGY.

a)   The writer has examined features in tape recordings of
five discussions or interviews and has tried to relate them
to Modern Literary Arabic (MLA) and colloquial Arabic (coll.).
For statements on M.L.A he has used chiefly J. A. Haywood and
H. M. Nahmad - "A new Arabic grammar of the written language",
Lund Humphries, London, 1965. For colloquial references he
has used chiefly:-[1]

> Driver, G. R. "A Grammar of the Colloquial Arabic of
>   Syria and Palestine". London, 1925
>
> Ess, John Van. "The Spoken Arabic of Iraq". London, 1938
>
> Mitchell, T. F. "Colloguial Arabic". London, 1962.
>
> Rice, F. A. and M. F. Said. "Eastern Arabic", Beirut,
>   1960.

b)   It scarcely needs to be stated that an examination of
this kind can in no way be exhaustive and no attempt has been
made to relate the taped voices to colloquial Arabic of the
Sudan, the Maghreb, Libya or the Arabian Peninsula.

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1. But see also Bibliography.

c)   Technical terms of grammar have been taken from Haywood and Nahmad, although where these have differed from those in other reference works, quotations from those works have been given as they appear.

d)   The question of transliteration has not assumed difficult proportions since extracts from the tapes have been given in Arabic script. Where any transliteration into Roman script has been considered necessary, the model has again been Haywood and Nahmad.

e)   Where necessary vowelling has been inserted in the extracts given. The standard vowelling has been used and no attempt made accurately to represent e.g.: <u>'inno</u> where the vowel o is not conveyable by standard vowelling.

f)   The writer has considered it desirable in some places to indicate that a tā' marbūṭa is silent or that an article is not pronounced.   In this case he has enclosed them in round brackets thus:-

<div dir="rtl">(أَلْمَدِ يِنَة)</div>   -   pronounced   'al-madīna

PRONUNCIATION AND PHONETICS.

As has already been stated pronunciation and phonetics have not been analysed and commented upon except in connection with other points. It has not seemed necessary therefore to distinguish in examples between e.g. pronunciation of ق as qāf or hamza in   (دَقِيقَة) . The writer readily agrees that

particularly in examination of the subject of spoken Arabic, pronunciation and phonetics is of extreme importance, but selection is essential, and pronunciation and phonetics have already been to some extent examined, and require further treatment in the general examination of Radio Arabic.[1]

TAPE SELECTION.

For the present examination selection of some sort was necessary, and this was made chiefly on the basis of what was available. The speakers had in effect already been selected by the BBC and the UAR BC as acceptable examples of modern spoken Arabic.

TAPED MATERIAL.

The tapes themselves were made available by the British Broadcasting Corporation and the Broadcasting Corporation of the United Arab Republic. The subject matter, participants and reference numbers are given below:-

BBC 1   A discussion in the BBC series   معرض الرأى   dealing
        with the influence of the Arabs in Spain on Europe.
Chairman (K) Mr. Hasan Karmī
(M) Professor Dr. Husain Mu'nis. Professor in Cairo
     University and Director of Islamic Studies in Madrid.
(A) Professor Dr. Walīd 'Arafāt, Professor of London
     University.

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1. cf. Harrell, R. S. "A Linguistic Analysis of Egyptian
   Radio Arabic", in Harvard Middle East Monograph Series,
   1960.

BBC 2   A discussion on the results of the British General
Elections 1966.

Chairman (K)   Mr. Hasan Karmī.

(Z)   Professor Zaghlūl al-Sayid, London correspondent
of   أخير اليوم   of

(M)   Professor Mūsā al-Mazāwī, Lawyer and Professor of
International Law in London.

(A)   Professor ʿAmr Maḥya al-Dīn – Economic Specialist.

BBC 3   A programme in the BBC series   معرض الرأي
discussing the question of what constitutes the
ideal society.

Chairman (K) Mr. Hasan Karmī.

(A^W) Doctor Badawī ʿAbd al-laṭīf ʿAwaḍ, Director of the
Islamic Cultural Centre in London.

(A^r) Doctor Walīd ʿArafāt, Professor in London University.

UAR 1   A programme in the UAR BC series   مع العلماء   in
which:

(M)   Professor Dr. ʾAḥmad Muṣṭafā, Director of the State
Research Centre
is interviewed by the female interviewer.

(I)   ʿAfāf al-Muʾallid.

UAR 2   A programme in the UAR BC series   مع الادباء   in
which:

(A)   Doctor ʿAbd al Qādir al-Qatt, writer, critic, trans-
lator, poet and man of letters

is introduced by the male interviewer.

(I)   Bihā' Tāhir.

REFERENCE FIGURES.

Reference figures accompanying extracts from the tapes give in order the tape, the page and the line of the writer's transcription.   These references can be related to the revolution counter of a tape recorder, but since different tape recorders have different methods of indicating positions and different standards of accuracy in doing so, the tape/page/line reference must remain of very limited value.   Although a copy of the tapes accompanies this thesis, it has been considered unnecessary to accompany it with the written working papers - i.e. the writer's transcription.

The reference initials K, M, A^W etc. which indicate the speaker, are not given in every case, but only when considered useful.

GENERAL.
"CORRECT" ARABIC

It would be presumptuous for a European student to pass judgement as to the "correctness" of a particular Arab's use of his language. The question of what is the correct way to speak Arabic - or whether there is a correct way to speak it - is the subject of heated discussion between Arabs. It is possible however for the European student to use MLA and

coll. as criteria and show features of the examined tapes in relation to them.

FEATURE INCIDENCE.

One of the difficulties in presenting comments on grammatical features is that of assessing how often each feature occurs, and how often it could or should occur - or conversely how often it is ignored. A habitually correct speaker of MLA could perhaps find himself participating in a discussion where his opportunity to use e.g. Nunation was minimal. In discussion on a different topic the same speaker might have the opportunity to use Nunation much more frequently.

WORD COUNT.

a) One way of assessing the frequency of use is to count the total number of words spoken by a particular speaker, also the number of examples of e.g.: Nunation and show the second as a relative frequency of the first. As has already been suggested, this has true validity only for a particular speaker in a particular speech on a particular topic. (It has the additional difficulty in that one topic may use more verbs relatively than another: another topic more nouns and adjectives. In the second case there is more possibility for Nunation. Also it should be decided whether a noun plus two adjectives all carrying Nunation are classed as one or three examples.)

b) . In spite of disadvantages, some of which have been
suggested above, a frequency count can have a certain
validity even if only because it is practicable.   To
provide a fully acceptable and valid analysis of a speaker's
language would involve the same speaker speaking under the
same (slightly artificial) studio conditions on as wide a
range of topics as possible.   The implications of an
analysis of this kind would be to keep a research team
working with a computer busy for several years on the
language of one speaker alone.   For larger numbers of
speakers the task would be correspondingly more complex.
The ultimate findings might do no more than indicate that
each speaker speaks differently.

c)   Where it is necessary or desirable to do so, the
occurrence of a grammatical feature is related to the
numbers of words per line or lines per page.   In reaching
an average number of words per line and page, items such
as   وَ فَ أَلْ بِالْ etc. have not been treated as separate
words.   Items such as   بِهِ بِهَا فِي which stand alone, have
been classed as separate words.

d)   When a grammatical feature is described with reference
to the frequency of its occurrence, this is intended to
indicate a trend or apparent trend, and not in any way an
absolute rule or unalterable situation.   Clearly the sample
under discussion is far too restricted to give more than a
possible indication of possible trends.

CHAPTER 1

NUNATION

"At the ends of nouns and adjectives, when indefinite, the vowel signs are written double, thus: اً ٌ ٍ This means they are to be pronounced with a final "n" - "un" - "an" - "in". This is called تَنْوِين tanwiin or nunation, e.g.

بَابٌ baabun)

بَابًا baaban) "a door"

بَابٍ baabin)

Note that with the fatha the letter alif is added. But if the word ends in ة the alif is not added, as خَلِيفَةً [1] khaliifatan = "caliph."

"There is no indefinite article in Arabic, but the presence of nunation at the end of a noun indicates indefinite-ness." [2]

Rules for inflection which are theoretically observed in the written language are not normally noticeable in practice. Nunation, like other forms of 'iraab, is not indicated in most printed texts. It might be expected therefore that inflection which is not usually observable in the printed form of the language, would - through linguistic decay - be still less observable in its spoken form.

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1. Haywood and Nahmad, p.9.
2. Ibid. p.22.

"La nunation ne se fait entendre que dans la lecture solemnelle, les vers, les chants; la prononcer dans le langage courant, sauf pour certains adverbes, serait ridicule."[1]

The uses of Nunation in the present tapes may be classified broadly as

    a)   adverbial (the "certains adverbes" of Monteil)

    b)   other uses.

(a) <u>Adverbial Uses.</u>

Perhaps the most outstanding feature of Nunation in Adverbial usage is the fact that it occurs very frequently, but with a strictly limited choice of words. In the tapes under discussion a total of 280 examples of adverbial usage may be counted. Of this total, use of 7 different words accounts for 71%, and a mere three words for 50%.

The role filled by the more common of these adverbially employed words is largely that of a filler or pause word - about which more is said in a separate chapter. For example طَبَعًا and مَثَلاً are often used, particularly in the UAR tapes to punctuate a sentence, to give the speaker an opportunity to look for and find the right word, without in themselves appearing to add anything significant to the meaning, e.g. :-

      UAR 2/50/4   انا بدلا ما اكتب مَثَلاً عامود في جرنال

اكتب خمس ست صفحات مَثَلاً وبدلا ما اجي

يجى ان الكاتب المولِّف او المخرج يرد علي فيضطر يرد مَثَلاً في : ...

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1. V. Monteil. "L'Arabe Moderne". Paris, 1960. p. 57.

Adverbial Uses   –   Summary.

ADV.	BBC 1	BBC 2	BBC 3	UAR 1	UAR 2	TOTAL
مَثَلاً	8	9	12	4	27	60
طَبْعًا	1	2	2	16	26	47
أَيْضًا	3	8	5	1	18	35
جِدًّا	1	7	2	7	5	22
دَائِمًا	1	5	2	3	6	17
فِعْلًا	–	–	1	8	1	10
كَثِيرًا	–	8	1	–	–	9
أَبَدًا	–	–	3	–	4	7
أَوَّلًا	1	1	2	–	2	6
تَقْرِيبًا	2	3	–	–	–	5
Others	4	16	7	15	20	62
Total	21	59	37	54	109	280

(b) Other Uses.

A striking feature in this group is the variation in frequency of use between one speaker and another in the same discussion, and between different parts of the same speaker's conversation.

Ideally it might be desirable to plot a chart showing the frequency of use (of Nunation or of other grammatical features). Impressions suggest that the frequency of use of Nunation decreases during the course of a discussion. This can suggest that the speaker starts a discussion careful in content and language. As he warms to his subject, the standard of language becomes more natural and this is usually equated with simplification - a moving away from the classical inflected forms towards the coll.

Examination of the tapes shows that with some speakers - the apparently better educated ones - it is more significant to analyse cases of non-observance of the rules for Nunation. With others - those who are apparently either less well educated or are less pedantic - it is more significant and more practicable to analyse cases where Nunation is used. This excludes adverbial usage which seems to be used almost equally by all speakers.

The observation or non-observation of the rules of nunation by a speaker seems to be an indication of that speaker's idea of how close to "correct Arabic" he aspires

where "correct Arabic" is equivalent to MLA. Thus if the
speaker omits or uses Nunation it is significant to examine
the reason for omission or use, and see why he has deviated
from normal use. Nunation is specially used for example
in quoting from the Hadīthḥ (BBC 3/11/2 ff.), in the intro-
duction of a speaker (UAR 1) or for emphasis (see below).

In UAR 1 the interviewer introduces the interviewee by
giving a résumé of his activities. In this résumé she
uses Nunation frequently - on an average of one example in
every three lines.[1] Once she has finished the introduction
and begun speaking directly to the interviewee she uses no
further Nunation (except adverbially) for the whole of the
hour long interview. The use of Nunation is one of several
features which indicate a considerable change of style
between introduction and interview. It is probable that
the introduction was read from a prepared script, not
spoken spontaneously. Nevertheless it serves to illustrate
the contrast between two styles of Arabic used by one
speaker (and a trained interviewer of a Broadcasting
Corporation) in the same programme.

Proximity to the modern literary language seems to
indicate both a desire on the part of the speaker to speak
what he considers the "correct" form of Arabic - i.e. MLA,
and in addition a desire to be emphatic or deliberate in
his style. Style is perhaps an elusive quantity to

1. See Introduction for notes on line and word count.

describe, but some individual features are apparent which
suggest a deliberate exploitation of nunation, e.g. :-

Doctor Mu'nis   BBC 1/1/15   في اية بَلَدٍ دخلوا،

                 BBC 1/1/9   و في كل فَنٍ منَ ٱلفُنُون

                 BBC 1/2/9   و في كل عِلمٍ منَ ٱلعُلُوم

                 BBC 1/2/2   في دَوْرٍ منْ أدَّ وارٍ حياتها

Other examples of use of Nunation by Dr. Mu'nis are:-

after   etc.   BBC 1/1/12   omitted   ان اسبانيا كا نت عَرَبِيَّةٍ)

                     BBC 1/2/1   used   ان اسبانيا نفسها كا نت ...
في دَوْرٍ من ادوار حياتها وتأريخها عَرَبِيَّةً

                     BBC 1/2/3   omitted   لم تكن كل الاند لس عَرَبِيَّةٍ) طوال

                     BBC 1/11/2   واصبح البلد بَلَدًا آخَرٌ

                     BBC 1/11/2   واصبح بَلَدًا جَدِيدًا

Nom. subj.   BBC 1/6/24   ثم اتى رَجُلٌ

                     BBC 1/6/2   لد ينا عَا ئِلَةٌ

Acc. obj.   BBC 1/5/2   سا ضرب أَمْثِلَةً قَلِيلَةً) في الدقائق

                     BBC 1/9/8   بقي مُدَّةٌ طويلَةً) مَعْرُوفًا في الترجمة

In BBC 1 Dr. 'Arafāt also uses Nunation correctly but less
often :-

          BBC 1/4/9   حفظه للغرب ..و.. العرب في نُصُوصٍ عَرَبِيَّةٍ)

          BBC 1/4/12   ثم طليطلا كانت مَرْكَزًا للترجمة

          BBC 1/7/8   لذا يذ هب الانسان عَرَبِيًّا كان او غَرْبِيًّا

A possible opportunity for Nunation with an Absolute

Object is ignored   BBC 1/4/11   ابن العربي ... تأثر بها تأثر

In BBC 3 where Dr. 'Arafāt is recorded he again uses
little Nunation, except in adverbial phrases. In this
tape however, in contrast to BBC 11 there are frequent
examples of situations where he might be expected to have
used Nunation, but does not do so.

Examples:

Adverbial	BBC 3/4/14	يومًا بعد يوم
Acc.	BBC 3/3/11	اذكر فيها كلمةً اضيفها
Gen.	BBC 3/5/1	بين مجتمع راقٍ ومجتمع غير راقٍ
	BBC 3/7/6	في دولةٍ من الدول
Omission	BBC 3/4/80	ويسير عليه كل فردٍ من أفرادِ المجتمع
	BBC 3/4/10	اثرت الى هذه بصورةٍ خاصةٍ
	BBC 3/4/13	ارى فيها نوعٌ من الشعور
	BBC 3/13/17	اذا شاء كل فردٍ ان

Mr. H. Karmi who introduces speakers and subjects in
all three BBC tapes, seems to vary his use of Nunation to
suit the general tone, tempo or content.

e.g. :-	BBC 1/1/2	نناقش في هذه الحلقة .... موضوعًا
	BBC 1/1/8	وما الذي احدثوه من آثارٍ في المدنية
	BBC 1/8/7	لكى انالا ازيد ان اذكر أمثلةً عديدةً على
		ذلك لكن اذكر مثالاً واحدًا ....

BBC 1/8/16	جامعة Sorbonne ... وضعت جَائِزَةٌ لمن
BBC 1/9/1	فكلفوا رَجُلاً واشتغل هذا الرجل
BBC 1/10/1	لم يأت به قَوْمٌ آخَرٌ
BBC 1/10/12	انتج العرب مَدَنِيَّةً تفوق مد نية ...

Here will be noticed examples of nouns ending in ة and
carrying Nunation. This appears much more rarely than with
words which do not end in ة . Some speakers do not seem
able to nunate with ة at all. (c.f. Mu'nis BBC 1/1/12,
BBC 1/2/1 and BBC 1/2/1 - quoted above).

BBC 2 shows further examples, e.g. :-

BBC 2/1/5	ومعي ... موسي المزاوي مُحَامٍ وا ستاذ القانوني
BBC 2/1/7	وقد اصبح مَعْلُومًا
BBC 2/12/11	يقرروا قِرَارًا حَاسِمًا
BBC 2/18/8	معنى ذلك أن هنا ك تَغَيُّرًا في

Of interest here are examples where Nunation is omitted.

BBC 2/7/13	وما ... التي جلبت نظرك بِصُورَةٍ خَاصَّةٍ
BBC 2/12/10	امتنعوا عن التصويت لِسَبَبٌ وَاحِدْ
BBC 2/13/14	ان التفرق بين الشخصيتين كان له تَأْثِيرٌ كَبِيرٌ
BBC 2/15/10	هو سَبَبٌ مِنْ جُمْلَةِ الاسْبَابٌ

These examples might reasonably have been expected to have
contained Nunation: they all have a certain measure of
emphasis or deliberation.

In BBC 3 again a mixture is found, e.g. :-

Observance   BBC 3/1/2   لدينا مَوضُوعٌ

             BBC 3/5/14   حتى تكونَ فَاضِلاً

             BBC 3/6/14   أن يضعوا لا نفسهم نِظاماً

Omission   BBC 3/5/15   هل هذا المجتمع فَاضِلٌ بالنسبة

             BBC 3/9/10   ان الحاكم يجب ان يكون فَاضِلٌ

It is noted elsewhere that use of nunation after كان is
more frequently observed than in other constructions.[1]

    BBC 2 shows observance and non-observance of Nunation
by Zaghlūl al-Sa'īd, e.g. :-

        BBC 2/1/15   لم يعط اصواتاً كافية

        BBC 2/2/17   واصبح في مَركَزٍ

        BBC 2/13/17   لم يصبح زَعيماً

        BBC 2/17/7   حزب .... كان دائماً منقسِم

        BBC 2/18/7   مدة) وقتٍ طويلٌ

        BBC 2/22/7   يكون هذا المنطق صحيحاً

    The majority of the examples occur after كان and her
sisters, but c.f. e.g. :-

        BBC 2/9/13   التفريق العنصرية كانت مَوجُودةً)

which, coming in the speech of one who appears to observe
nunation with كان, is further evidence of a general dislike

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1. See Chapter on _kāna_, p. 101.

of nunating ة .

One of the few other examples where Z could have used nunation – but did not – include

BBC 2/14/3 ان هذا عَامِلٌ مُهِمٌّ

Mūsā Mazawī, another speaker in BBC2, uses Nunation usually just for adverbial purposes, e.g. :-

BBC 2/5/3 لم يلتفتوا كَثِيرًا او كَثِيرًا جِدًّا الى المسائل

but when agreeing on and emphasizing a point, e.g. that racial matters had not influenced the electors, :-

BBC 2/9/11 وهذا شَيْءٌ جَمِيلٌ جِدًّا

One of the few other times when he uses Nunation is when he says a word wrongly and corrects himself. Thus he gives مُرَكَّنْ without Nunation which he immediately corrects to مُرَكَّزٌ with Nunation.

BBC 2/23/9 ستكون فِي مُرَكَّنْ فِي مُرَكَّزٍ يمكنها

Other examples include usage in the حال construction e.g. :-

BBC 2/22/14 لا بد أن تسحب قوتها من عدن

تَنْفِيذًا لسياسة الحكومة

Examples of non-usage are apparently all with final ة and in this he follows the usual fashion, e.g. :-

BBC 2/21/4 من نَاحِيَّة) عَامَّة)

BBC 2/21/5 الناس رضيوا بِحُكُومَة) قَوِيَّة)

The fourth speaker in BBC 2 appears to use Nunation

only three times, viz:-

BBC 2/10/11   ان يحكم بِنتيجَةٍ

BBC 2/17/1   ما اثبت شيئًا

BBC 2/17/2   ما اثبت شيئًا

For the rest the very speed at which he speaks denies him
the luxury of Nunation. Several native Arabic speakers
whose help has been sought in examining the tapes have been
unable fully to understand, let alone find examples of
Nunation in his speech. One deliberately made point
where Nunation could arguably have been used is :-

BBC 2/14/6   المقارنة ... ما كانت شيء عَامِلٌ حَاسِمٌ في

At another point he slows his speech and asks a question
to make a point, giving himself time and opportunity to
use Nunation if he felt it necessary :-

BBC 2/16/9   ما هو المستقبلُ ؟

BBC 2/16/9   هل ها نَتيجَةٍ) هذه الانتخابات تبدأ شَيْءٌ جُديدٌ

It is not until about ten lines later that he considers
Nunation necessary and repeats the example used, i.e.
BBC 2/17/1&2 quoted above.

