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Excerpt

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## PART FIRST.

### ORTHOGRAPHY AND ORTHOËPY.

#### I. THE LETTERS AS CONSONANTS.

1. Arabic, like Hebrew and Syriac, is written and read from A right to left. The letters of the alphabet (حُرُوفُ الْهَجَاءِ, حُرُوفُ الْأَحْرُوفِ الْهَجَائِيَّةِ, التَّهَجِّيِّ حُرُوفِ الْمُعْجَمِ, or الْأَحْرُوفِ الْهَجَائِيَّةِ) are twenty-eight in number, and are all consonants, though three of them are also used as vowels (see § 3). They vary in form, according as they are connected with a preceding or following letter, and, for the most part, terminate in a bold stroke, when they stand alone or at the end of a word. The following Table gives the letters in their usual order, along with their names and numerical values.

NAME.	FIGURE.				NUMERICAL VALUE.
	Uncon- nected.	Connected.			
		With a pre- ceding letter.	With a fol- lowing letter.	With both.	
أَلِفٌ Elif.	ا	ا	...	...	1
بَاءٌ Bā.	ب	ب	ب	ب	2
تَاءٌ Tā.	ت	ت	ت	ت	400
ثَاءٌ Thā.	ث	ث	ث	ث	500
جِيمٌ Ġim.	ج	[ج]	ج	[ج]	3
هَاءٌ Hā.	ح	[ح]	ح	[ح]	8
خَاءٌ Ḥā.	خ	[خ]	خ	[خ]	600
دَالٌ Dāl.	د	د	...	...	4
ذَالٌ Dhāl.	ذ	ذ	...	...	700

w.

1

	NAME.	FIGURE.				NUMERICAL VALUE.
		Uncon- nected.	Connected.			
			With a pre- ceding letter.	With a fol- lowing letter.	With both.	
A	رَاءُ Rā.	ر	را	... .	... .	200
	زَايٌ } (زَاءُ)	ز	زا	... .	... .	7
	سَيْنٌ Sin.	س	سا	سا	سا	60
	شَيْنٌ Šin.	ش	شا	شا	شا	300
	صَادٌ Šad.	ص	صا	صا	صا	90
B	ضَادٌ Dād.	ض	ضا	ضا	ضا	800
	طَاءٌ Ṭā.	ط	طا	طا	طا	9
	ظَاءٌ Ḍā.	ظ	ظا	ظا	ظا	900
	عَيْنٌ ‘Ain.	ع	عا	عا	عا	70
	غَيْنٌ Ġain.	غ	غا	غا	غا	1000
	فَاءٌ Fā.	ف	فا	فا	فا	80
C	كَافٌ Kāf.	ق	قا	قا	قا	100
	كَافٌ Kaf.	ك	كا	كا	كا	20
	لَامٌ Lām.	ل	لا	لا	لا	30
	مِيمٌ Mim.	م	ما	ما	ما	40
	نُونٌ Nūn.	ن	نا	نا	نا	50
	هَاءٌ Ha.	ه	ها	ها	ها	5
	وَاوٌ Waw.	و	وا	... .	... .	6
	يَاءٌ Ya.	ي	يا	يا	يا	10

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§ 1]

I. *The Letters as Consonants.*

3

REM. *a.* ا in connection with a preceding ل forms the figures A  
 ٲ, ٳ, ٴ. This combination is called *lām-êlif*; and is generally  
 reckoned a twenty-ninth letter of the alphabet, and inserted before  
 ع. The object of it is merely to distinguish êlif as the long vowel  
 ā, § 3, from êlif as the spiritus lenis (êlif with hêmza, ا, § 15).

REM. *b.* The order of the letters ه and و is sometimes inverted.  
 The Arabs of Northern Africa arrange the letters in a different  
 sequence; viz.

ا ب ت ث ج ح خ د ذ ر ز ط ظ ك ل م ن ص ض ع غ  
 ف ق س ش ه و لا ي B

They distinguish ف from ق by giving the former a single point  
 below, and the latter one above, thus: ف ٲ, but ق ٳ\*. At the  
 end of a word these points are usually omitted, ف, ق.

REM. *c.* In manuscripts and elegantly printed books many of  
 the letters are interwoven with one another, and form ligatures, of  
 which the following are examples.

