

'The phonetic vowel in Al-Muqtadhb's book by Al-Mubarrad

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Abstract : This article aims to study the vowel sound in Al-muqtadib Al-mubarrads book. Which is considered a pure source and the first valuable ancient source. as it is considered the oldest grammatical .morphological.phonetic.and rhetorical studies that have reached us.after sibawayh's book .we extract from it what serves our topic .and my study for these causes.it is a descriptive .analytical linguistic study that records the most important linguistic phenomena of the phonetic causes that were mentioned by Al-mubarrad in Al-muqtadib and their explanation .it was limited to the phenomena of assimilation and letter exits .which Al-mubarrad elaborated on in the first part of his book .despite their scattering in the other parts of it .we see if he was influenced by those who Did he precede him among the grammarians .or was he independent in his views and approach in studying phonetic issues and their explanation .and his position on readings .our goal is to enrich the Arabic library with a valuable topic that turns to the study of a topic of the origins of grammar .which is considered one of the authentic Arab heritage .and falls within objective scientific grammar.which should take into account it includes analysis .reasoning .induction .and reasoning of phonetic issues .

Keywords: Al-Mubarrad; Al-Muqtadhb's book; The phonetic .

1. INTRODUCTION :

The study of Arabic phonetics is fundamentally rooted in the recitation of the Quran, particularly through the discipline known as Tajwid, which pertains to the art of recitation. This field is characterized by the examination of the diverse variations in the words of Allah Almighty, emphasizing the significance of narrative differences (mutawatir). The foundational principles of Tajwid are derived from established traditions (naql bi-tawatur) and the broader corpus of Arabic linguistic science, both of which are closely intertwined with the practice of recitation. The primary objective of this discipline is to achieve proficiency in the precise recitation of these variations, ensuring that the recitation of the Quran is accurate and complete, while also safeguarding against linguistic inaccuracies. This vigilance is essential to maintain the integrity of the Quran, irrespective of its written representation (rasm), its phonetic articulation (lafz), or its script (khatt).¹

The emergence and evolution of the science of recitation is regarded as fundamental to the study of Arabic phonetics, tracing back to the moment the Quran was revealed to the Prophet Muhammad (peace be upon him) from the celestial tablets (al-Lawh al-Mahfuz). This revelation was conveyed through the angel Gabriel (peace be upon him), who not only recited the text to the Prophet but also elucidated the correct pronunciation and recitation techniques. Subsequently, the Prophet transmitted this knowledge to his companions, who memorized the verses and documented them through the scribes of revelation (kuttab al-wahy), ensuring fidelity to the manner in which they were taught by the Prophet (peace be upon him). Thus, phonetics emerged as a practical discipline during the Prophet's lifetime, eventually evolving into a theoretical field. The Quran was revealed in seven distinct Ahruf (modes of recitation), and the Prophet (peace be upon him) adapted his pronunciation to accommodate the various dialects of the Arab tribes.

As these tribes dispersed, they recited the Quran according to established phonetic standards, rules, and principles, which were primarily informed by linguistic intuition and the ability to transcribe these phonetic norms into written form, as exemplified by the Prophet's guidance. He instructed the reciters on the nuances of pronunciation, including the distinctions between stress and light sounds, Idgham and Ghunnah, as well as the appropriate degree of elongation (Madd). Subsequently, Abu Bakr Siddiq (may Allah be pleased with him) compiled the Quran into a single manuscript (Mushaf), and following him, Uthman ibn Affan (may Allah be pleased with him) commissioned the leading reciters and memorizers of the Quran to produce seven copies for distribution across Islamic territories and capitals. The reciters exercised meticulous care in verifying, standardizing, and ensuring the accuracy of the Quran as it was transmitted to the community. Consequently, distinguished reciters (Imams) emerged, who played a crucial role in the standardization and documentation of the recitation.

Consequently, this field of study was disseminated and shared among individuals, with its early proponents being the scholars of Tajwid. They were instrumental in establishing the points of articulation (makharij) and the characteristics (sifat) of sounds. Their expertise was rooted in physiological understanding rather than purely physical principles. Through their efforts, they made a notable impact, especially in the practical dimensions of this discipline.

