The Phonological and Morphological Variations of the Egyptian Dialect in the Song *El-Melouk*

Moh Zawawi[1(✉)], Siti Zulfa Hidayatul Maula[1], Chairani Soleha[1], and Abdul Wahab Nafan[2]

[1] Universitas Islam Negeri Maulana Malik Ibrahim Malang, Malang, Indonesia
zawawi@bsa.uin-malang.ac.id
[2] Suez Canal University, Ismailia, Egypt

Abstract. This study aims to analyze the phonological and morphological variations in the song *El-Melouk* by Ahmed Saad in collaboration with 3enba and Double Zukh. This type of research is qualitative research. Data collection techniques used in this study consisted of reading, listening, and note-taking techniques. While data analysis technique used is data analysis by Miles and Huberman. The results of phonological variations consist of three important points. First, it was found that there were 55 data on sound changes, which included changing vowels to vowels and changing consonants to consonants. Second, there are 10 data on the addition of sounds which include prothesis, epenthesis, and paragoge. Third, there were 25 sound release data which included release at the beginning of the word (apheresis), middle word (syncope), a release combination of beginning word (apheresis) and the end of word (apocope), and a release combination of middle word (apheresis) and the end (apocope). Then, the morphological variations found in the *El-Melouk* song include 5 data on changes in *fi'il tsulatsi mazid*, 8 data on changes in *fi'il bina' ajwaf*, 2 data on changes in *fi'il bina' naqish*, 6 data containing *naht*, and 5 data containing the addition of *ba'*.

Keywords: phonology · morphology · Fusha · Egyp dialect

1 Introduction

Arabic is one of the Semitic language families that still maintains its original characteristics, but not with the use of the language which has undergone several changes. This is due to the diversity of ethnic groups and the factors that influence them. So that there are several dialects of Arabic. The existence of this diversity creates a diglossia between the various dialects of Fusha Arabic in the Middle East [1]. One of them is the change of Fusha Arabic with Egyptian dialect. There are several changes in consonants and characteristics of Arabic Fusha into Egyptian Amiyah. As in the letter ق (q) changes to ﺍ (?), then in the sound aspect, there is a change in short vowels to long and others [2].

The diversity of dialects and changes in letters in a language can be studied in the study of phonology. Based on the KBBI (Kamus Besar Bahasa Indonesia), phonology

is defined as a study that discusses the sound of a language [3]. Etymologically, phonology comes from the word "phono" which means "sound", and the word "logy" which means "science". Phonology is a scientific discipline that studies the function, treatment, and group of sounds. This study is included in linguistics [4]. In addition, phonology is also included in the field of dialectology which is a cross-study between linguistics, geography, sociology, and anthropology. Dialectology is a study that discusses dialects in area (regional). This is related to the geographical distribution that determines the diversity of languages [5].

Phonology can describe systems or structures related to significant sound patterns in a language. There are four aspects of phonological variations in language units, namely substitution, addition, release, and metathesis [6]. A phoneme is the main concept in the study of phonology, which is the smallest unit of the meaning of sound in a language unit that distinguishes meaning. For example, in Arabic Fusha قلب /qalb/ 'heart' and the word كلب /kalb/ 'dog'. These two words are part of the phonemes /q/ and /k/ which have different meanings [7]. Meanwhile, the phonological differences between Amiyah Arabic and Fusha Arabic is in the territorial dialects of language used, one of them is the Egyptian dialect. In the Egyptian dialect, there is a change in the letter qaf (ق) which is expressed as hamzah, for example in the word "قهوة" read /ahwa/ 'coffee' [8].

The analysis of language units by studying the intricacies of the structure and the effect of changes in word structure on the group and meaning of words, namely morphology [9]. The study of morphology examines two aspects of the structure of language, namely morphemes and words [10]. Meanwhile, in Arabic linguistic studies, morphology is known as the discipline of *ilm al-sharaf*. Morphology in Arabic linguistics is different from other language studies. In Arabic linguistics, the study of morphology is emphasized on the syntactic aspect. Therefore, the concept of *i'rab* is the main concept in Arabic linguistic syntax, a concept that forms a change at the end of a word in a sentence structure in Arabic [11].

The purpose of this study was to determine the phonological and morphological variations in the song *El-Melouk* sung by Ahmed Saad in collaboration with 3enba and Double Zuksh. *El-Melouk* is an Arabic song released on June 23, 2021. This song was composed by an Egyptian musician, so the language has some differences in vowels and consonants from Fusha Arabic. Researchers chose the song *El-Melouk* as the object of this study because the song has been discussed by many people again since it became the OST (original soundtrack) in the MCU (Marvel Cinematic Universe) series entitled Moon Knight which aired in episode 2 as the outro of the series. Moon Knight is a television series from the United States telling about 6 episodes of superhero action, which was first released on March 30th, 2022, on the Disney + Hotstar application.

