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A Study of The Evolution of Modern Egyptian-Arabic Slang Through Some Modern Egyptian- Arabic Novels

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Abstract

The present paper embarks upon ascertaining the chronological advance in the modern Egyptian-Arabic slang usage over a span of more than one hundred years, from the earlier decades of the twentieth century to the first decade of the twenty-first. The sociolinguistic survey is implemented via a close reading of modern Egyptian-Arabic fiction works authored in different stages in recent Egyptian history, and which have been mostly written in informal, colloquial language. The conversational parts of these modern novels yield, via a sociolinguistic exploration, several slang expressions that have been subject to many changes with the passing of time, yet special reference is given to four books of fiction as typical epitomes of the sequential eras. A big number of modern Egyptian-Arabic movies have been fashioned out of narrative works, so if media productions are considered as windows for informal language, recent and contemporary fiction might be one of the chief sources where a reader can learn about the various slang idioms and how these terms have developed all through ages. This study pays meticulous attention to the following modern novels: Ihsan Abdel-Quddus' *Ana Hurra* (I am Free) (1954), Yusuf Al-Qaeed's *Laban Al-Asfour* (The Sparrow's Milk) (1994) Khaled Al- Khamissi's *Taksy* (Taxi) (2006) – Youssef Maaty's *Kalam Abeeh Geddan* (Very Dirty Words) (2009). Lexicographers have noted that a significant shift happened in Egyptian-Arabic prose writing in the early decades of the twentieth century, in which a further amount of everyday speech began to enter the narrative style. Due to its sociological and scholastic weight, both the marks and the minute down-to-earth progress of such change is the focus of this

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study. Modern Egyptian-Arabic slang register has grown in Egyptian-Arabic novels from around the 1920s to the 2010s.

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Introduction

Slang is broadly spoken by individuals who come from different classes and who have different cultures. Modern Egyptian-Arabic slang has been coined and developed throughout several eras of modern and contemporary Egyptian history. More could be known about modern Egyptian culture and society through this sociolinguistic investigation of Egyptian-Arabic slang. Despite being endowed with inferior social acceptability by a fairly great number of intellectuals, slang is increasingly creeping into journalistic, cinematic and media usage. It has exercised a deeper influence, as being more and more widely spread, on daily Egyptian-Arabic speech. Slang is a sort of language variety which encompasses any dependent style of spoken discourse uttered by an individual or a group; lingual characteristics of a discourse variety can be studied at several levels – lexical, phonological, syntactical, morphological (Dai & He 2010:111).

Modern Egyptian-Arabic slang has always been a byproduct of interaction between individuals in one or more social group. Slang terms have been, and are still being, borrowed by writers in their fiction works they depict an everyday conversational situation. Modern Egyptian-Arabic novels- as well as dramas, short stories, movies– contain many slang dialogues that come from various social groups or classes. This shows how slang helps to democratize group membership (O'Grady & Archibald 2004:426). Slang usage varies according to the interests of the class or group adopting it (O'Grady & Archibald 2004:426).

Problem, Objective and Scope of the Study

This study tries to make a sociolinguistic survey of modern Egyptian-Arabic slang usage – roughly from the 1930s to the early 2000). The investigation will be based on studying some modern Egyptian Arabic novels to highlight the development of slang speech throughout modern and contemporary Egyptian history: Ihsan Abdel-Quddus' novel, *Ana Hurra* (I am Free) – as a study sample of the earlier 20th-century phase (1930s-1950s), Yusuf Al-Qaeed's novel, *Laban Al-Asfour* (The Sparrow's Milk) – as a study sample of the mid-20th-century phase (1960s-1970s), Khaled Al-Khamissi's novel, *Taksy* (Taxi) – as a study sample of the late 20th-century phase (1980s - 1990s), Youssef Maaty's *Kalam Abeeh Geddan* (Very Dirty Words) – as a study sample of the early 21st- century phase (2000-2010).

Since the case study novels may not entirely illustrate the development of modern Egyptian-Arabic slang, the investigation may discuss slang usage in other fiction writings (drama, short story, movie scripts, etc.). Converting Egyptian-Arabic slang items to their English equivalents might be problematic too; standard translation will be the alternative. They will refer to the English translations of these novels, if

available, to show how an interpreter could render into English a slang expression whose form has changed over the eras.