1. Definition of Recitation (Qira'ah) :

The term qira'at, which translates to "recitations," is the plural of qira'ah. Etymologically, qira'ah originates from the verb qara'a, signifying "to recite" or "to read." In a more specialized context, Ibn al-Jazari characterizes qira'at as "the discipline that examines the pronunciation of the Qur'anic words and the variations expressed by the reciter."² The discipline under consideration emphasizes the accurate pronunciation of Quranic words, incorporating a range of recitation

techniques and styles that are fundamentally connected to the teachings of the Prophet Muhammad (peace be upon him). This field can also be characterized as the examination of the correct articulation of the Quranic text, which encompasses elements such as lightening (*takhfif*) and emphasis (*tashdid*), along with the diverse pronunciations of the letters as they were revealed."³

Ibn Khaldun articulates that *qira'ah* represents "a technique utilized by an imam within the group of recitation imams, which distinguishes it from others through variations in the pronunciation of the Quran. This divergence occurs while maintaining concordance in the narrations and chains of transmission, regardless of whether the distinctions pertain to the articulation of letters or their structural forms."⁴

1.1 The Reciter (*Muqri*) :

A *muqri* is a scholar of the recitations (*qira'at*) who has received them through oral transmission (*riwayah mushafahah*) from specialists, tracing back to the Prophet Muhammad (peace be upon him), and who teaches them to others orally.

1.2 The Science of Recitation (*Ilm al-Qira'ah*) :

This field is characterized as the study that examines the structures and arrangements of the words of Allah the Almighty, focusing specifically on the elements of transmitted variations (*mutawatir*)."

⁵Consequently, the text and its pronunciation have been transmitted to us exactly as they were revealed to our Prophet Muhammad (peace be upon him), along with the manner of its recitation. From this definition, it is evident that the Quran and its recitations have had a clear and undeniable impact on preserving many ancient Arabic dialects, which have now become part of the legacy of "Indeed, it is We who sent down the Reminder, and indeed, We will be its guardian.

1.3 Al-Mubarrad's Position on Recitations:

Like other grammarians, Al-Mubarrad relied on the Quran as a primary source and cited approximately five hundred Quranic verses in his book *Al-Muqtadab*, as mentioned by Azimah. He considered the Quran to be the definitive authority on the Arabic language and the primary reference for correcting linguistic errors. Nevertheless, he dismissed certain recitations as erroneous, aligning his perspective with that of his instructors, Al-Mazini and Al-Jarmi, even if these recitations were among the seven well-known transmitted recitations (*qira'at mutawatirah*). He argued that a correct recitation, with a chain of transmission traced back to the Prophet Muhammad (peace be upon him), is a form of revelation. How, then, can a recitation be incorrect if it conforms to the script of the Quran? For example, he criticized the recitation of Hamzah al-Kufi (d. 156 AH) Allah the Almighty has said⁶: "And you are not ones to save [me]" (Ibrahim 14 :22), where Hamzah read the *ya* with a *kasrah* (short "i" sound), and "And fear Allah through whom you ask one another, and the wombs" (An-Nisa 4:1), where he read the *mim* with a *kasrah*. Similarly, Allah the Almighty has said "So they were unable to scale it" (Al-Kahf 18 :97), Hamzah read "istaṭa'ū" with a *shaddah* (emphasis) on the *ṭa*, as the original form is "istaṭa'ū," with the *ta* assimilated into the *ṭa* due to their shared point of articulation—the tip of the tongue and the upper front teeth—and their shared characteristics of strength (*shiddah*) and voicelessness (*ismat*). Other reciters read it as "istaṭa'ū" with a light *ṭa*, omitting the *ta* for ease of pronunciation.

Al-Mubarrad also rejected the recitation of **Nafi' ibn Abi Nu'aym** Allah the Almighty has said: "These are my daughters; they are purer for you" (Hud 11:78), where Nafi' read the *ra* with a *fathah* (short "a" sound), while it is commonly known that Nafi' read it with a *dammah* (short "u" sound). Al-Mubarrad claimed that Nafi' had no knowledge of Arabic, citing as evidence Nafi's reading of "ma'ā'ish"⁸ (Al-A'raf 7:10 and Al-Hijr 15:20) with a *hamzah*, even though this attribution to Nafi' is not well-documented.

The concept of Vowel (Illah) is a fundamental principle in Arabic grammar, rooted in intellectual, Islamic, and linguistic contexts that emerged from the innate human need to inquire into linguistic and legal phenomena and to seek appropriate explanations for them. This is reflected Allah the Almighty has said: “And ask the people of remembrance if you do not know” (Surah An-Nahl, 16:43).