*El-Melouk'*s song can also be listened to on the YouTube application. Until now, its Music Video has reached 71 million views with a total of 805 thousand likes. This song is a little different from some other Arabic songs because it is rap style with no difference in lyrics. This song is dedicated to haters who are always looking for loopholes to drop someone's dreams, intending to remind listeners to always be confident and have optimism in fighting to overcome the fear of failure. *El-Melouk'*s song uses the Egyptian Amiyah language which is a daily language (non-formal), not the

official language that is usually used in scientific forums [12]. The reason why researchers discuss dialectology is to find out the characteristics of the Egyptian Amiyah dialect. In addition, this research is interesting because the study is still said to be a new scientific discipline, which was born in the 19th century [13].

This is not the first time that this study has conducted a study examining changes in phonological and morphological aspects of the Fusha language into Egyptian dialects. Several previous studies also discuss the study of dialectology. *First*, a study conducted by Fadhilah et al. examined the change in the sound of Fusha Arabic into an Egyptian dialect in the song *Tamally Ma'ak*, 2020. In this study, 51 data were found There were ten kinds of changes in consonants in the song, four kinds of changes in vowels, and the omission of vowels and consonants [2].

Second, research from Rahmashafitri analyzes the phonological and morphological aspects of the Egyptian dialect in Sherine Abdel Wahab's song "Nassay, Daafy, El-Watar El-Hassas" in 2021. This study uses a descriptive qualitative approach. The results of the study found that there were 37 changes, 7 releases and 2 additions to the phonological aspect; and 3 *fi'il tsulasi mujarrad*, 4 *fi'il tsulasi mazid*, 1 *fi'il mudha'af*, 2 additions *ba'* to *fi'il mudhari'*, and 11 *naht* on morphological aspects in the songs *Nassay, Daafy, El-Watar El-Hassas* [14]. *Third,* another research was conducted by Asti in the form of a contrastive analysis of Egyptian dialects and Fusha language on the album *Ya Tabtab Wa Dalla* by Nancy Ajram in 2016. The results of the study stated that there were 26 differences in vocabulary in *isim*, 20 *fi'il* vocabulary, and 2 letter vocabulary, as well as sound changes, releases, additions, and metathesis of consonants [15].

Based on the three studies, there are several similarities with the research being conducted by the researchers. The similarity lies in the study used, namely the study of dialectology on the phonological and morphological aspect. Then, another similarity lies in the geography of the dialect used, namely the Egyptian dialect. Meanwhile, the difference in this study lies in the object used. Based on the similarities and differences with previous researches, there is a novelty in this research, namely from the aspect of the object of research in the form of the song "*El-Melouk*". Thus, the position of this research is to add to the findings of analysis data on changes in Egyptian dialect phonology with Fusha Arabic and can be used as a reference for further research.

2   Research Method

The type of research used in this study is qualitative research. Lincoln and Denzin explain that the qualitative method is a research method that uses a scientific background by interpreting several phenomena that occur by involving several existing methods [16]. Qualitative method generally has several characteristics, including more leading to depth than breadth. So, this method is more in-depth, centralized, and specialized in analyzing or analyzing research [17]. In general, this qualitative data is in the form of descriptive sentences that functioned to explain and describe the results of research [18]. In addition, qualitative also functioned to report results in the form of detailed descriptions, comments, and quotes [16].

Sources of data in this study are divided into two kinds, namely primary data and secondary data. The primary data source used in this research is the song *El-Melouk* by Ahmed Asaad feat 3enba & Double Zuksh. Meanwhile, secondary data is in the form of books, scientific articles, theses, or previous studies that discuss dialectology. The data collection technique used in this research is the reading, listening, and note-taking technique. This data collection begins with reading and understanding the meaning of the *El-Melouk* song through the text and its translation. Then, the researchers listened to the song repeatedly by comparing the text (song lyrics) and pronunciation. After that, the researchers recorded the findings that matched the aspects of the phonological variations of Fusha Arabic into the Egyptian Amiyah dialect based on language comparisons.

Data analysis is the process of analyzing data, organizing, dividing it into manageable units, ministering, and looking for patterns, which will then be decided by researchers to find data reports that match the object under study [19]. In the process of data analysis, the researchers used the Miles and Huberman technique. There are three stages used in the analysis of the data, namely reduction, data presentation, and conclusion [20]. First, the researchers reduced data based on certain categories or concepts by summarizing the findings, coding, tracing themes, and creating clusters. Second, the researchers analyzed the findings by describing the information that had been compiled. Third, the researchers concluded after finding the regularity of the pattern, the suitability of the causal path, and the possible configurations.

