

# Phonoscapy between ancient and modern

## “A convergent study”

ahmad Marzouq Naser AL-Shirah

Language Center - Arabic Language Department - The Hashemite University

[ahmad\\_ashraah@hu.edu.jo](mailto:ahmad_ashraah@hu.edu.jo)

### ABSTRACT:

Perhaps talking about Arabic sounds took a great deal of effort from phonologists, ancient and modern, so they talked about them at length, in terms of exits and qualities. They followed the phoneme, and noted how each sound was pronounced, and came up with opinions that frame this understanding.

The research seeks to conduct a convergent study between what might be called phonetic theories for ancient linguists, and phonetic theories for modernists.

The research came in a theoretical framework that includes the following components:

This research comes within an introduction, a preface and three chapters, followed by a conclusion that summarizes the most important findings of the research. Part one: the efforts of the ancients in phonemic research. And the second chapter: the efforts of modernists in phonetic research. The third chapter: phonetic theories between ancient and modern.

**Keywords:** Phonoscapy , ancient, modern, Arabic language

### INTRODUCTION

The Arabic language has preserved its twenty-eight phonemes, compared to its Semitic sisters, who have lost most of their voices. Perhaps the credit is due primarily to God Almighty; as he preserved our Arabic language by preserving his dear book (Quraan).

Linguists, in the past and in recent times, have extensively talked about linguistic sounds. There is no doubt that the study of linguistic sound is the first threshold for entering the study of language in general. Therefore, "modern linguists consider the study of sounds as the first step in any linguistic study, because it deals with the smallest units of language, and by it we mean the sound, which is the raw material of human speech (1)."

The observer looks at a comparison between the efforts of the modernists and the ancients in studying the linguistic sound, hinting that the old efforts were not of an independent nature in the grammar lesson, but rather mixed grammar with morphology, semantics and others. And few of them point out the differences. "The Arab linguists did not look at the phonetic study this way.

They did not treat sounds independently, but always took them mixed with other research." You find that grammarians have devoted some chapters in their grammatical books to this study. Rather, they did not intend it for itself but for others, as they considered it a prelude or an introduction to studying the phenomenon of slurring, and talking about the rules of inflection and substitution. Sibawayh treated "slurring" at the end of his book "The Book", and treated sounds before treating slurring. Al-Mubarrad in his book "The Brief" dealt with slurring in the first part and presented him with a study of sounds and their exits. Al-Zojaji finished his book "The Sentences" by talking about slurring, and paved the way for his talk with some Voice ideas. Al-Zamakhshari finished his book "Al-Mufasssal" with a slurring, and presented in his hands a study of sounds (2).

### Part One: The Efforts of the Ancients in Phonetic Research:

The researcher presents some linguistic efforts of the ancients - by way of representation but not limited to - in their talk about linguistic sounds,

including: Al-Khalil bin Ahmed Al-Farahidi, Sibawayh, Ibn Jinni, and Al-Mubarrad.

First: Al-Khalil bin Ahmed Al-Farahidi's efforts in phonetics:

Al-Khalil bin Ahmed Al-Farahidi is considered one of the framers of phonetics, and he arranged the sounds according to their exits." In the introduction to the book "Al-Ain = ع" by Al-Khalil bin Ahmed, there is a difference in its attribution to him. Al-Khalil felt that, in order to develop a comprehensive dictionary of Arabic vocabulary, he had to arrange his materials on a certain basis.

He chose to arrange the materials on the basis of the "letters" that make up them, and he chose to arrange the "letters" on the basis of their exits, so he started from the maximum in the throat, advancing to the lips. It is known that he called his lexicon "Al-Ain = ع", because he believed that the "Al-Ain = ع" is the loudest sound in the throat. This opinion is of course wrong. Hamzat Al Kataa is the furthest exit from "Al-Ain = ع", and his student Sibawayh realized this (3).

It can be said that the science of propositions developed by Al-Farahidi is a science that relies on the phonetic syllabary, not that we view it as accented letters, "it provides us with important phonetic information about the perception of the Arabic syllabary, for Al-Khalil did not base his prosodic system on the basis of the letter - vowel or consonant - Nothing but "even if the vowel in Arabic is a stanza, but he resorted to a system of "reasons", "wedges" and "commas" that he considered the elements that participate in the formation of interactive (4).