The principle of Vowel (Illah) is purely rational, driving humans to constantly ask "how" and "why." Consequently, Arab grammarians and linguists have devoted significant attention to the study of ‘Vowel, as it constitutes the fourth pillar of « qiyās » (analogical reasoning), which is one of the foundational principles of Arabic grammar, alongside « maqīs » (the subject of comparison), « maqīs ‘alayh » (the object of comparison), and « ḥukm » (the ruling). The « ḥukm » is intrinsically tied to the Vowel, as the existence of a ruling is contingent upon the existence of a cause.⁹

The concept of Vowel (Illah) among grammarians has undergone various interpretations before settling into its commonly understood meaning. In their discourse, Vowel (Illah) takes on multiple forms, all united by the notion of causality. They applied the term Vowel (Illah) to various grammatical rules and laws derived from the inductive study of speech. For example, It is a commonly held belief in Arabic grammar that the subject (fā’il) consistently appears in the nominative case (marfū). If someone encounters a nominative word in speech and asks, "Why is this word in the nominative ?" the answer would be, "Because it is the subject." However, for other scholars, this concept expanded to include any explanation for phenomena unrelated to grammatical inflection (i’rāb). The concept of (‘āmil) (the governing factor) was associated with this phenomenon, regardless of whether it related to the construction of individual words or the organization of complex phrases and the interrelations among their elements.¹⁰

2. The Concept and Origin of Vowel (Illah)

2.1. Vowel (Illah) in Language

Etymologically, vowel (illah) means "disease" or "ailment." It derives from the root (ala) meaning to be afflicted or to suffer from an ailment.¹¹ Thus, vowel (‘illah) refers to a condition that preoccupies a person, diverting them from their primary focus and altering their state. (Ta‘līl), the act of explaining the (‘illah), involves clarifying the cause of something and substantiating it with evidence. In this sense, vowel (‘illah) is synonymous with (sabab) (cause), as both refer to that which leads to something else

2.2. The Technical Definition of Vowel (Illah)

As previously mentioned, vowel (‘illah) is synonymous with (sabab) cause. In grammatical terms, vowel (‘illah) refers to the cause that leads to a ruling (ḥukm) and necessitates it. It is the link between (maqīs) (the subject of comparison) and (maqīs ‘alayh) (the object of comparison), enabling the former to adopt the ruling of the latter. Vowel (‘illah) constitutes one of the four fundamental components of qiyās, alongside the origin (aṣl), the branch (far‘), and the ruling (ḥukm).¹²

Māzin al-Mubārak defined it as "the matter that grammarians claim the Arabs observed when they chose a particular form of expression or formulation in their speech."¹³ Therefore, vowel (‘illah) comprises a set of rulings that grammarians derive to justify the analogy between (maqīs) (the subject of comparison) and (maqīs ‘alayh) (the object of comparison). (Ta‘līl) is the explanation of why the Arabs devised a particular linguistic phenomenon.¹⁴

2.3. The Origin and Evolution of Vowel (Illah)

The concept of (ta‘līl) within Arabic grammar has significant historical roots in the development of the Arabic language. It arose as a response to the prevalence of speech errors (lahn) among the general populace and non-native speakers who had recently converted to Islam. The significance of (ta‘līl) became more pronounced during the second and third centuries AH, with scholars such as al-Mubarrad at the forefront of research into morphological and phonetic vowel (Illah) structures. He built upon the foundational work of earlier scholars,

including Abū ‘Amr ibn al-‘Alā’, al-Khalīl ibn Aḥmad al-Farāhīdī, and Sībawayh.

Ibn Jinnī noted that Abū ‘Amr ibn al-‘Alā’ was the first to introduce (ta‘līl) among the Arabs. He cited a report from al-Aṣma‘ī, who recounted that Abū ‘Amr heard a man from Yemen say, "So-and-so is tired; a letter came to him, and he despised it." Abū ‘Amr asked, "Do you say, 'a letter came to him'?" The man replied, "Yes, is it not a written document?" Ibn Jinnī regarded this anecdote as evidence that grammarians were justified in seeking a cause vowel (‘illah) for every linguistic phenomenon they encountered, following the example of this Bedouin, ¹⁵who intuitively linked the word (kitābī) (my letter) to its context despite his lack of grammatical knowledge.

Al-Zajjājī also remarked, "The Arabs did not explain why they said what they said. Rather, grammarians assumed that the Arabs spoke as they did for reasons that they themselves devised. These reasons may or may not align with what the Arabs intended, but everyone is free to propose a cause vowel (‘illah) for what they observe."¹⁶

Al-Khalīl ibn Aḥmad al-Farāhīdī, the master of Arabic and the architect of its rules and principles, excelled in refining analogical reasoning (qiyās), extracting grammatical issues, and explaining their causes. Al-Zubaydī said of him, "He deduced causes vowel (‘illah) that no one else had deduced, and he preceded others in this regard."¹⁷

Al-Khalīl’s expertise extended beyond grammar to other fields, such as phonetics, prosody, and lexicography, as evidenced by his dictionary (al-‘Ayn), the first Arabic dictionary organized according to the phonetic points of articulation. Sībawayh adopted these sciences from him, as is evident in his book (al-Kitāb), where he frequently references al-Khalīl.