بھ bh.	سھ sh.	فھ fh.	
تھ th.	دھ dh.	جھ gh.	C
جھ gh.	عھ eh.	لمھ lmh.	
حجھ hgh.	فھ fh.	يھ yh.	

[These ligatures, in which one letter stands above another, are  
 very inconvenient to printers, especially when, as in this book,  
 English and Arabic are intermingled; and most founts have some  
 device to bring the letters into line. Thus حجھ appears as ححجھ,  
 or, in the fount used for this grammar, as ححجھ. The latter  
 method is a recent innovation, first introduced by Lane in his D  
 Arabic Lexicon, and its extreme simplicity and convenience have  
 caused it to be largely adopted in modern founts, not only in  
 Europe but in the East. But in writing Arabic the student ought  
 to use the old ligatures as they are shewn in Mss. or in the more  
 elegant Eastern founts.]

\* This is not confined, in the earliest times, to African Mss. In  
 some old Mss., on the other hand, k has the point below, ٲ, ٳ, or even  
 ٲ, ٳ.

## 4 PART FIRST.—Orthography and Orthoëpy. [§ 1

**A** REM. *d.* Those letters which are identical in form, and distinguished from one another in writing only by the aid of the small dots usually called *diacritical points* (نُقْطَةٌ, plur. نُقْطٌ), are divided by the grammarians into **الْحُرُوفُ الْمَهْمَلَةُ**, the loose or free, i.e. unpointed, letters, and **الْحُرُوفُ الْمُعْجَمَةُ**, the bolted or fastened, i.e. pointed, letters. To the former class belong ح, د, ر, س, ص, ط and ع; to the latter خ, ذ, ز, ش, ض, ظ and غ. The letters ب, ت, ث and ي are generally distinguished as follows:

- B** ب is called **أَلْبَاءُ الْمَوْحَدَةُ**, the *د* with one point (د);  
 ت ,, **أَلْتَاءُ الْمَثْنَاءُ مِنْ فَوْقِهَا**, the *د* with two points above (ت);  
 ي ,, **أَلْيَاءُ الْمَثْنَاءُ مِنْ تَحْتِهَا**, the *د* with two points below (ي)\*;  
 ث ,, **أَلثَاءُ الْمَثْلَثَةُ**, the *د* with three points (ث).

The unpointed letters are sometimes still further distinguished from the pointed by various contrivances, such as writing the letter in a smaller size below the line, placing a point below, or an angular mark above, and the like; so that we find in carefully written manuscripts ح ج ح; د ذ د; ر ر ر; س س س; ص ص ص; ط ط ط; ع ع ع; etc. Also ه or ه by way of distinction from ه. In some old Mss. ش has only one point above, and then س takes a point below.

**C** REM. *e.* The letters are also divided into the following classes, which take their names from the particular part of the vocal organs that is chiefly instrumental in producing their sounds.

- و م ف ب, **الْحُرُوفُ الشَّفَوِيَّةُ** or **الشَّفَوِيَّةُ**, the labials (شَفَاةٌ a lip);  
 ط ذ ث, **الْحُرُوفُ اللِّسَوِيَّةُ**, the gingivals, in uttering which the tongue is pressed against the gum (اللِّسَانَةُ).  
**D** ص س ز, **الْحُرُوفُ الْأَسَلِيَّةُ**, the sibilants, which are pronounced with the tip of the tongue (الْأَسَلَةُ).

\* [With final ي the use of the two points below is optional. Some modern prints, especially those issued at Bairūt, always insert them except when the ي represents *êlif makṣūra* (§ 7, rem. b): thus **رَمَى**, but **رَمَى**, **رَمَى**.]

أَلْحُرُوفُ أَلذَّاقِيَّةُ or أَلذَّوَلِقِيَّةُ, the liquids ن, ل, ر, which are pronounced with the extremity of the tongue (أَلذَّوَلِقُ or أَلذَّاقُ).

أَلْحُرُوفُ أَلشَّجْرِيَّةُ, the letters ح, ش, ج, which are uttered through the open orifice of the lips (أَلشَّجْرُ).