3   Findings and Discussion

Based on the data collection stage carried out by researchers on the *El-Melouk* song, it was found that 90 data underwent phonological changes and 26 data experienced changes in morphological aspects. In the change in the phonological aspect, the findings were obtained based on three aspects, namely 55 sound change data, 10 sound addition data, and 25 sound release data. Meanwhile, morphology consists of five aspects including 8 *fi'il ajwaf*, 5 *fi'il tsulasi mazid*, 2 *fi'il naqish*, 5 *ziyadah ba'*, and 6 *naht*. The findings were then interpreted in tabular form and analyzed based on the change in Arabic Fusha into Egyptian Amiyah dialect, as follows:

3.1   Phonological Changes in *El-Melouk*

Arabic phonology consists of three sound characteristics, namely vowels (حركات), consonants (حروف), and semi-vowels (نصف الحركات) [21]. These three characteristics are one of the important aspects in forming words in Arabic Fusha, but they are different from Amiyah Arabic, especially in the Egyptian dialect. In the Egyptian dialect, Arabic Fusha undergoes several phonological changes in word units in language use. These changes can be in the form of changing sounds, adding sounds, releasing sounds, and metathesis.

3.1.1   Change of Sound
Changes in sound occur due to an adjustment to the identity or characteristics possessed by the sound of the language that follows it. Researchers managed to find 55

Table 1. Change of sound

Word Origin	Transc.	Amiyah Egyptian	Transc	Sound Change
انتم	[antum]	انتو	[intu:]	[a] = [i] [m] = [u:]
كلُّ	[kullu]	كلّ	[kulli]	[u] = [i]
بجد	[bijid]	بغد	[biɣat]	[j] = [ɣ]
واقف	[wa:qif]	وائف	[wa:ʔif]	[q] = [ʔ]
تجيئ	[taji:ʔu]	تيغ	[ti:ɣa]	[a] = [i:], [ji] = [ɣa]
من الاسود	[minal-usud]	من الاسود	[minil-usud]	[a] = [i]
جنان	[jina:n]	غنان	[ɣina:n]	[j] = [ɣ]
حوار	[ħiwa:r]	حوار	[ħuwa:r]	[i] = [u]
جامد	[ja:mid]	غامد	[ɣa:mid]	[j] = [ɣ]
تبقى	[tabqa:]	تبئ	[tibʔa]	[a] = [i], [q] = [ʔ],

words that experienced sound changes in the lyrics of the *El-Melouk* song. The sound substitution in the results of this analysis consists of two types, namely the substitution of vowels (*harakah*) with a total of 22 data, and the substitution of consonants with a total of 33 data. There are ten words include alternating vowels and consonants simultaneously. The form of changing the sound of Arabic Fusha to Egyptian Amiyah in the song is as in Table 1.

Based on Table 1, there are some changes in consonant and vowel sounds in Arabic Fusha spoken in Egyptian Amiyah, as follows:

3.1.1.1 Vocal Substitution (Vocal Modification)

Vowel modification is a sound change caused by the influence of another sound that follows it [22]. In the data found in the lyrics of the *El-Melouk* song, 22 data have vocal modifications. First, the change of vowel [a] to vowel [i] as in the pronunciation "مِنَ الاسود" [minal-usud] to "مِنِ الاسود" [minil-usud]. Second, the change of vowel [u] to vowel [i], as in the word "كلّ" [kullu] to كلِّ [kulli]. Third, the change of vowel [i] to vowel [u], as in the word "حوار" [ħiwa:r] to "حُوار" [ħuwa:r]. The change of sound in the Egyptian Amiyah dialect aims to facilitate the pronunciation of Arabic for Egyptian Amiyah speakers.

3.1.1.2 Consonant Substitution

Thirty three data experience inter-consonant changes in the lyrics of the song *El-Melouk*. First, change the consonant "م" [m] to the consonant "و" [w]. As in the word "انتم" [antum] becomes "انتو" [intu:]. The letter "م" comes from the meeting of the upper and lower lips. Meanwhile, the letter "و" comes from the oral cavity. This substitution occurs because the dead letter "و" (*sukun*) is lighter in pronunciation than the letter "م" in the Egyptian Amiyah dialect. Second, the consonant "ق" [q] which has a sound change becomes "أ" [?]. As in the word "واقف" [wa:qif] becomes "وائف" [wa:?if] and the word "تبقى" [tabqa:] becomes "تبئى" [tib?a]. This change is called a dissimilation sound change, which is a change due to changes in two sounds that are almost the same or not the same.