The work known as Al-Kitāb represents the pinnacle of the endeavors of early scholars, garnering significant interest and scholarly examination. It had a profound influence on subsequent generations. Al-Mubarrad, for instance, was among the scholars who deeply

engaged with (al-Kitāb), teaching it to his students and focusing particularly on grammatical vowel (‘illah). He was one of the scholars who explored the various levels of language—phonetic, morphological, syntactic, and semantic—and explained their causes in his book (al-Muqtaḍab).

The study of vowel (‘illah) in (al-Muqtaḍab) was multifaceted, with morphology closely tied to syntax, and phonetics integrated into both. Al-Mubarrad, like Sībawayh, emphasized the interconnectedness of these disciplines, as the study of sentences cannot be separated from the study of words, nor words from letters and sounds. While (al-Muqtaḍab) does not provide a precise definition of vowel (‘illah), al-Mubarrad’s mastery of reasoning and debate in grammatical, morphological, phonetic, and rhetorical issues is evident. His extensive knowledge and interactions with Bedouins and scholars of language and literature, such as al-Jāḥiẓ, Tha‘lab, al-Jurmī, and al-Māzinī, further enriched his understanding. Residing in Basra, a center of knowledge and learning, he became highly skilled in (‘illah), and his book stands as a testament to his expertise.

2-4 vowel (‘illah) according to Al-Mubarrad.

The study of phonetics has received considerable attention from both classical and modern Arabic scholars, particularly in the foundational grammatical works that serve as the pure source from which every researcher draws. These include *Kitāb al-‘Ayn* by al-Khalīl (d. 100 AH), *al-Kitāb* by Sībawayh (d. 180 AH), *al-Muqtaḍab* by al-Mubarrad (d. 285 AH), *al-Uṣūl fī al-Naḥw* by Ibn al-Sarrāj (d. 316 AH), and *Sirr Ṣinā‘at al-I‘rāb* by Ibn Jinnī (d. 392 AH), among other works that have addressed various linguistic studies, including phonetics, morphology, syntax, and semantics. These studies are often interconnected and overlapping. In our examination of phonetic reasoning (al-‘illa al-ṣawtiyya) in al-Mubarrad’s (al-Muqtaḍab), we observed that the material on phonetic research is scattered throughout the four parts of the book. However, we have

focused our analysis on the first part, which extensively discusses the points of articulation (makhārij al-ḥurūf), their characteristics (ṣifāt), and the phenomenon of assimilation (idghām). Through our study, we have extracted some of the underlying reasons (‘ilal) for the issues he addressed.

Before delving into these issues, it is necessary to explore the definitions of sound (*ṣawt*) and letter (*ḥarf*) and whether al-Mubarrad provided definitions for them in *al-Muqtaḍab*. Did he differentiate between the two terms, or did he treat them as a single concept ?

- **The Letter and Sound in al-Mubarrad’s View :** Al-Mubarrad did not distinguish between the terms "letter" (ḥarf) and "sound" (ṣawt). Instead, he used the term "letter" to refer to "sound" in the phonetic discussions in his book. It is believed that Ibn Jinnī was the first to provide a correct definition of sound and letter and to differentiate between them. He defined sound as follows: "Know that sound is an attribute that emerges with the breath, extending continuously until it encounters interruptions in the throat, mouth, or lips, which hinder its extension and prolongation. The point where it is interrupted is called a letter (ḥarf)¹⁸."

Ibn Jinnī then elaborated on the differences among letters in terms of their points of articulation and characteristics when pronounced, which distinguishes them from one another. This is evident in his statement: "The tones of letters differ according to the differences in their points of articulation. For example, if you pronounce the letter *kāf* and stop it, you will hear a certain echo. If you shift to *qāf*, you will hear a different echo, and if you move to *jīm*, you will hear yet another echo, distinct from the previous two."¹⁹

As for his definition of a letter, he stated: "If you wish to consider the echo of a letter, you should produce it in a stationary (sākin) form, not in motion (mutaharrik), Motion disrupts the letter's original position

and stability, causing it to be drawn towards the direction of the letter to which it belongs²⁰." This differentiation is further elucidated in his assertion: "Then you introduce a *hamzat al-waṣl* with a *kasra* before it, since a stationary letter cannot be initiated. Thus, you say *ak*, *aq*, *aj*, and so on with the rest of the letters. However, some letters restrict sound more than others."²¹

