

Combination, Convergence, and Proportionality in Makarj of the Arabic Letters According to Ibn Hilal

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ABSTRACT

At the end of this paper, we conclude too many point as follow:

- Ibn Hilal used the Term "The unity of Makarj " Etehad Al Makarj" in order to explain of the most closest of Makarj, because of every letter of Arabic Language has especial Makarj, in addition to the general Makarj when Arabic letters meet on.
- Ibn Hilal used the Term "The close of Makarj" in order to explain the near letters in its Makarj for each other.
- Ibn Hilal used the Term "The proportionof Makarj" in order to explain the proportion letters in its pronunciation and order.

I. INTRODUCTION

Ibn Hilal mentioned these Three Terms of The Makarj of Letters in order to interpret and clearly some of the grammatical and morphological, there are closed Letters in Makarj. For example, closed the outlet of the lip letters from the letter of tongue, and more closer that mouth letters, while the Combination refers to the high close in Makarj and not from same Makarj. While proportion means proportion the letter in Makarj in spell and order.

Ibn Hilal used this phonetic terms and he served Arabic Morphology Structure, and he doesn't mention of phonetics only the important one, in order to understand the study of the Morphology Structure.

II. THIRD SECTION

Combination, convergence, and proportionality in Makarj of the letters' according to Ibn Hilal: Ibn Hilal mentioned these three terms that pertain to the letters' exits, when explaining a morphological and grammatical issues, and I will address each of them in detail.

First: The union in the letter exits

Ibn Hilal says: "The original in (he) the third person pronoun is to say (he) (hawa) (howa), as it is said: (darba) (darba), but I made the first letter (waw) a (meme) in the plural, for the union of their exit, meaning : The waw and the meem, as each of them is oral .

Then Ibn Hilal began to explain more about the nature of the union of the exits, because he said: "The intensity is close to the exit, and not from the same of its exit, otherwise the (waw) would be the meem, because the combination is the space that generates the letter."

There is no what is called (union of Makarj) in the explicit sense (union), as each letter of the Arabic letters has its own exit, in addition to that it has a general exit in which the Arabic letters agree, and the convergence and overlap between the articulation exits, there are no boundaries separating a complete separation between Some of these exits, and therefore it is permissible to attribute a group of sounds to a specific director, and another researcher attributes them to another director close to him, or related to him and interfering with him.

This explains to us the difference in the exit (l, r, n), as Sebawayh used to count it from three exits, while for most of the hadith scholars it is from one exit, agreeing in that with al-Khalil "death. 170 AH" and al-Farra "death . 207 AH" and Al-Jarmimi "d. 225 AH", And the "dead. 206 AH" and others, who went from the ancients to that it came from one exit. The letters (waw and mim) both have their exit from the lip according to both the ancients and the moderns, as they said the mim comes from between the lips, except that they apply in the mim, and they do not apply in the waw.

Hence, we note that Ibn Hilal intended the term (Union).

That the exits of the united letters are so close to each other that the expression or the distinction between them is hardly possible except through the adjective, otherwise the waw would be the meem, and he mentioned another example in the substitution, by saying: "The meem has changed from the waw an unsteady passport, towards: (mouth, Its origin: (Fuh) has been replaced by the waw meme for the union of their output, meaning: the waw and the meem, as they are oral, but he said: to the union of their exit due to the severity of their closeness.

He refers to the term (strength in closeness) to express the term (union), he uses closeness and union in one sense, and we will explain the term convergence later, as he confirms this in (Abab) its origin: (Ebab), where he says: "The eye has been replaced as a hamza for union." Their director , as in letters (alif, the hamza and the A'an), and in the union of their director is permissible, because the director is not united when I knew in the beginning of the book.

Likewise in the substitution of the baa with a meme, because of the union of their director, as each of them is oral in (Rattmah) meaning: standing.

Differentiating between the mark and the combine through the outlet

Ibn Hilal mentioned in Al-Isbah about the emphasis the letter Nun (Darbatunn) for plural discourses, without Nun (Darbaban) for plural absenteeism.