### Second: Sibawayh's efforts in phonetics:

Sibawayh talked about sounds and their exits, and mentioned their qualities, and is the first reference for phonetic studies, ancient and modern, although he is a student of Al-Farahidi. The loud is a sound that tightens the pressure in the diaphragm with it, and does not allow the whispered air to flow with it until the pressure is over, but the voice flows during its pronunciation. Singing means: a vocalized nasal vocalization.

As for the whispered, it is a sound that weakened the pressure in the position of the pressure during its pronunciation until the air whispered with it, and you know that if you

consider that you repeat the sound with its pronunciation with the running of the breath, then you do not hear it aloud" (5).

Then Sibawayh says in the course of speaking about the sounds of occlusal and openness: "And among them are the applied and the open ones. If you place your tongue, the sound is confined between the tongue and the palate to the position of the letter (6).

It is noticeable that Sibawayh gave a description of the voiced and whispered voice, and also talked about the qualities of applied and open voices, despite his limited capabilities, and I mean here, according to what he could at that time.

The description of the ancients does not differ from the modern ones in describing the sounds except in five of them, which are: the sound of "the jeem = "ج, the sound of "the dade ="ض, the sound "Al-Ain = ع", and the sound of "the qaf " =ق.

Dr. Ramadan Abdel-Tawab attributed the reason for the dispute to two things: "The first is that the pronunciation of Classical Arabic has developed, so the pronunciation of some sounds in our time differed at the level of eloquent pronunciation, than in the time of those ancients, who described what they heard, and were correct in this description.

The second is that the pronunciation of al-Fusha in our time is the same as the pronunciation of the ancient Arabs. It has not been affected by evolution, nor has there been any change in it, except that the ancients were delusional in describing this pronunciation (7).

The researcher does not find any problem in accepting one of the two matters. The issue of changing the pronunciation may differ due to the overlapping of languages, leading to the development that took place, and the other matter related to the delusion that the ancient grammarians fell into; based on the limited capabilities they had at the time compared to the capabilities available today among the modernists.

It appears that Sibawayh was fully aware that the study of sounds is an indispensable introduction to the study of language, and that the phonetic system is necessary for those who wanted to study the morphological system. Under

the title: "The slurring chapter", he revealed this point of view on the one hand, and restricted the study of sounds and narrowed their scope on the other.

The claim of Sibawayh's narrowing of the field of sound study comes from the fact that slurring is not part of the sound system, but is a contextualized phenomenon associated with specific locations in which two sounds meet; The former is consonant and the latter is movable, so if special characteristics are realized in all of the two sounds, the phenomenon of slurring will be realized, as Sibawayh understood it. But Sibawayh paved the way for the study of slurring by studying the Arabic sounds under the same title: "The slurring chapter" He described these sounds in terms of the way out, the way of pronunciation, the loudness, the whisper, the amplification and the thinning, looking at the sound in a state of isolation from the context, leaving the behavior of the sound in the context to the study of slurring itself. He followed in all of this the approach of grammarians - one of their chief imams - when they studied grammatical time; Where they attributed to the formula in its isolation a morphological time, but when they saw in the context another time that may not match the morphological time, they made them attribute time to elements other than verbs and what happened in their course, they attributed it to tools and to some aspects such as the heart and breathing and to some circumstances as well.

### Third: Ibn Jini's efforts in phonology:

Ibn Jinni did not underestimate that of his teacher Sibawayh, as he had a long history in phonetics, as he spoke about its exits and qualities, "As for the arrangement of Ibn Jini, it came in agreement - in most of it - with the arrangement of Sibawayh, except for his placement of the "qaf="ق before the" kaf="ك", and his delay of the opposite to beyond "al yaa="ا" (9).

Ibn Jini likened the airway in the throat and mouth to the flute, saying: "If the flute puts his fingertips on the transcribed breaches of the flute, and moves between his fingertips, the sounds differ, and every breach of them hears a sound that does not resemble its owner, likewise, if the sound is cut in the throat and mouth depending on different sides, that is the reason for our listening these different sounds" (10).

Ibn Jini gives an analogous description of the mechanism of air exit, its passage through the vocal apparatus, and its production of sounds in a manner similar to the exit of fresh sounds when controlling the air exit from the holes of the flute.