The first to enumerate the letters was al-Khalīl ibn Aḥmad al-Farāhīdī, whose contributions to phonetic studies in his book *al-ʿAyn* we have previously acknowledged. He identified twenty-nine letters and organized the chapters of his lexicon accordingly. Sībawayh followed suit in his book *al-Kitāb*, stating: "The original letters of Arabic are twenty-nine: *hamza*, *alif*, *hāʾ*, *ʿayn*, *ḥāʾ*, *ghayn*, *khāʾ*, *kāf*, *qāf*, *ḍād*, *jīm*, *shīn*, *yāʾ*, *lām*, *rāʾ*, *nūn*, *ṭāʾ*, *dāl*, *tāʾ*, *ṣād*, *zāy*, *sīn*, *zāʾ*, *dhāl*, *thāʾ*, *fāʾ*, *bāʾ*, *mīm*, and *wāw*."²²

According to al-Mubarrad, there are thirty-five letters, twenty-eight of which have distinct forms, while seven are articulated by the tongue and are indicated in writing by diacritical marks but are present in oral communication. The twenty-eight letters with distinct forms are the same as those enumerated by Sībawayh. Al-Mubarrad elaborated on this, stating that there are thirty-five letters, some of which are branches derived from the original twenty-nine. These elements are commonly employed and valued in the recitation of the Qurʾan and in poetry. They consist of the light *nūn*, the intermediate *hamza*, the heavily inclined *alif*, the *shīn* that resembles *jīm*, the *ṣād* that resembles *zāy*, and the emphatic *alif*, as observed in the dialect of the Hijaz region, particularly in their pronunciation of *ṣalāh*, *zakāh*, and ḥayāh.

There are also forty-two letters, some of which are not widely accepted or appreciated in the speech of those whose Arabic is deemed acceptable. These are not favored in the recitation of the Qurʾan or poetry. They include the *kāf* intermediate between *jīm* and *kāf*,

the *jīm* resembling *kāf*, the *jīm* resembling *shīn*, the weak *ḍād*, the *ṣād* resembling *sīn*, the *ṭā'* resembling *thā'*, the *zā'* resembling *thā'*, and the *bā'* resembling *fā'*. These forty-two letters, both good and bad, originate from the twenty-nine letters and can only be discerned through oral communication.²³ Al-Mubarrad agreed with this and extensively discussed it in the first part of his book.

3- The Points of Articulation and Their Reasons in al-Mubarrad's View:

In (al-Muqtaḍab), al-Mubarrad categorizes the points of articulation for guttural letters into three distinct locations. The first is situated at the deepest region of the throat, serving as the articulation point for (hamza), which is the most distant of these letters, followed by (hā') and the descending (alif). The second articulation point is located higher in the throat, corresponding to the letters (ḥā') and (‘ayn). Finally, the third point, which is nearest to the mouth, is designated for the articulation of (khā') and (ghayn)²⁴. Sībawayh had previously stated: "The guttural letters have three points of articulation: the farthest is for (hamza), (hā'), and (alif); the middle is for (‘ayn) and (ḥā'); and the closest to the mouth is for (ghayn) and (khā')²⁵." Thus, the guttural sounds according to al-Mubarrad are seven, the same as in Sībawayh's classification.

Al-Mubarrad extensively elaborated on the points of articulation and characteristics of other letters in *al-Muqtaḍab*, consistently supporting his arguments with phrases such as "for this reason" or "because." He confined the reasons (*‘ilal*) for these points of articulation and characteristics to three: proximity or similarity, ease of pronunciation (lightness), and avoidance of ambiguity, which is reflected in homophony.

Through our study of assimilation (*idghām*) and the points of articulation in his work, we observed that he drew from the scholars who preceded him, such as al-Khalīl, Sībawayh, and his teachers al-Māzinī and al-Jarmī. He differed from them only in minor issues, such

as the number of letters, which he counted as twenty-eight, contrary to Sībawayh and al-Khalīl, who counted twenty-nine. Similarly, his definition of the points of articulation for guttural letters was more precise and detailed, though it did not significantly differ from Sībawayh's classification of three points : the farthest for *hamza*, *hā'*, and *alif*; the middle for *‘ayn* and *ḥā'*; and the closest to the mouth for *ghayn* and *khā'*

4- Assimilation and Clarity in al-Mubarrad's View :

The phenomena of clarity (*iẓhār*) and assimilation (*idghām*) are among the linguistic features that have attracted the attention of scholars, both classical and modern, particularly those specializing in *tajwīd* (Qur'anic recitation). They have established numerous rules and guidelines for these phenomena, and scholars have differed in their explanations and interpretations. Al-Mubarrad defined assimilation as follows: "Know that when two letters share the same pronunciation and the first is made stationary (sākin), Assimilation occurs when one sound is integrated into another, resulting in a lack of movement that distinguishes the two. This phenomenon arises because the tongue engages in a singular articulation, given that the points of articulation coincide, thereby eliminating any separation between the sounds. This is evident in examples such as (qaṭa'a) (he cut), (kasara) (he broke), (Muḥammad), (Ma'bad), (lam yadhhab Bakr) (Bakr did not go), and (lam yaqum ma'ak) (he did not stand with you). This is the meaning of assimilation²⁶."