The letter "ق" is a velar inhibitory consonant with a sound that comes out through the throat (*halq*). This consonant has a sound articulation that stops after the pronunciation by holding the breath with the tongue or two lips, then released at once. Meanwhile, the letter "أ" is a *hamzah* or glottal consonant. These consonants are formed from the closed position of the vocal cords and glottis. Letters are pronounced in the oral cavity. Therefore, it can be concluded that the consonant change from "ق" to "أ" is caused by the sound of the two letters being close together, and the letter "أ" is easier to pronounce in the Egyptian Amiyah dialect [2].

Third, change the consonant letter "ج" [j] to "غ" [ɣ]. As in the word "بجد" becomes "بغد", the word "جنان" becomes "غنان", and the word "جامد" becomes "غامد". The change which is called the neutralization sound change is caused by the phonemic sound which has a great influence on the environment. The letter "ج" is a soft-voiced affricates consonant and the resistance is shorter. The place of articulation is the back of the gums and the tip of the tongue with an apico-prepalatal blend sound. This letter is pronounced by touching the tongue tightly on the back of the gums, the soft palate, and the child of the pharynx being raised, so that the exhaled air current is temporarily blocked. Meanwhile, the letter "غ" is a velar plosive consonant. The active articulator of these consonants is the base of the tongue, and the passive articulator is the soft palate. Therefore, it can be concluded that the pronunciation of the letter "غ" is easier for Egyptian Amiyah speakers than the letter "ج" [2].

3.1.2 Addition of Sounds

There are three characteristics of adding sound in the change of Arabic to Egyptian Arabic dialect, namely prothesis, epenthesis, and paragoge. Prothesis is the addition of a consonant or vowel at the beginning of a word. Epenthesis is the addition of a consonant or vowel in the middle of a word, especially the absorption in adjusting the phonological pattern of the borrower's language. Meanwhile, paragoge is the addition of a vowel at the end of a word [8].

Table 2. Addition of Sounds

Word Origin	Transcription	Amiyah Egyptian	Transcription	Add.
عشتم	[9iʃtum]	عايشين	[9a:iʃi:n]	[y], [n]
ما تربّيتُ	[ma:tarabbaytu]	متربتش	[matrabtiʃ]	[ʃ]
ما احتجتُ	[ma-htajtu]	محتجتش	[mahtaɣtiʃ]	[ʃ]
من الذي	[man-allaði]	مين اللي	[mi:nilli:]	[i:]
تجيئ	[taji:?u]	بتيغي	[biti:ɣi]	[b]
كتب لي	[kataba li:]	بكتبلي	[baktibli]	[b]
ما تشافوا	[ma:taʃa:fu:]	ميتشافوش	[mi:taʃa:fu:ʃ]	[ʃ]
تمشيك	[tamʃi:ka]	بتمشيك	[bitamʃi:k]	[b]
نبيع	[nabi:9u]	بنبيع	[binbi:9]	[b]
تفهم	[tafhum]	بتفهم	[bitifhum]	[b]

Based on Table 2, it can be seen that there are additional sounds in the lyrics of the *El-Melouk* song which consist of four consonants, namely the letters ش "[ʃ]", ي "[i:]", ن "[n]", and ب "[b]". First, there are 5 data in the lyrics of the song *El-Melouk* which have additional sounds at the beginning of the word (prothesis) in the form of the consonant "ب" [b], such as the words "بكتبلي" [baktibli], "بتمشيك" [bitamʃi:k], and "بتفهم" [bitifhum].

Second, there are two data in the *El-Melouk* song that has a letter insertion in the middle of the word (epentensis), in the form of the letter [y], as in the word "عايشين" which comes from the Arabic "عشتم", and the letter [i:] in the word "مين اللي" which comes from the Arabic "من الذي". Third, there are 4 data in the song which experienced the addition of consonants at the end of the word (paragoge), namely "ش" [ʃ] and "ن" [n]. Examples of adding the consonant letter "ش" [ʃ] at the end of the word are "متربتش" which comes from "ما تربّيتُ", the word "محتجتش" which comes from "ما احتجتُ", and the word "ميتشافوش" which comes from "ما تشافوا". Meanwhile, the addition of the final letter in the form of a consonant [n], such as the word "عايشين", comes from the Arabic "عشتم".

3.1.3   Zeroization (Sound Release)

Zeroization is removing phonemic sounds to save pronunciation. According to its classification, zeroization is divided into three types, namely apheresis (removing phonemes at the beginning of words), syncope (removing phonemes in the middle of words), and apocope (removing phonemes at the end of words). Sound deletion can occur in both consonants and vowels [22]. It was found that there are 25 data that contained the release of sound in the *El-Melouk* song. The description is as follows:

Table 3. Sound Release

Word Origin	Transcpt.	Amiyah Egyptian	Transcpt.	Sound Rel.
على الحك	[9alal-ħak]	عالحك	[9al-ħak]	[l]
إني	[?inni:]	ن	[ni]	[?], [i:]
عمري في	[9umri: fi:]	عمرف	[9umrif]	[i:]
ما تربّيتُ	[ma: tarabbaytu]	متربتش	[matrabtiʃ]	[a:]
ما في شيء	[ma: fi: ʃay?i]	مفيش	[mafi:ʃ]	[a:], [y], [?]
الذي	[al-laði:]	اللي	[illi:]	[d]
من السلام	[minas-sala:m]	مالسلام	[missala:m]	[n]
الصحيح	[aṣ-ṣaħi:ħ]	الصح	[aṣ-ṣaħ]	[ħ], [i:]
في أين	[fi: ?ayna]	فين	[fi:n]	[?], [y]
هذه	[haðihi]	ده	[dah]	[h]

Based on Table 3, there are some sound releases found in *El-Melouk's* song. First, the release at the beginning (apheresis). For example, the word "هذه" [haðihi] which is pronounced as "ده" [dah] by removing the letter "ه". Second, the release in the middle (syncope). For example, the pronunciation "على الحك" [9alal-ħak] which is pronounced as "عالحك" [9al-ħak] by removing the letter "ل", the words "ما تربّيتُ" [ma: tarabbaytu] which pronounced as "متربتش" [matrabtiʃ] by removing the letter "ا", the word "الذي" [al-laði:] which is pronounced as "اللي" [illi:] by removing the letter "ذ", the words من السلام [minas- sala:m] which is pronounced as "مالسلام" [missala:m] by removing the letter "ن", the word "الصحيح" [aṣ-ṣaħi:ħ] which is pronounced as "الصح" [aṣ-ṣaħ] by removing the letter "ح" and "ي", as well as the "في أين" [fi: ?ayna] which is pronounced as "فين" [fi:n] by omitting the letters "أ" and the letters "ي".

Third, the combination of the release at the beginning (apheresis) and the end (apocope). For example the word "إني" [?inni:] which is read "ن" [ni] by removing the letter "إ" at the beginning of the word and removing the letter "ي" at the end of the word. Fourth, a combination of releases in the middle (syncope) and the end (apokop). For example, the words "عمري في" [umri: fi:] which is read as "عمرف" [9umrif]   by removing the letter "ي" in the middle and at the end, also the word "ما في شيء" [ma: fi: ay?i] which is read as "مفيش" [mafi:ʃ] by removing the letters "ا" and "ي" in the middle and the letters "ي" and "ء" at the end. The release of this sound is done to facilitate the pronunciation of Arabic to Egyptian Amiyah by removing letters in a word.

3.2   Morphological Changes in *El-Melouk* Song

Morphology is a branch of linguistics that discusses the identification of word-forming units (grammatical language). The morphological changes of Fusha Arabic into Egyptian Amiyah Arabic in the lyrics of the song El Melouk consist of four aspects, namely: (1) *fi'il tsulatsi mazid*, (2) *fi'il ajwaf*, (3) *fi'il naqish*, (4) *naht*, and (5) *ziyadah ba'*. The explanation of each aspect is as follows:

3.2.1   *Fi'il Tsulatsi Mazid* (Non Triterial Verb)

Fi'il tsulatsi mazid is a verb (*fi'il*) consisting of three original letters "فَعَلَ" which then gets an additional one, two, or three other letters. Lafad "عرفكوا" [9arfaku:] comes from Arabic "عارفوكم" [9a:rafu:kum]. This word is a derivation (*musytaq*) of "عَارَفَ – يُعَارِفُ" in the form of *fi'il madhi dhamir jama' mudzakkar ghaib* (عارفوا), with the addition of the object "كم" (you all) at the end of the word. The word "متربتش" [matrabtiʃ] comes from Arabic "ما ترّبَيت" [ma: tarabbaytu]. This word is a derivation of "تَرَبَّى – يَتَرَبَّى" in the form of *madhi dhamir mutakallim wahdah* (ترّبَيتُ) with the addition of "ما" (negating word) at the beginning, and the addition of the letter "ش" at the end of the word (Table 4).

The word "محتغتش" [maħtaɣtiʃ] comes from the Arabic "ما احتجت" [ma-htajtu]. This word is a derivation of "احْتَاجَ – يَحْتَاجُ" in the form of *madhi mutakallim wahdah* (احتجتُ), with the addition of "ما" (negating word) at the beginning, and the addition of the letter "ش" at the end of the word. The word "شاغلنا" [ʃa:ɣilna:] comes from the Arabic "شاغلنا" [ʃa:ɣalna:]. This word is a derivation of "شَاغَلَ – يُشَاغِلُ" in the form of *madhi mutakallim ma'a al-ghair*. The word "تنكشن" [tinkuʃni] comes from the Arabic "تنكّشني" [tunakkiʃuni:]. This word is a derivation of نَكَّشَ – يُنَكِّشُ in the form of *fi'il mudhari' dhomir mufrad mudzakkar mukhatab* (تنكّش), with the addition of the object "ني" (I) at the end of the word.