Methodology of Research

As the investigation aims to throw light upon the evolution of modern Egyptian-Arabic slang, the method of approaching this topic will be mainly analytical. Slang material will be gathered from the case novels, and other sources, then it will be scrutinized using procedures of sociolinguistic analysis. The sample Arabic expressions are handled in English transliteration.

Sample Analysis

Ihsan Abdel-Quddus' novel, *Ana Hurra* (I am Free), tells the story of a young girl, Amina, who tries to find personal freedom in a conservative society of the early twentieth-century Cairo. Let us consider some dialogues in this novel, which reveal colloquial usage and slang expressions:

- Aunt : *yallaya bet balashmar'aafilbalakonat ... emshiingarryala el madrasa*
Amina : *haderyanaina*
Aunt : *hader fi bouzek, ya bet emshi it-harraky*

Participants: Amina's aunt and Amina

Meaning:

- Aunt : *Hey! Come on girl. Stop dreaming away your time looking out from the balcony. Go to your school at once.*
Amina : *O.K., Aunt.*
Aunt : *Damn your O.K. Go now girl!*

Setting and situation: At her aunt's house, where she was born and brought up, being deserted by her divorced parents, Amina looks from the balcony at some schoolboys in the street, which seems shameful and unacceptable by her aunt and by society.

Slang expressions: (1) "balashmar'aa" means "Stop dreaming your time away". (2) "ingarry" means "go out now quickly". (3) "naina" means "mum". (4) "fi bouzek" means "damn".

Another dialogue deserves to be considered too:

- Woman : *esmennabiharsek ... essamarnos el gamal ... ezzayekyahabibty we ezzaynaintek?*
Amina : *kuwayesa*
Woman : *we el-esm el-karimeihba'a?*
Amina : *Amina*
Woman : *asheet el-asamiyastamina ... entibetruhi el-madrasa yahelwa?*
Amina : *aywa*

Woman : *we alaeih el-hamm da yakhti ... alara'y el-masal 'tab we talab el-akaal' ... we el-areesandi ... muwazaffilhukumah ad-ed-dunia, shabab we yemla el-ain ... ahuyeb'aadeelakhuyalazem*

Participants: A woman the tram and Amina

Meaning:

Woman : *Oh. Very pretty ... Prophet's name may guard you ... Having a brownish complexion is half beauty ... How're you, honey, and how's your mum?*

Amina : *Fine*

Woman : *What's your name, by the way?*

Amina : *Amina*

Woman : *Long live your name, Lady Amina ... you go to school, lovely?*

Amina : *Yes*

Woman : *Why all this carefree, sister? ... 'It's ripened and waiting for the eater' (proverb) ... There's a bridegroom ... a venerable civil servant ... vigorous and satisfying ... He's the husband of the sister of my brother's wife, directly*

Setting and situation: On her way to school taking the tram, Amina meets some women; one of the women talks to the schoolgirl. The woman is from one of the ordinary lanes in Cairo.

Slang expressions: (1) "esmennabiharsek" means "Prophet's name may guard you". (2) "essamarnos el gamal" means "Having a brownish complexion is half beauty". (3) "ashet el-asami" means "long live your name". (4) "yast" means O, Lady". (5) "ad-ed-dunia" means "venerable". (6) "yemla el-ain" means "satisfying". (7) "lazem" means "directly".

Yusuf Al-Qaeed's novel, Laban Al-asfour (The Sparrow's Milk) is narrated by a humble, an educated housewife about what has happened to her family when her husband, Arafa, and a workman, Gazala, come across a bag full of a big wealth. The story takes place in degraded suburban Cairene slums. The narrator, Tirtir, and the other characters use down- to-earth colloquial diction, full of slang items:

Gazala : *matgarabbi el-aklwayyana, ashanyeb'aeish we malh*

Tirtir : *kulu into belhanawesh-shefa, matrah ma yesriyemri*

Tirtir : *el-kalambeta'ysatal el-wad, tas fi nafukhuh ... el-wad kansanay'ee be yeshtaghal fi aiyhaga, beyla'atrez'uh ... we errez'eyeheb el-kheffya "*

Participants: Gazala and Tirtir Meaning:

Gazala : *Join eating with us, so that it will be bread and salt.*

Tirtir : *No, enjoy your meal; may it be healthy*

Tirtir(narrator): *The guy has admired my words. It has got into his heart and mind ... He was a workman; he did every job, willing to earn his living ... To earn one's living needs perseverance.*

Setting and situation: At Tirtir's household, her husband, Arafa, is hosting Gazala to lunch. Arafa wants the guy to work for him.