It is evident that al-Mubarrad's definition of assimilation (*idghām*) was precise and supported by examples that elucidate this definition. However, he did not delve into defining clarity (*iẓhār*), likely because he considered clarity to be the default state and assimilation to be a derivative phenomenon. As such, he focused on assimilation rather than clarity, as clarity does not require a specific reason for its occurrence, whereas assimilation necessitates an

underlying cause (*‘illa*) to explain it. The reasons for assimilation include the following:

A. Homogeneity (al-tamāthul) :

This occurs when two letters share the same point of articulation (makhrāj) and characteristics (*ṣifāt*). An example is the assimilation of two *bā’* letters, Allah the Almighty has said: (Strike with your staff the stone) (Surat Al-Baqarah- 60). Another example is the proximity of *bā’* and *nūn* Allah the Almighty has said: (And how many generations have We destroyed after Noah, and sufficient is your Lord concerning the sins of His servants, All-Aware, All-Seeing) (Surah Al-Isra - 17).

B. Proximity (al-taqārūb) :

This refers to the closeness of two letters in their points of articulation and characteristics. An example is the assimilation of *lām* and *rā’* Allah the Almighty has said: (And say, My Lord, cause me to enter a sound entrance) (Surah Al-Isra- 60). This is because the point of articulation of *rā’* is close to that of *lām*. The *lām* is articulated from the nearest edges of the tongue, just after the point of articulation of *ḍād*, extending to the tip of the tongue and the upper incisors. The *rā’* is articulated from the tip of the tongue near its back, along with the upper palate.

They are also similar in characteristics, sharing the qualities of being voiced (jahr), moderate (tawassuṭ), low (istifāl), open (infitāḥ), fluent (idhlāq), and deviated (inḥirāf). Alternatively, two letters may be close in characteristics but differ in their points of articulation, such as *dhāl* and *jīm* Allah the Almighty has said: (And when We made the House a place of return for the people and a place of security) (Ayah al-Baqarah 2:125). These two letters share the characteristics of being soft (rakhāwa), low (istifāl), open (infitāḥ), and voiceless (iṣmāt), The two sounds exhibit variations in their points of articulation. The sound

(Dhāl) is produced using the tip of the tongue in conjunction with the edges of the upper incisors, whereas the sound (jīm) is generated from the central part of the tongue against the upper palate.²⁷

Two letters can exhibit the same point of articulation while differing in their phonetic characteristics, as exemplified by *dāl* and *sīn*. The Almighty Allah has stated: "Allah has certainly heard the speech of the one who argues with you concerning her husband" (Surah Mujadilah, Ayah 1). The articulation of *dāl* occurs at the tip of the tongue against the upper incisors, whereas *sīn* is produced with the tip of the tongue against the lower incisors.

C. Homophony (al-tajānus): This occurs when two letters share the same point of articulation but differ in characteristics. An example is *dāl* and *tā'*. Allah the Almighty has said: (The right course has become clear from the error) (Surat Al-Baqarah 2:256). Both *dāl* and *tā'*. are articulated from the same point, namely the tip of the tongue and the upper incisors. They also share the following characteristics: being voiceless (hams), strong (shidda), low (istifāl), open (infitāḥ), and voiceless (iṣmāt).

Modern scholars have defined *dāl* as a voiced, strong sound produced when air passes through the larynx, causing the vocal cords to vibrate. The air then travels through the throat and mouth until it reaches the point of articulation, The sound is momentarily obstructed by the contact between the tip of the tongue and the upper incisors. Upon the tongue's release from the upper incisors, a sharp sound is produced, referred to as *dāl*. In contrast, *tā'*. is characterized as a voiceless, emphatic sound, distinguishing itself from *dāl* solely by its voiceless nature, whereas *dāl* is the voiced equivalent.²⁸

Regarding assimilation in guttural letters and what is permissible or prohibited, al-Mubarrad stated: "As for *hamza* and *alif*, we have already discussed them. As for *hā'*. , it is assimilated into *ḥā'*. , as in the phrase *'ajbiḥamīdan* (you intend to say *'ajbihi ḥamīdan*). The explanation for this phenomenon lies in their closeness, as both sounds

are voiceless and gentle, possessing similar attributes yet differing in their articulation points. The sound *Ḥā' is produced from the central region of the throat, whereas *hā' originates from the upper part of the throat." Sībawayh had previously explained this, stating: "The assimilation of *hā' with *ḥā' is like saying *'ajbihi ḥamlan' (make him carry a load). The explanation is clearer due to the difference in their points of articulation. Guttural letters are not fundamental in assimilation due to their scarcity, the assimilation of these sounds is regarded as favorable in Arabic due to the closeness of their points of articulation and their common attributes of being voiceless and soft."²⁹

