

Hamza in Semitic languages linguistic study

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Abstract: This research seeks to study the sound of the Hamza in Arabic and its sisters from the Semitic languages, and it is an attempt to feel the fluctuations of this sound and its differences in the system of those languages, taking note of the historical development that this sound has undergone. The research concluded that the Hamza is an authentic sound in Semitic languages, especially the Arabic language.

Keywords: Hamza, Semitic languages, Arabic.

Study Background

The history of Semitic languages goes back to Shem ibn Noah, according to what was mentioned in the religious mythology of the Jews or the biblical classification after the Flood, and through this history many researches and studies appeared in this regard, the main objective of which is to research the history of the language and monitor the developments that took place in it, which is something that Saussure overlooked in structural linguistics.

This research has not only dealt with the sound of the Hamza in the Arabic language, but also studies or compares this poor sound with the Semitic languages to find the extent of similarity or difference in the general system of those languages. If we want to monitor the first research that worked in the field of Semitic languages, we can identify them with the studies of orientalist such as Brockelmann, Levinson, and Schlutzer. They tried to explore these languages, and they were able to come up with great results that served the cognitive side. Perhaps this paper benefited from the work of the active contributions to the Semitic language lesson, but it paid attention to Arabic. Because it is the language of the Noble Qur'an; In the sense that she did not study the Semitic languages for herself, but rather she tried to enter Arabic through those languages.

Problem Statement

The problem of the study lies in the fundamental questions:

- 1- Why did the Hamza sound disappear in some Semitic languages, and why did it remain in the Arabic language?
- 2- Why was the sound of the Hamza described as weak, even though it was classified with the correct letters?
- 3- Is the Hamza voiced or voiceless? How do we accept the opinion that the Hamza is a voice neither voiced nor voiceless?
- 4- Why is the Hamza sound more susceptible to changes than the letters of the alphabetical system?

Objectives of the study

This study aims at things that can be identified as follows:

- 1- Activate comparative research; To reveal the kinship between Semitic languages.
- 2- Uncovering unknown documents belonging to the Semitic people.
- 3- Monitoring the developments that the Hamza voice has experienced.
- 4- Establishing a phonetic laboratory concerned with the Hamza pronunciation mechanism.
- 5- Opening the way for the study of written inscriptions and linguistic symbols.

Research Questions of the study

The research raises a set of questions that can be asked as follows:

- 1- Is it possible to put the Hamza on a religious basis?
- 2- Does the factor of time or evolution have an effect on the disappearance of one sound over another, given that language is a living being, like a human being, that is affected by circumstances and contradictions?
- 3- How did the ancients describe the sound of the Hamza? Is their taste an objective criterion in describing the Hamza when compared to the modern phonemic laboratory?

Limitations of the study

This research deals with the sound of the Hamza in Semitic languages. As he tries to pass the Hamza drawing in the system of those languages, he takes note of the developments that this sound has led to.

Significance of the study

The importance of the research comes from, among other things, the following:

- 1- This research can contribute to the study of the tablets or manuscripts of the Semitic people.
- 2- This research can contribute to enriching audio studies.
- 3- This research can contribute to motivating researchers to study the sound of the Hamza in a comparative study with languages other than Semitic languages.

Literature Review

The researcher will present some previous studies that he benefited from in the theoretical aspect, which are as follows:

- 1- Hamza: its problems and treatment: Dr. Shawqi Al-Najjar, Dar Al-Rifai, Saudi Arabia, 1984.
- 2- The effect of ringed sounds in Arabic and Semitic languages (balancing study): Dr. Amna Al-Zoghbi, Damascus University Journal, Volume 30, vol. 3-4, 2004 AD.
- 3- Forms of phonemic changes in Semitic languages: Dr. Waheed Safiya, Tishreen University Journal, Faculty of Arts and Humanities in Syria, Volume 31, Volume 1, 2009 AD.
- 4- Al-Ma'atlat in Arabic: A Study in the Light of Modern Studies: Firas Fakhri Miran (PhD thesis), College of Education, Al-Mustansiriya University, 2000 AD.