Slang expressions: (1) "ashanyeb'aeish we malh" means "so that we'll be familiar to each other". (2) "matrah ma yesriyemri" means "may you find it a healthy meal". (3) "satal el- wad" means "my words have made the guy drunken; or, he has become crazy about it". (4) "errez'eyeheb el-kheffya" means "To earn one's living needs perseverance".

Let us look at a colloquial conversational passage from Khaled Al-Khamissi's novel, Taksy(Taxi). The whole book is about conversations held between the narrator and taxi drivers or passengers. For example, while the narrator is taking a taxi on his way to work, he is listening to a real story told by the taxi driver:

Taxi driver : *eiyeetlemod-detashartyamayashedid ... we anatab'analabab Allah ya'ny el- youm be youmuhma'aya ... weladiellifeehomme kaffy-hom ... we ellianduhhafed be yegribeehfilm mostashfayat ... el-asd ma yenfa'shnotlobminhomhaga ... kedebtaleihakedbabaida ... aghay-yarhawaalashanhatkhene' ... et- tommmeetgenaihdoltal'een min zemmetiya'nihalalak.*

Participants: Taxi driver and the narrator Meaning:

Taxi driver : *I'd been seriously ill for ten days ... Sure, I'm at God's gate; I mean I earn a day-by-day living ... my sons suffer enough ... One has an ill grandson who's always in hospitals. I mean I can't ask them for help ... I told my wife a white lie ... 'I need to go out as I feel bored' 'take this eight hundred pounds; I'm willing to give it to you; this is yours,' the touristsaid to me.*

Setting and situation: The narrator is going to work by taxi; he asks the taxi driver for some life experience and advice. The old taxi driver tells the narrator a real story that happened to him. It is about how he earns his living, and how this is dictated by fate.

Slang expressions: (1) "alabab Allah" means "I'm standing at God's gate; waiting for His grace". It means "I'm a daily wager". (2) "beyegribeehfilm mostashfayat" literally means "he carries him running into hospitals"; it means "he takes his son to hospital to cure him".

(3) "el-asd" means "I mean ... or I want to say that ... ". (4) "kedbabaida" literally means "a white lie; it means "a non-harmful lie". (5) "aghay-yarhawa" literally means "I need to change breath"; it means "I need to go out, for a picnic". (6) "doltal'een min zemmeti" literally means "This money isn't of what I believe to mine"; it means "I'll pay you this sum of money".

An excerpt from Yousef Maaty's book, Kalam Abeeh Geddan (Very Dirty Words) best illustrates the Egyptian-Arabic slang usage of the first decade of the twenty-first century:

Daughter to her father: *papy, intahaddgameel, haddmokhtalef, wanaaslanasasan ma baheb-besh el-araby ... mat naffadba'ahadretaklil-modare' da ... okay dad .. ishta*

Participants: The narrator and his little daughter Meaning:

Daughter : *Dad, you're a good one, a unique one ... and basically, actually I don't like Arabic ... Why don't you honor forget about this present verb, O'K, all right?"*

Setting and situation: At home, the narrator is helping his daughter, who is in an elementary English school, to do her Arabic home assignment which is very difficult for her. He asks her to extract a verb in the present tense in an Arabic text, but she cannot; her father is shocked by the big number of modern slang idioms she utters, which is new to him.

Slang expressions: (1) "had" means "a person, or one". (2) "gamil" means "good or kind". (3) "mokhtalef" means "unique or distinctive". (4) "aslanasasan" means "basically, actually". (5) "naffad" means "don't care about it or forget it". (6) "ishta" means "Do you agree? or all right? or deal?".

Literature Review

In Egyptian- Arabic Teenage Slang – A Sociological Study, Nermine Habib investigates the teenagers' use of the Egyptian Arabic slang in social life. She examines the relationship between language and age while achieving multiple social purposes. She offers a comprehensive study of the use of slang in the Egyptian society as a discipline lying midway between theory and practice.