Table 4. Changes of *Fi'il Tsulatsi Mazid*

Amiyah Egypt.	Transcription	Word Origin	Transcription	Tashrif
عرفكوا	[9arfaku:]	عارفوكم	[9a:rafu:kum]	عَارَفَ – يُعَارِفُ
متربتش	[matrabtiʃ]	ما ترّبَيت	[ma: tarabbaytu]	تَرَبَّى – يَتَرَبَّى
محتغتش	[maħtaɣtiʃ]	ما احتجت	[ma-htajtu]	احْتَاجَ – يَحْتَاجُ
شاغلنا	[ʃa:ɣilna:]	شاغلنا	[ʃa:ɣalna:]	شَاغَلَ – يُشَاغِلُ
تنكشن	[tinkuʃni]	تنكّشني	[tunakkiʃuni:]	نَكَّشَ – يُنَكِّشُ

Table 5. Changes of *Fi'il Ajwaf*

Amiyah Egypt.	Transcr.	Word Origin	Transcr.	Tashrif
عيشين	[9ayʃi:n]	عشتم	[9iʃtum]	عَاشَ – يَعْيْشُ
غينا	[ɣi:na:]	جئنا	[ji?na:]	جَاءَ – يَجِيْءُ
تيغى	[ti:ɣa]	تجيئ	[taji:?u]	جَاءَ – يَجِيْءُ
غت	[ɣati]	جائت	[ja:?at]	جَاءَ – يَجِيْءُ
غي	[ɣay]	جاء	[ja:?a]	جَاءَ – يَجِيْءُ
غيت	[ɣi:ti]	جئتُ	[ji?tu]	جَاءَ – يَجِيْءُ
غيتَ	[ɣi:ta]	جئتَ	[ji?ta]	جَاءَ – يَجِيْءُ
أال	[?a:l]	قال	[qa:la]	قَالَ – يَقُوْلُ

3.2.2 *Fi'il Ajwaf* (Hollow Verb)

Fi'il bina' ajwaf is a verb which its *'ain fi'il* is in the form of the letter *'illat* (ا – و – ى). The word "عيشين" [9ayʃi:n] comes from the Arabic "عشتم" [9iʃtum]. This word is a derivation of "عَاشَ – يَعِيْشُ" in the form of *madhi dhamir jama' mudzakkar mukhatab*. The word "غينا" [ɣi:na:] comes from the Arabic "جئنا" [ji?na:] (*fi'il madhi mutakallim ma'a al-ghair*). The word "تيغى" [ti:ɣa] comes from the Arabic "تجيئ" [taji:?u] (*fi'il mudhari' mufrad mu'annats ghaibah*). The word "غت" [ɣati] comes from the Arabic "جائت" [ja:?at] (*fi'il madhi mufrad mu'annats ghaibah*). The word "غي" [ɣay] comes from the Arabic "جاء" [ja:?a] (*fi'il madhi mufrad mudzakkar ghaib*). The word "غيت" [ɣi:ti] comes from the Arabic "جئتُ" [ji?tu] (*fi'il madhi mufrad mutakallim wahdah*). The word "غيتَ" [ɣi:ta] comes from the Arabic "جئتَ" [ji?ta] (*fi'il madhi mufrad mudzakkar mukhatab*). Some of these words are derivations from "جَاءَ – يَجِيْءُ". Meanwhile, the word "أال" [?a:l] comes from the Arabic "قال" [qa:la]. This word is a derivation of "قَالَ – يَقُوْلُ" in the form of *madhi mufrad mudzakkar ghaib* (Table 5).

3.2.3 *Fi'il Naqish*

Etymologically, *naqish* means "less". *Fi'il bina' naqish* is a verb whose *lam fi'il* is in the form of the letter *'illat* (ا – و – ى). The word "بئين" [ba?i:na] comes from the Arabic "بقينا" [baqi:na:]. This word is a derivation of "بَقِيَ – يَبْقَى" in the form of *fi'il madhi dhamir mufrad mudzakkar ghaib* (بقي) with the addition of the object "نا" (we) at the end of the word. The word "تبئى" [tib?a:] comes from the Arabic "تبقى" [tabqa:]. This word is also a derivation of بَقِيَ – يَبْقَى which is in the form of *fi'il mudhari' dhamir mufrad mudzakkar mukhatab*.