Introduction

The Hamza sound is one of the important sounds that preoccupied linguists, ancient and modern. Because it is a mercury sound or like a chameleon, it has many defects and reversals into similar vowels. It should be noted that the Hamza differed in it among the ancient scholars.

The Hamza is a defective letter in Al-Khalil and Sibawayh, while it is not like that in modern linguistic theories; Most of the hadith scholars put it with the sahih in the event that it did not change in the verbal context. This difference is benign and natural due to the different paths and epistemological references from which the two parties drew.

This research is an early attempt to study the Hamza in Semitic languages. For this reason, the researcher identified the research items as follows:

- 1- Drawing the Hamza in Semitic and Arabic languages
- 2- The Hamza articulation
- 3- The adjective of the Hamza
- 4- The relationship of the Hamza to the three vowels
- 5- Sound phenomena that occur on the Hamza.

Perhaps the reason that prompted us to debate this subject is to know the conditions of the Hamza in the ancient Semitic origins, as well as in Arabic. Here a question arises: Why did the Hamza remain preserved in the Arabic language and disappeared in other Semitic languages, especially the Aramaic ones?

It seems that the factor of time or evolution, according to Darwin, played a major role in the fall of a letter and the birth of another, and this is what happened with Aramaic rather than Arabic.

We have used two different approaches in this research, the first of which is the descriptive method and the second of them is the comparative historical method. The two approaches joined forces to advance this study.

1- Drawing the Hamza in Semitic and Arabic languages

The sound of the Hamza is considered an authentic sound in all Semitic languages, and it is most authentic in the Arabic language, and this was confirmed by (Jean Cantino) saying: "In the Semitic there was a strong letter from the extreme of the throat, which is the Hamza... This letter has almost been weakened in the Aramaic language, It lost almost all its literal value, especially at the end of the word, as it was used only to denote vowels, and on the contrary, Old Arabic has fully preserved, or almost this extreme, extreme, ringed letter" (Cantino, 1966: pp. 121-122).

The Nabataean inscriptions used different forms to express the Hamza sound that can be linked together and linked to the ancient Semitic languages, and these forms are what was mentioned in the Houran and Sinai inscriptions and the inscriptions of the Al-Hajar region in the north of the Arabian Peninsula, as well as a group of other symbols extracted from Houran and Al-Hijr (Ababneh, 2000 : p. 220).

The drawing of the Hamza in the Semitic alphabet was symbolized by the head of a bull (Anis, 2007: p. 91), (Al-Najjar, 1984: p. 23), in harmony with the nature of ancient deities; If the bull was a symbol of a fetish called (Baal), and accordingly, the Hamza was placed on the basis of a religious, not scientific, arrangement (Al-Zoubi, 2004: p. 252)

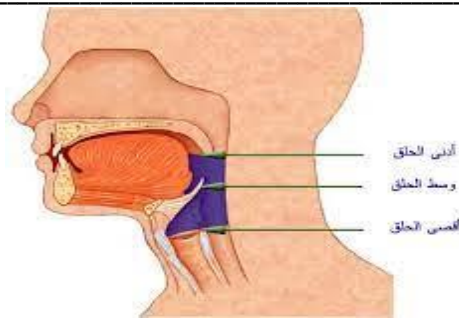
The drawing of the Hamza in northwestern writing developed into a more abstract form, but it retained the features of the bull's head, and this is what was found in the Canaanite, the Moabi, and the ancient Aramaic.) Then, as a result, she drew it in Arabic in the form of a small Ain (R) (E) (Bisher, 1986 AD, p. M)". Dr. (Kamal Bishr) mentions the reason that prompted Al-Khalil to put the special symbol for the Hamza as: "Attempting to avoid confusion arising from the use of the alif in depicting long movements.. (p. 87)." Because the prevailing view in the past about the sound of the Hamza is the image of the thousand (Ibn Jinni, 2007, vol. 61/1).

On the other hand, you will find on the other side those who deny the existence of a special symbol for the Hamza in Arabic, and his argument is that it falls out of the letters of the alphabet; Because it is not fixed in the calligraphy on one image (Al-Mubarrad, 1994, C 1/328), or that its now known symbol is modern in relation to the Ottoman painting (Anis, 2007: p. 87).