And Ibn Jini indicated that the amount of sound varies from one sound to another depending on the exit, and he referred to the widest letters in exits, as he says: "The letters whose exits are wide are three: "Alif= ا", "Yaa = ا", then "Waw= و". The sound that flows in the "Yaa = ا" is different from the sound that flows in the "Alif= ا" and "Waw= و", and the sound that flows in "Yaa = ا" is different from the sound that flows in "Alif= ا" and "Waw= و".

The sound that runs in the ya is different from the sound that takes place in "Alif= ا" and "Waw= و". The reason for that is that you find the mouth and the throat in three different forms. As for "Alif= ا", you find the throat and the mouth with it open.. As for "Yaa = ا", you find the molars with it, lower and higher, the two sides of the tongue are enclosed and compressed... As for "Waw= و", it embraces most of the lips and leaves between them some relief so that the breath can come out in it." (11).

Ibn Jini says: "Know that the vowels are parts of the letters of extension, which are "Alif= ا", "Waw= و" and "Yaa = ا". Just as these letters are three, so are the three vowels, which are kasra, fatha, and dammah. The fatha is part of "Alif= ا" and the kasra is part of "Yaa = ا", and the damma is part of the "Waw= و", and the advanced grammarians were called the fatha is the small "Alif= ا", the kasra is small "Yaa = ا", and the dammah is the small "Waw= و", and they were on a straight path in that. Do you not see that "Alif= ا", "Yaa = ا" and "Waw= و" that are complete twins, you may sometimes find them taller and more complete than them in some, and that is what you say: he fears and sleeps and walks and flies and rises and falls. You find in them an extension and a certain elongation, so if you place the hamza or the muffled letter after them, they increase in length and extension, as he pleases, it was said with a slurring, a young woman and a beast" (12).

#### Fourth: Al-Mubarrad's Efforts in Phonology:

The authors of the al-Tabaqat books agree that Abu al-Abbas Muhammad ibn Yazid al-Mubarrad, d. 285 AH, was the most important grammarian of the visual school in the third century AH. Al-Mubarrad wrote a large group of linguistic books with a comprehensive meaning, but the most important of them is the book "Al Muqtasim" which is a comprehensive book that includes all grammatical aspects. The morphological and phonetic ones dealt with in Sibawayh's book. This book is the second book after Sibawayh's book in dealing with all these aspects, and there are many grammatical and linguistic issues that Al-Mubarrad dealt with in his other books, especially in his complete book. In the name of "Refutation of Sibawayh", Al-Mubarrad's authorship of a book with this title means his disagreement - which is Al-Basri - with the chief grammarian of Basra Sibawayh.

That is, the unity of the visual school is a relative matter, and the different views of Al-Mubarrad from Sibawayh on some issues led to the emergence of a book in defense of Sibawayh and the response to Al-Mubarrad, which is the book "The Victory of Sibawayh from Al-Mubarrad" by the Egyptian grammarian Ibn Walad, d. 332 AH (13).

#### • Notes on what the ancients made in phonetics

Ahmed Mukhtar Omar refers to some of the drawbacks that were observed on the efforts of the predecessors in phonology, which are:

"1- If we browse through the Arabic books that presented the sounds, their attributes and names, we will find their authors imitators, not repeaters, and followers, not followers, for they did not add a little more than what Al-Khalil and Sibawayh wrote. Rather, you will find the phrase is the phrase, and even the ambiguity is the ambiguity. It follows the definition of "the public" After Sibawayh, you find it is the definition of Sibawayh, despite its ambiguity and complexity ... Sibawayh defines it as "a letter that satiates the dependence in its place and prevents the soul from running with it until the dependence on it ends and the sound flows." Detailed by Al-Zamakhshari.

2- The lack of uniformity of terms between them and the ambiguity of some of them. This includes the "solid letters", "tree" and "pervasive", and Sibawayh's use of the term occlusal in contrast to

the term Hebron: superiority, the use of Ibn Jinni "al-Maqtā" and Ibn Sina "al-Mahbas" in the sense of "the way out."

3- The Arab scholars neglected the study of stress completely, and for this reason we cannot discern the places of stress in the early Islamic ages. Perhaps the secret of this neglect is that the stress is not a phoneme in the Arabic language.

4- Arab scholars completely neglected the study of syllables, their forms and parts.