Of the speakers in BBC 3 K and Ar. have already been
mentioned. The third, Dr. Abd al-Laṭif 'Awaḍ, observes
Nunation assiduously, e.g. :-

Nom.   BBC 3/2/5   ان تكون هنالك تَكَافُلٌ إجْتِمَاعِي

Nom.   BBC 3/2/8   هنالك عَدَالَةٌ) عَدَالَةٌ في القضايا

Nom.   BBC 3/2/9   عَدَالَةٌ في الزوجية

Nom.   BBC 3/2/9   عَدَالَةٌ في الحقوق

In all except the first example given the Nunation is used
consciously for emphasis of the point made.   He uses
Nunation when referring to and quoting from the Ḥadiith :-

        BBC 3/11/2   في حَديث آخَرٌ

        BBC 3/11/3   وَسَأَلَ رَجُلٌ

for a direct object with a certain emphasis :-

        BBC 3/1/9   التي تحلق من المجتمعات مُجْتَمَعًا فَاضِلًا

after كان e.g. :-

        BBC 3/2/7   لا يكون صَالِحًا او فَاضِلًا اورَاقِيًّا

        BBC 3/7/16   المجتمع لا يكون سَعيدًا

in the Genitive - with and without final ة , e.g. :-

        BBC 3/1/13   لا بد من وُجُودِ دِينِ

        BBC 3/11/8   على أَحَلاَ قِ فَاضِلَةِ مَتينَةِ كَريمَةِ

        BBC 3/11/9   في صُورَةِ وَاضِحَةِ جَميلَةِ قَليلَةِ

        Examples occur where, following the trend suggested by
the examples given and others, Nunation is omitted where it
might reasonably have been expected, e.g. :-

        BBC 3/4/2   العناصر التي يتكون منها مُجْتَمَعْ صَالِحْ رَاقِي

        BBC 3/8/3   لا على أَسَاسِ رُوحِي

(this has just followed BBC 3/8/2   على أَسَاسِ مَادِّي

        BBC 3/14/2   ممكن اقول كِلِّةِ وَاجِدَةِ

UAR 1

As has been mentioned already, one interesting feature of UAR 1 is the variation of style used by the Interviewer in the introduction and in the interview itself.   This is well illustrated by the use of Nunation :-

Nom.	UAR 1/2/16	وله بَرْنَامِجٌ خَاصٌّ
Nom.	UAR 1/3/16	ولسيادته مُدَّ رَسَةٌ عِلْمِيَّةٌ كَبِيرَةٌ)
Dir. Obj.	UAR 1/1/8	اكتسب فيها خِبْرَةٌ عِلْمِيَّةٌ وَاسِعَة)
after كان	UAR 1/1/15	وقرران يكون طَبِيبًا.
after اصبح	UAR 1/2/14	واصبح سَفِيرًا عِلْمِيًّا لبلاده.

After the introduction the Interviewer does not use any Nunation except adverbially.   This is in spite of the fact that the Interviewer uses it frequently and in discussions Arabic speakers often tend a) to try and speak as "correctly" as possible and b) to try and emulate the standard of speech of the guest or most important speaker.[1]

It is likely that the Interviewer was actually reading the introduction, but it is most unlikely that, if the text of the introduction was printed that it would also carry full 'iraab including Nunation.   In other words the fact that the Interviewer changes her style, suggests that she does so deliberately, rather than that she is capable of observing full 'iraab only with a printed text to assist her.

1.   Information verbally from H. M. A. Dabbagh.

Other factors seem to bear this out, such as the change in
pronunciation, e.g. of the ق, from introduction to interview.
These other factors are discussed separately in other
chapters.

Dr. Aḥmad Mousṭafa observes Nunation often, e.g. :-

Nominative	UAR 1/5/18	فالانسان هو مَثَلٌ اعلى
	UAR 1/33/8	هناك مَثَلٌ وَاضِحٌ
Dir. Obj.	UAR 1/13/2	اٍن من تعلّم حَرْفًا
After	UAR 1/28/15	وكان في ذلك الوقت مُدِيرًا
" "	UAR 3/28/6	كت مُشْتَرِكًا كعضوً
Ḥaāl	UAR 1/16/15	البحث الذي قمت به مُتَعَاونًا مع
Acc.Specification	UAR 1/10/2	تسعة عشر بَحْثًا

A point which is noticeable but which has perhaps little
significance is that Dr. M seems to have used more examples
of Nunation in the Nominative and Genitive cases than in the
Accusative.   This is perhaps surprising since with many
speakers where Nunation is observed at all it appears pre-
ponderantly in the Accusative case.   This could be expected
since the opportunities are perhaps wider, e.g.:- Direct
Object. after كان etc, Ḥaal, etc.

Another point which is perhaps worth making is that
Dr. M's rate of speaking is relatively slow, clear and
deliberate.   His hour long interview is transcribed in 39
pages of foolscap (or roughly 39 x 17 x 8 = 4,500 words).

This compares with UAR 2 where the interview again of one
hour's duration covers 52 pages of foolscap (or roughly
52 x 17 x 8·2 = 7,000 words). Thus Dr. M's rate of speaking
allows him more time as well as opportunity for the use of
Nunation.

Examples of non-usage also occur, e.g. :-

UAR 1/5/14 ما هو الا مَعْمَلْ من مَعَامِلْ

UAR 1/18/10 الاستاذ الذي كان مَوْجُودْ

UAR 1/16/16 تقتيم أي خَامٌ من خَامَاتْ

UAR 1/21/6 منظف صناعي على نِطَاقٌ صناعي

which is comparable with

UAR 1/16/8 او طاقة على نِطَاقٍ يسمح للاستقلال

and

UAR 1/19/13 وتستخدم على نِطَاقٍ وَاسِعْ

and c.f. UAR 1/21/8 على نِطَاقٍ وَاسِعْ

UAR 1/32/16 بينما نحتاج الى مُهَنْدِسْ وَاحِدْ نحتاج
الى عَدَدْ كَبِيرْ

UAR 2.

In UAR 2 the Interviewer uses Nunation only three times
and they all occur in the Introduction. As appeared probable
in UAR 1 it is likely that the introduction is read from a
prepared text - certainly an extensive list of the works of
the guest speaker or Interviewer is given. In the intro-
duction the Interviewer does not appear to have omitted
Nunation in any obvious places. The examples used are :-

UAR 2/1/12 وله دِيوَانٌ مَنْشُورٌ

UAR 2/1/16 ثم قدم أَبْحَاثاً بِعُنْوَان

UAR 2/2/13 ثم سافر في بَعْثَةٍ الى

    The Interviewee, Dr. 'Abd 'al-Qadir 'al-Quṭṭ, uses Nunation only nine times throughout his interview which lasts approximately one hour. His field of work is language and literature, as critic, translator, poet and author, yet he shows less apparent desire to speak in a form close to MLA than does the Interviewee in UAR 1, whose business and profession is science and technology. Arab informants have expressed surprise that a scientist appears more language conscious than the critic, and disappointment that the critic does not set himself a higher standard especially when speaking in public. Clearly Nunation is only one reflection of that standard.

    The Interviewee reads a poem of his own composition. Here he uses and reads aloud Nunation and elevates his language generally, e.g. by pronouncing his ق in the classical manner. Thereafter he reverts to unnunated speech with ق pronounced as ٔ . Other differences are discussed elsewhere.

    The occasions when the Interviewee uses Nunation are:-

UAR 1/16/5 ودا إللي انا كنت عائز اقوله ـ نَقْدٌ طباعي من المنهج

Nominative - apparently for stress or emphasis.

Dir. Obj.   UAR 2/14/1   أقيم نفسى حُكْمًا على النقاد

          UAR 2/10/18   وليس حُكْمًا على العمل الادبي

After كان etc. stressing what criticism is and what it is not.

          UAR 2/11/10   هذا الحكم ليس مَقْصُودًا لذاته

After كان etc. again emphasising rôle of criticism.

Hāl   UAR 2/25/5   وبدأت اكتب في بعض المجلات فاكِرًا أن

Acc. of   UAR 2/28/14   يمكن تكون اكثر عُمْقًا واكثر إرْتِبَاطًا بالحياة
Specific.

  "   UAR 2/4/7   كنا اكثر جِدَّةً

  "   UAR 2/22/7   لكن كان اكثر تَأْثِيرًا في الحياة

Abs. Acc.   UAR 2/12/17   يتذوقوا هذا العمل تَذَوُّقًا كَامِلًا

It is perhaps worth noticing that of these examples, two occur on or before page 10 (in addition to the three used by the Interviewer in the introduction), four on pages 11-20, three on pages 20-28, and none occur on pages 29-52.

Where Nunation is so little used it is clear that frequent opportunities will have occurred throughout the discussion where it could have been used.

CHAPTER 2.

THE DUAL.

<u>MLA</u>

"The <u>dual</u> is formed by adding the termination, ـٰى in the nominative and, ـَى in the other cases. (The latter, ... is the only form used in the colloquial and becomes - ain.)"[1]

<u>Coll.</u>

"It is also necessary, however, under the general heading of <u>number</u> to distinguish other categories, the most important of which is <u>dual</u>. Unlike singular and plural, dual relates to nouns only. Dual nouns are characterized by the suffix - een."[2]

Driver, Rice and Saīd and Van Ess treat the dual similarly to Mitchell, i.e. describing it as applying to nouns only, giving only one case - the oblique case, and Driver comments that "nouns in the dual take all qualifying words in the plural."[3]

"Aujourd'hui ₙdans les parlers modernes, le maintien du duel est d'importance très variable .... le duel se trouve ainsi infléchir les substantifs, les adjectifs, les

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1. Haywood and Nahmad op. cit. p.40.
2. Mitchell op. cit. p. 41.
3. Driver op. cit. p. 65 ; Rice and Saīd op. cit. p.66; Van Ess op. cit. p.8.

verbes et les pronoms. Et cela, dans les écrits les plus généreux; comme dans la presse ou à la radio" .... Il est, en tout cas, un fait, c'est que les Arabes contemporains paraissent tenir au maintien du duel..... Mais il semble aux écrivains que ce trait archaïque soit une caractéristique importante, une rareté, un point distinctif."[1]

TAPES

It might be true to say that the extent of observation of the dual by a speaker or writer is an indication of his efforts to observe MLA as a whole. Observation of the nominative case of the dual might be a further indication of this.

It is noteworthy that of the subjects discussed and of the participants concerned, in all the tapes examined, the most literary in content is the least literary in style – UAR 2. This is partially illustrated by use or omission of the dual as well as by other features.

BBC 1

In BBC 1 the Dual is used with both verbs and nouns, the latter in both nominative and oblique cases, viz:-

BBC 1/3/8
(Noun + Adj. - Oblique)

اا الطب عن الجراحة كَفَرْعَيْنِ مُنْفَصِلَيْنِ

BBC 1/3/9
(Verb-Perf. + Imperf.Pass.)

دُرِسَا كما يُدْ رَسَانِ اليوم

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1. Monteil, L'Arabe Moderne, p. 128-129.

BBC 1/6/21　لدينا نَوْعَانْ من الموسيقى
(Noun - Nom.)

The one other example of the dual in BBC 1 is correct
MLA but would be normal coll. usage also, viz:-

BBC 1/10/2　وصرف على التراث سَنَتَيْنْ
(Noun-oblique)

BBC 2.

The Dual is not found with verbs in BBC 2 but appears
several times with nouns and adjectives in the oblique case.
It does not appear in the nominative, and there is no real
occasion where it could so appear. In one example coll.
usage gives a nominatively functioning noun an oblique case,
which could equally be explained as being the خَبَر of كان
and requiring the oblique case for this reason, e.g.

BBC 2/6/14　كان فيه دَائِرَتَيْنْ فَارِغَيْنْ

Other straightforward examples include

BBC 2/7/2　بين الجزْءَيْنْ المُتَّفِقَيْنْ

BBC 2/23/17　بالنسبة للدَّوْلَتَيْنْ الكَبِيرَتَيْنْ

A point of interest in BBC 2 is the use of pronouns
in the dual, something explicitly excluded by Mitchell, and
implicitly by other works on coll.[1] Two examples occur -
one the personal pronominal suffix and one the demonstrative
pronoun respectively, thus:-

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1. See Mitchell op. cit. p. 41 and quoted above p. 31.

BBC 2/23/2   .... عدم على متفق كِلاَهُمَا فَـ

BBC 2/24/2   النُّقْطَتَيْن هَاتَيْن عن ... سؤل ....

BBC 3.

The Dual occurs in BBC 3 with nouns in nominative and oblique cases, and in personal pronominal and demonstrative pronominal forms, e.g.:-

BBC 3/1/17   شُعْبَتَانْ له نظري في
(Noun - Nom.)   مَعْرُوفَانْ إسْمَانْ هما ... والعدالة ... المساوى

BBC 3/3/8   إمْرَانْ وهَذَانْ التعليم في ونظام اداري نظام وجود
(Noun + Adj. + Pronoun-Nom.)   جدا مُهِمَّانْ

BBC 3/4/12
(Noun + Adj. + dem.pron. - Nom.)

BBC 3/2/4   الشُّعْبَتَيْن هَتَيْن وجود من لابد
(Noun + dem.pron. - obl.)

BBC 3/9/18   شَيْئَيْن في يفكر ان يجب

BBC 3/12/5   مَصْلَحَتَيْن فيه هناك اذا

Perhaps this last example should have been in the nominative case, or perhaps the speaker has reverted to coll.

UAR 1.

In UAR 1 the Dual appears in several forms.

The usual comparison can be made between the Interviewers observation of MLA in the introduction and of coll. in the interview itself. In the introduction she uses the dual,

where the dual is unavoidable, i.e. :-

UAR 1/1/10 (Noun-obl.)   بمنحة جائزتها <u>مَرَّتَيْن</u>

UAR 1/2/2 (Pron.-obl.)   وقد حصل <u>فيهِمَا</u> ....

UAR 1/3/5 (Pron.-obl.)   وغَيْرِهِمَا

She even uses the construct form with foreign names, thus:-

UAR 1/3/4 (Noun-obl.) Rochester و Indiana   في <u>جَامِعَتَيْ</u>

After the introduction she appears to use the Dual only once in a form which would be the same under MLA or coll. usage, thus:-

UAR 1/26/16 (Noun-obl.)   نحنا بنتلقاها <u>بِجَانِبَيْنْ</u>

Here use of the pronoun نحنا and the verbal prefix بـ are clearly coll.

The Interviewee appears to use the Dual freely in various ways, as for example:-

هناك <u>عَالِمَانْ</u> في الجمهورية العربية المتحدة .... هُمَا <u>اللَّذَانْ حَصَلاَ</u>

على درجة دكتوراة العلوم .... على الاقل <u>يُحْصُلاَ</u> عليها قبل

UAR 1/11/7 ff. (Nouns, Prons. Verbs. Adj.)   ذلك <u>عَالِمَانْ مِصْرِيَّانْ</u> ....

UAR 1/16/4 (Noun Nom.)   وكان هنا <u>مَشْرُوعَانْ</u>

UAR 1/19/11 (Noun Obl.)   التي توجد على <u>ضَفَّتَيْ</u> النيل

He even appears to have used the nominative case where the oblique should have been used. Whether this has been mis-heard or whether a genuine mistake in a conscious effort

to speak "good Arabic" is uncertain :

UAR 1/7/8 أن الطالب يقضي عَامَانْ

UAR 2.

In UAR 2 the Dual seems to occur only five times, and of these one example is in the Nominative. Since this is the title of a book مُشْكِلَتَانْ في القصة القصيرة, it is not relevant to the present examination. The other examples occur with nouns only :-

UAR 2/27/8 رأى في ٱلْعَمَلَيْنْ دول

UAR 2/29/12 بيتلمذ عَلَى ٱلْكَاتِبَيْنْ دول

UAR 2/40/12 يروح مَرَّتَيْنْ او ثلاثة

UAR 2/40/18 اللى بيكتبوا مُطَالِبَيْنْ

CHAPTER 3.

THE SOUND PLURAL. (MASCULINE).

MLA

"The Sound Masculine Plural of nouns and adjectives is formed by adding ون - to the Nominative and ين - to the Oblique, e.g.:-

مُعَلِّمُون مُعَلِّم
مُعَلِّمِين

Among the common types of nouns to take the sound masculine plural are participles of verbs, and also nouns of profession or occupation like خَيَّاط "[1]

Coll.

"The plural suffixes are - iin, - aat ..."[2]

"There are two varieties of sound plurals: those ending in - aat and those ending in - iin"[3]

"It is formed by adding - în for the masculine .... Such a plural is called the sound or unbroken plural."[4]

"The regular masculine plural is formed by adding the syllable - în to the stem ...(It is) comparatively rare, being almost confined to words expressing living agents,

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1. Haywood and Nahmad, op. cit. p. 40.
2. Mitchell, op. cit. p. 37.
3. Rice and Saīd, op. cit. p. 91.
4. Van Ess, op. cit. p. 8.

participles used verbally or as adjectives and to nouns of the type فَعَّال when denoting human agents."

TAPES.

The tapes were examined to see whether examples could be found of the MLA form of the Masculine Sound Plural.[1] Examples had to be in the nominative case since in the oblique cases MLA and coll. are similar. The number of masculine sound plurals in the tapes was very small. In the other, i.e. oblique cases, it was impossible to suggest whether a speaker was consciously using MLA or coll.

All six examples of the sound masculine plural in the nominative case are found in BBC 2 and UAR 1, thus:-

BBC 2/2/7	... اَلَّتِي كان يتوقع المُرَاقِبُونَ اَلسِّيَاسِيُّونْ
BBC 2/4/9	.... وحزب العمال يقول نحن مُتَحَمِّسُونْ
UAR 1/23/13	ما نشره الآخَرُونْ
UAR 1/29/4	ما وصل اليه الآخَرُونْ
UAR 1/29/6	وصل اليه الآخَرُونْ
UAR 1/38/13	ما يراه الآخَرُونْ

---

1. Numerals, which might have been discussed here, have been excluded, partly since they should form a subject for a much more complete study, and partly because the incidence of numerals in the texts provide insufficient material for comment.

It is noteworthy that the last four examples quoted
above occur all with the same speaker on the same word.
This could perhaps be merely one of the personal preferences
which have already been suggested as defying true gramma-
tical classification.[2]

Examples occur where the Nominative of the masculine
sound plural would have seemed necessary, but where the
oblique case has been used instead, e.g.:-

BBC 2/9/16	فكانوا المُهَاجِرِينْ يعبرون عن هذا الغضب
(I) UAR 1/10/15	رسالة دكتوراة العلم حيث أن الحَاصِلِينْ عليها في
(I) UAR 1/32/7	سيادتك بتقول «والمُتَّقِفِينْ» او اَلمُتَثَبِّتِينْ

This example perhaps depends whether parentheses are used
or understood or not.

UAR 2/9/17	في الحقيقة يعني النقاد هنا مَظلُومِينْ جدا
UAR 2/19/18	وانهم عَائِزِينْ يمشوا
UAR 2/21/1	الادباء خَسَّاسِينْ لنُقذ النقاد في العالم
UAR 2/28/12	لانه في الحقيقة مثلا المُسْتَشْرِقِينْ بيلتَفتوا
UAR 2/46/10	الادب العربي القديم ... احنا عَائِشِينْ فيه
UAR 2/49/12	فيه طبعا نقاد في الصحف نقاد جَادِّينْ

It will be noted that most of the examples given
immediately above occur in the UAR tapes, where as with

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1. See Chapter on Imperfect, p. 75, IDIOLECTAL PREFERENCE.

other features, coll seems to assume more prominence than
MLA.   It would thus perhaps have been most unusual to
have found a nominative sound plural, i.e. a MLA feature,
together with إحنا or a verb prefixed with بـ , i.e. purely
coll. features.

CHAPTER 4.

'Iḍāfa.

General.

In talking about 'iḍāfa or the construct phrase, Monteil writes: "... on sait qu'il consiste à juxtaposer «deux ou plusieurs termes, groupés de telle sorte que le premier est déterminé par le deuxième, le deuxième par le troisième etc. En principe rien n'empêche d'avoir un état d'annexion de quatre termes ou même d'avantage.»

"Les Arabes modernes, conscients de ces lourdeurs et de l'ambiguïté qu'elles risquent de causer, rompent souvent ces cascades en insérant des particules dont li est la plus fréquente (mais qu'ils peuvent être aussi min, bi, etc.)[1]

Coll.

"An alternative form to, say, saaḥil xaalig issuwées ilɣarbi ... involves the use of a particle (min or li) between the nominal elements saaḥil and xaalig issuwées so that the construct relationship no longer obtains between them ... ... These particle constructions, however, have a distinctly literary flavour about them."[2]

"Ṣilbaab bitaɛ ilbeet is a very common alternative to baab ilbéet ('the door of the house')... In the great

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1. Monteil. L'Arabe Moderne, p. 229.
2. Mitchell, op.cit. p. 49.

majority of contexts the construct and the construction with bitaa$_\varepsilon$ may be used indifferently."[1]

Driver discusses modifications to MLA, similar to those described by Mitchell, particularly <u>taba</u> or <u>bitā'</u> "especially when doubt may arise as to which word an adjective qualifies."[2]

TAPES.
General Considerations.

In examining the tapes with reference to 'iḍāfa the writer had in mind two considerations. The first was that if, as seems likely, 'iḍāfa constructions can grow very complex, it is probable that the demands of a spoken version of the language might lead to some simplification of it. The second was that the majority of 'iḍāfa constructions actually encountered are short and simple, usually with only two words in construct with perhaps one adjective. It is probable that the majority of such phrases could not allow of any further simplification, and indeed if expressed otherwise might involve greater complexity.

The writer has therefore confined his attention to two main groups of constructions:

a) Those which are 'iḍāfa constructions of some complexity by virtue of their length, and

b) those which might have been lengthy 'iḍāfa constructions but which have in some way been simplified.

1. Mitchell, op. cit. p. 50.
2. Driver, op. cit. p. 158.

a) Normal 'idāfa constructions showing some of their
"lourdeurs."

BBC 1/1/4   ومدير معهد الدراسات الاسلامية في لندن

BBC 1/4/5   في تقديم ؟؟ شئ التراث العربي

BBC 1/7/22   يعرفون طريقة تساوي السوائل

BBC 2/1/1   عن نتائج الانتخابات العمومية البريطانية

BBC 2/2/2   لعدم وجود الاغلبية الكافية

BBC 2/4/11   لضمان مصالح البلاد الاقتصادية

BBC 2/4/12   لضمان الحقوق البلاد الـ Commonwealth
(an article too many?)

BBC 2/5/5 (ambiguous?)   من جملة القضايا المهمة

BBC 2/9/6   Mr. Wilson وهو احد اعضاء وزارة
(made def. by foreign name)

BBC 2/11/12   في برنامج حزب العمال

BBC 2/13/12-13   بين الزعيم الحزب المحافظين وزعيم حزب العمال

    (too many articles in first construction.)