However, *ḥā' is not assimilated into *hā' because the point of articulation of *ḥā' is closer to the tongue, and guttural letters are not fundamental in assimilation due to their distance from the points of articulation of other letters and their scarcity. Nevertheless, if one wishes, *hā' can be changed to *ḥā' when it follows *ḥā' and is assimilated, so that the assimilation occurs closer to the mouth. For example, one may say *'aṣlahīthmā' (intending *'aṣliḥ hīthmā'). However, leaving it unchanged is not permissible.³⁰

Al-Mubarrad stated: "Know that two *alif*s cannot be assimilated because *alif* is always stationary (*sākin*), and two stationary letters cannot meet. Similarly, two *hamza*s cannot be assimilated."³¹ Sībawayh agreed with this, stating in the chapter on *hamza* assimilation: "Some letters cannot be assimilated into their proximate letters, nor can their proximate letters be assimilated into them, just as they cannot be assimilated into their identical letters. This applies to *hamza*, as its nature involves change and deletion due to its heaviness, which is unique to it. When it meets its identical or proximate letter, it is treated as it is when alone, because this is the position of heaviness. Similarly, *alif* cannot be assimilated into *hā' or its proximate letters, as *alif* cannot be assimilated into *alif*."³²

Al-Mubarrad concluded in the chapter on *hamza* that *hamza* is a letter whose point of articulation is distant from other letters, and

no other letter shares its point of articulation except *hā' and *alif*. As for *alif*, it is not a fundamental letter but rather a substitute or an addition. It is essentially air in the throat, which grammarians call the "descending letter" (*al-ḥarf al-hāwī*). *Hā' is light and close to the point of articulation of *alif*, while *hamza* is beneath them, meaning the fully articulated *hamza*. Due to its distance from other letters, the heaviness of its articulation, and its being a burst of sound from the chest, it is permissible to lighten it. However, it is not permissible for two *hamza*s to occur in a single word, except in the case of two *‘ayn*s where the first is stationary and cannot be moved under any circumstances.

If the *hamza* is open and preceded by an open vowel, and one wishes to articulate it fully, one says: *"Qara'a al-rajul"* (The man read) and *"Sa'ala 'Abd Allāh"* (Abdullah asked). This applies to every *hamza* when one does not intend to lighten it. If one wishes to lighten it, one shifts it toward *alif*, as it is open, and the open vowel is from the point of articulation of *alif*. Thus, one says: *"Qarā yā fatā"* (Read, O young man)³³.

Al-Mubarrad stated: "Assimilation and its omission are both permissible in separated letters. Know that when two letters from two words meet, and the first is preceded by a moving letter, assimilation and its omission are both permissible. If you wish to assimilate, you make the first letter stationary. To enhance the clarity of pronunciation, one elevates the tongue slightly. An increase in the number of movements between the two words contributes to a more aesthetically pleasing assimilation. For example, you may say *'ja'alaka* (he made you), or if you wish, you may say *'ja'al laka* (he made for you). The omission of assimilation is permissible in separated letters but not in connected letters, as the second word is not bound to the first. Assimilation is obligatory in connected letters because the two letters are bound together. Similarly, you may say *'qad Muḥammad* or *'qadama Muḥammad* (Muhammad came), Allah the Almighty has

said: (Have you seen the one who denies the Recompense?) (Surah Al-Ma'un1)."

Sībawayh posits that assimilation (*idghām*) exceeding five movements is permissible, and the most optimal assimilation occurs between two identical moving letters when they are separated by five or more moving letters. This is evidenced by the fact that in poetic composition, it is rare to find five consecutive moving letters. For instance, phrases like *"ja'ala laka"* (he made for you) and *"fa'ala Labīd"* (Labid did) demonstrate this principle. Such assimilation is considered excellent Arabic, particularly in the Hijazi dialect of poetry, due to the principle of avoiding heaviness in pronunciation, or what is now referred to in modern studies as linguistic economy.

Regarding assimilation in proximate letters and what is permissible or prohibited, the assimilation of *'ayn* and *khā'* is permissible according to some speakers. The assimilation of each of these letters into its counterpart is considered good, linguistically sound, and widely accepted in analogy (*qiyās*). This is because *ghayn* and *khā'* are the closest guttural letters to the mouth. The reasoning (*'illa*) for this is based on analogy: if *hā'* The initial point of articulation located in the throat can be integrated into *ḥā'*, which is articulated from the subsequent point, and guttural letters are not fundamental to assimilation, then the third point of articulation (closest to the mouth) is even more deserving of assimilation, as it is connected to the oral letters. For example, the assimilation of *bā'* (a pure labial letter) into *fā'* (articulated from the lower lip and the edges of the upper incisors) is permissible, as in the phrase *"idhhab fī dhālika"* (go in that), where *bā'* is assimilated into *fā'*.