5- The Arab linguists assumed the existence of a movement before the long vowel sounds of its kind, so they claimed that there was a hole before "Alif= ا" in "said" and a kasra before "Yaa = ي" in "Throw" and this is wrong, because there is no opening or kasra; Because "Alif= ا" itself is the movement and "Yaa = ي" itself is the movement, but both of them are long movements.

6- They did not represent the short vowels in writing at first, then they represented them in a later period with symbols that prove above or below the consonant sound, i.e. with the view of them as secondary sounds, although they are more important than the consonant sounds, and more clear in hearing than them, Which are the tops of the syllables in the Arabic language.

7- Sibawayh mentioned the sound of the "qaf= ق" among the loudspeakers. Is this his fault? The truth is that this voice has been followed by an evolution in modern pronunciation and that it was pronounced aloud in the old. The sound described by Sibawayh may be applicable to the pronunciation of the rhyme: "jim= ج", or "ghin= غ". And both pronunciations are still found today in different parts of the Arab countries.

The sound of the "qaf= ق" has undergone many developments in the vernacular dialects, which indicates its frequent exposure to development and change. Among that is its pronunciation by hamza in Cairo and many Arab cities, and it has been proven that the pronunciation of "qaf= ق" as "hamza= هـ" is not a modern pronunciation, but rather has ancient origins.

8- The ancients counted the sound of the "hamza= هـ" as one of the loud sounds. This is in no way consistent with the fact that the vocal

cords are placed when this sound is pronounced, as the vocal cords then close completely for a short period of time, then suddenly and quickly release, causing the air to come out causing an explosion. Perhaps the Arab scholars pronounced "hamza = ء" followed by a movement, and they thought it to be pronounced, although the resonance was caused by the movement, not "hamza=ء".

9- There is a difference between Sibawayh's description of the antidote and the modern antidote. This is not the result of a mistake by Sibawayh in the description, but rather the result of the development that followed this sound (14).

### Chapter Two: The Efforts of Modernists in the Science of Phonetic Research:

Some of the modernists in phonology contributed to the elucidation of phonetic phenomena among the ancients, such as Ibrahim Anis, Professor Dr. Ibrahim Anis says, commenting on Sibawayh's statement by saying: It contains valuable opinions in phonetic study that are in agreement with the latest modern theories to a large extent. Sibawayh here guides us to another way to distinguish the muttered from the public by masking the voice, and that this can be hidden in the muttered without losing its features. As for concealment in the vocalised, it follows that the letters lose their distinctive character, so we do not hear the dal at that time, but we hear another sound, which is "taa=ت". Likewise, Sibawayh tells us about what he calls the sound of the chest and sees it as a distinctive characteristic of the loud.

Sibawayh and those who followed him mentioned the "hamza=ء" and the "alif=ا" together, and they attributed them to one outlet, which is the larynx. And the "alif=ا" as a movement, or a long vowel sound, is not attributed to the larynx, so mentioning it in this regard is considered.

Opinions differed about it: A - Who says that Sibawayh has made a mistake, because the alphabet he mentioned is an alphabet of consonant sounds, and a thousand movements, there is no room to mention them.

Assuming that this is bypassed, the "alif=ا" is like a movement that does not exit from this exit, and therefore it is not correct to place it with a "hamza=ء" or a distraction. The "alif=ا" is not attributed to the larynx, but to the tongue and the nature of its position in a specific position that

allows the air to escape during pronunciation, free and unobstructed, with no obstacle standing in its way.

B - Dr. Abdul Rahman Ayoub believes that the presence of a vibration in the vocal cords during the pronunciation of "alif=ا" may have been the reason for placing "alif=ا" with "hamza=ء" and "haa=ه".

But the movement of the vocal strings with the "hamza=ء" is original and was attributed to the larynx, and with the additional "alif=ا", it was not correct to attribute it to it.

Or that Sibawayh described that kind of a thousand "hamza=ء" with a "hamza=ء": "And among the Arabs are those who turn a thousand hamza into a whole heart, and say a mount in a beast, and so on," which is specific to some Arabic dialects.