BBC 3/1/3   مد ير المركز الثقافي الاسلامي

UAR 1/1/11   اكبر مراكز البحث العلمي في الشرق العربي

UAR 1/17/6   بالنسبة لعملية تقييم الخامات

UAR 1/23/2   بدأ العلماء في دراسة الطاقة الشمسية ممثلة في مجال
الكيمياء العضوية

UAR 2/8/17   شعر الجو الجد يد الوقتي

مش با تكلم عي انواع الكتابة الانطباعية   UAR 2/13/14

بكلام النقاد انفسهم و مفاهيمهم الجديدة   UAR 2/20/10

b) Constructions which in some way avoid or modify the normal 'iḍāfa construction. It should be noted here that any modification may be made by a speaker either consciously for the sake of style or unconsciously to simplify his speech. The writer cannot presume to judge which is valid for any particular speaker.

يعرفون طريقة تساوي لسطح السوائل   BBC 1/7/25

This compares with 1/7/22 quoted above under b), the two sentences being used by the same speaker consecutively.

كان الاغلبية للحزب العمال   BBC 2/6/11

هناك زيادة ال ـــ نواب الاحرار   BBC 2/6/15

Here a normal 'iḍāfa construction is used but the article was about to be added to the penultimate word before hesitation and correction to the final word.

أنّ السائل الـــ ال ـــ تغير مسائل التميز العنصري   BBC 2/9/9

Hesitation occurs here followed by a slight rephrasing of the sentence. This and other examples suggest that even for educated speakers 'iḍāfa constructions do not always emerge without a moment or two of thought.

كان فيه نوع من التردد من الناخبين   BBC 2/10/9

Here the double use of من avoids any more complex construction.

حزب العمال ـ لنجاح العمال   BBC 2/11/7

Another example of self correction.

لم يصبح زعيما لحزب المحافظين   BBC 2/13/17

An example of the use of ل, to break up an 'iḍāfa
construction - or to continue a sentence where the first
part required emphasis afforded by لم plus the Jussive plus
an indefinite accusative.

شككوا في مسألة صلاحية تأميم من الصلب   BBC 2/21/4

The use of من here is perhaps unnecessary, but gives the
feeling of breaking up a lengthy 'iḍāfa construction.

هذا التوسيع لنقاط الاساسية   BBC 3/4/5

الفرد جزء من المجتمع   BBC 3/7/14

مد ير المركز القومي للبحوث   UAR 1/1/13

وفي معهد Max Blank للبحوث التطبيقية   UAR 1/3/5

Here perhaps the ل is unavoidable after the foreign
proper name.

وبلجنة البحوث التابعة للمجلس الاستشاري للصناعة   UAR 1/3/12

The use of ل twice in order to avoid an otherwise lengthy
'iḍāfa construction.

عن التخصص العريض لسيادتك   UAR 1/5/6

هو مثل اعلى لمجمع من المركبات العضوية   UAR 1/5/18

The use of ل and من to avoid an otherwise complex
'iḍāfa construction.

وقابلت ألاستاذ رئيس قسم الكيميا بجامعة Harvard UAR 1/9/7

Many similar examples occur where the final element is
a place name and is preceded by ب or في or من

رئيس لجنة الصهيونيين بهذه الجامعة UAR 1/9/10

بأكلم عنّي وجيل من الشبان UAR 2/4/7

فيها التمجيد لحركة التجدد يد الكبيرة في الشعر العربي UAR 2/8/10

وصلة مابين مرحلتين من ال ــ انتاج الشعر عندنا UAR 2/9/12

Here is another example of hesitation by a speaker
before he postposes the article to its correct position.

bitaaع

Usage of the expression بتاع (bitaaع) is found
frequently in UAR 2 but not apparently in any of the other
tapes.[1]

وكتاباته في مقدمة الديوان بتاعه داكل ساهم UAR 2/16/11

ان الرجل دا ماسك ميزان وجائز يحط العمل بتاعه في الميزان UAR 2/18/11

UAR 2/19/11

مثلا ويقول له ان الاتجاه بتاعك دا UAR 2/21/15

ما فيش الا قتعال بتاع الشعر العباسي UAR 2/29/6

على الشان ما يتلقى الرسالة بتاعه الفنان UAR 2/36/8

CHAPTER 5.

PERSONAL PRONOUNS.

GENERAL

MLA

In an inflected language such as Russian or MLA the indication of Person is often clear from the verb. "Even if the subject is not mentioned separately it is already implicit in the verb as a pronoun."[1] Consequently the personal pronoun is often used only as a copula - or separating pronoun, or "... unlike English a pronoun is usually omitted when it is the subject of a verb, except when emphasis is required."[2]

coll.

In an uninflected language such as English or coll. Arabic, the personal pronoun assumes more importance since it is often required in order to avoid ambiguity. Use of or omission of the personal pronoun can be regarded in part as use of or omission of 'irāb or MLA in general in one of its manifestations. Some usages - e.g. copula in both affirmative and interrogative sentences, or for emphasis - are common to both MLA and coll.

TAPES.

Examination of the tapes suggests that usage of the

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1. Haywood and Nahmad, op. cit. p.97.
2. Abdo, D. A. "A Course in Modern Standard Arabic", Vol.I, Beirut 1962, p. 33.

personal pronoun can fall into one of four main categories,
e.g.:- a) copula; b) interrogative (which may be considered
a part of a); c) emphasis; d) superfluous. Categories
c) and d) overlap to some extent since a feature of a
particular speaker's style may possibly be counted as either
superfluous or emphatic, depending on the observer's point
of view. A further type of "superfluity" may be described
as a space filler. This will be mentioned here but is
given fuller treatment in the chapter entitled "Space
fillers."

a) Copula. Examples of the personal pronoun as a copula are
frequent and require little comment, e.g.:-

BBC 1/1/6	والموضوع هو كما يلي
BBC 1/11/14	هذه اللغة التي خرجت من الصحراء هي لغة العلم
BBC 2/2/5	ولاشك ان هذا الوقت هو المناسب
BBC 2/4/4	اهم النقاط وهي مسألة
BBC 2/11/7	اعتقد هذا هو سبب
BBC 3/3/8	المساوى ... والعدالة ... هما اسمان
BBC 3/12/2	المجتمع الفاضل هو الذي
UAR 1/2/17	العالم المصري هو الذي
UAR 1/16/6	والمشروع الاخر هو تحسين
UAR 2/11/11	طريقة الوصول للحكم هي المهمة

In this category may be shown a few discrepancies in
the form of non-agreement of copula pronoun with antecedant,
e.g. :-

BBC 2/4/17 ‎انما نقطة نهائية اقولها هنا وهو أن

BBC 2/5/15 ‎اخر المعلومات التي وصلت الينا حتى الآن هو عدد

BBC 3/9/10 ‎ونظرلنا ناحية ثانية وهو أن الحاكم

UAR 1/16/2 ‎اول خطوة من خطوات التطبيق وهو التقييم

An occasional example occurs when a copula is omitted
in circumstances where it might have been expected, e.g. :-

‎والاغبية العامة للحزب العمال حتى الان على جميع الاحزاب

BBC 2/6/2 ‎الاخرى / مئة واثنين

‎الحقيقة ان المثل الاساسي في تأثيرضوء الشمس في العمليات

UAR 1/22/10 ‎الكيميائية / مثل ظاهرني ....

b) <u>In normal questions</u> of the ماهو ماهي etc. type, the
personal pronoun may be considered as a copula. It appears
in the tapes in this form, e.g. :-

BBC 2/3/3 ‎ما هي القضايا؟

BBC 2/4/13 ‎ماهو الدور الذي؟

BBC 2/5/13 ‎ما هو الوضع ؟

BBC 3/4/5 ‎ما هو الا بدأ هذا التوسيع

BBC 3/12/16 ‎الدولة ما هي الا افراد المجتمع

UAR 1/5/15	ما هو الا معمل من معامل
UAR 1/24/8	تفهم ما هو ضوء الشمس
UAR 2/20/2	تفسير ما هو قائم بالفاعل

One example occurs where a question contains an incorrect pronoun, which is however immediately corrected, thus:-

BBC 2/20/11	ما هي تأثير ما هو تأثير ....

c) **Emphasis:** perhaps it would be expected that in those discussions and with those speakers where a greater measure of 'irāb is observed, use of personal pronouns would be more for a definite purpose, e.g. emphasis, and would not be merely superfluous. Examples tend to support this:-

BBC 1/1/11	اولا نحن لانقول اليوم ان العرب

Here the speaker prepares to rephrase the question under discussion:

BBC 1/11/8	أما نحن نحضارتنا
BBC 2/8/12	أنا اذا سمحتوالي ان اقول
BBC 2/16/8	انا قُلْتُ هذه و ....

Here one speaker corrects another by stressing that he has already said so-and-so.

BBC 2/21/11	كان يفضل هو كثيرا

Stressing what he preferred and emphasising it still further by saying how much.

نحن في الدولة الاسلامية   BBC 3/10/3

انا انتهي   BBC 3/13/11

thus "<u>I</u> have finished so <u>you</u> can go on ...."

الذي يثبت اننا فعلا نحن نحتاج اليه   UAR 1/31/11

emphasising that "we do really need it...."

بجبان تدعي انها هي التي اوجد ت العلم   UAR 1/28/8

d)   Superfluous.   By far the largest category appears to
be usage of the personal pronoun which seems to be super-
fluous.   Here the writer must stress again that some
examples which he has suggested as belonging to this
category might equally belong to category c), i.e. that
they form an important part of the speaker's style.   The
dividing line is particularly difficult to draw in BBC 1,
and to a slightly lesser extent in BBC 3.

وأنتَ اذا خَرَجتَ

          BBC 1/5/8

Here the pronoun أنتَ appears to be unnecessary.   The
example is not strictly relevant, however, since it is
quoted from a literary work.

لكن انا لا أُريدُ ان أذكُر

          BBC 1/8/6

Here possibly superfluous, but equally possibly emphatic.

ثم نقطة أخيرة يا استاذي انا اعتقد أن   BBC 1/11/16

Throughout the tapes there are very few examples where

أَعْتَقِدُ is used without a pronoun, but equally very few examples where the meaning would be ambiguous without it.

BBC 3/5/3	نحن ــ اذا سمحتم ــ نحن لن نعرف معنى ...
BBC 3/6/2	الواقع أن الفرد هو عبارة
BBC 3/9/17	فنحن الحقيقة لما ننكر في

In the UAR tapes it appears that the number of super-fluous usages is larger. This may be partly attributable to the fact that since the language is less inflected generally, the use of personal pronouns is more widespread generally, and they tend to be included whether or not the meaning would be ambiguous without them. In other words the greatest area of ambiguity is in the Perfect singular and personal pronouns are usually used to minimise it. When personal pronouns are used to the same extent in the plural they appear superfluous, since in the plural possible ambiguity is much less.

UAR 1.

In UAR 1 there is, with other features, a difference between the introduction and the interview. In the former the Interviewer appears to indulge in no unnecessary use of the personal pronoun: two straightforward copulas occur. In the interview the Interviewer changes and seems to use more personal pronouns than are necessary, e.g. :-

UAR 1/10/12	طيب احنا الحقيقة يعني احنا سجلنا
UAR 1/21/12	يساعدنا احنا نشير الى الموضوع

UAR 1/26/16   زي ما فهمنا من سيادتك ان نحنا بنتلقاها

UAR 1/30/5   يعني انا فهمت من كلام سيادتك . . . .

UAR 1/12/7   انا اعتقد ان احنا التفسير

The Interviewee tends to use very few personal pronouns which can safely be categorized as superfluous.

UAR 2.

In UAR 2 more examples of superfluity are found, e.g.:-

UAR 2/4/4   يعني نحنا نعتبر

UAR 2/4/8   نحنا كنا بدأنا نعي

UAR 2/8/4   تخرج شوية أنك أنت المبدع

UAR 2/9/14   فاحنا حانحب بنعرف

UAR 2/10/11   اني انا باخذ موقف

Since it is very difficult to accurately assess whether use of a personal pronoun in any particular place is for emphasis, style, or is superfluous, it is impossible to indicate accurately the frequency of superfluous as opposed to emphatic cases. Nevertheless it seems worthwhile to suggest that whereas in BBC 1 and BBC 3 hardly any examples of superfluity seem to occur, in BBC 2 a few apparently clear examples do occur, and in UAR 1 the Interviewer (although not the Interviewee) uses frequent examples, as do both partici-
pants in UAR 2 to an even greater extent.

General.

Radio Needs.

It is possible that the requirements of radio broad-
casting involve some modification or adaptation - whether
conscious or not - of MLA and coll.   It could be suggested
that the literary اِنَّ (and   اِنَّكَ ، اِنَّهَا etc.) has been largely
replaced by the personal pronoun as a sentence starter.
This could partially account for an increase of personal
pronouns in comparison with a similar literary text.

Additionally, where speakers are visible face to face,
gestures too are visible and ambiguity is less likely to
occur through any lack of personal pronouns.   In order to
avoid or at least minimise ambiguity for the unseen and
unseeing listeners an increase in personal pronouns and
forms of address such as   سيادتك etc., might be expected.
How   far this is either true, or if true the result of a
conscious effort on the part of broadcasters, is not possible
to judge.

CHAPTER 6.

RELATIVE PRONOUNS.

FORM.

In M.L.A.[1] the form of the Relative Pronoun is:

<div dir="rtl">

اَلَّذِي   Masc. Sing.

اَلَّتِي   Fem. Sing.

اَلَّذِينَ   Masc. Plur.

</div>

(Dual and feminine plural forms exist but their incidence is relatively infrequent.)

In coll.[2] the form of the Relative Pronoun is most commonly :   اِللِّي

In the tapes each speaker appears to use either the MLA or the coll. form, but not a mixture of both. This is not to say that speakers do not make occasional "lapses" into the other form.

BBC 1.

In BBC 1 all speakers use the MLA form throughout.

BBC 2.

In BBC 2 all speakers use MLA form almost always. The five "lapses" into colloquial are made by three speakers:

BBC 2/5/16   A   هو عدد النتائج اِللِّي و صلت

BBC 2/7/8   A   هي الدوائر اِللِّي اعلنت أمس

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1. Haywood and Nahmad, pp 284
2. e.g. Mitchell, p.103; Rice and Saïd, p.182; Frayha, p.254.

النقطة اِللِّي ذكرها الاستاذ   BBC 2/12/8   K

ولم يتحدث الى الشعب بمقدار المتحدث اِللِّي   BBC 2/14/1   Z

المبستر ويلسون   (Mr. Wilson)

انما في فترة ١٧ شهر اِللِّي كان فيه حزب   BBC 2/16/16   A

K who appeared in tape BBC 1 without a "lapse" - in respect of relative pronouns - here makes one "lapse" into coll.; in BBC 3 he makes two such "lapses."

BBC 3.

In BBC 3 again there are only five uses of the coll. form; e.g.:

والمجتمع الصالح اِللِّي هو هيئة   BBC 3/6/6   A^W

الحاكم اِللِّي بيكون   BBC 3/9/12   K

هذه العناصر .... هي اِللِّي العناصر التي كونت   BBC 3/2/15   K

In the last example the MLA and coll. forms exist almost side by side.

The examples of use of coll. in the BBC tapes suggest that some speakers may be speaking a form of language different from their usual form. They can occasionally "lapse" into their usual form when under pressure of time, emotion, speed, fear of interruption, etc.

UAR 1.

In UAR 1 three patterns are apparent.

1) The interviewer in the introduction (which is probably read from a prepared script) uses MLA exclusively:

e.g.:   UAR 1/3/3   ومن البلاد اَلَّتِي حاضر فيها

2)   The interviewer in the interview uses coll. exclusively;

    e.g.:- UAR 1/12/8   الموضوعات اللّي بنطالب به

3)   The interviewee in the interview uses MLA throughout

    except for two examples, viz:-

        UAR 1/19/8   هذا المصدر اللّي في الجمهورية

        UAR 1/20/12   الظروف اللّي بنمر عليها

UAR 2.

    In UAR 2 two patterns are observable:

1)   In the introduction the interviewer uses MLA throughout.
With special reference to relative pronouns, in fact only
two examples - both MLA - are used, and it is arguable
whether a pattern can be said to be indicated by two
examples.

2)   In the interview itself both interviewer and interviewee
use coll. almost exclusively. Exceptions - and there
are only two - are:

        UAR 2/4/12   بعض الرموز الَّتي تمثل

        UAR 2/5/1   المثل العليا الَّتي كان

    It is perhaps difficult to suggest why two "lapses"
should have occured in the reverse direction - i.e. from
coll. into MLA. Perhaps the best explanation is that the
speaker slows his speech to emphasise a particular point and
elevates his language to MLA for additional emphasis.

Here again it is perhaps worth pointing out that the interviewee is a critic, a poet and a man of letters, yet he makes very little apparent attempt to speak MLA. This is in pronounced contrast to the scientist in UAR 1 who appears to be consciously trying to speak a good form of MLA. Possibly the very fact that the scientist's speech is slower, more deliberate and more precise suggests that he is in fact less spontaneously sure of himself in MLA; his efforts to speak it must always be conscious.

In the tapes under discussion there was no opportunity to observe the possible use of اَللّٰرَتِي since no groups of female human beings have been involved.

USAGE – الرَّاجِع

"When the relative pronoun refers to any part of the relative sentence which follows except the subject, it must be repeated by an attached pronoun known as the راجع or عائد returner. ... ... The عائد may be omitted, especially in Modern Arabic where the meaning is clear. In Classical Arabic it is frequently omitted after من and ما [1]

In the vast majority of cases in the tapes rules for the راجع seem to be observed as in MLA, whether the pronoun used is MLA or coll. The half dozen or so examples of apparent omission of the راجع could be classed more as mistakes

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1. Haywood and Nahmad, p. 285.

rather than as an indication of a pattern. (Some of these
occurrences could be attributable to faulty hearing of the
tape at points where two or more voices together make
accurate analysis particularly difficult.)

The speaker Z in Tape BBC 2 appears to make more
"mistakes" than any other individual speaker, e.g.:

الا نتخابات ... التي كان يتوقع (هل) المراقبون   BBC 2/2/7

تأميم الصلب الذي اعلن Wilson/   BBC 2/2/13

which can be compared with the same speaker in

سياستها التي اعلنتها قبل   BBC 2/3/1

A similar comparison can be made between omission in

ودا اللِّي كنت عايِّز اقول/   UAR 2/16/5   I

and inclusion in

انا اللِّي عايِّز اقوله ان   UAR 2/19/10   I

In all the examples where omission of the راجع has
occurred, it cannot be said that the meaning is unclear.
Thus for "mistakes" or "lapses" it would be perhaps better
to use the term "inconsistencies."

Examples occur where the rel. pron. is used to introduce
a new idea rather than qualify a theme already introduced;
the antecedant is thus understood rather than stated, e.g.:-

ولكن اَلَّذِي حدث ان الشعب   BBC 2/1/14   Z
لم يعط اصواتا كانه ... نوجدنا

واَلَّذِي حدث بعد ذلك ان حزب   BBC 2/9/17   Z
المحافظين وحزب العمال اتفق تقريبا

INTERROGATIVE.

The interrogative version with ما occurs twice in BBC 1 :

فما الذي خلفه العرب هناك   BBC 1/1/7

وما الذي احد ثوه من آثار   BBC 1/1/8

This contrasts with other interrogatives using the relative pronoun, e.g.:

ما هو الدور الذي تلعبه   BBC 2/4/13

which will be treated more practicably under Interrogatives.

An example occurs where by the use of كل as the only antecedant the relative pronoun appears stronger than in the examples BBC 2/1/14 / 2/9/17 above.

وكل الذي حدث ان الشعب البريطاني   BBC 2/8/4

In other cases the antecedant is strengthened by a pronoun, demonstrative or personal, serving as a copula, e.g.:

اعتقد يمكن هذه التي تشير لها   BBC 2/5/7

يعني المجتمع الفاضل هو الذي يراعى المصلحة   BBC 3/12/2

الكيمياء العضوية تلك التي تشتمل   UAR 1/1/8

العالم المصري هو الذي أحيا التفكير   UAR 1/2/17

الكلام ده هو اللي كان موجود فعلا   UAR 1/14/6

The ultimate antecedant is of course clear and the pronoun which serves as the direct antecedant is an emphatic form of copula.

A reversal of copula and rel. pron. takes place in

نأ لمراض والمجتمع الصالح اللي هو هيئة المجتمع   BBC 3/6/6

CHAPTER 7.

THE INTERROGATIVE.

MLA.

"In the written language, questions are introduced by either of the particles هَلْ or أ ... ... In spoken Arabic, these interrogative particles are almost never used, the interrogation being indicated by the tone of voice."[1]

Coll.

"It is often assumed that interrogation relates exclusively to the seeking of information, but it should be remembered that the term is a grammatical one and that in general usage interrogative sentences may not only serve to elicit information, but also in the nature of suggestions, exclamations, threats, gestures of politeness, requests for instructions or for advice or help and so on ... In general (between Arabic and English) correspondence of function may be established between the two languages."

"An Arabic sentence, affirmative or negative, may also be used as a question by varying the intonation.

"Interrogative sentences are also marked as such by the presence of one of a series of specific interrogative particles, which are..."[2]

"In asking a question the voice is raised without any

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1. Haywood and Nahmad, op. cit. p. 29.
2. Mitchell, op.cit. pp 112-119.

change in words (In literary Arabic the question is
introduced by هَلْ or أَ)."[1]

In Driver, Frayha, and Rice and Saïd there is no
special treatment of the Interrogative and no mention of
the particles هَلْ or أَ .

In the tapes under examination examples are found of
both MLA and coll. Interrogative forms. Many of the
questions asked rely more on intonation than on any change
of word order or any additional Interrogative word.

MLA FORMS.

The MLA form هَلْ is found frequently, particularly in
BBC 2 and in UAR 1. It does not seem to occur in BBC 1
more than three times, in BBC 3 more than once and in
UAR 2 not at all. Sometimes it occurs in direct and
sometimes in indirect questions, e.g.:-

BBC 1.