This was made clear that the origin of (Darbah): (darbatin) or (darbatmain) by reducing the letter (nun) The nun is static,

Then the letter (nun) was added, and it was singled out for insertion, due to the close of the nun to the nun, but they were judged by closeness with their union in a form, because the first is a letter, and the second is a noun, or because the second is a sign, and the first is not a sign.

"Because it is not possible to static the ta' of the speech, for the meeting of the two static letters , if it static between the t and the one before it, and it cannot be deleted, because it is a sign of the speech, and the sign is not deleted lest the purpose be missed."

Ibn al-Hajib said: "The grammarians divided the letters' exits into sixteen Mukharijs on the basis of approximation, appending what was closely related to its stanzas, and making it with it from one exit, and verifying: that each letter has an Mukharij, opposing the other.

This indicates that Ibn Hilal was not able to clarify this morphological issue without the intervention of phonetics, especially the exits. Looking at the Arabic language lesson, he finds that "the linking of morphology to sounds is clear from the studies of our ancient scholars, as they tried to explain the changes that occur in the structures of the Arabic word." Most of it depends on the votes.

This confirms the inevitability of the relationship between morphology and phonology, as the ancients were interested in this relationship and gave it a special place, because the connection of sounds is close in the morphological lesson of the Arabs in all its phonetic parts, so what the Arabs reached in the field of morphological research was an actual response to the concepts of sounds Before its contemporary connotation crystallized, Sibawayh's book "Al-Ketab" represented Arabic linguistic thought in best approach.

Second: The meeting of letters' Mukharij

Ibn Hilal mentioned that when a letter converges with another letter, it takes precedence among all other letters in forming a word, and this convergence occurs in the Mukharij, by saying:

We said: Due to the closeness of the meem to the ta', which was added to the speech in the oral narration, the description of the narrator was brought to the clarification.

Al-Sarmari "dead. 1040 AH" mentioned that they singled out the meem in "(Nasratma)", because under it "you" is implied, and it was entered in "you" due to the proximity of the meem to the t in the Mukharij.

Al-Radi stated that the reason for increasing the meem here is that "the vowels are independent, before the alif and the waw, and the meem is the closest correct letter to the vowels because of its singing, and because it comes from the oral waw."

The Mukharij of the letter t is from between the tip of the tongue and the origins of the folds, and Al-Khalil called it the intrusive letters, because its origin is from the upper part of the laurel.

And the exit of the letter "meem" is from between the lips , and the letter "meem" is formed by the air passing through the larynx first, and the vocal cords vibrate. The lips are perfect.

As for the articulation of the letter faa, it is from the inside of the lower lip, and the ends of the upper folds , and it is a dental oral sound , as well as the waw and the baa that come out from between the lips.

This is due to the proximity of the oral letters exits from the linguistic letters.

Ibn Hilal, in everything he mentioned, used sounds to serve the morphological structures, as he did not mention from the phonemes except what he considered necessary, in order to understand the study of morphological structures.

Firth was not an exaggeration when he decided that "there is no morphology without phonology", because morphological investigations are based in their foundation on the facts determined by the voices, and the limits that he draws, and that the views of Henry Fleisch and Abdel-Sabour Shaheen are to look To Arabic morphology in the light of phonology, that is, the study of the word from pronounce it.

Kamal Bishr stated, that every morphological study that works with this approach that we refer to, must be doomed to failure.

Ibn Hilal also mentioned about the convergence of the letters' exits when talking about the letters of addition, by saying: "And the one who says: Why was the meem chosen from among the letters of the increase, and the principle is that the vowels are increased? The waw in the exit in being, that is: the meme is oral.

The meem, the waw, and the yaa come out from what is between the lips, but according to Hebron, the waw comes out from the hollow, and the fa, the ba, and the meem are oral, because their origin is from the lip.

As for the modernists, the ba, the meem, and the waw are oral, where the sound of the meem is formed by the air passing through the larynx first, and the vocal strings vibrate, while the waw does not apply where the lips.

The term rapprochement was also mentioned in the chapter on total similarity under the term rapprochement in the third chapter, and you will deal with it in detail, God willing.

Third: Proportionality in letter exits

Ibn Hilal mentioned it in a hadith of the types of derivations, and he mentioned that it has three types of adding the adjective to the descriptive. And as if it were proportional in the pronunciation without arranging the letters, and if it was appropriate in the exit only, and the latter was mentioned when he defined the greater derivation, towards: (the shepherd's croaking with sheep), that is: if he shouted from (braying) by turning the water in an eye, and braying The sound of a donkey, both the eye and the distraction of the throat.