Kamal Bishr, in his book, Studies in Linguistics, dealt with the vowels (alif=ا, waw=و and yaa=ي) phonetically, and what was going on in the minds of the ancients about the "alif=ا", it was called the "hamza=ء", and sometimes the long fatha, and it shows for both sounds, as he says :

"hamza=ء" - in our opinion - is a silent laryngeal sound, an explosive pause, ... and this sound is pronounced by blocking the glottis opening between the two vocal strings, by completely occluding these two strings and holding the air behind them, so that it does not pass from the larynx to the throat and beyond. Then the two strings unfurl, and the air comes out suddenly, making an explosive sound." (15).

After this definition, he indicates that he took into account two things:

One of them is the place of pronunciation, which is the area of the larynx, and then the "hamza=ء" is described as laryngeal.

The second: the state of the air passage when pronunciation. We have seen that this passage closes completely and then opens suddenly, causing an explosion due to the exit of compressed air behind the vocal cords. Hence the adjective "stop" and explosive, so the "hamza=ء" is a pause if we take into account this closure. It is explosive if we take into account the explosion of air. And the Americans tend to consider the first, not only in the "hamza=ء", but in everything that agrees with it in this characteristic

of voices. As for the English, they prefer the second consideration, and both approaches are correct and accurate" (16).

Kamal Bishr does not classify the "hamza=ء" into whispered or voiced, as he says, "We add to the description of the " hamza= ء "another phrase, which is "it is a voice neither in the voice nor in the whispered" (17).

While Abd al-Rahman Ayoub believes that the voice of the "hamza=ء" is a whispered voice, and he justifies this by saying "The side of the whisper in this voice comes from the fact that closing the vocal strings with it does not allow the presence of vocalization in pronunciation" (18). He considers it a whispered because there is no case of vocalization.

Tammam Hassan touched on talking about Arabic sounds, their exits and their qualities, and he talked about many phonetic issues that he narrows down to mentioning, among which we mention "vowel sounds", and how he distinguished between them at the formal and colloquial levels. In the study of colloquial dialects, the reason for this is due to two things:

1- The "vowels" in the colloquial dialects are more than in the classical, for the Standard recognizes three vowels, each of which differs between length and shortness, and they can be called kasra, fatha and damma, while colloquial dialects recognize five, they can be called kasra, and damma "that is the oblique fossa, the raise, the oblique vibrio, and the vibrio.

2- The system of amplification in colloquial dialects differs from it in classical, and therefore the link between correct values and attic values of amplification and elaboration requires a difference between classical and colloquial ones in this aspect" (19).

The third chapter: phonetic theories between ancient and modern

- Theories of the ancients: It can be said that what the ancients presented opened the door to acoustic research wide, and this was represented by their bringing out what could be called acoustic theories:

First: The grammatical factor theory: This theory seeks to explain the reason for the syntax; That is, what makes the noun a nominative, accusative, or

plural, as well as what makes the verb nominative, accusative, or prescriptive.

Among this is their claim that accusative, decreasing, and assertiveness can only be with a verbal factor, and that the raising of them is with a verbal factor and a moral factor, and they expressed that in illusory terms in our saying: "Zayd hit Omar" that the nominative in Zaid and the accusative in Amr, it was caused by a multiplication Then he goes on to say: "As for the saying that the words create each other, then it is false rationally and legally. It is only after the non-factor, so Zaid is not erected after that in our saying: "In Zayd" except after the absence of that" (20).

However, some grammarians took a position on this theory, and even called for it to be invalidated, and not to be taken into account, including Ibn Mudhaa Al-Qurtubi when he attacked the factor theory, and explained the reason for this in his book (Reply to Grammar) by saying: "My intention in this book is to delete from the grammar What the grammarian cannot do without, and he points out what they have agreed on is wrong."(21).

It is clear that Ibn Madi'a treats the issue logically as well, although he showed the corruption of the grammarians' point of view, and he was implicated in his book in a case that cannot be allowed, which is that the grammatical factor is the speaker; modern linguistics; indicate that the speaker does not raise or erect himself, but according to the rules.

## **Second: Systems Theory:**

The foundation of systems theory goes back to Abdul Qaher Al-Jarjani, and he discusses the issue of vocabulary systems in the context of a single sentence, and the relationship between what this interconnection leads to and grammar.

"The theory of systems had a great impact on the emergence of this type of studies, and the Arab grammarians had a long hand in studying and analyzing speech, and stopping at the sentence and what happened to it in terms of advances, delays, mentions and omissions. Perhaps Sibawayh (no date- AH) was one of the oldest who stood on these aspects and studied them. In the chapters and chapters of his famous book, Sibawayh and the grammarians did not call these

researches systems, but rather they are rules that the Arabs follow in their speech or construction.