In A Study of Slang and Informal Usage in the Newspapers, Christopher M. Kenwood points out that the Renaissance pursuers of standardization in language ironically created, through their efforts, the sub-standard – the slang, the informal, the colloquial. The researcher makes a sociolinguistic study of the development of English slang used in newspapers.

In "Evolving Innovation: A Real Time Study of Changing Slang in Twitter", Rebecca Maybaum, depending on sociolinguistic principles, describes and analyzes the ongoing negotiation of form, function and meaning of the new slang terms adopted by Twitter users and spread throughout the community over time.

In Translating French Slang: A Study of Four French Novels and Their English Translations, Eleanor Glewwe examines the translation of slang and non-standard French forms into English; he studies the four novels and their English translations. The study's results show that the English versions exhibit a lower slang density than do the original French works; this is due to the fact that a substantial proportion of the slang in the source novels is translated into standard target language.

Conclusion

The following tables show the development of recent and modern Egyptian-Arabic slang: Fiction book: Ihsan Abdul-Quddus' *Ana Hurrah* (I am Free)

Period (sample novel)	Early 20 th century/ Ana Hurra (I am Free)	Mid20th century	Late 20 th century	Early 21 st century
Slang expression	nehaituh/ usruh, p.82 (in short)	Usr el-kalam (in a word)	khaleekdoghr i (be brief)	hat mel-akher (cut it short)
	Ha'ah, p.97 (honestly)	Bel-meftesher (kedah) (frankly)	Ala may- yabeidah, (Taxi, p.38) (above-board)	Al-makshoof (on the up and up)
	Taw-welbalak, p.98 (be patient)	Alamahlak (be tolerant)	Kab-bar demaghak (be open- minded)	Raw-wa' / kab-bar/ naf-fad (pass it over)
	Moat(adv.), p.98 (rather, unusually)	Al-akher (extremely)	Gamid, Than/ khalis {Taxi, p.156} (bloody, very)	Akhirhagah/talatarba ' hagat/ es-seneen (extremely, exceedingly, long- time-ago)
	Mafeeshfaidah, p.106 (in vain)	Ghulubt/ malushlazma h (failure, useless)	Hat- taitso'ba'y fish-sha' / malushoazah (Taxi, p. 171) (let it down)	Fay-yas (lost hope, give up)
	Yez-har, p.154 (I think)	Ez-zahir (kedah) (it looks that)	Bai-in (kedah) / shaluhum (Taxi, p.105) (it seems)	Shakluh/ shaklak (I guess)
	Esmah-li a'ol- lak/ ahiba'ol- lak, 195 (Let me say/ I'd like to say)	Aa-wiz a'ol- lak (I wanna say)	Shoof (am- ma a'ol-lak) (Look)	Ba'-oulaih/ kalami leek (My word to you!)
	Kulheenwiheen / sawa'i (occasionally)	Sawa'i (sa' - at) (sometimes)	Fain fainsa'at (Taxi, p. 152) (from time to time)	Mush yama (not often)

Fiction book: Yusuf Al-Qaeed's Laban Al-Asfour (Sparrow's Milk)

Period (sample novel)	Early 20th century	Mid20th century/Laban Al- Asfour (Sparrow's Milk)	Late 20th century	Early 21st century
Slang expressio n	Yadil-kusoof (What a shame!)	Aw-wad-di wish- shi fain, p.1 (I'm shamefaced)	Di gursah/ itgar- rasna (it's slanderous, we're scandalized)	Da say- yah lena (it's been snitched)