أَلْحُرُوفُ أَلنَّطْعِيَّةُ or أَلنَّطْعِيَّةُ, the letters ط, د, ت, which are uttered by pressing the tongue against the rough or corrugated portion of the palate (أَلنَّطْعُ or أَلنَّطْعُ).

أَلْحُرُوفَانِ أَللَّهَوِيَّتَانِ, the letters ك and ق, in uttering which the uvula (أَللَّهَاءُ) is brought into play.

أَلْحُرُوفُ أَلْحَلْقِيَّةُ or أَلْحُرُوفُ أَلْحَلْقِ, the gutturals, ه, غ, ع, خ, ح, أ.

The letters ي and و are called أَلْحُرُوفُ أَللَّيْنِ or أَلْحُرُوفُ أَللَّيْنَةُ, *the soft letters*, and أَلْحُرُوفُ أَلْعَلَّةُ, *the weak letters*.

2. The correct pronunciation of some of these letters, for example ح and ع, it is scarcely possible for a European to acquire, except by long intercourse with natives. The following hints will, C however, enable the learner to approximate to their sounds.

ا with *hêmza* (أ, إ, see § 15) is the *spiritus lenis* of the Greeks, the *h* of the Hebrews (as in **אָמַר**, **זָמַר**, **תָּאמַר**). It may be compared with the *h* in the French word *homme* or English *hour*.

ب is our *b*.

ت is the Italian dental, softer than our *t*.

ث is pronounced like the Greek *θ*, or *th* in *thing*. The Turks and Persians usually convert it into the surd *s*, as in *sing*. [In Egypt it is commonly confounded with ت, less often with س.] D

ج corresponds to our *g* in *gem*. In Egypt and some parts of Arabia, however, it has the sound of the Heb. **ג**, or our *g* in *get*.

ح, the Heb. **ח**, is a very sharp but smooth guttural aspirate, stronger than ه, but not rough like خ. Europeans, as well as Turks and Persians, rarely attain the correct pronunciation of it.

خ has the sound of *ch* in the Scotch word *loch*, or the German *Ruche*.

د is the Italian dental, softer than our *d*.

ذ bears the same relation to د that ث does to ت. It is sounded

A like the  $\delta$  of the modern Greeks, or *th* in *that*, *with*. The Turks and Persians usually convert it into *z*. [In Egypt it is sometimes *z* but oftener *d*.]

ر is in all positions a distinctly articulated lingual *r*, as in *run*.

ز is the English *z*.

س is the surd *s* in *sit*, *mist*; ش, *sh* in *shut*.

ص, the Heb. שׁ, is a strongly articulated *s*, somewhat like *ss* in *hiss*.

B ض is an aspirated *d*, strongly articulated between the front part of the side of the tongue and the molar teeth (somewhat like *th* in *this*). The Turks and Persians usually pronounce it like *z*. [In Egypt it is an emphatic *d*, without aspiration, more difficult to an English tongue than the true Bedouin ض.]

ط, the Heb. ט, is a strongly articulated palatal *t*.

ظ bears, strictly speaking, the same relation to ط that ث and ذ do to ت and د. It is usually pronounced like a strongly articulated palatal *z*, though many of the Arabs give it the same sound as ض

C [with which it is often confounded in Mss.]. The Turks and Persians change it into a common *z*. To distinguish it from ض, ظ is sometimes spoken of as الظَّاءُ الْمَشَّالَةُ. The ض is then called الضَّادُ الْمَبْطُوحَةُ.

ع, the Heb. ע, is a strong (but to [most] Europeans, as well as Turks and Persians, unpronounceable) guttural, related in its nature to ح, with which it is sometimes confounded. It is described as produced by a smart compression of the upper part of the windpipe and forcible emission of the breath. It is wrong to treat it, in any of the Semitic languages, as a mere vowel-letter, or (worse still) as

D a nasal *n* or *ng*.

غ is a guttural *g*, accompanied by a grating or rattling sound, as in gargling, of which we have no example in English. The  $\gamma$  of the modern Greeks, the Northumbrian *r*, and the French *r grasséyé*, are approximations to it\*.

ف is our *f*.