We cannot then attribute to them the theory of systems, which some contemporaries tried to link closely to these grammarians in order to strip the rhetoricians of originality and innovation, with our belief that the topics on which this idea was built were purely grammatical, and the rhetoricians benefited from, developed and portrayed them in the best way”(22).

### Modern theories

The modern phonetic lesson differed from the old phonetic lesson, as the matter was no longer confined to the external description, as it was previously. Rather, the modernists began to deal with the syllabic structure and single sounds, and they came up with modern phonetic theories, including:

#### First, the phoneme theory

The phoneme is the smallest phonemic unit that does not give a meaning independent of itself, but its presence in the word changes the meaning, and perhaps Ibn Jinni alluded to this matter, when he singled out a chapter in the characteristics that he called "the consonance of words to converge the meanings", towards the use of "khaa=خ" in (خضم), It differs from the use of "qaf=ق" in (قضم).

It is noticeable in the study of any language, that a group of sounds, which may differ among themselves, in terms of exit or character, is seen in terms of writing and lexical meaning, as if it were one sound, like the sound of "noon=ن" in the language In Arabic, for example, we have previously noticed that what is called the sound of "non=ن" in our Arabic language includes a number of sounds, differing between them in the output to some extent as in "إنشأ" or "إنظر" and so on. And these different sounds with different exits, we all call them the sound of "al-Noon=ن" (23).

Based on the foregoing about the phoneme, it becomes clear to us that the value of the phoneme is not fixed, and varies according to the sounds surrounding it.

#### Second: Embroidery theory:

Perhaps the term "embroidery" in its linguistic meaning is related to decoration and

embellishment, and Tammam Hassan referred to this by saying: "The term embroidery is borrowed from the art of decoration, which is based on decorative units, each of which occupies a place in the embroidery group, integrated with the places of other units, and different And the total serves a decorative purpose, and to explain that we say: that any two letters in the plastic system in any language must have at least one difference between them, and this aspect is either a declension or an adjective, and if two letters agree in the articulation, the adjective would not be correct. To name two letters, rather they constitute one letter" (24), as the embroidering theory examines the phonetic formation within the structure of the one word in terms of the sound's exits and the extent of compatibility between them.

Embroidery theory of phonology characterizes what is known as the London School of Language, which has so much that it shares feature theory with its most recent developments. The traditional distinguishing feature theory and the embroidered theory that the former is still a phonemic or categorical theory like classic American phonemic science, while the embroidered theory on the other hand allows the presence of "segmental" phonetic elements and "musical" embroidery elements and to have an equal and integrated place in the lists of phonological contents of linguistic systems, More than that, it realizes that although there is a tendency for "phonetic reasons" to become both definitive and embossed components, the idea of embroideries is linked in principle to certain linguistic systems (25).

#### Grammatical generative theory:

This theory is attributed to the American scientist Noam Chomsky, "and Chomsky is considered the founder of the generative and transformational theory, which is currently the most prevalent linguistic theory not only in American universities, but also in European universities, which attributes linguistic development to innate mental factors. The theory on the internal structure of language is on the general patterns of linguistic development, the basic similarity between all languages, the relationship between the maturity of the nervous system and linguistic ability (26).

## Conclusion

After this presentation of the most important vocal efforts of the most important ancients and modernists, the researcher came out with the following results:-

The description of some sounds differs among the ancients compared to the moderns, depending on taste sometimes, and the emergence of modern devices in the modern era that show the characteristics of sounds more accurately at other times.

The ancients did not separate in their talk about sounds from all other aspects, so you find one of them talking about semantics, grammar and morphology at the same time.

Modern linguists were influenced by the Western phonemic product, or to be more precise, by modern linguistic studies.

The modernists corrected the phonetic issues that the ancients neglected, such as the issue of stress and syllabic structure.

The modernists relied on the vocal linguistic efforts of the ancients, and did not evade it.

- The old phonemic lesson opened the door wide for the modern learners, as there are phonetic issues that need to be explored and presented.