BBC 1/8/7 indirect.	اختلفوا ، هَلّ الترجماتِ كانت في الفلسفة
BBC 1/8/8 direct (double)	.... هل هذه تترجم من اللاتينية
	أَمْ كانت تترجم
BBC 1/8/17 indirect (double)	ليثبت هل هذه الكتب ترجمت عن العربية
	أم ترجمت عن

It is perhaps worth noting that all three cases of هَلْ
in BBC 1 occur in the one speech, all are concerned with

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1. Van Ess, op.cit. p.13.

translation of classical works and all are concerned with
the big question of whether these works were translated from
Arabic e.g. into mediaeval Latin or whether they were
translated from the original Greek.   The speaker (the
chairman) is stressing the importance of the question itself.
He apparently finds this emphasis best conveyed by the use
of هل .

<u>BBC 2.</u>

In BBC 2 where there is in general considerably more
coll. usage than in BBC 1, هل is used no less than 10 times,
again for the most part by the chairman, K.

BBC 2/7/4   هل الا تجاه في الانتخابات الاخيرة بحزب العمال اتجاه الى
الشمال ام اتجاه الى الوسط ...

BBC 2/18/7   هل معنى ذلك ان هناك ...

BBC 2/19/16   هل هو يعمل او لا يعمل

Probably a good reason for the frequent use of هل by K
is that he is the chairman of the discussion group, the
question master.   It is desirable that both the participants
in the discussion and the listeners – who cannot see gestures,
nor discern minor intonational differences – should be
absolutely clear about the form and content of questions.
K seems to think that the use of هل is a good method of
making questions clear.   By the same criterion there would
be little point in attempting to use the MLA interrogative

particle أَ , since this can easily be lost in a gesture, a
grunt or a movement of an object on the microphone table.
The particle أَ does not appear to be used anywhere in the
tapes, probably for reasons of avoiding ambiguity.

BBC 3.

BBC 3/5/17   يعني <u>هل</u> غاية المجتمع ان تخلق افرادا

BBC 3/13/4 هل مصلحة الفرد مقدمة على مصلحة الجماعة او مصلحة/مقدمة على الجماعة

مصلحة الفرد

UAR 1.

UAR 1/12/16   <u>هل</u> فكرت انك يكون لك مدرسة خاصة

UAR 1/15/11   ف<u>هل</u> سيادتك تقدر تدينا فكرة عامة عن

UAR 1/29/1   و<u>هل</u> يمكن للدولة ان تنفرد

What is noteworthy here is that these uses of هل (and
some five others) emerge from the mouth of the interviewer
who otherwise follows a minimum of MLA usage. Perhaps for
the same reasons as K in BBC 1 and BBC 2 she wishes to be
a conscientious question master and considers that the best
way to do so is to use هل . It is perhaps a feature which
radio interviewers consciously try to use for the sake of
clarity.

It is equally noteworthy that the Interviewer in UAR 2
does not use it - i.e. هل , but there is perhaps another
reason for this. In UAR 1 the Interviewer has the

distinction of being a woman talking to a man. She feels
able to address many questions to him fairly directly using
هَلْ ؟ or أَيّ ؟ or أُحِبّ أَسْأَلْ سَيَادَتَكْ - as well as the more impersonal
questions of the first person plural form like نُحِبّ نَاخُذْ فِكْرَة عَنْ .
The Interviewer in UAR 2 is a man addressing a second man
of apparently more exalted status.   The Interviewer, out
of respect for the Interviewee's greater status or learning,
poses many more question in the first person plural, and
perhaps considers the direct question too blunt.   Even his
questions introduced by أَيّ are preceded by the first person
plural phrase, e.g.:-

UAR 2/13/12 اِحْنَا نُحِبّ بِنِعْرَفْ أَيّ التيارات اللي

In the BBC tapes the feeling seems to be that K is much more
of an equal with his participants and is in fact referred to
as الأُستاذ كرمي (BBC 3/10/8).   He takes an active part in the
discussion, but guides its course firmly.   The different
roles seem to be reflected to some extent in the form of
questions asked, but how far this would be found generally
in Radio Arabic would require examination of more than the
 present five tapes with the three interviewers.

Double Questions.

   " أَمْ = "or" in a double question."[1]

   In the examples already given to illustrate the use of
هل it will have been noticed that some double questions are

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1. Haywood and Nahmad, op. cit. p. 428.

introduced by أَمْ (e.g. BBC 1/8/8, BBC 1/8/17, BBC 2/7/4) while others are introduced by أَوْ (e.g. BBC 2/19/16, BBC 3/13/4).

Other MLA forms introduced by interrogative pronouns given in Haywood and Nahmad[1] occur in all tapes, e.g.:-

BBC 1/6/18	مَاذَا يريد البا حث العالم بعد ذلك
BBC 1/9/10	مَنْ يجهل محاولات
BBC 1/7/9	لِمَاذَا يذهب الانسان
BBC 2/16/9	مَا هُوَ المستقبل يعني
BBC 2/22/4	وَمَا رأيك في
UAR 1/24/8	وَمَا هُوَ الدور الذي
UAR 1/28/6	وأَيْنَ نحن من هذه الدول

The form مَاذَا does not seem to occur in the UAR tapes[2] and the use of أَيّ in an interrogative sense does not occur in the BBC tapes. The latter occurs frequently in the UAR tapes meaning "what?" rather than the MLA "which?", appearing in both direct and indirect questions, e.g.:-

UAR 1/22/2	يعني أية الطاقة الضوئية
UAR 1/35/12	نحب نعرف اية الصلة بين
UAR 2/8/14	وانت أَيّ تقييمك الشخصي
UAR 2/30/3	أَيّ في رأيك اهم ... اتجاهات

1. Haywood and Nahmad, op. cit. p. 82.
2. Mitchell does not include it in his list of interrogative words, op. cit. p. 115.

INTONATION.

Apart from the questions introduced by the obviously interrogative words, which have been discussed at length, a large group of questions is indicated by variations of intonation, something which can only be a feature of coll. even when applied to material which is otherwise MLA. Examples are clear when spoken and heard, but, when written, can only be indicated by using a question mark, and some-times to some extent by the context, e.g.:-

BBC 2/6/5	يعني منتظر هذا التغير ؟
BBC 3/11/15	مجتمعات قليلة مثلاً ؟
BBC 3/14/12	ممكن اقول كلمة واحدة ؟
UAR 1/32/11	تقدر سيادتك تدينا فكرة ؟
UAR 2/25/8	اء وأنت طالب ؟
UAR 2/25/10	في أثناء دراستك ؟
UAR 2/47/12	وفي المسرح بالذات ؟

An extension of this can be seen in the use of some forms of address, e.g.:-

BBC 1/1/10	وسيتفضل أخي ؟

"... would my brother be kind enough to..."

BBC 1/1/16	الدكتور ؟

"... have you anything to say...?"

CHAPTER 8.

THE IMPERFECT.

The possible avenues of research on the Imperfect are manifold and the present writer has been unable to do more than cover some aspects of its morphology. Other aspects which seem worthy of attention could include: the temporal limitations of verbal aspects, i.e. whether verbs in MLA and coll. are any more time conscious than in classical Arabic, and if so how, and what influences have made them so; the importance or lack of it of the various moods of the Imperfect in MLA and coll., whether in coll. any vestige of the subjunctive remains.

THE IMPERFECT.
FORM.

1.MLA distinguishes between three moods of the Imperfect, namely the Indicative, the Subjunctive, and the Jussive. These are distinguishable chiefly in the singular by the final vowel, i.e.:-

Indicative	يَكْتُبُ
Subjunctive	يَكْتُبَ
Jussive	يَكْتُبْ

---

1. For a full treatment of the Imperfect and its moods, see Haywood and Nahmad, chapters 14, 15 and 16.

and in the plural by omission of ن after long vowels to
form parts of the Subjunctive and Jussive, thus:-

	Indicative	Subjunctive	Jussive
3 m.	يَكْتُبُونَ		يَكْتُبُوا
3 f.		يَكْتُبْنَ	
2 m.	تَكْتُبُونَ		تَكْتُبُوا
2 f.		تَكْتُبْنَ	
1 m and f.	نَكْتُبُ	نَكْتُبَ	نَكْتُبْ

The final vowel of the singular and the first person plural
is not usually indicated in printed texts.

Coll. appears to have no more than one form of the
Imperfect. Mitchell gives only the one form and observes
no difference in the plural between the masculine and
feminine of the second and third persons. His paradigm for
كتب is thus:

Sing.			Pl.		
	3 m.	yíktib		3	yiktíbu
	3 f.	tíktib		2	tiktíbu
	2 m.	tíktib		1	níktib
	2 f.	tíktíbi			
	1	ʕaktib			

There is thus no form ending in ـُونَ or ـِين as there
is in MLA. There is no reference to Subjunctive or
Jussive.[1]

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1. Mitchell, op.cit. p. 73.

Rice and Saïd similarly refer simply to the Prefix Tense, without reference to variations in moods.[1]   Frayha likewise gives a paradigm for the Imperfect in one invariable form.[2]

Driver gives a similar paradigm, but observes: "The fallâḥîn have also, as in the perfect special feminine terminations in the 3rd and 2nd pers. plur., with or without the vowel i, which draw the accent on to the syllable immediately preceding the termination:-

      yuḍrúbin   or   yuḍrúbn   =   they (f) strike
      tuḍrúbn   or   tuḍrúbn   =   you (f) strike "[3]

TAPES.

The tapes under discussion show considerable variation between the forms of the Imperfect of MLA and coll.

It might perhaps be expected that where Nunation is fairly widely observed, then other forms of 'iraab such as verbal inflexion might be found also.   We have already seen that the BBC tapes and particularly BBC 1 show the greatest incidence of Nunation and the same can be said of verbal inflexion.   In other words it is in BBC 1 that the greatest similarity to MLA is observable as far as moods of the Imperfect are concerned.

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1. Rice and Saïd, op.cit. p. 47 and p. 56.
2. Frayha, op.cit. p. 262.
3. Driver, op.cit. p. 49.

In commenting on the Imperfect forms like يعني
are included although they are dealt with under the
chapters on "Space Fillers", "Forms of Address" etc. By
the same token يمكن is also counted as an Imperfect
although this is almost never inflected.

BBC 1.

In BBC 1 frequent examples of the Imperfect fully
inflected for its different moods can be seen, e.g. :-

BBC 1/1/2 3 m.s.Indic.   نُنَاقِشُ في هذه الحلقة موضوعا يَتَعَلَّقُ بتأثير

(In this example can be seen the inconsistency where the
first verb uses pause vowelling while the second does not.)

BBC 1/2/1 l.pl.Indic.   في الاندلس نَقُولُ ان

BBC 1/2/3 2.f.s.Juss.   لَمْ تَكُنْ كل الاندلس عربية

BBC 1/5/2 1 s. Indic.   ولكن سَأَضرِبُ أمثلة قليلة

BBC 1/7/21 3 m.pl.Indic.   ولا الرومان يَعْرِفُونَ

BBC 1/2/10 3 m.s.Indic.(Pass.)   يُسْتَحْسَنُ أَنْ نَتَناوَلَهَا
    ◆ 1 pl. Subj. (Act.)

BBC 1/11/4 3 m.s.Subj.   قبل ان يَدْخُلَ العرب

BBC 1/11/5 3 m.s.Juss.   لَمْ يَكُدْ يَسْتَعْرِبْ

There are also examples of non-inflected Imperfect verbs
where the mood is indicated by the context or construction:-[1]

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1. It should be noted that in these as in any other tapes, a
   form ending with sukūn on the final letter, could equally
   be a correctly vowelled MLA Jussive, or a correctly
   vowelled coll. Imperfect of any mood.

BBC 1/2/14	3 m.s.Juss.	الواقع أنَّ الترشيح فَلْيَضْرِبْ انسان ....
BBC 1/5/23	3 m.s.Indic.	هذا الرجل كان يَسْتَخْرِجُ
BBC 1/8/3	3 m.s.Indic.	فيما يَتَعَلَّقُ بـ

(Compare this example with BBC 1/1/2 quoted above)

BBC 1/10/1	3 m.s.Subj.	طلبته ... أنْ يَدْرُسَ كل
BBC 1/8/10	3 m.s.Indic.	الفلسفة ـ كانَ يَعْمَلُ عليها

The 3 p.pl. form of the Indicative ending in ـُونَ which
is found in MLA and not in coll. appears frequently in BBC 1.
The 16 examples of pl. Imperfect verbs appear as correct MLA
forms, e.g.:-

BBC 1/1/14	3 m.pl.Indic.	لم يَكُنْ عرب يَحْكُمُونَ الاندلس
BBC 1/5/6	3 m.pl.Indic.	الناس .... يَعْتَبِرُونَهَا ....
BBC 1/6/16	3 m.pl.Indic.	في مصر يَقُولُونَ كذا ....

BBC 2.

In comparison with BBC 1, BBC 2 can be characterised as
containing markedly fewer examples of inflected Imperfects.
In the plural the differences of mood are still observed
since the ون ـ endings of the Indicative are retained. In
the singular there are few examples of differentiation
between Indicative and Subjunctive. Examples of the Jussive
are observed, e.g. with the particle لم but it is often
impossible to say whether the MLA Jussive form is used

consciously or whether it is the coll. Imperfect ending in
sukūn.

BBC 2/2/17   3 m.s.Indic.(MLA)   يَسْتَطِيعُ بة أن يُنَفِّذْ سياسته
        + 3 m.s.Subj.(coll.)

BBC 2/4/8   3 m.s.Indic.   حزب المحافظين يَقُولُ بأن

BBC 2/13/9   1 s. Indic.   أَظُنُّ مِستر ويلسون

BBC 2/11/10 3 m.s.Indic.(coll.)   لا يُمْكِنْ ان يَسْتَطِيعَ أن الشعب يَحْكُمَ
        + 3 m.s.Subj.(MLA)
        + 3 m.s.Subj.(MLA)

BBC 2/9/10   3 f.s. Juss.   لم تَدْخُلْ ... او ... لم تُؤْثِرْ إزاء
        + 3 f.s. Juss.

BBC 2/9/16   3 m.pl. Indic.   فكانوا المهاجرين يُعَبِّرُونَ عن

BBC 2/15/4   3 m.pl. Indic.   الذين يَكْتُبُونَ عن الانتخابات ويُحَلِّلُونَ
        + 3 m.pl. Indic.

BBC 2/12/15 3 m.pl. Subj.   فرصة أن يُقَرِّرُوا

BBC 2/12/11 3 m.pl. Juss.   لم يَتَمَكَّنُوا ... من ان يُقَرِّرُوا قَرَارًا
        + 3 m.pl. Subj.

BBC 2/5/3   1 s.Indic.(coll.)   أَعْتَقِدان الناخبين لم يَلْتَفِتُوا
        + 3 m.pl. Juss.

BBC 3.

    Like BBC 2, BBC 3 contains a much higher percentage of
Imperfect verbs vowelled like coll. rather than MLA. The
majority of the examples vowelled like MLA in the singular
seem to be so far a special purpose - largely for emphasis.
For the plural the distinction between the moods is still
maintained.

BBC 3/5/12   3 m.pl.Subj.   وارادوا أن يُحَدِّدُوا الصفات ...

BBC 3/7/7   3 m.pl.Indic.   وقام افراد الشعب يَكْبِرُونَ

BBC 3/14/5   3 m.pl.Indic.   من ناحية فلسفية معقولة بِيَقُولُونَ أّن المجتمع

     Here the purely coll. prefix بـ is used with the MLA
vowelled يَقُولُونَ.

IDIOLECTAL PREFERENCE.

     As has been observed already all three BBC tapes are
introduced by the same speaker (K) - Mr. Hasan Karmī. It
is interesting to note the similarities of vowelling
between the introductory sentences of BBC 1 and BBC 3. In
both tapes the verbs نَاقَشَ and تَعَلَّقَ are used. In both نَاقَشَ
is unvowelled and in both تَعَلَّقَ is vowelled, viz:-

BBC 1/1/1   نُنَاقُشْ في هذه الحلقة

BBC 1/1/3   ويُنَاقُشْ هذا الموضوع

BBC 3/1/2   ويُنَاقُشْ هذا الموضوع

BBC 1/1/2   (نُنَاقُشْ) موضوعا يَتَعَلَّقُ بتأثير

BBC 3/1/2   (لدينا) ... موضوع يَتَعَلَّقُ بالمجتمع

     This could be considered as suggesting that speakers
have favourite expressions or words which they prefer to
vowel in a particular fashion for the sake of euphony, for
rhythm or even for no logical or explicable reason at all.

It forms part of a speaker's style. Other inconsistencies in the observation of grammatical rules tend to support this. The writer suggests that where such subjective preferences exist, there is little purpose served in attempting to explain them in terms of omission of or observation of grammatical rules.

UAR 1.

As has been possible before in connection with other grammatical features, the Introduction to UAR 1 can be treated separately also for consideration of the Imperfect. In it the Interviewer uses full MLA vowelling thus differentiating between the various moods of the Imperfect, e.g.:-

UAR 1/1/8	3 f.s.Indic.	تلك التي تَشْتَمِلُ على الفروع
UAR 1/1/15	3 m.s.Subj.	وقرّر ان يَكُونَ طبيبا
UAR 1/2/1	3 m.s.Subj.	وكان عليه ان يَخْتَارَ
UAR 1/4/1	3 m.s.Indic.	ما زال يُشْرِفُ على بحوثه

In the Interview itself the Interviewer does not appear to use MLA vowelling consciously, and appears to do so in fact only in cases where MLA and coll. vowelling are similar, e.g. with deficient verbs. Even here it is sometimes difficult to be really sure whether the final vowel is long or short.

UAR 1/10/7 سيادتك بِتَعْني

UAR 1/12/13 قبل ما نَبْتَدِي

The word يَعْني, which is used frequently, also falls into this category.[1]

The interviewee occasionally uses MLA vowelling to differentiate between the moods of the Imperfect, but apparently only for purposes of emphasis, or occasionally in certain stock expressions, e.g.:-

UAR 1/7/12 i s.Subj. وكان لي الحظ أن أَكُونَ احد من السبعة الَّذِينَ

deliberately emphasising his luck in being successful. Perhaps use of الَّذِينَ instead of his more usual اللِّي assists this.

UAR 1/8/3 3 m.s.Indic.(coll.) وهنا كان القدر يُحَقِّقْ لي أن
      + 1 s.Subj.(MLA) أَسْتَمِرَ في دراسة

UAR 1/9/18 1 s.Juss.(MLA) ولم أَكُنْ أَحْمَلْ معي من الزاد
      + 1 s.Imperf.(coll.)

Here the vowelling is MLA with لم since لم does not appear in Egyptian coll.

UAR 1/19/2 3 m.s.Indic.(coll.) يَجِبْ الاشارة الى انّ هذا الموضوع
      + 3 m.s.Indic.(MLA) يَجِبُ ان يُلْقَى

Here the vowelled and unvowelled or MLA and coll. versions appear in the same sentence. This is possibly to add emphasis as the sentence proceeds.

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1. See Chapter on "Space fillers."

UAR 1/26/8 1 s.Subj. وقد شَرَّبَني أن أَكْتُبَ في

The verb نَحْتَاجُ is used four times in two pages, twice
vowelled and twice unvowelled, thus:-

UAR 1/31/8 1 pl.Indic. اذا كان التخصص دقيق نَحْتَاجُ اليه

UAR 1/31/11 1 pl.Indic. يثبت اننا فعلا نحن نَحْتَاجُ اليه

Here emphasis is additionally suggested with unnecessary use
of first person pronoun and use of نَحْنُ rather than the
usual إِحْنَا

UAR 1/32/3 1 pl.Indic. بينما نَحْتَاجُ الى عدد

UAR 1/32/16 1 pl.Indic. بينما نَحْتَاجُ الى مهندس واحد

Then on the following page the vowelled version appears
again:-

UAR 1/33/4 1 pl.Indic. قد ثبت اننا نَحْتَاجُ اليوم

UAR 1/28/4 3 m.pl.Indic (coll.) هل هم بِيَتْمَتَّعُوا بميزات

UAR 1/28/5 3 m.pl.Subj.(coll.) الفرصة أن هم يُصِلُوا الى

These are the only two Imperfect plurals to be heard and are
used by the Interviewer. As might be expected therefore,
they follow coll. usage. The second example would have been
a Subjunctive in MLA and thus coincides with MLA Subjunctive
vowelling.

The programme finishes with the announcer giving the
names of the participants - using MLA:-

UAR 1/39/13

برنامج يَعْرِضُ لنا

UAR 1/39/15

مع العلماء تُقَدِّمُهُ عَفاف المُوَلِّد

UAR 2.

With the exception again of the introduction, UAR 2 shows even less verbal inflexion than UAR 1.

Although the Imperfects used in the introduction are vowelled according to MLA usage, the one example which should be Subjunctive is unvowelled, thus:-

UAR 2/1/4 3 m.s.Indic.
       + 1 pl. Subj.

يَسُرّنا أن نَسْتَضِيفَ الليلة

The MLA 3 plur. is also used

UAR 2/1/10

الا أنّ الكثيرين قد لايَعْرِفُونَ عن

Throughout the rest of the interview verbal inflexion is hardly used and in the plural only the coll. form is used, e.g.:-

UAR 2/12/16 3 m.pl.Subj.(3 times)
       + 3 m.pl. Indic.

علشان يُقَدِّرُوا يَضُرُّوا يَتَذَوَّقُوا
هذا العمل تذوقًا كاملًا بكل الاشياء
الكويسة اللي فيه ويَلْتَفِتُوا

UAR 2/15/6 3 m.pl.Indic.

طبعا النقاد بيَخْتِلِفُوا في

UAR 2/20/8 3 m.pl.Indic.
       + 3 m.pl.Indic.

وبيَضْطَرُّوا النقاد انفسهم بيُغَيِّرُوا مفاهيمهم

The interviewer in one place uses MLA vowelling twice with the same verb although he does not use it at all elsewhere, viz:-

UAR 2/19/13

انه الناقد بيَفْرُضُ وصاية على الفنان كلمة اللي بِتَرَدَّدْ دائما انه
الناقد بيَفْرُضُ وصاية على الفنان

INCIDENCE

GRAPHS. a) For reasons which have already been mentioned in connexion with Nunation (e.g. inaccuracy of measuring words per line, words per page, etc.) it is impossible to give an accurate statistical picture, e.g. in the form of a graph, which would give the number of imperfect verbs used and the ratio of MLA or coll. forms to the total. It nevertheless seems worthwhile to indicate - even if not accurately - in graphic form the approximate usage of MLA or coll. forms.