3.2.4 *Naht* (Acronym)

Naht or acronym is the process of speaking in Amiyah Arabic that combines several Arabic words into one word. There are several conditions in the formation of *naht* in Amiyah Arabic. First, *naht* is formed from the words that are used as *naht* itself. Second, it must consist of or represent the letters that are used as *naht* if it consists of

Table 6. Changes of *Fi'il Naqish*

Amiyah Egyptian	Transcription	Word Origin	Transcription	Tashrif
بئين	[ba?i:na]	بقينا	[baqi:na:]	بَقِيَ — يَبْقَى
تبئى	[tib?a:]	تبقى	[tabqa:]	بَقِيَ — يَبْقَى

Table 7. *Naht*

Amiyah Egyptian	Transcription	Word Origin	Transcription
ملهوش	[malhuʃ]	ليس له في شيء ما	[laysa lahu: fi: ʃay?i ma:]
فمتئوليش	[famt?u:li:ʃ]	لا تقل لي شيئا	[la: taqul li: ʃay?an]
متصحبش هلافيت	[matṣaħbiʃ hala:fi:t]	لا تصاحب أناس لا قيمة لهم ولا شأن لهم	[la: tuṣa:ħib una:sa la: qi:mata lahum wa la: ʃa?na lahum]
فين	[fi:n]	في اين	[fi: ayna]
علشان	[9alʃa:n]	على شأن	[9ala: ʃa?ni]
ده	[dah]	هذه	[haði:hi]

two words. Third, in the formation of *naht* there is no change in the vowels and letters, except for the vowels in certain words [8]. Based on Table 6, it can be seen that some words in the *El-Melouk* song have changed into *naht* form. As in the word "ملهوش" which has an acronym from the word "ما + ليس + له + في + شيء" in the language which is shortened to one word. Then the word "في + اين" in language which is shortened to "فين" in Egyptian Amiyah (Table 7).

3.2.5 *Ziyadah ba'*

Based on Table 8, it can be seen that there are several words in the *El-Melouk* song which have the addition of the letter "ب" [b]. As in the word "بكتبلي" [baktibli] in the Egyptian Amiyah language which comes from the word "ب + كتب + لي" [bi +

Table 8. Ziyadah *ba'*

Amiyah Egyptian	Transcription	Word Origin		Transcription	Tashrif
بكتبلي	[baktibli:]	ب + كتب + لي		[bi + kataba + li:]	كَتَبَ — يَكْتُبُ
بتيغى	[biti:ɣi]	ب + تجيئ		[bi + taji:?u]	جَاءَ — يَجِيْئُ
بنبيع	[binbi:9]	ب + نبيع		[bi + nabi:9u]	بَاعَ — يَبِيْعُ
بتمشيك	[bitmaʃi:k]	ب + تمشيك		[bi + tamʃi:ka]	مَشَـى — يَمْشِي
بتفهم	[bitafhim]	ب + تفهم		[bi + tafhamu]	فَهِمَ — يَفْهَمُ

kataba + li:] in Arabic. Then, the word "بتيغى" [biti:ɣi] in Egyptian Amiyah Arabic comes from جيئ + ب [bi + spur:?u] in the Arabic word. The word "بنبيع" [binbi:9] in Egyptian Amiyah comes from the word نبيع + ب [bi + nabi:9u]. The word "بتمشيك" [bitmaʃi:k] comes from the Arabic "تمشيك + ب" [bi + tamʃi:ka]. And the word "بتفهم" [bitafhim] comes from the Arabic "تفهم + ب" [bi + tafhamu].

4 Conclusions

The Egyptian Amiyah language as a substitute for Arabic underwent phonological and morphological variations. In *El-Melouk'*s song, three aspects affect phonological variations, namely sound change, sound addition, and sound release. There are 45 data of sound changes which include the change of vowels to vowels, and the changes of consonants to consonants. Then, it was found 10 data on the addition of sounds which included the addition of sounds at the beginning of the word (prothesis), the addition of sounds in the middle of the word (epenthesis), and the addition of sounds at the end of the word (paragoge). Furthermore, 25 sound release data were found which include releases at the beginning (apheresis), releases in the middle (syncope), a combination of releases at the beginning (apheresis) and the end (apocope), and a combination of releases in the middle (apheresis) and the end (apocope). Meanwhile, the morphological variations found in the *El-Melouk* song include 5 data on changes in *fi'il tsulatsi mazid*, 8 data on changes in *fi'il bina' ajwaf*, 2 data on changes in *fi'il bina' naqish*, 6 data containing *naht*, and 5 data containing the addition of *ba'* (*ziyadah ba'*).

With this research, readers are expected to be able to understand the phonological and morphological variations of Arabic into Egyptian Amiyah, and to be able to apply it in the learning process. Readers are also expected to be able to develop insight and knowledge. The suggestions that need to be considered for further researchers who have a focus on dialectological studies are to study with more references and other theories related to this field. Until now, research that discusses the study of dialectology in Arabic songs can still be counted. Research on changes in the morphology of Arabic songs is also very rare. Therefore, future researchers are expected to be better prepared to study morphological changes with a careful data analysis process to obtain good research results. In addition, the researchers understand that this research is still far from perfect. Therefore, researchers ask for constructive suggestions and input from readers, translators, and experts so that in the future they can be better at presenting research or other written works.