	Hateb'aseeraalakul-lisan (it'll be passed around)	El-li mayes-ma'shi (mayesh-terri) yit-farrag,p.4, alaainak ya-tagir,p.5 (I'll disclose it all)	Hateba'agursah (to let the cat out of the bag))	Hasay-yah luhfil-manti'a (to spill the guts)
	Mahiltush el-ladda (he's penniless)	Darbu es-silk,p.16 (he's poverty-stricken)	Ala el-hadeedah/tafihelkootah (he's skint)	Da wa'ea/ abyadya-ward (to be down and out)
	Si (Mr.) set (Ms)	Ed-dal-adi, p.8 (Mr./ Ms)	Ustah/ emm (Mr.)	Yame'al- lim (O, Sir)
	Ye'melshughl et-talatwara'at / yel'abalaih (to play tricks on/ play on)	Be-yidhakalakulluh , p.12/ yin-halwabar-ruh, p.10 (to hoax/ pull the wool over his eyes)	Ye-blefuh/ yetweeh/ yed-diluhes-sabunah/ et-ta'leeb {Taxi, p.38} (to bluff/ bamboozle/ put it over on him)	Yesht- taghaluh (to swindle/ manipulata e somebody / work on)
	Da mae-yah min ta-httibn (he's false)	Ta-ht t el-sawahidawahi, p.41 (He's a sham)	Da ta'lab/ awan-taggi/ arandal-li (he's misleading/ hypocrite/ phoney)	Da be- wish- shain/ rasem et- tit/ be- meet wish-sh (he's fake/ two- faced/ flimflam)
	Hat-t lisanuhguwahbo'uh wi -si-kit	Ata-reehnakh-khwegabwara, p.55	Balashtu'oom did-d et-tayyar	Tatylil- moagah/ khallkkoo (don't be stubborn or dogged/ be easy)

Fiction book: Khaled Al-Khamissi'sTaksy (Taxi)

Period (sample novel)	Early 20 th century	Mid20th century	Late 20 th century/Taksy (Taxi)	Early 21 st century
Slang expressio n	Maykunsandakfi kr (don't pay attention to it)	Matish- ghelsh-balak (never mind)	Wala-yehim-mak,p.17/ tan-nish/ kab-bar demaghak (don't worry)	Kab-bar/ naf-fad (let go by it/ brush it aside)
	Widn min teen widn min ageen (to turn a deaf ear to)	Na-imfil-asal (to be idle)	Alaalbakmaraweh, p.17 (to fool about it)	Me'antakh/ fil-antakhah (to be cool or relaxed)

Eih el-li hasal (What happened?)	Eih el- ubrasah (What's the matter?)	Eih el-hekayah, 25 (What's going on?)	(Huw-wa) feiheih (What's up?)
Mezama'een (they both are out of line)	Za'laneen ma ba'd (they're on bad terms)	Kanfeihatch, p.34 (there's been a scrap)	Me'avw-wareen ma ba'ad (they both are at odds)
Mat-hoon (to be downtrodden)	Da darbuhes- selk (he's blown up)	Farametni farm, p.41 (I've been in the doldrums)	Et-nafa-kht (I'm in the dumps)
Beta'a el-aish (the bread seller)	Beta'afarfas ha (he likes fun)	Beta'ameen?, p.42/ beta'a, p.80 (who does this belong to?)	Beta'ategarah (he's good at business)/ (elkursibeta'ak, KalamAbbeh, p.65 { your seat})
Kalamfilhaga-yes (it's a lie)	Shughlrasm (it's a trick)	El-kalam da kedawikeda, p.62 (it's unreal)	Isht-teghala (it's fake)
Te'dam-ni (may I be dead if I'm telling a lie)	An-tas fi naza-ri	Meiya el-meiya, p.74	Khudhamennithe qa (believe me)
	(may I be blind if it's a lie)	(I'm hundred-percent sure)	
Hakem (primarily speaking,)	Ek-menni (principally speaking)	Asl, p.151/ anaaslan, p.160 (focally speaking)	Aslan, asa-sen (basically)
Ne-zelalaihsahm (he's horrified)	Sha'arrasuh we'-if (he's frightened)	Rukab-bi better'sh, p. 79 (I'm shivering)	Albauhda'eef (he's scared)
Ba-dah-hak ma-ak (I'm joking)	En-ta bit- haz-zar (you're jesting?)	En-ta bit-har-rag, p.154 (you're kidding?)	En-ta hat-zeet/ hat-zayat (you're cracking wise?)
Aalkhalis (very good)	Mush bat-tal (it's not bad)	Ke-way-yes, p. 129 (it's good)	Keda/ tamam (perfect)

Fiction book: Youssef Maaty's KalamAbeehGeddan (Very Dirty Words)

Period (sample novel)	Early 20 th century	Mid20th century	Late 20 th century	Early 21 st century/KalamAbeeh Geddan (Very Dirty Words)
Slang expression	Es-sit di (this lady)	Es-sit di (this lady)	Es-sit di (this lady)	El-mara di, p.11 (this woman)