LIMITATIONS. b) In looking at the graphs it should be pointed out that certain coll. and MLA forms coincide, e.g. certain defective verbs where the final vowel is often unclear as to its measure. These, such as يعني have been counted as MLA.

LIMITATIONS. c) The traces on the graph can perhaps do no more than describe pictorially words such as "often" or "frequently" or "occasionally", which are vague in themselves. It is noteworthy that on graph UAR 1 the MLA trace follows the "Total" trace for the introduction and then the "coll." trace assumes prominence. Many of the MLA counts remaining in UAR 1 are made up of the "dubious" category such as يعني and mentioned in the previous paragraph. A similar situation is clear in graph UAR 2 where extra traces show the inclusion and exclusion of يعني .
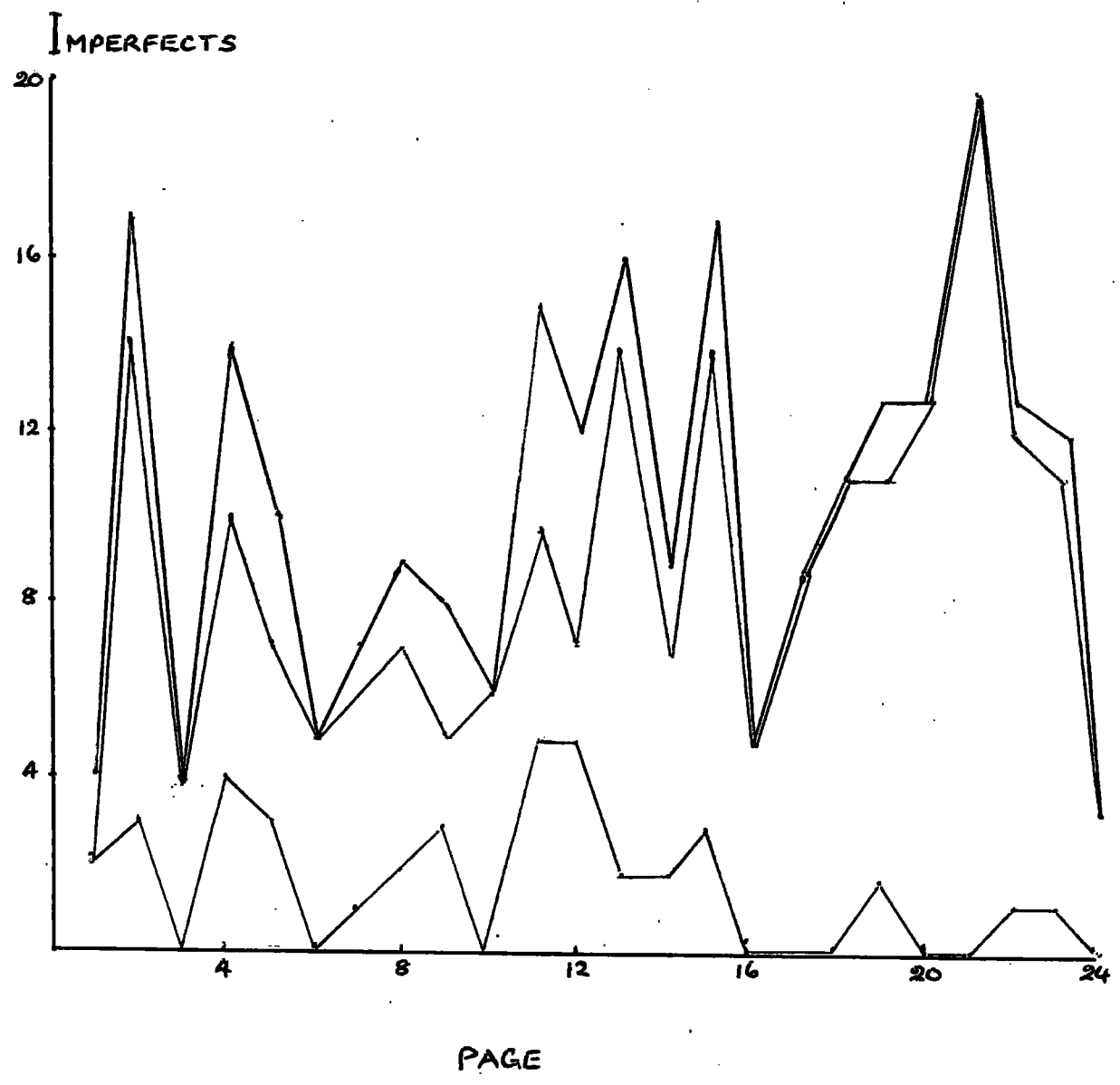
BBC 1

——— = Total Imperfects
——— = MLA Vowelled
——— = coll. Vowelled.

IMPERFECTS

PAGE
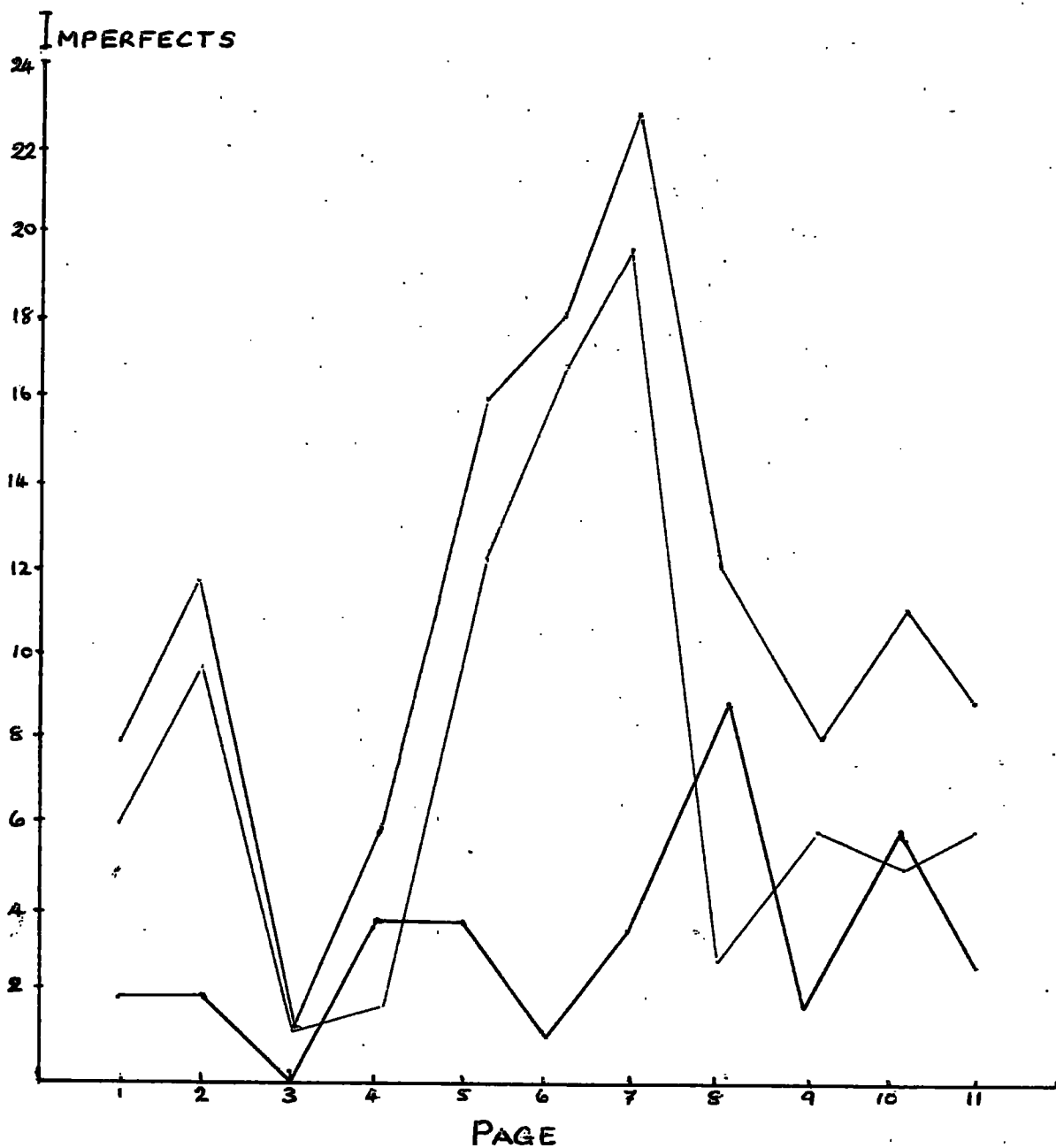
BBC 2

_____ = Total Imperfects
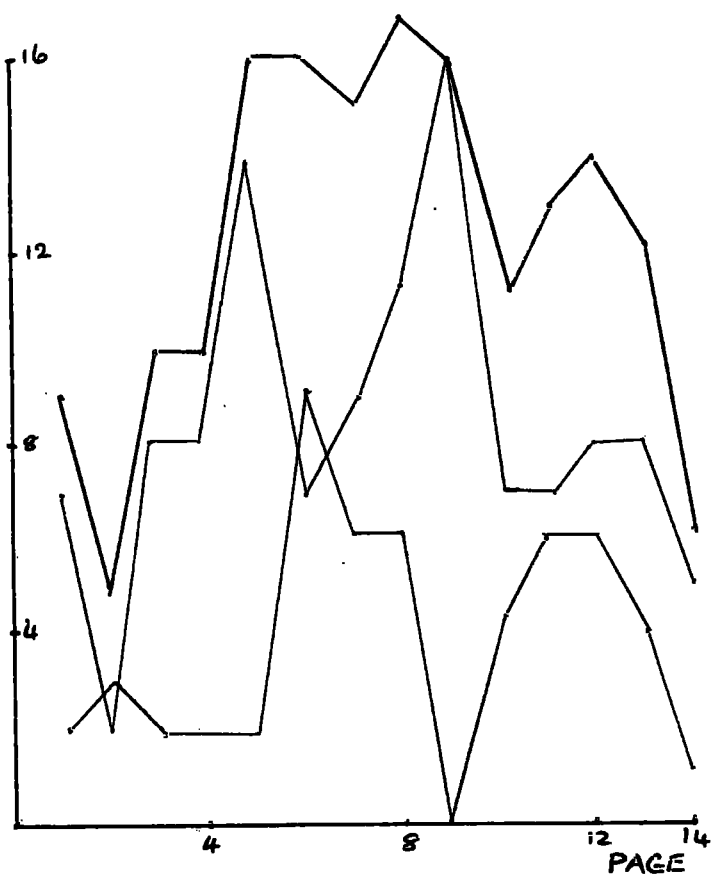_____ = MLA Vowelled
_____ =: coll. Vowelled

IMPERFECTS

PAGE

BBC 3

IMPERFECTS

_____ = Total Imperfects

_____ = MLA Vowelled

_____ = coll. Vowelled

UAR 1

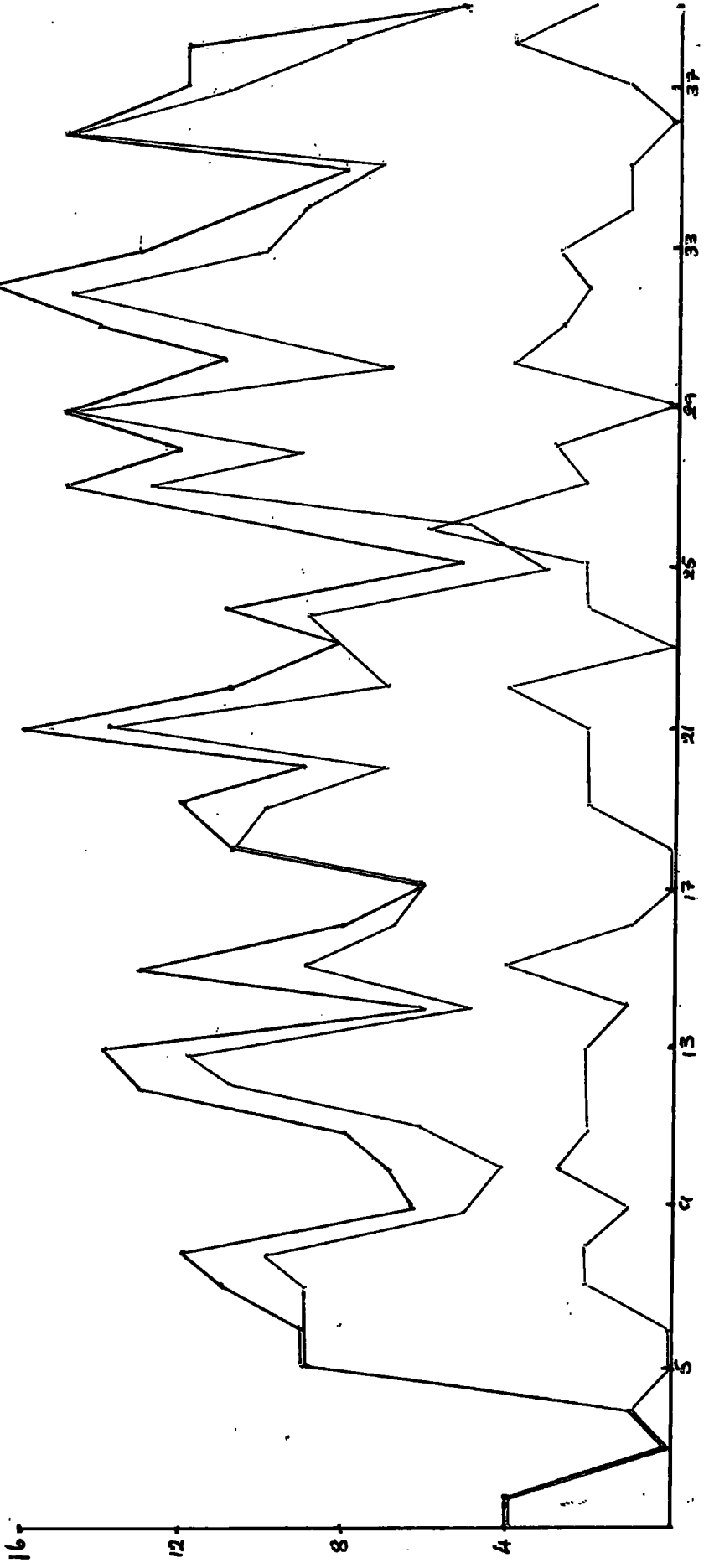IMPERFECTS

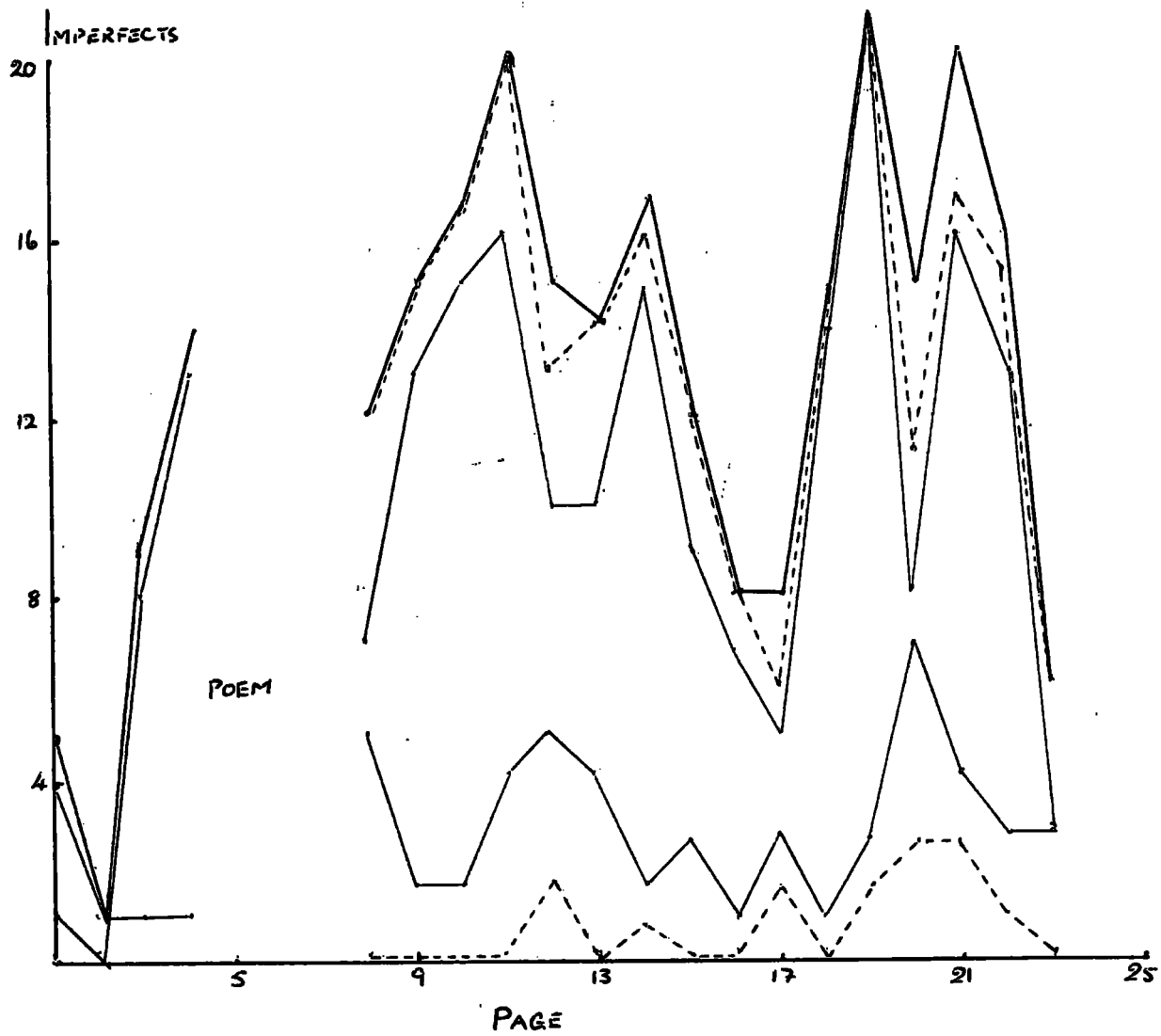= Total Imperfects
= MLA Vowelled
= coll. Vowelled

PAGE

UAR 2

CHAPTER 9.

THE PASSIVE.

<u>MLA.</u>

"The Passive is formed by merely changing the vowelling of the Active, and is standard for all verbs... It is characterised by ḍamma on the first syllable, thus

كُتِبَ   يُكْتَبُ   it was written, etc.

ضُرِبْتُ   أُضْرَب   I was hit,   etc.

"Unlike the practice in English and other Indo-European languages, it is not correct to use the Passive in Arabic when the doer of the act is mentioned.

"At times in modern Arabic, especially journalese, the rule may appear to be circumvented, if not broken, and this is often due to the literal translation of European phraseology.

"The Passive is sometimes used in what appears to be an impersonal manner, e.g. ذُكِرَ = 'it has been mentioned'. But in such cases, what follows the verb is really its subject, even though it may be a whole sentence."[1]

<u>Coll.</u>

There seems to be no mention of a Passive form of the verb in the various works on coll. to which the writer has referred.   They agree however that the sense of the Passive is conveyed by one of the derived forms (or themes - Driver)

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1.   Haywood and Nahmad, op.cit. p. 142.

of the verb, particularly forms 5, 7 and 8.[1]

TAPES.

In examining the tapes in order to find out how the Passive is expressed three main categories seem to emerge, namely:-

A. Forms which have the vowelling of the MLA Passive (see above and Haywood and Nahmad, p.142 ff). Also forms which use the Passive Participle.

B. Forms which are customarily described as fulfilling the function of the Passive in coll. i.e. Derived forms 5, 7 and 8 of the verb.

C. Circumlocutious which, while not Passive in form in Arabic would probably be translated by a Passive form in English. This grouping is very elastic since in translating it is often only a matter of style or personal preference as to whether an Active or Passive construction is used.

A qualification should here be made in that speakers of Arabic frequently use vowelling which differs both from MLA and general classifications of coll. It is not always completely certain therefore whether use of ḍamma indicates a Passive or merely an idiolect. This can apply not only for the Passive, but also for other types of 'irāb.

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1. See, e.g. Mitchell, p.68; Rice and Saïd, p.197, 198, 208; Driver, p.68, p.70, p.72.

A. (MLA).

In all the tapes under discussion use of the MLA Passive form is fairly frequent, e.g.:-

BBC 1.

BBC 1/2/10 3 m.s.Indic.　　　تركوا اثارا يُسْتَحْسَنُ ان نتناولها

BBC 1/3/8 3 m.d.Perf.　　كفرعين منفصلين دُرِسَا كما بُدْ رَسَانْ اليوم
　　　　　+ 3 m.d.Indic.

BBC 1/8/8 3 f.s.Indic.　　　　　هل كانت هذه تُتَرْجَمُ عن

BBC 2.

BBC 2/7/8 3 f.s.Perf.　　　في الدوائر اللى أُعلِنَتْ امس

BBC 2/13/12 3 f.s.Perf.　　هذه النقطة ذُكِرَتْ على

BBC 2/15/9 3 m.s.Indic.　　　فَيُنْتَخَبُ حزب العمال

BBC 2/24/1 3 m.s.Perf.　　سُوْلَ احد هم على التلفزيون

BBC 3.

In BBC 3 there are only two examples of the straight-forward Passive verb and these are conventional forms meaning "to exist", having lost any real notion of passivity.

BBC 3/7/5 3 m.s.Indic.　قد يُوجَدْ قانون مثالي ولكن اذا وُجِدَ قانون
　　　　　+ 3 m.s.Perf.

UAR 1.

UAR 1/1/6 3 f.s.Perf.）　　　مع بحوثه العلمية اينما وُجِدَتْ

UAR 1/2/10 3 f.s.Subj.）Introduction　مقابل ان تُتَاحْ له فرصة

UAR 1/3/14 3 f.s.Perf.）　　　في موتمرات ... عُقِدَتْ ب

UAR 1/7/6   3 m.s.Perf.   قد وُفِّقَ بالنتيجة الموجهة

UAR 1/7/11   3 m.s.Imperf.   يُقَرِّر صلاحية الطالب ....