However, Sībawayh argues that clarity (*bayān*) is preferable in the case of *ghayn* and *khā'*, though assimilation is also acceptable. For instance, one might say *"admaghlif"* (intending *"admagh khalf"*), similar to the assimilation of *'ayn* and *ḥā'* or *khā'* and *ghayn*. Clarity is preferable because *ghayn* is voiced, and both are

guttural letters, differing from *khā' in being voiceless and soft. Assimilation is acceptable in this context due to the fact that the third point of articulation is the nearest guttural point to the tongue. An example is the phrase *'aslak ghanamak" (slaughter your sheep), where *ghayn is assimilated into *khā', producing *'aslakhnamak". This demonstrates the elegance of clarity.

Conclusion :

In summary, the foundations of phonetic studies can be traced back to the science of *tajwīd* (Qur'anic recitation), which is as old as the Arabic language itself. These studies were concurrent and intertwined with the science of *qir'āt* (Qur'anic readings). Thus, the scholars of *tajwīd* were the first to physiologically define the points of articulation (*makhārij*) and characteristics (*ṣifāt*) of sounds.

- The science of phonetics emerged practically during the time of the Prophet Muhammad (peace be upon him), as an applied science before it was theoretically codified. Phenomena such as assimilation (*idghām*), clarity (*iẓhār*), deletion (*ḥadhf*), lightening (*tarkhīm*), and vibration (*qalqala*) were practiced before being systematically regulated.

- Al-Mubarrad's *al-Muqtaḍab* is one of his most significant works and the first grammatical treatise by an Arab scholar. Its critical edition by Professor Muḥammad 'Abd al-Khāliq 'Uẓaymah is distinguished and groundbreaking, serving as a key to understanding Sībawayh's *al-Kitāb* before its critical edition by Professor 'Abd al-Salām Muḥammad Hārūn.

- The focus on phonetic research in *al-Muqtaḍab* is evident in the first part of the book. While many of al-Mubarrad's views on phonetics align with those of Sībawayh, he did not hesitate to present clear disagreements with Sībawayh in other aspects of phonetic research.

- The principle of *'illa* (reasoning) is a fundamental and enduring principle in Arabic grammar, driven by intellectual and linguistic motivations. It stems from the innate human need to question linguistic

and legal phenomena and to find appropriate explanations for them. The principle of causality is purely rational, prompting humans to constantly ask "how?" and "why?" This led Arab grammarians and linguists to study *‘illa* as the fourth pillar of analogy (*qiyās*), which is one of the foundational principles of grammar.

- The concept of phonetic reasoning (*al-‘illa al-ṣawtiyya*) underwent several stages of development before reaching maturity at the hands of numerous grammarians and linguists in the second and third centuries AH, such as Abū ‘Umar ibn al-‘Alā’, al-Khalīl ibn Aḥmad al-Farāhīdī, Sībawayh, al-Mubarrad, and others. In the fourth century AH, Ibn Jinnī and those who followed him, such as Shawqī Ḍayf and Tammām Ḥassān, analyzed and systematized the contributions of their predecessors in this field.

- Al-Mubarrad’s extensive discussion of assimilation in the first part of *al-Muqtaḍab*, as well as his classification of the points of articulation and characteristics of letters, reflects his meticulous approach. For example, his treatment of assimilation in proximate letters, including the permissibility of assimilating *ghayn* and *khā’*, demonstrates his reliance on analogical reasoning (*qiyās*) as the basis for such phonetic phenomena.

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² See : Nur al-Din Itr, The Quran and Literary Studies, Al-Matba'a al-Jadida, Damascus, p. 123.

³ See : Muhammad al-Sabbagh, Glimpses into the Sciences of the Quran, 1st edition, Beirut, 1974, p. 107.

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¹³ The Grammatical Justification in Old and Modern Linguistic Studies, p.123.

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²⁷ Ibid., p. 53.

²⁸ Sibawayh, *Al-Kitab*, vol. 2, p. 412.

²⁹ Al-Mubarrad, *Al-Muqtadab*, vol. 1, p. 342, and the original, vol. 1, p. 206.

³⁰ Al-Mubarrad, *Al-Muqtadab*, vol. 1, p. 334, and the original, p. 198.

³¹ Sibawayh, *Al-Kitab*, vol. 2, p. 411.

³² Al-Mubarrad, *Al-Muqtadab*, vol. 1, p. 341.