And the ring sounds are: "Al-Ghain and Al-Kha, Al-Ain and Al-Haa', and Ha' and Hamza."

As for the concept of the greater derivation and its relationship to the derivation, where the greater derivation is called the linguistic substitution, which is the placement of a letter instead of another letter in one word, and in its place in it, because there is a relationship between the two letters, and these relations can only be known by knowing the characteristics of the letters and their exits, and the exits are also not It can only be known by knowing the members of articulation.

There is a relationship that justifies the substitution between the letters in the greater derivation, which is the relationship of homogeneity, which is that the two letters of the eye and haa agree as a way out of the throat, and differ in an adjective, so the eye is a voiced voice, and the haa is a whispered voice.

In fact, the significance of the sound and its expressive (suggestive) value in the linguistic material is one of the issues that preoccupied the ancient linguists who supported the idea of the occasion between sound and meaning. Among them are Al-Khalil, Sibawayh, and Al-Asma'i.. and perhaps Ibn Jinni is one of the most enthusiastic linguists of the issue, as he held four chapters for it, namely: the convergence of meanings and the difference in the building origins, the greater derivation, the convergence of words to converge the meanings, and the penetration of words that are similar to meanings.

Match the letters in the pronunciation with precaution in order

- What is meant by arrangement is the arrangement of the letters of the word, i.e., it is the care of the sequence and succession between the letters of the compound word of the letters of the alphabet, towards: (darba) from the beating, so in (darba), for example, the arrangement of the letters of the multiplication over the sequence and succession is taken into account, by giving the adverb to the ra, And provide the ra on the bae in pronunciation.
- And this depends on the arrangement of the alphabet according to its exits. The introduction of the letter daad over the letter ra' came because the letter daad is one of the tree letters, because its principle is from the mouth of

the mouth, i.e., it is freed and it is at Sibawayh from between the first edge of the tongue and what follows from it. The molars while the modern ones are periodontal teeth.

- As for the letter ra', it is a zalqi sound, i.e. the tip of the tongue (the tip), which is at Sibawayh from the exit of the nun except that it is in the back of the tongue a little because of its deviation to the lam its exit.
- The daad was preceded by the ra, as well as the ra over the baa, because the last letter comes out of the lip.
- And this is the small derivation mentioned by Ibn Hilal, and by it we mean that one form is taken from another, with no similarity between them in meaning, and agreement in the original letters and their arrangement, so that the second indicates the meaning of the original with a useful addition.
- This indicates that Ibn Hilal used phonemic exits to clarify and explain the types of derivation, and this confirms the relationship between morphology and phonology, and this was indicated by Dr. Abdul-Sabour Shaheen said that morphology is the most closely related fields to sounds, their theories, and systems, and he admires those who address the teaching of Arabic morphology without relying on the ideas of linguistic phonology, saying: "If the ancients did not know the intertwining of the relationship between sounds, grammar, and morphology, then they were excused, and they are with That is why they exerted their utmost sincerity in establishing the conditions of the word and the Arabic structure."

Matching the letters in the pronunciation without their order

- Ibn Hilal mentioned in the definition of the great derivation, by saying: "It is that between them (the derivative and the derivative), there is a proportionality in the pronunciation, that the letters are found in them without the order in the letters, and that is towards: (preferred) by giving the unified ba to the zahl from (the attraction) by introducing Dhal on the ba, for he found in them the origin of the letters without an arrangement between them", that is: without taking into account the arrangement of each of them according to their exits, the baa is from the oral sounds, and the dhal is from the gingival sounds , so the origin when taking into account their arrangement is in giving the dhal over the ba.
- And that the concept of great derivation is based on the idea of alternating the positions of letters and their transitions first, middle, and last in the same article, provided that the number of letters of the original article is one, and that there is a proportionality in meaning between the six transformations, and it can also be known that there is similarity in The letters are two or more words, with a difference in the arrangement of those letters, by giving precedence to each other without missing or increasing them with the union of meaning between them.

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