UAR 1/9/8   1 m.s.Perf.   وفوجِئت في أول يوم

UAR 1/19/16   1 f.s.Imperf.   النبتات التي تُصَدَّر الان

UAR 1/32/14   3 mss.Imperf.   قد يُوصَف بأنه العامل

UAR 2.

UAR 2/3/16   3 m.s.Perf.(twice)   والشعر دانُشِر ... نُظِّم في

UAR 2/11/7   3 f.s.Imperf.   وقد تُفهَّم الاحكام

UAR 2/17/6   3 m.s.Perf.   النقد اللى وُجِّه الى المدرسة

A(P).

So far all the examples given have been of straight-
forward usage of the Passive using MLA vowelling. A further
division which uses a Passive form but which is found
perhaps equally in MLA and coll. is the use of the Passive
Participle - usually with كان or one of her sisters - some-
times functioning instead of a complete relative and subor-
dinate clause. This usage is widespread throughout the
tapes, e.g. :-

    BBC 1/8/6   باسباب مفهومة
    "for reasons (which are) well known/understood."

    BBC 1/9/8   كتاب ... بقي ... معروفا في الترجمة

    BBC 2/1/7   وقد اصبح معلوما للجميع

BBC 2/6/4	يعني مُنتظَر هذا التغير ؟
"was it expected?"	
BBC 2/17/7	كان دائما مُنقَسِمًا على بعضهم
BBC 3/2/11	الشوري بين الرئيس و المَرَؤُوسِين
BBC 3/5/9	نعتبر انها مَفهُوكة، مَفهُوكة لدينا، ومَفهُوكة لدى المُستَمِيّ
BBC 3/13/8	هنا مصلحة الجماعة مُقدَّكة قطعا على
UAR 1/7/17	كانت الدراسة مُوَجَّهكة الى تخيُّر
UAR 1/23/2	في دراسة .... مُمثلَكة في
UAR 3/36/2	المراكز المَوجُوكة في الوزارات
UAR 2/1/12	وله ديوان مَنشُورْ
UAR 2/4/3	وكل الشعراء المَعرُوفِين من
UAR 2/11/10	هذا الحكم ليس مَقصُودًا لذاته

B.   It has been said already that in order to express the
Passive in coll. it is customary to use certain derived forms
of the verb, chiefly forms five, seven and eight. A
difficulty here is that the forms in question seem to be
used in MLA as much as in coll. either with or without
Passive significance. Another difficulty is that when used
in coll. they are not exclusively Passive, but may have
reflexive or other significance.   It would perhaps be more
accurate therefore to describe this group B as a recognised
way of expressing the Passive, which may however express

other ideas and may be common to both MLA and coll.

Reference	Arabic
BBC 1/1/2	موضوعا يَتَعَلَّقُ بتأثير
BBC 1/10/9	يَتَمَيَّزُ بانه
BBC 2/23/12	فيما يَتَعَلَّقُ في السوق
BBC 3/11/12	ربما لا تُعْتَبَرُ مسائل دينية
UAR 1/6/1	التي تَتَكَوَّنُ من عنصر
UAR 1/7/7	إِنْتَقَلْنَا الى السنة الثانية
UAR 1/11/13	المواضيع التي ....تَقَدَّمَتْ
UAR 1/24/7	فَأَنْتَشَرَتْ المدارس العلمية في
UAR 2/10/17	للنظرية الجديدة اللى يِتْعُتَبَرُ النقد
UAR 2/23/11	من خلال قراءه كانت يِتَتَرُسَّبُ في نفسه

C.   Although categories A and B account for the greater part
 of ways of expressing the Passive in Arabic, there is still
 a large number of ideas which when expressed in English would
 automatically use the Passive where no Passive is possible
 in Arabic.

The writer is uncertain how far "Passive ... ideas ...
expressed in English" is a valid criterion for examining
constructions in Arabic: there is not necessarily any
requirement for a Passive in one language to render the
equivalent of a Passive in a second language.   It is at
least of interest however since it increases understanding
of any language to know how specific ideas are expressed.[1]

1.   See also introductory heading to group C on p.82.

Mention should here be made that to the Arabic speaker
the Passive is مَجْهُول or unknown.   Where the agent is in
fact known it becomes difficult or impossible for the Arabic
speaker to associate any notion of Passivity with the action.
Conversely where the Passive is used the agent must be
unknown, or at most an inanimate instrument - e.g. a sword
in killing.   Difficulties arise for modern Arabic speakers
when they wish to translate or quote from Western authors
who have expressed themselves in the Passive.

BBC 1/3/13   هناك إِسْتَعْمَلُوا ... كلمة الجيب

    Ar. "they used" —— Eng. "was used..."

BBC 1/6/16   سَمِعْتُ في مصر يَقُولُونَ كذا

    Ar. "I heard them say" —— Eng. "I heard it said..."

BBC 1/6/21   الموسيقى الشعبية التي أُتِيَ بها العرب

    Ar. "which the Arabs brought(it) with them" ——
    Eng. "which was brought by the Arabs..."

BBC 1/6/25   موسيقى تَسْتَطِيعُ ان تُسَمِّيَهَا

    Ar. "which you can call" —— Eng. "which may be
                                           called..."

كل هذا بِتَأْثِيرِ العرب وبِتَأْثِيرِ شعرهم   BBC 1/12/4

    Ar. "all this (was) through the influence of the
     Arabs..." and through the influence of their poetry.
    Eng. "all this was influenced by the Arabs..." and
        by their poetry.

كان يَعْتَمِدْ على قيام حكومة   BBC 2/21/9

  Ar. "relies on the formation of a government...."
  Eng. "relies on a government being formed...."

القِيم الفاضلة التي ذَكَرَهَا الاستاذ   BBC 3/10/8

  Ar. "the ideal values which Prof.— mentioned (them)..."
  Eng. "the ideal values which were mentioned by ...."

مع العلماء تُقَدِّمُهُ عفاف المولد   UAR 1/1/5

  Ar. "which A. M. presents...."
  Eng. "which is presented by A. M. ...."

وكان يَرْأَسْ هذه الكلية عميد الدكتور   UAR 1/6/14

  Ar. "... the dean headed the college...."
  Eng. "... the college headed by ...."

هنا يَجِبْ ان أَذْكُرَ   UAR 1/8/7

  Ar. "here it is necessary that I mention...."
  Eng. "here I am obliged to mention...."

من ناحية ان أُتَاحَتْ لي الفرصة   UAR 1/13/14

  Ar. "...that an opportunity came to me...."
  Eng. "... that I was given an opportunity...."

التي يُمْكِنْ الاستِفَادَة منها   UAR 1/17/12

  Ar. "... of which the use is possible...."
  Eng. "... which can be used ...."

والعالِم الاخر إسْمُهُ   UAR 1/23/4

  Ar. "the other scientist his name is...."
  Eng. "the other scientist called ...."

ما نَشَرَهُ الاخرون   UAR 1/23/13

  Ar. "... what the others published...."
  Eng. "... what was published by the others..."

UAR 1/29/6   ما وَصَلَ اليه الأخرون

     Ar: "... what the others reached ..."

     Eng: "... what was reached by the others..."

UAR 2/2/1   طبَعَتهُمَا عين شمس

     Ar: "... which 'Ain Shams published ..."

     Eng: "... which was published by 'Ain Shams...."

UAR 2/4/14   والاشياء اللى ما كانش بينقْدَرْ نعبر عنها

     Ar. "... which it was not possible for us to express
                                    (them)"

     Eng. "... which would not be expressed...."

From the foregoing it would be fair to say that on the whole the classical or MLA conception of the Passive is retained in coll., i.e. that the Passive form can only be used where the agent or doer is unknown. Otherwise derived forms of the verb or circumlocutions are used instead.[1]

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1. In the modern Arabic Press where vowelling is almost never used, the derived forms are often similarly preferred to Passive forms which are not distinguishable from Active forms.   Mr. J. A. Haywood – verbal comment.

CHAPTER 10.

THE CONDITIONAL.

General.

In examining how the conditional is expressed in the tapes, the writer had in mind the numerous permutations and possibilities which are involved in MLA and which it might be logical to expect would be modified for spoken Arabic.

MLA.

In MLA the possibilities may be summarised in diagramatic form, e.g.:[1]

```
                        Conditional.
     ┌─────────────────────────────────┬───────────────────────────┐
     Protasis(Condition)               Apodosis(Answer)
  ┌───────────────────────────────┐
likely                         unlikely

                            لَوْ + Perfect - - - - - لَ + Perfect
                            or Imperf.Indic.

إِنْ  {  +  Perfect                              Perfect
      {       or                                    or
      {  +  Jussive                              Jussive.

إِذَا {  +  Perfect                              Jussive
      {       or                                    or
      {  +  Indicative                           Perfect
```

قد or كان if definitely Perfect or Pluperfect.

إِنْ requires - - - - - - - - - - - - - فَ in Answer.

---

1. For full treatment of the Conditional see Haywood and Naḥmad, Chapter 35, p. 290.

coll.

"The old conditional particle 'in, class. "if" hardly
occurs except in the stereotyped phrases 'in šā-'llâh (Musl.)
and 'in râd 'allâh(Christ.) = 'if God will' ... The perfect
is most often employed both in present and past conditions,
especially in the protasis; the imperfect however occurs
particularly in the apodosis of future conditions.   In
impossible conditions kân 'was' is always inserted after
the conditional particle."[1]

Mitchell says that Šiza is the commonest of the particles.
The main importance of Mitchell's treatment of the subject is
that there are seven possible ways of expressing, e.g.: "If
you go tomorrow, I'll give you the money." Where the time
reference is more exact, the variety of possibility is less,
but is simple, usually using kaan - suitably inflected in
both condition and answer.[2]

Monteil suggests that even in MLA the situation may not
be as simple as in the text book:-

"Cela, c'est la théorie. En pratique, à un stade ancien
de la langue, on ne distinguait pas toujours entre les deux
particules law et idâ par exemple. En arabe moderne les
confusions sont fréquentes. Pérès a donné plusieurs exemples
de "constructions flottantes" de in, law et idâ avec ou

1. Driver, op.cit. p. 208.
2. See Mitchell, op.cit. p. 94.

sans fa ou la à la réponse. L'influence dominante
parait être celle de l'arabe dialectal ... ..."[1]

TAPES.

In all the tapes under discussion there seems to be
no more than one example of a conditional introduced by إِنْ
namely:-

UAR 2/36/11   إِنْ كَانْ طبعامش مكن المسألة تتم بهذه.

Forms of Address.

For the rest a considerable proportion is taken up with
the courtesy or form of address, of which frequent examples
occur, e.g.:-

BBC 1/10/5   انا ايضا إِذَا سَمَحْ لي الدكتور

BBC 2/8/12   انا إِذَا سَمَحْتُوا لي

BBC 2/9/1   إِذَا سمحت

BBC 3/3/14   إِذَا سمحت لي سيادتكم

In courtesy expressions such as these no answer or
jawāb is given and none expected.

Other sentences involving a condition can be grouped
roughly into:

    a) normal conditional sentences

    b) sentences involving an element of condition

    c) sentences which might not be classed in any way as
       conditional in Arabic but which would probably be
       translated by a conditional in English.

---

1. Monteil, L'Arabe moderne, p.244.

a)   Normal conditional sentences.   These appear frequently
and require little comment, e.g.:-

BBC 1/5/8   وانت إذَا خَرُجْتَ من اشبيليا وسِرْتَ في تجاه
وَصَلْتَ الى الصين

This is a quotation from a literary and geographical
work and does not strictly apply here.

BBC 1/7/23   إذَا أَرَادُوا ان يجروا الماء كَانُوا ينبوا جسور

BBC 2/8/6   إذَا لم تنفذ حزب العمال السياسة ــ فمعنى هذا
ان الشعب سيحكم عن هذه السياسة

Here any question of sequence of verbs is avoided since
the answer is formed by a nominal sentence.

BBC 2/9/11   او إذَا دخلت (مسائل التمييز العنصري) لم توثر اراء
النا خبين

BBC 2/14/15   إذَا كانت للامور عادية فالمنتظر أن يَنْتَخَب حزب

BBC 2/14/16   ولكن إذَا كان في البلاد بعض الازمات يَنْتَخَب حزب ..

BBC 2/15/7   فانه إذَا طارئ حادث او شي جديد يريد الشعب ان
ينتظر شيئا جديدا فَيَنْتَخَب حزب العمال

BBC 2/19/3   لكن إذَا ام معنى اشتراكية بطبيعة الحال هذه
صورة الاشتراكية في التأميم

BBC 2/20/7   ...الا إذَا نجح الـ Mr. Wilson في حل مشاكل

BBC 3/1/10   لا بد إذَا اردنا ان توجد مجتمعا فاضلا

BBC 3/2/13   إذَا استعرضنا هذه المسائل .... نجدها

وإِذَا كَانْ لي ما اقول في هذا الوقت ... فَهُوَ شيْ BBC 3/3/2

وإِذَا اشرت الى هنا بصورة خاصة فلاۃن أرى فيها BBC 3/4/9

إِذَا قلنا النجتمع الفاضل ، نعرف ماذا نعني BBC 3/5/5

إِذَا شاء كل فرد ان يتخذ ما ازاد من الحرية BBC 3/13/17
لا بد ان يعدوا على حرية الناس الاخرين

فإِذَا كانت بعض هذه المجرث نالت التقدير من الخارج UAR 1/12/2
فاِنّي اود هنا ...

وليس هناك تطبيق لعلم إِذَا اعتمد على قاعدة عريضة UAR 1/12/5

وإِذَا ذكرنا السليولوز يجب ان يعلق UAR 1/17/15

حينئذ إِذَا امكنا وقد امكن فعلا الاستفادة وهذه لها عديد UAR 1/18/2

إِذَا كان التخصص ..... نحتاج اليه UAR 1/31/7

وإِذَا كانت هناك مشكلة و ممكن تتعاون UAR 1/37/4

فالشعب إِذَا بدأ بهذا المنطوق ... فاني واثق UAR 1/38/8

واحنا يمكن لَوْ سمعنا قصيدة ... نقد ر نحس اكـثر UAR 2/4/15

انا لَوْ با سمع القصيدة دي الوقت حسيت انه UAR 2/8/9

إِذَا كان اديب يعني UAR 2/12/10

Here there is no second part to the sentence. It is
really a qualification made about the whole speech.

يقابله كتاب حتى ولَّوْ كان وحش انما بيوثر في فكرة UAR 2/18/18

لَوْ الا ديب فهم هذا الباعث عند الناقد يمكن يكون   UAR 2/19/8

إذَا كان حدينه صلا ... يمكن كان كويس   UAR 2/21/16

إذَا كنت موافق على وجهة النظر دي مين اللي   UAR 2/26/12

b)   Sentences involving an element of condition. These
include those introduced by e.g.   مَنْ = whoever, he who, etc.
listed by Haywood and Nahmad.[1]

وضعت جائزة لِمَنْ يدخل   "...to whoever entered..."   BBC 1/8/16

لان العرب في أيّ بلد دخلوه   BBC 1/1/15

"whichever country they entered / if they entered a
country..."

لماذا يذهب الانسان عَرَبِيًّا كَانَ أَوْ غَرْبِيًّا   BBC 1/7/8

"whether he was Arab or Westerner..." c.f. the use of
سَوَاءٌ in UAR 1/16/11 ff.

فَطَالَمَا ان الفرد سعيد فَالمجتمع سعيد قطعا   BBC 3/6/3

This compares with the slightly more formal conditional
in the next sentence quoted as BBC 3/6/5 above.

لَمَّا نرى المجتمعات الحديثة .... نجد أنْ   BBC 3/7/18

Here "when" is equivalent to "if" as with German "wenn"
= "when, if, whenever." c.f. also:-

لَمَّا نفهم عمل الضوء او الطاقة .... نقدر   UAR 1/22/6

لَمَّا با كتب عن عمل هو بيجتنـ بني   UAR 2/10/4

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1. Haywood and Nahmad, op.cit. p. 294.

وليَّا باكتب عن الحياة ....   UAR 2/10/7

ومع انها مفروض انها تعبير عن اتجاه ... فاحنا لـمَّا نتلمس   UAR 2/31/11

التيار لمَّا ذكرت خليل الحاوي انا باعتبر   UAR 2/33/10

لمَّا نحب ان ننتقل اليها   UAR 1/37/16

مع بحوثه العلمية أينَمَا وجدت   UAR 1/1/6

الى تخير مَنْ يمتاز في دراسة حتى   UAR 1/7/17

أن مَنْ تعلّم حرقا يجب ان   UAR 1/13/2

"Whoever shows"   "if he knows..."

وحينَمَا وثقت اني اعلن القليل من علم الله الكثير ابدأ   UAR 1/13/4

المشروع كان بيهدف الى ... سَوَاء في .... أوْ   UAR 1/16/11

سَوَاء is found frequently but only in the UAR tapes, c.f.:-

سَوَاء كَانْ في الجامعة أوْ في ....   UAR 1/33/8

سَوَاء في مجال ... أوْ في مراكز ....   UAR 1/35/8

معاونة المركز سَوَاء في امكانياة أوْ المكتبة   UAR 1/36/9

سَوَاء كان في الفنون ... أوْ في المفاهيم   UAR 2/20/11

فأنت سَوَاء في الا دب العربي ....أوْ في ....أوْفي   UAR 2/26/11

سَوَاء كان ادب أوْ فنون تشكيلية   UAR 2/34/6

بَيْنَمَا لَوْ اراد الانسان ...قد يحتاج إلى   UAR 1/23/13

علم الانسان مَا يعلم ....   UAR 1/28/10

إنَّمَا نحتاج الى التركيز .... نحن امام   UAR 1/29/11

بَيْنَمَا نحتاج الى عدد .... يجب ان نوالي   UAR 1/32/3

بَيْنَمَا نحتاج الى مهندس واحد ،نحتاج الى   UAR 1/32/17

علم الانسان مَا لم يعلم   UAR 1/38/5

نَرَىَّ مَا الا ديب بيلفتة في الحياة ... ويكتب عنه انا ايضا   UAR 2/10/7

بيلغتني فما كتب عنه

c)   In this third group are given examples of how conditional sentences have been avoided.   Here are also included sentences wherein a conditional element is implied, and where a conditional could be used in an English version. Again - as in discussion of the Passive[1] - the writer concedes that translation into a second language is not always a good criterion against which to assess a feature in the first language.   It seems to have sufficient validity to illustrate the point however.

لماذ لم تنفذ هنه الوعود خلال ١٣ سنة كنتم عندكم في الحكم   BBC 2/12/4

"Why didn't you do so-and-so, if you were in power 13 years."

     It is perhaps significant that almost all the examples which the writer has thought fit to include in this group are found in UAR 1 and UAR 2.

انتقلنا ... ثم يحكم عليه هل يصلح للاستمرار اولا   UAR 1/7/7
   "he was judged to see if he was suitable to continue or
    not ...."

An indirect question with the force of a conditional.

---

1.   See Chapter 9, p. 81.

UAR 1/10/14   B.Sc. نحب ان نركز على رسالة

  "we would like to concentrate on"   "if we may concentrate
  on..."

This opening to a sentence occurs frequently and implies the

condition that the person addressed might be kind enough to

answer.   Further examples of this are given under "The

Interrogative."[1]

UAR 1/11/15   المواضيع (التي اثيرت او) التي تقدمت بها للحصول على
                             درجة دكتوراة العلوم

    "... if you wanted to obtain the degree of ..."

    Certain nominal phrases can imply a condition or

qualification without a conditional sentence construction,

e.g.:-

UAR 1/15/9   في مجال الصناعة

  "... if we take the field of industry..."

c.f. UAR 1/20/16   ففي مجال البترول او في مجال النسيج او في مجال
                             الفلزات نجدها ....

The expression   في مجال   occurs frequently.

UAR 1/17/3   النواتج التي تعتبر من الناحية الاقتصادية

  "... if considered from the economic point of view..."

c.f. UAR 1/18/7   من ناحية كيمياء السليولوز

UAR 1/19/14   هذا هو الحال مع مادة الخلين وكذلك مع مواد فيكن
  "(if) this is the case with so-and-so, then..."

---

1. See Chapter 7,   p.61.

UAR 1/21/10   اعتقد انه بالشكل ذا قدرنا

"... I think, if it is in this form, we can..."

Even the word مَثَلًا may have a conditional significance,
e.g.:-

UAR 2/17/5   والمسرح مَثَلًا ....

"... then if we take the theatre..."

Perhaps it is true to say that the complications of the
Conditional in MLA are modified - first through omitting most
verbal inflexion; then through tending to always use the
Perfect tense, particularly in the condition; then by being
able to be flexible with sequence of tenses in the answer
but to usually use the Imperfect; and finally by using
avoiding tactics as illustrated above. Probably the most
important single item is the conditional particle: if اِذَا
or إِن or لَوْ introduces a sentence, the conditional has
been announced and concentration on verbs need not be very
great.

Table of Conditional Sentences.

Ref.	Answer (Jawāb)	Condition	Particle
			اذا
1/7/23. BBC	Imperf. + كان	Perf.	
2/8/6	ف + noun.	لم + Juss.	
2/9/11	لم + Juss.	Perf.	
2/14/15	ف + Passive Part.	Perf.	
2/14/16	Imperf.	Perf.	

Ref.	Answer (Jawāb)	Condition	Particle
2/15/17	Imperf.	Act.Participle	
2/19/3	Noun	Perf.	
2/20/7	لن + Imperf.	Perf.	
3/1/10	لا بدّ	Perf.	
3/2/13	Imperf.	Perf.	
3/3/2	ف + noun.	Perf.	
3/4/9	فَلِأَنْ	Perf.	
3/5/5	Imperf.	Perf.	
3/13/17	لا بدّ	Perf.	
1/12/2 UAR	ف + Imperf.	كان + Perf.	
1/12/5	وليس	Imperf.	
1/17/15	Imperf.	Perf.	
1/18/2	و + noun	Perf.	
1/30/6	Lost.	Perf.	
1/31/7	Imperf.	Perf.	
1/38/8	ف + noun.	Perf.	
2/4/15	Imperf.	Perf.	لو
2/8/9	Perf.	Imperf.	لو
2/12/10	يعني	Perf.	اذا
2/18/18	انما + Imperf.	Perf.	لو
2/19/8	Imperf.	Perf.	لو
2/21/16	Imperf.	Perf.	اذا
2/26/12	Interrog.	Perf.	اذا
2/36/11	Imperf.	Perf.	ان

CHAPTER 11.