	Akherhalawa/gamal (she's the most beautiful)	Ma-shuf-tishkedahala wa (I've never seen such a beauty)	Hel- wabeshakl (How beautiful she is!)	Hel-waawi, p.11 (she's very beautiful)
	Ashee'a/ zay el-luz (a man's girlfriend or beloved/ as tender as a blossom)	Eg-gaw/ esh-ta (a man's girlfriend or beloved/ pretty woman)	El-wezza (this chick/ this lovely girl)	El-muzza, p.11 (this chick/ this pretty girl or woman)
	Yadi el-wak-sa/ nhar mush fayet (it's unfortunate/unfortunately)	Eih en-nahs da (What bad luck!)	Ya-nhares- wed, Taxi, p56 (damn)	Ya-nhares-wed, p.19 (shit)
	Mal-li einaikke-wa-yes (look carefully at)	Yo-boss (to look at)	Yu-boss (to look at)	Bas-sit laha bas-sa, p.20 (I stared at her)
	Hadthaawi-ya (a terrible accident)	Hadthakebe era (a grievous accident)	Hadthashed ida (a severe accident)	Hadtha gam-da, p.20 (a hard accident)
	Sak-ran (he's under the weather)	Me'am-mar et-tasa (he's pissed)	daghuhalia h (he's high)	Shaklahadarebhaga, p.29 (they seem drunken/drugged)
	Ye-lab-bis el-em-ma (to pull the wool over someone's eyes)	Ye'ar-tas (to screw someone)	Yeb-lif (to bluff someone)	Hay-ye'alib-booni, p.29 (they'll take me in or rough me up)
	Er-ra (a shameful person)	Ya min-nay- el (you idiot!)	Min-nay-el (very bad)	El-min-nay-el da, p.34 (How bad!)
	Ya may-ya min tah-et tibn (you false!)	Ya-khasees (you mean!)	Yazebala (you rubbishy!)	Yawaty, p.39 (you low!)
	Yakhud (to eat or drink or to have a drink)	Yet-lafa/ ye'arba'a (to eat or drink/ have a drink)	Yuz-lut/ yet-fah/ yeb-la'a (to eat/ drink/to have a drink)	Dareb, p.45 (to put on/ to eat or drink/ to take drugs)
	Mesah-yin (to be heedless)	Metan-nish (to be regardless)	Mekab-bar demaghu (to be unmindful)	Mekab-bar wi min-naf-fad, p.45 (to be uncaring)
	Ya-akheena (O, brother)	Ya- baladina/ yaostaz (you citizen or mister)	Ya ray-yes/ yaakh (O, fellow!)	Ya-amm/ ya-amm el-hagg, p.63,65 (you man!)
	Fetew-wa (a bodyguard)	Fetew-wa (a hooligan)	Bal-tagy (a ruffian)	Ha ye-baltag, p.66 (he'll act as a thug)