References

1. A.S. Ismail, Mengenal Dialek-Dialek Bahasa Arab. Al-Qalam, vol. 20, no. 98, 2003, pp. 41–50.
2. F.N. Fadhilah, A. Khadijah, S. Suriyani, R. Astari, M. Irfan, Faturrahman. Perubahan Bunyi Bahasa Arab ke dalam Dialek Mesir Pada lagu Tamally Ma'ak. Ajamiy, vol. 9, no. 1, 2020, pp. 47–68.
3. D. Sugono, Tim Redaksi. Kamus Bahasa Indonesia. Jakarta: Pusat Bahasa. 2008
4. Muhyiddin. Fonolofi Arab: Telaah Kitab Risalah Ashab Hudus al-Huruf Karya Avicenna (Thesis). Program Studi Agama dan Filsafat, Konsentrasi Ilmu Bahasa Arab, UIN Sunan Kalijaga, Yogyakarta. 2013
5. Wahya. Mengenal Sekilas Dialektologi: Kajian Interdisipliner Tentang Variasi dan Perubahan Bahasa. Lingua Jurnal Ilmiah Bahasa dan Budaya. 2010.
6. I. Zahid, M.S. Omar, M. S. Fonetik dan Fonologi. PTS Akademia. 2012.
7. E.K. Aribowo, Fonologi dan Ortografi Bahasa Arab. Seminar Nasional Bulan Bahasa Dan Sastra, 2013, pp. 202–211.
8. Mufrodi. Fonologi dan Morfologi Bahasa Arab Amiyah Mesir. Arabiyat : Jurnal Pendidikan Bahasa Arab Dan Kebahasaaraban, vol. 2, no, 2, 2015, pp. 192–215.
9. I.W. Simpen, I. W. Morfologi: Kajian Proses Pembentukan Kata. Bumi Aksara. 2020.
10. I.P. Baryadi, Morfologi dalam Ilmu Bahasa. Sanata Dharma University Press. 2011.
11. M.A. Luthfana, S. Hadi, Morfologi Bahasa Arab: Reformulasi Sistem Derivasi dan Infleksi. Alsina : Journal of Arabic Studies, vol. 1, no. 1, 2019, pp. 1–22. https://doi.org/10.21580/alsina.1.1.2599
12. Suaidi. Dialek-Dialek Bahasa Arab. Jurnal Adabiyyat, vol. 7, no. 1, 2008, pp. 75–93.
13. A.C. Setiyadi, Dialek Bahasa Arab Tinjauan Dialektologis. Jurnal At-Ta'dib, vol. 6, no. 1, 2011, pp. 127–146.
14. E.I. Rahmashafitri, Analisis Fonologi dan Morfologi Pada Dialek Mesir Dalam Album "Nassay" Oleh Sherine Abdel Wahab. UIN Maulana Malik Ibrahim Malang. 2021.
15. I.I.D. Asti, Analisis kontrastif dialek Amiyah Mesir dan bahasa dalam album lagu Ya Tabtab Wa Dalla (YTWD) karya Nancy Ajram. Universitas Negeri Malang. 2016.
16. K.W. Sari, C.G. Haryono, Hegemoni Budaya Patriarki Pada Film (Analisis Naratif Tzvetan Todorov Terhadap Film Kartini 2017). Semiotika, vol. 12, no. 1, 2018, pp. 36–61.

17. C.R. Semiawan, Metode Penelitian Kualitatif: Jenis, Karakteristik, dan Keunggulannya. Jakarta: Gramedia Widiasarana. 2010.
18. A. Rukajat, Pendekatan Penelitian Kualitatif. Deepublish Publisher. 2018.
19. B.S. Sabarguna, Analisis data pada Penelitian Kualitatif. Universitas Indonesia Press. 2004.
20. A. Rijali, Analisis Data Kualitatif. Jurnal Alhadharah, vol. 17, no. 33, 2018, pp. 81–95.
21. Amrulloh, M. A. (2016). Fonologi Bahasa Arab (Tinjauan Deskriptif Fonem Bahasa Arab). Jurnal Al Bayan: Jurnal Jurusan Pendidikan Bahasa Arab, 8(1), 1–13.
22. Markub. Perubahan Bunyi Fonem Pada Kosakata Bahasa Indonesia dalam Kosakata Bahasa Melayu Thailand. Prosiding 1 Seminar Internasional (Bahasa, Sastra dan Pembelajarannya), 2015, pp. 163–170.