USE OF كَانَ AND HER SISTERS.

The ways in which كَانَ and her sisters are used in the
tapes under discussion can be shown to differ slightly from
those described in grammars of MLA.   Some of the
differences are associated with modifications of other
grammatical features such as nunation.   Other differences
are peculiar to كَانَ herself.

PRESENT "TENSE"

"The verb "to be" is not used in Arabic to express the
Present Indicative.   A Nominal Sentence is used instead.
Consequently when the Imperfect of كان is used, it must
have some other meaning."[1]

In the tapes under discussion, examples occur where the
Imperfect form <u>appears</u> to have a Present Indicative meaning.

BBC 2/13/14 K.   هو نسبة الانتخابات هذه المرة تقريبا

تَكُونْ بنسبة للانتخابات الماضية تقريبا

BBC 3/9/13   فهناك عندك في الطرف الاول الحاكم اللى يِكُونْ فيلسوف

BBC 3/14/7   فالمجتمع الفاضل هو المجتمع الذي يَكُونْ فية

توازَن بين طبيعة الفرد .... وبين متطلبات المجتمع

UAR 1/14/4   .... واللى بتحس ان لها قيمة جائز تَكُونْ اكادمية او تطبيقية و حز°

---

1. Haywood and Nahmad, p.113.

UAR 1/19/10 وهو مادة الخلين هذه، المادة تَكُونْ، يَكُونْ
مثلا لبعض النبتات التي ....

UAR 2/36/10 هو جائز ذا يَكُونْ جائز ذا يَكُونْ من بعض الاسباب وانتبع

UAR 2/40/16 انا اعتقد انه على النشأن يَكُونْ عندنا كاتب
مسرحي كويس لا بد ان العمل بتاعه ، ويَكُونْ قادر على ان

UAR 2/44/6 انه هو كاتب مسرحي (اللي) يكون نفسه ترسبت فيها النظرة

UAR 2/51/1 وشئائف مجلة شهرية مفرود انه لها يَكُونْ مستوى خاص

Subjunctive or Indicative

Where the meaning is not that of the Present Indicative,
but is that of the Present Subjunctive, the sense of the
subjunctive is indicated by particles (أَنْ ..) which are
often actually used, but are equally often omitted.   In MLA
the subjunctive is indicated both by particles and by verbal
inflexion.   This is found in the tapes only once in
connexion with كان in the introduction to UAR 1.

UAR 1/1/15 وقرر ان يَكُونَ طبيبا

In the tapes - since almost all terminal verbal
inflexion is omitted (See Chapter 8 on Imperfect Verbs) -
there is no distinction in Arabic between the form of the
subjunctive and the form of the Indicative.   This suggests
that the sense or meaning equally may show no distinction
and that the form of the Imperfect يكون could thus indicate

the Present tense, the Present Indicative.   Where in
English there is differentiation between "is" and "might be"
or "may be" or "should be" or could be", the Arabic of the
tapes (as opposed to MLA) has the one form يَكُونْ (excepting
only the Jussive).[1]

Thus:- UAR 1/35/14   مُمْكِنْ يِكُونْ   [MLA من المكن ان يَكُونَ

UAR 2/33/11   يُمْكِنْ يِكُونْ   [MLA يمكن ان يَكُونَ

UAR 2/34/2   لَازِمْ يِكُونْ   [MLA من اللازم ان يَكُونَ

These forms are frequently used without the particle
which would be necessary in MLA, to give the sense of the
Present Subjunctive.   Since the particle is omitted however,
the sense is that of the Present Indicative.

Sometimes the idea of the Present Tense is heightened
by the use of عندنا or لدينا "here with us now", e.g.:-

UAR 1/31/18   ولكن في نفس الوقت يجب ان يَكُونْ ان لدينا عدد من

UAR 2/29/16   ما زال الى الآن الفن الادب الاول يبيكن

يَكُونْ الشاعر عندنا وبالمناسبة

MEANING.

It is difficult to assess accurately the strength of
meaning of يكون كان when used by different speakers.
With some كان seems to represent a simple "was". With

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1.   The Jussive form of كان occurs only rarely, e.g. in the
negative after لم , e.g.: BBC 1/2/38 and BBC 1/1/14
quoted in Chapter on "Imperfect."

others it seems to be stronger, to give the idea of "existing."
With others however the idea of "existing" requires the
addition of مَوْجُوْدٌ , and with others again the use of فِيْهْ ,
the commonly used coll. expression which corresponds
approximately in usage to the English "there is" or "there
are."

UAR 1/13/10	Schoemberg الذي كان موجود في القاهرة
UAR 1/14/6	هل الكلام ده هو اللى كان موجود فعلا
BBC 1/10/4	لها كل شيء كان موجودا
c.f. e.g. UAR 2/26/1	وفي الواقع كان فيه طائفة من الشبان
UAR 2/39/3	حتى في الوقت اللى كان فيه الامتجاء الواقي

USE OF فية

The use of فية in the tapes, taken from the coll. might
suggest that, whatever MLA might allow, the speaker of Arabic
finds a need for an expression somewhat equivalent to "there
is" or "there are," and this is perhaps not very far removed
from the need to express the verb "to be" in the Present
Indicative in some form or other. (Somewhat similarly in
Russian the verb "to be" has no Present Indicative form.
The Present sense cannot be avoided altogether however and
есть   = "there is"   }
                      } are found.
нет   = "there is not")
When "is" is required in a stronger form, then "сушествовть"
"to exist" must be used.)

COPULA

THE خبر

"When كان is used as a copula, its predicate (خبر)
is put in the accusative as if it were a direct object."[1]

Since the terminal vowelling or اعراب is largely
ignored in the tapes under discussion, then the difference
between cases almost entirely disappears, unless it is
retained for specific reasons (See Chapter on "Nunation.")

In the chapter on Nunation it is suggested that nunation
is retained for purposes of emphasis, and this can be
illustrated, as far as كان is concerned, particularly in
BBC 1 where nunation is more frequently observed generally.

In addition to emphasis, it seems that the grammatical
rule that the خبر of كان should be in the accusative may be
more regularly observed than rules in other situations where
Nunation might have been used. It seems to be an almost
automatic response to associate كان with an accusative,
which should be its خبر but may be, if the خبر is not in fact
put in the accusative, be, as it were compensated for by
other accusatives such as adverbial forms, e.g.:-

BBC 2/17/7 ان حزب العمال كَانْ دَائمًا مُنْقَسمًا على بعضهم

BBC 2/17/16 وكانْ الحزب مُنْقَسِمْ يَمِينًا وشِمَالًا

Consistency is not always obvious in the usage of كان

Compare : BBC 1/1/12 ان اسبانيا كَانَتْ عَرَبِيَّةً

with

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1. Haywood and Nahmad, p. 105.

BBC 1/2/1 ان اسبانيا نفسها <u>كانَتْ</u> في دور من ادوار
حياتها تأريخها <u>عَرَبِيَّةً</u>

followed by

BBC 1/2/3 لم <u>تكنْ</u> كل الاندلس <u>عَرَبِيَّةً</u>

This contrasting usage is perhaps better explained by the
fact that BBC 1/2/1 seems to be the only example found in
the tapes where a noun or adjective ending in ة bears the
nunation of the indefinite accusative.   As such it could
be regarded as a "lapse" or as somewhat pedantic.

c.f. BBC 1/5/11 و<u>لَيْسَ</u> بعدها <u>مُنَاقَشَةً</u>

In BBC 2 where nunation is generally observed less,
the general tempo is faster, the academic content requires
perhaps less serious attempt at grammatical accuracy than
BBC 1 and BBC 3, almost the only examples used are for great
emphasis, and one is used with أَصْبَح e.g.:-

Mr. Heath <u>لَمْ يُصْبِحْ زَعِيمًا</u> لحزب المحافظين BBC 2/13"16

The others have been already given above, BBC 2/17/7 and
BBC 2/17/16.

In BBC 3 the accusative after كان is observable in some
but not all cases, e.g.:-

BBC 3/2/6 A^W هذا المجتمع الذي نتشده لان <u>يكُونْ صَالِحًا</u> او <u>فَاضِلًا</u> او <u>رَاقِيًا</u>

BBC 3/6/5 A^W واذا <u>كَانْ</u> الفرد <u>شَقِيًا</u> ....

BBC 3/6/8 A^W المجتمع لانه قد <u>يكُونْ</u> هنالك <u>فَرْدًا سَعِيدٌ</u> و<u>فَرْدًا</u> شقي

BBC 3/6/9   AW   هذا المجتمع ... لا يَكُوْنْ مُجْتَمَعًا سَلِيمًا او صَالِحًا او رَاقِيًّا

and compare

BBC 3/3/16   AW   لا بد ان تَكُوْنْ مُتَوَفِّرْ فيها

K observes the MLA rule once:-

BBC 3/5/13   K   يجب ان يَكُوْنْ عليها المدينة حتى تَكُوْنْ فَاضِلاً

but in other cases omits it, e.g.:-

BBC 3/9/10   K   وهوان الحاكم يجب ان يَكُوْنْ فَاضِلْ

It is not possible to comment on words ending in ة
taking the indefinite accusative after كان, since examples
do not occur.

In UAR 1 in the introduction the interviewer observes
the accusative rule - together with all her other MLA
rules - e.g.:-

UAR 1/1/15   وقررأَنْ يَكُوْنَ طَبِيبًا

UAR 1/2/13   ومن هنا أَصْبَحَ العالم ... سَفِيرًا عِلْمِيًّا لبلاده

Then in the interview itself she ignores the rule altogether,
e.g.:-

UAR 1/14/6   هل الكلام ده اللى كَانْ مَوْجُوْدْ فعلا

The interviewed scientist also, who generally observes
grammatical rules better than the interviewer (and better
than both interviewer and man of letters in UAR 2) appears
to often ignore the use of the accusative with كان e.g.:-

Schoenberg الذى كَانَ مَوْجُودٌ في القاهرةِ   UAR 1/13/10

بل أَصْبَحَتْ مَصْدَرٌ للصدير   UAR 1/19/14

In contrast however are

وكَانَ في ذلك الوقت مُديرًا لجامعة   UAR 1/28/15

كُنْتُ مُشْتَرِكًا كعضو   UAR 1/28/16

فني مجال الطب قد أَصْبَحَ الآن ظَاهِرًا أن   UAR 1/31/12

In some places are words ending in ة which could have had nunation, but which do not:-

مثل هذا الطاقة كَانَتْ مُخْتَفِيةٌ بالنسبة   UAR 1/25/11

In UAR 2 neither interviewer nor interviewee observes the accusative of the خبر of كان , except in two examples - not actually with كان "herself", but with ليس e.g.:-

ولَيْسَ حُكْمًا على العمل الادبي   UAR 2/10/18

لكن هذا الحكم لَيْسَ مَقْصُودًا لذاته   UAR 2/11/9

Where he uses the accusative of the sound plural - viz:

فكلنا كُنَّا مَفْتُونِينْ باسلوبه   UAR 2/26/17

this might be a conscious effort to observe grammatical rules: he has just referred to and is still referring to Dr. Taha Husain with great respect and humility, and one feels an effort to elevate the language momentarily. Alternatively he might be merely following common coll. usage in using the sound plural only in the oblique case.

The same adjective, مفتون , follows كان in the singular
a few sentences later without the accusative case:-

UAR 2/27/5   وكُنْتُ في الوقت دا أَيْضًا مَفْتُونْ بـ

Examples where he might easily have observed the acc. of the
خبر , but did not, include:-

UAR 2/4/18   هذا التناقض اللي كَانْ مَوْجُودْ بين الوِاقع

UAR 2/28/8   ودا يمكن يَكُونْ عَيْبْ في دراستنا

UAR 2/34/10   فمش من السهل ابدًا ان يكُونْ وَاضِحْ وُضُوحْ

IMPERSONAL USE.

"The verb "to be" cannot be used impersonally in Arabic,
as in English, e.g. 'there was a thief in the house'. In
Arabic we say 'a thief was in the house'."[1]

In BBC 1 this rule appears to be well observed
a) positively, e.g.:-

BBC 1/2/4   انما كَانَ هناك مدّ وجَزْرّ وزِيَادَةٌ

BBC 1/6/2   كَانَ في ذلك الغَانِقِي

b) negatively, e.g.:-

BBC 1/5/11   ولَيْسَ بعدها مُنَاقَشَةٌ)

c) conditionally, e.g.:-

BBC 1/7/8   لذا يضفر الانسان عربيا كَانْ او غربيا

---

1. Haywood and Nahmad, p. 105.

In BBC 2 also the rule is observed, but the use of هناك
is found plus a phrase of little importance to give an
impersonal _sense_ while observing grammatical rules.[1]

BBC 2/4/2   فني المجال الخارجي كَانَتْ هُنَاكَ نُقْطَةٌ مُهِمَّةٌ

More often the phrase found with هناك is in fact important,
the subject اسم of كان , but هناك itself is not really
meaningful except as an attempt to fill the gap created in
MLA by the lack of "there is/are", e.g.:-

BBC 3/2/5   لاجل ان يَكُونَ هُنَالِكَ تَكَافُلٌ اجتماعي

BBC 3/2/8   لا بد ان تَكُونَ هُنَالِكَ عَدَالَةٌ

There also occurs the use of فيه and كان فيه , clearly
found necessary to be borrowed from coll. to give the sense
of "there is/was".

BBC 2/6/14   كَانْ فِيهْ دَائِرَتَيْنْ فَارغين

BBC 2/10/10   لمّا انتخب العمال باغلبية بسيطة كَانْ فِيهْ نوع
                من التردد

From the examples given it is clear that they can
basically be explained by applying orthodox grammatical
rules of MLA. It is also apparent however that in its
spoken form, speakers find it desirable, if not essential,
to add something (e.g. هناك or فيه) to approximate more
nearly to the English "there is/are".

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1. A similar usage occurs in MLA, particularly in newspapers,
   perhaps from the need to translate European texts and
   authors. J. A. Haywood - verbally.

Since the majority of speakers in the BBC series of
tapes have a good knowledge of English and some have lived
in England for some years, it may be suggested that the
need to express "there is" impersonally, could well be
more necessary to them than speakers whose knowledge and
experience had kept them more confined to Arabic and Arab
affairs.   What is expressed every day in the idiom of one
language is sometimes difficult to express clearly in the
idiom of a second language without some borrowing.[1]

In the UAR tapes there seems to be a similar need for
the verb "to be" in an impersonal sense.   As with the BBC
tapes, occurrences may be explained by applying MLA rules,
but there are additions (again e.g.: فيه and هناك) which
would not normally appear in MLA.

UAR 1/14/5	وكانْ فِيهْ جزءْ خاص بالبحوث
UAR 1/16/4	وكانَ هُنَاكَ مشروعان
UAR 1/12/4	ولَيْسَ هُنَاكَ تطبيق لعلم الا
UAR 2/13/5	يمكن يكُونْ فيهْ على المدى الطويل وسيلة
UAR 2/15/10	يمكن يكُونْ حَاجَةْ) ادبية حديثة في بلاد نا
UAR 2/34/2	الشعر لازم يَكُونْ فيهْ نوع من
UAR 2/14/18	ولَيْسَ حكا يه فيه فيك

---

1.   See Monteil,'L'Arabe Moderne', Chapter VI, p.162 and 170.

CHAPTER 12.

THE NEGATIVE

VERBS.

The usual range of ways of expressing the negative of the verb in MLA is :-

لا +	Imperfect Indicative	— Present
		— Future
لا +	Imperfect Jussive	— Negative Imperative
لَن +	Imperfect Subjunctive	— Future (strong)
ما +	Perfect	— Past
	Imperfect Indicative	— Present
		— Future
لَم +	Imperfect Jussive	— Perfect 1.

2 In coll. neither لَم nor لَن appears to be used unless very rarely. They are not mentioned by Mitchell or Rice and Saïd, and Driver observes p. 199 "The negative lam (class.) 'not' is of very rare occurrence; it always governs the imperfect,

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1. Haywood and Nahmad, pp 129, 430, 431.
2. See Mitchell, p.106; Rice and Saïd, p.22 and 135; Driver pp 195-199.

even in reference to past time, of which alone it can be used (Dam.), though occasionally heard with the perfect (vulg.)."

Coll. usage appears to coincide with MLA except for لَنْ which coll. does not appear to use at all, and for لَمْ which coll. accepts very rarely (see Driver above). Examples of both لَمْ and لَنْ are found in the tapes particularly in BBC 1 and BBC 2, but almost not at all in the remainder.

If the listener might have expected to find usage of لم in BBC 3 approximately as frequent as in BBC 1 and BBC 2 (since two of the speakers are the same) a possible explanation for the actual situation could lie in the subject matter. BBC 1 and BBC 2 both deal largely with historical or factual subjects which have happened in the past. BBC 3 is more conjectural about what could constitute the ideal society in the future.

No such suggestion could be propounded in UAR 1 or UAR 2 however since the majority of the subject matter covers past events. It can perhaps be assumed that the speakers do not consider it necessary to elevate their speech more towards MLA by using لم or that it adds nothing to the other forms of negation used. Dr. Moustafa alone in the UAR tapes uses لم at all and this supports the suggestion already made that he alone makes a conscious effort to observe MLA.

SPLIT. NEG.

A second area of Negation where MLA and coll. do not
coincide is in the use of شْ - as a suffix to, or شَيْ -or
شِيْ as a sequel to, the negated word (coll.) [1]

The use of the "split" negative, compared by Mitchell
to the French "ne...pas" is usual in Egyptian, "infrequent
in northern Syria and almost unknown in Aleppo," (Driver)
and not given in current works on spoken Arabic of the
Levant - e.g.:- Frayha and Rice and Saïd. Use of it in
the tapes further suggests lack of any necessity felt on
the part of the users to rise above what is dialect
colloquial towards MLA. It is again particularly notice-
able that Dr. Moustafa who uses the لم of MLA is the only
one of the four UAR speakers not to use the Egyptian split
negative.

There is one example where a verb is negated by مِشْ
theoretically only a non-verbal negator, thus:

UAR 2/13/14   يعني مِشْ بَا تَكَلُّمْ عن انواع

---

1. Mitchell, p. 106;   Driver, pp 195-199.

TABLE

	لم	لن	ش	شي
BBC 1	8	1	-	-
BBC 2	19	3	1	2[1]
BBC 3	-	1	-	-
UAR 1	3[2]	-	5[3]	-
UAR 2 (first 22 pp.)	-	-	13	5[4]

---

1. In addition to the 3 split negatives, e.g.:-

   BBC 2/14/6   ما كانَتْ شَيءٌ عامل حاسم

   a more fully inflected original form of the split negative appears twice, viz:-

   BBC 2/16/17   حزب المحافظين ما أثبت شَيئًا

2. All used by Dr. Mousṭafa.

3. All used by interviewer.

4. Used every time after مَا , whether with Perfect or Imperfect.

NEGATIVES (NON VERBS)

"The negative particles may, as in the Indo-European languages, deny any part of the sentence..."[1]   The particles are chiefly لا and a number of other words such as عَدَم غَيْر etc. which can be used to give a negative meaning.   These appear to be accepted in coll. as well as in MLA.[2]   In the tapes usage is such as to occasion no comment.

مِشْ
___

Where MLA and coll. do not overlap however is in the use of مِشْ which exists in one form or another in coll. but not in MLA.

"The word 'mis̆' not is used only with adjectives and adverbs."[3]

"The particle 'mŭs̆' or generally 'mus̆' (coll.), rarely 'môs̆' (Jer.; Syr.; loc.) or 'mas̆' or 'mis̆' (Pal., fell.) or 'mus̆s̆' (vulg.) which is only used with verbs by the uneducated, is the correct negative in nominal sentences and in all other cases...."[4]

In the tapes under discussion the word mish مِشْ appears only in the UAR tapes and then with one exception only in UAR 2.   In UAR 1 it is the interviewer who uses it:-

UAR 1/34/6   برغم انها طبعا مِشْ على مستوى القطن

___

1. Wright. Grammar of the Arabic Language. Vol.2, 3rd ed. 1898, p. 299.
2. e.g. geer in vocabulary of Rice and Saĭd, p.284 and used p. 16; ghair in Van Ess, p. 137.
3. Rice and Saĭd, p. 22.
4. G. R. Driver, p. 197.

In UAR 2 it is used equally by interviewer and inter-
viewee, sometimes immediately preceding the word it negates:-

UAR 2/3/8 I يمكن مِش كثير يعرفه ان

UAR 2/8/13 A كناقد مِش كمبدع

and sometimes separated from it, e.g.:-

UAR 2/3/12 A الشعر مِش مستواه طيب

In addition to the purely coll. use of مش however غير is
also found with a similar, but not identical meaning, e.g.:-

UAR 2/9/7 اعتقد ان فيه شيء جديد غير الشعر الكلاسكي

TABLE.

	غير	مش	بدِ لاشك	عدَم
BBC 1	1	—	—	—
BBC 2	3	—	2	2
BBC 3	2	—	8	—
UAR 1	5	1	—	—
UAR 2	5	12	2	—

CHAPTER 13.

PAUSE FILLERS.

General.

a) Speakers of most if not all languages have certain preferred expressions, phrases, words or even grunts which they use to fill an empty space in a conversation. These "space" or "pause-fillers" may be used while the speaker searches in his mind for a particular word, to make sure his listener is in fact listening, to pad out his speech in order to make its speed more acceptable to his listener, to add some sort of effect or style, to accompany a manual or facial gesture, to make sure he has made his point or for emphasis.

b)   Examples from other languages might include:-

English: "you know" or "yunno", "well-er" "in fact"
           "actually..er" "O.K?"   "see?"

French: "savez-vous"   "eh-bien!"   "dis-donc!"
          "alors"

German: "wissen Sie"   "weisst du"   "eigentlich"
          "Sagen-Sie mal"   "hör mal!"   "gell?"
          (Schwäbisch)   "nicht?"