Yahabibwaledaik (O, your parents' dear)	Yana-nus ain mama (O, your mom's eye apple)	Yahilait-ha (O, your mom's only baby)	Yaroahom-mak, p.67 (O, your mom's sweetheart)
Ye'mil be-lu'mituh (to earn his living)	Shoofmasla htak (mind your business)	Ye'milersh ain (to make money)	Ye'meilma'anamaslah a, p.89 (it's profitable)
Mehandem, asri (neat and modern)	Sboar, khunfis (fresh, hip)	Meda'da', sheek, kajwal (to be open and smart and casual)	Erraw-shana, yeraw-shinu, p. 106,108 (to be chichi or trendy)
Genan, rawa'a, alista (beautiful/wonderful)	Tegan-nin, tekhhel (fascinating)	Tuhfa (fantastic)	Fazee'a, p. 107 (terrific)
Hagaakheralista (extremely wonderful)	Al-akher (extremely)	Ged-dan (very)	Helwa moat, p.107 (pretty awesome)
Demaghuhtew-zinbalad/ ideah tit-laf-fi harir (clever / skillful)	Shatter (brilliant)	Yawdaya gin (Oh, a super guy!)	Yagamid/ gamid tinneen, p.107 (oh, amazing/ extremely admirable)
Wahid / wahda (a person)	Wahid / wahda (a person)	Wahid / wahda (a person)	Haddgamil, had mukh- talif, p.107 (hilarious person, a distinct person)
Ha'a, elha' (honestly)	Sada'ny (believe me)	Be-gadd, (really)	Be-gadd, p. 108 (really)
Hakim (basically, actually, as)	Ekmen-ni (basically, actually, as)	Asl (actually)	Asasan, aslan, p.108 (basically, actually)
Sah-yin (to wink at)	Tan-nish (to gloss over)	Edeelh et-tarsha (to turn a deaf ear)	Kab-bar, naf-fad, ehla'a, p.108, hala'ul-hum, p.124 (to disregard, or deceive)
Asri (to dress in modern wear)	Sboar (to wear stylish)	Sha'noona (to dress in casual wear)	Yi-raw-shino, p.108 (to be crazy about new fashion)
Barawa, afarem (great, good) e	Halawa, helw (wonderful)	Tuh-fa (fantastic)	Ish-ta, p.109 (wow, awesome)
Hada'a (slyness)	Mafhum- miya (artfulness)	El-fah-lawa (trickery)	Es-siya'a, p.112 (jiggery-pokery)
Ed-duniatid-hak-luh/ yi'la (to go up in the world)	Hazuh yid- rab (to luck out)	Yiw-sal (to arrive or thrive)	Fi -hit-ta Tanya or tasa'a, p.115 (to go places)

	adman/ me-kah-kah (to be over the hill, miserable)	Sal-lem ne- mar (to lose vigor)	Yi-shat-tab (to be powerless)	Yi-fay-yas, p.117 (to become exhausted, ruined, to die)
	Me'ama'a, nafishreeshuh (dandy, vain)	Me'gebany, shaifnafsuh (show-off, conceited)	Aleet, met- ghan- dar (bragging, show- off)	Ten-nik, p.120 (boastful)
	Me-han-dem (neat)	Labis el-li al-habl (neat)	Sheek (smart- looking)	Istael, p.117 (stylish)
	Hoasa (mess)	Lakh-ba-ta (mess)	Bah-da-la (in a mess)	Bah-da-la, p. 132 in a mess)
	Bel-aw-we (Very, definitely)	Aw-we (Extremely, surely)	Ged-dan / khalis (Very, truly)	Akher bah-da-la, p. 132/, akherhaga (extremely, absolutely)

The extensively far-reaching manipulation and its lingual casualty allows its development. This special Egyptian-Arabic discourse, accordingly, revitalizes itself and shifts over the decades. Slang expressions reveal the outlooks of the community or sub- group by whom it is exchanged. Slang may emerge as a firsthand term, a fresh sense of an already-said utterance, an acronym of a term, or an idiom whose previous, limited sense turns to be not so prevailing as its common usage. Slang is not discourse which restricts itself to a specific domain. Television propaganda catchwords used in isolation are not slang, yet they turn to be slang in case of being employed within a conversational interchange away from the effect of the primary television commercial. Whether in writing or speech, slang could be grasped by both the addresser and addressee. This, then, does not apply to maxim or encrypted lingual interactions. Commonly speaking, just as modern Egyptian-Arabic slang, the decision on which terms may or may not be considered slang is continuously changing. Looking especially at modern Egyptian- Arabic slang, to the early twentieth-century metropolitan population, the colloquial idioms not used by the upper or sophisticated or educated classes had been slang. Then gradually some of these words has been creeping into informal usage and identifying themselves whether as slang or colloquial language. Slang terms, though, have not totally been originated by the piecemeal mechanisms of familiarization and borrowing. Modern fiction books, written in modern Egyptian-Arabic, have obviously shown the development of such slang jargon. A number of terms or expressions seem to have been exercising enough influence to smoothly grow in the modern and current Egyptian-Arabic tongue, being contemporarily produced by their socio-cultural and historical moments. Modern and today's Egyptian-Arabic acculturation is prompted by a constant interaction of various social groups and subcultures which the popular discourse has absorbed. The prevailing linguistic community, simultaneously, adapt the slang words used by these subgroups. Thus, the four novels investigated above have realistically assimilated the slang terms used throughout the twentieth century and the early twenty-first century. That the slang terms have appropriated themselves over the ages is manifested in the dialogues and monologues depicted in modern and recent fiction works.

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