ق, the Heb. ק, is a strongly articulated guttural *k*; but in parts of Arabia, and throughout Northern Africa, it is pronounced as a

\* [Hence غ is sometimes replaced by ر, as in the Yemenite مَضَارُّ مَضَاعٍ, Hamdānī ed. Müller 193, 17 etc., and often in Mss.—De G.]

hard *g*; whilst in [Cairo and some parts of] Syria it is vulgarly con- A  
founded with *êlif hêmzatum*, as 'ultu, ya'ûlu, for *kultu, yaqûlu*.

ك, م, ل, and ن, are exactly our *k, l, m, n*. When immediately  
followed by the letter ب, without any vowel coming between them,  
ن takes the sound of *m*: as جَنْبُ *gèmb*, عُنْبُرُ 'ambar, شَنْبَاءُ *sèmbā'u*,  
not *gènb*, 'ambar, *sènbā'u*.

ه is our *h*. It is distinctly aspirated at the end, as well as at  
the beginning, of a syllable; e.g. هُمْ *hum*, أَهْلَكَ 'ahlaka. In the  
grammatical termination ة َـ, the dotted ة [called اَتَانِيثِثِ] is pro-  
nounced like ت, t)\*. B

و and ي are precisely our *w* and *y*. The Turks and Persians  
usually give و the sound of *v*.

## II. THE VOWELS AND DIPHTHONGS.

3. The Arabs had originally no signs for the short vowels. To  
indicate the long vowels and diphthongs they made use of the three  
consonants that come nearest to them in sound: viz. ا (without *hêmza*,  
see § 1, rem. a, and § 15) for *ā*, ي for *ī* and *ai*, و for *ū* and *au*. E.g., C  
لَا *lā*, فَيَ *fī*, كَيَ *kai*, دُو *dū*, لُو *lū*.

4. At a later period the following signs were invented to express  
the short vowels.

(a) َـ *fèth* (فَتْحٌ) or *fèṭḥa* (فَتْحَةٌ), *a, è* (as in *pet*), *e* (nearly the  
French *e muet*); e.g. حَلَقَ *halaka*, شَمْسٌ *sèmsun*, كَرِيمٌ *kerīmun*.

(b) ِـ *kèsr* (كَسْرٌ) or *kèsra* (كَسْرَةٌ), *i* (as in *pin*), *ì* (a dull, obscure *i*,  
resembling the Welsh *y*, or the *i* in *bird*); e.g. بِي *bihī*, أَقْطُ *àkṭun*. D

(c) ُـ *ḍamm* (ضَمٌّ) or *ḍamma* (ضَمَّةٌ), *u* (as in *bull*), *o, ö* (nearly as  
the German *ö* in *Mörtel*, or the French *eu* in *jeune*); e.g. لُهُ *luhu*,  
حُجَّةٌ *hügğèṭun*, عُمْرٌ 'ömrun.

\* In point of fact, this figure ة is merely a compromise between  
the ancient ت َـ (Heb. ת ַ, ת ְ), the old pausal ه َـ (*ah*), and the  
modern ه َـ (Heb. ה ַ), in which last the ه is silent.

A REM. a. The distinction between the names *fèth*, *kèsr*, *ḍamm*, and *fèḥa*, *kèsra*, *ḍamma*, is that the former denote the *sounds* *a*, *i*, *u*, the latter the *marks* َ, ِ, ُ. Compare the Hebrew פֶּתַח, פִּתּוּחַ, נֶפֶשׁ, and קִבּוּץ. The terms نَصَب and رَفْع, commonly used of the case-endings *a*, *u*, are sometimes applied to َ, ُ in other positions; e.g. الْحُرُورِيَّةُ بِنَصَبِ الْحَاءِ. [Another name for *ḍamm* is *kabw*, قَبْو.—De G.]

B REM. b. A vowel is called حَرَكَةٌ, a *motion*, plur. حَرَكَاتٌ; its mark is termed شَكْلٌ, *form* or *figure*, plur. أَشْكَالٌ or سُكُورٌ.

REM. c. In the oldest Mss. of the *Ḳor'ān*, the vowels are expressed by dots (usually red), one above for *fèḥa*, one below for *kèsra*, and one in the middle, or on the line, for *ḍamma*. As regards the signs َ, ِ, ُ the third is a small و and the other two are probably derived from † and ى or ے respectively.