## References:

- Ibn Jini, Abu al-Fath Othman al-Mawsili (d. 392 AH), The Secret of the Syntax of Syntax, Dar al-Kutub al-Ilmiyya, Beirut - Lebanon Edition: the first 1421 AH - 2000 AD.
  - Al-Qurtubi, Ahmed bin Abdul Rahman bin Muhammad, Ibn Mada', Ibn Omair Al-Lakhmi (d. 592 AH), the response to the grammarians, study and investigation: Dr. Muhammad Ibrahim Al-Banna, Dar Al-I'tisam, Edition: First, 1399 AH - 1979 AD
  - Omar, Ahmed Mukhtar, Linguistic Research among the Arabs, World of Books Edition: Eighth 2003
- Al-Saran, Mahmoud, Linguistics an Introduction to the Arab Reader, Dar Al-Fikr Al-Arabi, Edition: Second, Cairo 1997.
- Hassan, Tammam, The Arabic language, its meaning and structure, The World of Books, Fifth Edition: 1427 AH - 2006 AD

- Hassan, Tammam, Research Methods in Language, Anglo-Egyptian Library, d.
  - Abdel-Tawab, Ramadan, Introduction to Linguistics and Linguistic Research Methods, Al-Khanji Library, Cairo, third edition, 1417 AH - 1997 AD.
  - Hegazy, Mahmoud Fahmy, Arabic Language Science, Dar Gharib for printing, publishing and distribution.
- Bishr, Kamal, Studies in Linguistics, Dar Ghareeb for Printing, Publishing and Distribution, first edition.
- Matloub, Ahmed, Rhetorical Styles, Eloquence - Rhetoric - Meanings, Publications Agency - Kuwait Edition: First, 1980 AD.
  - Abdel Muti, Hassan Mustafa and Kenawy, Hoda Muhammad, Psychology of Growth, Dar Qubaa for Printing, Publishing and Distribution, second edition.
  - Azhar, Muhammad, Distinctive Features and Embroidery Phonology: [https://azharb48.blogspot.com/2018/07/blog-post\\_63.html](https://azharb48.blogspot.com/2018/07/blog-post_63.html)- published article.
  - Ayoub, Abdul Rahman, Voices of Language, Abdul Rahman Ayoub, Al Kilani Press, second edition: 1968 AD.

## Footnote:

- 1 - Linguistic research among the Arabs, Ahmed Mukhtar Omar, p. 93
- 2 - Same source, same page.
- 3 - Linguistics, an introduction to the Arab reader, Mahmoud Al-Saran, p. 80
- 4 - The previous source, p. 81
- 5 - The Arabic language, its meaning and structure, Tammam Hassan, p. 62
- 6 - Previous source, same page.
- 7 - Introduction 'Li Linguistics and Linguistic Approach, Ramadan Abdel Tawab, p. 62
- 8 - The Arabic language, its structure and meaning, Tammam Hassan, p. 50
- 9 - Linguistic Research among the Arabs, Ahmed Mukhtar Omar, p. 115
- 10 - The Secret of the Syntax Industry, Ibn Jini, Part 1, p. 9

11 - The Secret of the Syntax Industry, Ibn Jini, Part 1, p. 8-pg. 9

12 - The previous reference, pg. 19-pg. 20

13 - The Science of Arabic Language, Mahmoud Fahmy Hegazy, p. 86

14 - Linguistic Research among the Arabs, Ahmed Mukhtar Omar, p. 119-pg. 122

15 - Studies in Linguistics, Kamal Bishr, p. 57

16 - Previous source, same page.

17 - Previous source, same page.

18 - Voices of Language, Abdul Rahman Ayoub, p. 184

19 - Research Methods in Language, Tammam Hassan, p. 108

20 - The previous source, p. 23

21 - Refutation of the grammarians, Ibn Mudhaa, p. 85

22 - Rhetorical Styles, Ahmed Matlab, p. 68

23 - Introduction to Linguistics and Linguistic Research Methods, Ramadan Abdel-Tawab, p. 83

24 - Research Methods in Language, Tammam Hassan, p. 123

25 - See: Distinctive Features and Embroidery Phonology, Muhammad Azhar: [https://azharb48.blogspot.com/2018/07/blog-post\\_63.html](https://azharb48.blogspot.com/2018/07/blog-post_63.html)

26 - The Psychology of Growth, Hassan Abdel Muti, p. 412