Italian: "dunque"   "alora"

Russian: "знаете"   "ну вот так"   "понятно?"

Spanish: "pues",   "pues...nada"   "mira Usted?"

TAPES.

The tapes have been examined to see what the Arab speaker says in circumstances similar to those where the examples given above and others might have been used in other languages.

Pause fillers represent a topic not usually treated in the normal language textbook. In a textbook of the written language it would not be expected, and many coll. textbooks are based on literary textbooks. Not even Mitchell gives a section specifically on this point.

As with some other features (e.g. use of personal pronouns[1]) it is very difficult, and perhaps impossible, to judge whether a pause filler is superfluous or an essential part of a particular speaker's style. If a particular phrase is omitted it may well have no effect upon the meaning, but it may well alter the impact of the message to be conveyed.

The writer considers that pause words or phrases are in fact very much a part of what goes to make up style.

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1. See Chapter 5 Personal Pronouns, p. 51.

The careful, accurate, slower speaker probably needs fewer pause words than does the faster, more effervescent, gesturing speaker. This seems to be illustrated in comparing the two interviewees in UAR 1 and UAR 2. The first is slower and more deliberate, and uses fewer pause fillers because he is content to use a pause in itself to seek a "mot juste." The second speaks faster, apparently dislikes pauses and fills them where possible.

Pause fillers do not readily lend themselves to strict categorization. This is particularly true since the same word or phrase in the mouth of one speaker may have a different significance from the same word in the mouth of his neighbour. مَثَلًا may mean "for example", but it may equally be an almost meaningless filler for a pause, giving the speaker time to look for a required word. This may be true not only of two different speakers, but also of the same speaker at different stages in the same discussion, e.g.:- compare:

UAR 1/14/8 (M)   في الحقيقة ان مثل هذا التقسيم بدأته

and UAR 1/15/13 (M)   في الحقيقة بعد معركة قتال السويس

A general grouping of Pause fillers can be made:-

a) Adverbial Accusatives

b) Phrases with ب or في

c) Imperfect verbs such as يعني ، يمكن etc.

d) Others - including Personal Pronouns.

a)   Adverbial accusatives, which are discussed more fully
elsewhere,[1] occur frequently in situations, where their
presence adds little or nothing to the meaning, e.g.:-

BBC 1/1/11   أَوَّلاً نحن لا نقول

Here   أَوَّلاً   does have meaning, but it would be replaced
without upsetting the text.   Although suggesting a series
of points, it is not followed by, e.g.   ثانِياً .

BBC 1/10/5   .... انا أَيْضاً اذا سمح لي الدكتور

BBC 1/11/3   خذ مَثَلاً المعرب

It is readily conceded that in BBC 1 the examples given
are not wholly convincing: it has already been suggested
that the serious tone and deliberate, relatively passion-
free speech of the particular discussion would tend to
minimise pauses and pause-fillers.

BBC 2.

BBC 2/9/3   ... نقطة ثانية أَيْضاً ..

BBC 2/11/2   انا اعتقد مهمة جدا أَيْضاً اي

BBC 2/15/7   تقليدي طَبْعاً

نَعَم .   طَبْعاً is a widely used word, often in place of

e.g. BBC 2/15/11   طَبْعاً الشعب بالطبيعة يريد

BBC 2/24/4   فيما يتعلق مَثَلاً في فيتنام

BBC 3.

BBC 3/12/15   .... خذ مَثَلاً ناحية

1. See Chapter 1 "Nunation" p.14.

UAR 1.

UAR 1/11/3	دي طبعا ر رؤس موضوعات
UAR 1/12/11	طبعا انا حاسة ان
UAR 1/21/11	في حياتنا التطبيقية و طبعا يسعرنا نحنا

UAR 2.

| UAR 2/4/3 | الشعردا طبعا كان في |
| UAR 2/12/6 | بالضبط لكن طبعا يمكن ما تكونش |

لا شك مثلا انه النقد المنهجى للشعر الكلاسيكي ساهم

كثير في مثلا ظهور الحركة الرومانسية يعني نقد

| | العتاد كَمَثَلاً |
| UAR 2/16/9 | |

followed two lines later by :-

وايضًا النقد مثلَ . . . . اللي وجه

b)   A group of adverbial phrases using ب , في , من or
occurs either with their literal meanings or with much less
significance, e.g. :-

BBC 2/1/13	في الواقع ان الشعب
BBC 2/7/15	في الواقع ان اللى حدث في هذه
BBC 2/17/4	في الواقع احب أختلف
BBC 3/1/13	لا مر الاول في نظري هو الدين
BBC 3/1/17	والتكائل الاجنماعي في نظري له شعبتان

We know what his opinion is without his saying so
specifically.

BBC 3/4/7	لنقاط الأساسية التي تنضلت بها <u>من الناحية العامة</u>
BBC 3/4/10	واذا اشرت الى هذه <u>بصورة خاصة</u>
BBC 3/5/16	هل هذا المجتمع فاضل <u>بالنسبة</u> للشخص او <u>بالنسبة</u> للمجتمع <u>بصورة عامة</u>
UAR 1/7/10	<u>اي بمعنى آخر</u>
UAR 1/7/11	<u>في الحقيقة</u> ان المخلفات الزراعية
UAR 1/33/16	<u>في الواقع</u> ان كلام سيادتك
UAR 1/38/4	<u>في هذا المجال</u>
UAR 2/8/15	<u>في الحقيقة</u> يعني <u>من الناحية الفنية</u>
UAR 2/9/16	وظيفة الناقد <u>بصفة عامة</u>
UAR 2/19/15	لا هو <u>في الواقع</u> كان انه فيه
UAR 2/29/17	<u>وبالمناسبة</u> برده حضرتك
UAR 2/34/5	عن الفن <u>بوجه عام</u>

c) By far the most common pause filler - apparently - in the tapes is the word يعني. It and other imperfects such as اعتقد do have literal meanings, but in many cases their meaning is minimal, and they may be properly classed as space fillers, e.g.:-

BBC 1/4/1	اسماءها بالعربية .... <u>يعني</u> هذا العمل
BBC 2/3/16	نقطة ثانية كانت <u>اعتقد</u>

BBC 2/4/12	نقطة ثالثة كانت <u>اعتقد</u>
BBC 2/5/14	بالنسبة الى جميع الاحزاب <u>يعني</u> بالنسبة الى
BBC 2/6/4	<u>يعني</u> منتظر هذا التغير ؟
BBC 2/8/3	<u>يعني</u> معنى هذا ان
BBC 2/2/11	<u>ويجب ان نذكر</u> هنا

This type of sentence clearly can be accepted literally,
but it appears frequently enough to be considered a
convention, a slightly circumlocutory fashion of introducing
a new point for consideration, e.g.:-

UAR 1/8/7	هنا <u>يجب ان اذكر</u> اني
UAR 1/11/5	<u>يجب</u> ان اشير هنا الى أنّ
UAR 1/16/3	هنا <u>يجب</u> الاشارة الى
BBC 2/9/12	<u>أحب ان</u> اضيف الى ذلك

This too appears common enough to have become a con-
vention which has less significance than its literal meaning,
e.g.:-

BBC 2/19/14	<u>أحب ان</u> اقول
UAR 1/27/4	<u>بنحب</u> الحقيقة ناخذ فكرة
UAR 2/13/11	احنا <u>نحب</u> بنعرف اية التيارات

This idea becomes more dialectal and is found as:

UAR 2/15/9	طيب <u>انا عائز</u> اقول ان

النقد الجاد عند نا يعني يمكن يكون حاجة   UAR 2/15/10

النقد الجاد في بلادنا يمكن مش قديم   UAR 2/15/13

في الادب العربي القديم يمكن اهم طبعا   UAR 2/28/7

الى الشعر العربي يمكن دا تعليله انه   UAR 2/29/16

d) In this category of "others" are grouped potential
pause fillers which sometimes do not occur more than once
in the tapes, but are nevertheless considered worthy of
inclusion, e.g.:-

لطيف ا   BBC 1/1/13

This is here an exclamation and quite literally a
pause filler.   One speaker makes a point and then pauses
as if to see if it has been understood.   He does not
continue until the exclamation acknowledges that the point
has been made.

نعم   BBC 1/2/7

الدكتور ؟   BBC 1/3/16

This is as much a form of address as much as a pause
filler, but in this instance is given the intonation of
encouragement to the doctor to express himself.

سيدي   BBC 1/4/13

يا سيدي   BBC 1/5/10

Both the above are forms of address, but add nothing
to the meaning.

BBC 2/1/17 معنى هذا أنّ

This is a variation of يعني and occurs frequently, e.g.:-

BBC 3/6/12 يعني .... .يعني .... بمعنى ممكن ان

UAR 1/7/10 and 1/25/8 etc. اي بمعنى آخر

BBC 2/9/3 نقطة ثانية ايضا

BBC 2/9/5 ثم هنا كنقطة ثانية

BBC 2/11/17 انا اعتقد نقطة ثانية

BBC 2/14/2 etc. الحقيقة انا اعتقد

This occurs very frequently - both with and without في
The Interviewee in UAR 1 begins the majority of his speeches
with الحقيقة and the Interviewee in UAR 2 begins many of his
with the same.

Personal pronouns are used fairly often as pause
fillers, e.g.:-

BBC 3/6/2 هو ... er ... الواقع أنّ

UAR 1/10/12 طيب احنا الحقيقة يهني احنا سجلنا

UAR 2/8/3 طيب احنا يعني

UAR 2/14/5 انا يمكن

Examples UAR 1/10/12 and UAR 2/8/3 quoted above serve to illustrate طَيِّب , another common pause filler, as in, e.g.:-

UAR 1/12/7 طَيِّب على العموم انا اعتقد ان احنا

The word برضة or برذة appears frequently in the UAR tapes with little or no real meaning, thus:

UAR 1/18/10 ناخذ الحقيقة دا برضة موقف

UAR 1/38/18 وبرضة ماقدرناش ....

UAR 2/16/2 تجد برضة عمارات

CHAPTER 14.

FORMS OF·ADDRESS.

Underline

General.

The many and varied·forms of address in Arabic appear
to receive little formal treatment in the textbooks.   It
is perhaps not a subject which one would expect to be
treated·in a textbook of the written language,[1] but even
in those on coll. there is less than complete clarity.

Mitchell has no special section on forms of address
and for example gives two adjacent versions:-

"May I introduce my husband? ʕaʕáddim lúkum zoogi ?

May I introduce my friend Hasan? ʕaʕaddimlak şaʕlíʕi ḥasan ?
It is not clear when and whether the singular or plural
pronominal suffix must be used.   On the next page he
comments on the "plural suffix - kum, a common feature of
the language of personal address."   There is no guidance
as to how common it is however.[2]

Van Ess[3] gives similar expressions of greeting, but
no indication of whether or when singular or plural forms
of address should be used.

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1. Nevertheless for the vocative see Haywood and Naḥmad,
   pp 130, 131, 136.
2. Mitchell, op.cit. p. 218, p. 219.
3. Van Ess, op.cit. pp 10-11.

Rice and Saīd[4] give courtesy expressions in the singular with the exception of 'assalaamu 9alaykum and its reply, but without any explanation.

<u>Tapes.</u>

The tapes under consideration represent too small a sample of spoken Arabic to allow any real conclusions to be drawn about forms of address. The writer considers however that those which do occur should be mentioned as being of importance. More research on this subject is required to provide guidance for students of Arabic.

يا

The particle يا is used frequently in the BBC tapes, e.g.:-

BBC 1/1/9	يا دكتور مؤنس
BBC 1/1/13) BBC 1/4/16)	تفضل يا دكتور
BBC 1/5/3 and 1/5/10	تفضل يا سيدي
BBC 1/10/13	هذا صحيح يا سيدي
BBC 1/11/16	يا استاذي
BBC 1/1/10 etc.	يا استاذ زغلول
BBC 3/1/7	نعم يا دكتور
BBC 3/4/4	صحيح يا دكتور

1. Rice and Saīd, op. cit.

In the UAR tapes يا appears more rarely, e.g.:-

UAR 1/5/1 مساء الخير يا افندم

UAR 1/38/14 في الواقع يا دكتور احمد مصطفى

UAR 1/39/9 شكرا يا دكتور

UAR 2/8/3 and 2/26/7 طيب يا دكتور عبد القادر

The comparative infrequency of the particle يا in the UAR tapes could perhaps be explained by the fact that only two speakers are involved in each. يا seems to be used principally with names or titles and these are used only in the introduction and summing up. Otherwise personal pronouns or سَيَادَتَك or حَضْرَتَك are used and these are not found with يا . In the BBC tapes several speakers are involved in each, and there is a need for greater differentiation - for the sake of listeners - than can be achieved by "you".

One apparently unusual omission of يا occurs in UAR 2 when the Interviewer introduces the Interviewee, addressing him directly for the first time, i.e.:-

UAR 2/3/2 مساء الخير الدكتور عبد القادر

It is omitted also in:

BBC 1/4/13 سيدي من العبث ان

where in other cases the same speaker prefixes سيدي ,
يا . with دكتور or استاذ

سيادتك

حضرتك

The expressions حضرتك and سيادتك do not appear in the BBC tapes more than twice, but occur frequently in tapes UAR 1 and UAR 2 respectively and exclusively.

BBC 3/3/14 and 3/7/15   اذا سمحت لى سيادتكم

UAR 1/5/4   من تأريخ سيادتك الحافل

UAR 1/5/7   عن التخصص العريض عن سيادتك

UAR 1/5/11   ولسيادتك القدرة على توضيح

UAR 1/6/4   المجلات اللى سيادتك بدأت الفكرة فيها

     etc.

UAR 2/3/8   ان حضرتك ابتدأت بكتابة

UAR 2/24/10   طيب حضرتك كلمت عن

UAR 2/37/13   وحضرتك بدأت بالاشارة

     etc.

The writer has been unable to find any firm guidance as to when or how سيادتك or حضرتك should or should not be used. There seems similarly to be no indication as to whether the verb which accompanies these forms of address should be second person or third person feminine.

In the tapes almost every verb accompanying the forms in question is in the second person singular as shown in

the examples already given.   One other example seems to
have the third person singular, e.i.:-

UAR 1/8/11   سيادتك ذُكِرْتَ ان

Other examples occur where the verb could equally be the
second or third person singular, e.g.:-

UAR 1/34/8   اللي سيادتك تشوفها

UAR 1/35/7   سيادتك بتقول تطوير

It seems probable that the speakers equate the expressions
سيادتك and حضرتك exactly with "you", i.e. second person,
since all possessive and personal pronouns used in the
same context are second person singular, thus:

طيب حضرتك كِلِمْتَ عن قِرَاءَ اتك

This contrasts for example with Spanish use of Usted and
accompanying verbs and possessive adjectives in the third
person.   The situation is similar in Italian with lei
as a third person polite form of address.   The situation
in English is perhaps as anomalous or as unclear as in
Arabic. With English titles - kings, bishops, dukes etc. -
it is uncertain which is correct and which is in common
usage of:-

    a) "Your grace has done his duty"

    b) "Your grace has done your duty"

    c) "Your grace have done your duty"

    d) "Your grace, you have done your duty."

If conclusions can be drawn from the tapes, it would appear that Arabic (i.e. radio Arabic from Cairo) follows a pattern similar to d) سيادتك ... أنت

THIRD PERSON ADDRESS.

Various forms of impersonal or third person address are found in the BBC tapes, e.g.:-

BBC 1/2/10 وسيتفضل اخي[1] الدكتور عرفات

BBC 1/2/16 الدكتور ....

This one word with an encouraging interrogative intonation is a form of address.

BBC 1/4/13 من العبث ان يستمر .... الدكتور حسين مؤنس

an invitation to continue

BBC 1/5/13 هـل يسمح لي الدكتور ان أضيف

BBC 1/8/2 كما ذكرها الدكتور وليد

BBC 1/10/5 انا ايضا اذا سمح لي الدكتور مؤنس

BBC 2/7/9 لا اعتقد اذا الاستاذ ذغلول موافق معي

BBC 3/7/14 e.g. "as you said, Doctor..." كما قال الدكتور

BBC 3/10/6 النقطة التي اشار عليها الدكتور

BBC 3/10/8 القيم التي ذكرها الاستاذ كرمي

BBC 3/13/1 اذا سمح لي الاخ الدكتور عرفات

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1. It is perhaps worth noting that the direct form of address يا أخي which occurs frequently in many forms of Arabic coll. is not found in the tapes.

These are both said by the same speaker and apparently to the whole group. There does not appear to be any indication that the second is addressed to one individual in the group.

Another example may illustrate a usage where the "you", i.e. second person singular approximates in value to the English "one." On some occasions the singular pronoun or verb form is used when the whole discussion group is addressed, e.g.:-

BBC 1/6/11 لَدَيْنَا الغازي الذي يصف لَكَ العدوية وصفا

لدينا seems also to have a less personal significance, giving "there is" or "one has" as much as "we have." It is noticeable that the whole sentence is aimed at the whole group, but is first referred to as the first person plural and then the second person singular - لك and لدينا

BBC 1/7/13 كلو تَتَصَوَّرُ ان العرب ....

BBC 1/7/19 هذا تَجِدْ أظن في

The plural form is sometimes used when asking the group's permission to speak or make a point, e.g.:-

BBC 2/8/12 اذا سَمَحْتُمْ لي

BBC 2/18/3 بِتِسْمَحُوا لي اذا سَمَحْتْ لنقطة ثانية

BBC 2/20/10 الآن اذا سَمَحْتُمْ نِسْأَلْ

BBC 3/5/3 اذا سَمَحْتُمْ

BBC 3/7/15 اذا سَمَحْتُمُهْ لي سياداتكم

The singular form appears when apparently addressed to
the whole group, more with the impersonal sense suggested
above. One example of mixing of number is shown in BBC
2/18/3 given immediately above.

BBC 2/8/15 اذا سَمَحْتَ

BBC 2/9/1 اذا سَمَحْتَ كمان

One example occurs where it is not clear whether the
group or an individual is addressed, but a plural possessive
pronoun is used, i.e.:-

BBC 3/3/14 هذا المعنى اذا سَمَحْتَ لي سيادتكم داخل في

Since the speaker is trying to correct an impression
expressed by the previous speaker, he may well have just
one individual in mind.

For the rest there seems to be no attempt to use a
plural form of address for an individual. In UAR 1 the
only form is سيادتك while in UAR 2 both حضرتك and إنَّت
are used almost equally.

CHAPTER 15.

IN CONCLUSION.

The writer considers he would be ill-advised to attempt a lengthy concluding chapter where there would be a danger of merely repeating what has been written in the separate chapters. He has tried to let the evidence speak for itself, suggesting trends rather than stating conclusions.

The samples of recorded material have been too limited to allow any general conclusions to be drawn about the nature of any one kind of Arabic.[1] The tapes studied here show that in a narrow selection of five taped broadcasts two contain a large measure of nunation (BBC 1 and BBC 3) while in the others nunation is largely omitted. The incidence of colloquial vocabulary varies considerably, but is found more in the UAR than in the BBC tapes. Verbal inflexion is more apparent in the BBC than in the UAR tapes. On the whole the language used in the BBC tapes seems closer to MLA than does that in the UAR tapes. These and similar observations are clearly too fraught with

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1. The writer considered attempting to produce tables or graphs to show in pictorial form all the features discussed. He decided against this as a) being not practicable and b) having validity limited to the tapes themselves. He has done no more than produce tables for the features which seem to allow of them.

limitations to have much significance, since apart from any other consideration it is impossible to say whether the tapes are typical examples of the BBC or UAR BC.

All this being true, one is left with impressions based on the factual evidence of the tapes. These lead one to accept that native speakers of Arabic who are selected to speak on the radio to, hopefully, a wide audience, may vary widely in the extent to which they observe grammatical rules of MLA or coll. If they are worthy of selection by the BBC and the UAR BC or are acceptable to these bodies, or, as in some cases, are employed by these bodies, it might be supposed that a) their standards of Arabic are acceptable in the Arabic speaking world and b) they would be worthy of imitation by the non-Arab student of Arabic.

If these last two suppositions are in fact true, there would seem to be a good case for a much wider study of similar taped material. From the results could be compiled a grammar of spoken Arabic which would have many elements close to MLA and many elements which were closer to coll. depending on the coll. background of the speaker concerned.

It is likely that the student would find the resultant grammar to contain fewer morphological and syntactical variations and possibly more lexical forms than in MLA.

Thus his verbs could be limited to Perfect and Imperfect
~~(excluding Imperative) or Perfect and Imperfect~~ (or
Perfective and Imperfective) adding the Imperative but
without reference to Indicative, Subjunctive, or Jussive.
Perhaps he could ignore Nunation except in the case of
adverbial accusatives. Perhaps he could learn one form of
the Relative Pronoun instead of masculine and feminine,
singular, dual and plural forms. Perhaps he could forget
the idea of case. Perhaps he could be confident of
expressing an acceptable and intelligible conditional
sentence without the permutations of MLA. These are all
possibilities which might reasonably be suggested from
the present work and which only further research in depth
can support or refute. Perhaps by the time that this
research is carried out there will be a form of spoken
Arabic standard throughout the Arabic speaking world to
be correctly called "Standard Arabic".[1]

'Of the various grammatical and other points discussed,
either briefly or at length, in the present work, certain
features in particular seem to need extensive further
research. These include particularly those which affect
the actual speaking processes such as forms of address,
pause fillers and use of personal pronouns. Additional

1. Perhaps by 1997: on hearing of the idea of this and
   associated work Professor Hans Wehr opined to the writer
   in Münster in December 1967 that it was a good idea but
   30 years too early.

subjects have already been suggested,[1] and to them might be added swear words and exclamations, of which - regrettably perhaps - no examples were found in the present tapes.[2]

It will be seen that the idea of pedagogic needs has sometimes obtruded in the writer's attitude to various features. The writer makes no apology for this since it seems to him that the whole aim of language study at whatever level, should be to promote greater understanding between speakers of differing languages, and this can result only from improved information about the language to be taught. The writer hopes to have made at least a token contribution to the whole process.

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1. See Introduction, p.4, footnote 1.
2. See Mitchell op.cit. p. 119 - Oaths and Exclamations.

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