5. Rules for the cases in which these vowel-marks retain their original sounds, *a*, *i*, *u*, and for those in which they are modified, through the influence of the stronger or weaker consonants, into è, e, C ì, o, or ò, can scarcely be laid down with certainty; for the various dialects of the spoken Arabic differ from one another in these points; and besides, owing to the emphasis with which the consonants are uttered, the vowels are in general somewhat indistinctly enunciated. The following rules may, however, be given for the guidance of the learner\*.

(a) When preceded or followed by the strong gutturals ح خ ع غ, or the emphatic consonants ق ظ ط ض ص, *fèḥa* is pronounced as *a*, though with the emphatic consonants its sound becomes rather obscure, D approaching to that of the Swedish ä; e.g. خَمْرٌ *hamrun*, لَعْبٌ *la'bun*, بَقِيَّةٌ *bâkîya*, صَدْرٌ *ṣâdrun*. Under the same circumstances *kèsra* is

\* [Learners whose ears and vocal organs are good, and who have an opportunity of hearing and practising the correct pronunciation of the consonants, will find that the proper shades of sound in the three vowels come without effort when the consonants are spoken rightly and naturally. The approximate rules for pronunciation here given are mainly useful as a guide towards the right way of holding the mouth in pronouncing the consonants as well as the vowels.]

pronounced as *ì*, e.g. عِلْمٌ 'ilmun, سِحْرٌ sìhrun, قِشْرٌ qìšrun; whilst A damma assumes the sound of an obscure *o*, inclining with the gutturals (especially ح and ع) to *ö*; e.g. لُطْفٌ luṭfa, لُطْفٌ luṭfun, حُسْنٌ ḥosnun or ḥösnun, رُحْبٌ ruḥbun, عُمْرٌ 'ömrun.

(b) In shut syllables in which there are neither guttural nor emphatic consonants,—and in open syllables which neither commence with, nor immediately precede, one of those letters,—fêṭḥa either has a weaker, less clear sound, approaching to that of *a* in the English words *hat*, *cap*, e.g. كَتَبْتُ katabtu, أَكْبَرُ 'akbaru; or it becomes a B simple *è* or *e* (the latter especially in a short open syllable followed by a long one), e.g. بَلٌ bèl, مَرْكَبٌ mèrkèbun, سَمَكٌ sèmekun, سَمِينٌ semīnun, مَدِينَةٌ medīnètun. It retains, however, its pure sound of *a* before and after *r* (which partakes of the nature of the emphatics), when that letter is doubled or follows a long *ā* or *ū*, e.g. جَرَّةٌ ġarratun, مَرَّةٌ marratun, غَارَةٌ ġāratun, سُورَةٌ šūratun; and also in general at the end of a word.

6. The long vowels *ā*, *ī*, *ū*, are indicated by placing the marks C of the short vowels before the letters ا, ي, and و, respectively, e.g. قَالَ kāla, بَاعَ bī'a, سَوَّى sūkun; in which case these letters are called حُرُوفُ الْمَدِّ, *literae productionis*, "letters of prolongation." The combinations يـ and وـ must always be pronounced *ī* and *ū*, not *ē* and *ō*; though after the emphatic consonants وـ inclines to the sound of *ō*, and *ī* to that of the French *u* or German *ü*, e.g. طُورٌ ṭūr, طِينٌ ṭīn, nearly ṭōrun, ṭīnun.

REM. a. *ā* was at first more rarely marked than the other D long vowels, and hence it happens that, at a later period, after the invention of the vowel-points, it was indicated in some very common words merely by a fêṭḥa; e.g. هَرُونَ، إِسْحَاقُ، إِبْرَاهِيمُ، الرَّحْمَنُ، اللَّهُ، هَكَذَا، هُنَا، هَذَا، ذَلِكَ، لَكِنَّ، أَلْقِيَمَةُ، أَلْسَمَوَاتُ، أَلْمَلَيْكَةُ. More exactly, however, the fêṭḥa should be written perpendicularly in this case, so as to resemble a small *è*lif; e.g. هَرُونَ، إِسْحَاقُ، إِبْرَاهِيمُ، الرَّحْمَنُ، اللَّهُ، أَلْمَلَيْكَةُ، أَلْقِيَمَةُ، أَلْسَمَوَاتُ (the resurrection, to be carefully distinguished from