1- The Hamza articulation

The exit of the Hamza differs in it between the ancients and the moderns, and this difference is natural as a result of the factors of time and development if we take the Darwinian concept. 53)". Sibawayh followed him in that, saying: "...There are three of them for the throat, the most extreme of which is the Hamza (Sibawayh, 2005: p 4/433)." Al-Istrabadi explained the mechanism of its pronunciation from a physical point of view, and said:"It has an unpleasant tone that runs the course of retching (retching is vomiting) (Ibn Faris (Ho'), 6/19/1979), (Al-Istrabadi, 1982: p. 3/ 25)." In the sense that the Hamza is a difficult sound in pronunciation "that requires a great muscular effort that falls on the two vocal chords" (Anis, 2007 :p. 90).

The hadith scholars differed in determining the exit of the Hamza, as some of them went along with Al-Khalil and Sibawayh and made it from the outermost part of the throat (Cantino, 1966 : pp. 121-123). And some of them made it from the opening of the glottis (Anis, 2007:p. 87), and some of them attributed it to the larynx (Shaheen, 1966 AD, 20). In the midst of these conflicting opinions, the researcher tends to what Dr. Hussam Al-Nuaimi came with in determining the exit of the Hamza, as he mentioned that the glottis is at the top of the larynx, and the word throat includes the larynx in the ancients, and on this there is no difference in describing the Hamza (Al-Nuaimi 1980 :p. 304).



A figure showing the exit of the Hamza

2- The characteristic of the Hamza

Sibawayh (180 AH) went to the fact that the Hamza is a voiced voice, by saying: “As for the loud one, it is the Hamza,” (Sibawayh, 2005: p 4/432), and it is not like that for the modernists, so opinions were confused in its character, so (Daniel Jones) sees that the Hamza is a sound Neither in the open nor in the whispered (Bishr, 2000 :p. 288), and Dr. Kamal Bishr supported him in this, saying: “Putting the vocal chords as they are pronounced does not allow the existence of what is called aloud or what is called whispering” (Shaheen, 1966: p. 24). The American (Heavens) always went to describe it as a whisper (P. 24).

It seems to me that what (Daniel Jones) said is rejected and inaccurate (Ayoub, 1968 : p. 183). Jones mentioned it is (It is neither breathed not voiced), (Jones, Daniel, 1957, 150) which means neither the voiced nor the whispered. It expresses a special case in the English phonetic system, and has nothing to do with the Hamza in Arabic in terms of the title of the book, in addition to that The Hamza does not exist in the English language (Yavaş, 2011: p. 196).

3- The relationship of the Hamza to the three vowels

The Hamza has a brotherly relationship with the three vowels, and in order to realize this relationship, a distinction must be made between two different phonemic sides (Miran, 2000:p. 19): the purely phonetic side (phonology) and the functional side (phonology) (Bishr, 2000: p. 62).

In light of the first aspect, we find that Al-Khalil has identified the exit of the Hamza, which is the farthest part of the throat; Therefore, it is not the same as the subterranean letters from the point of view of the director (Miran, 2000 :p. 19). But in the second (functional) aspect, the relationship of the Hamza with its three sisters (alif, waw, and ya) is determined by reversal and change based on the rule of al-Khalil: “It would not be a fluid that would turn if the alpha, waw, or yaa were removed from it.” (Al-Farahidi, 1980 :p 1/52).

4- Sound phenomena that occur on the Hamza

The phenomenon of achieving and facilitating the Hamza occurs in Semitic languages. In Arabic, the achievement of the Hamza is devoted to the Bedouins; In line with the nature of the desert, which requires strong voices for understanding among themselves, while facilitating the Hamza was associated with urbanization as a result of calm and the need for whispering and lightness in pronunciation, noting that the achievement of the Hamza is phonetically approved, especially by the scholars of intonation. With regard to the achievement and facilitation of the Hamza, Ibrahim Anis says: “We can most likely those narrations that attributed the achievement of the Hamza to Tamim and other tribes in the middle and eastern part of the island, and to attribute the disposal of the Hamza to most of the Hijazi environment” (Anis, 1992 :p. 68). In which the Arabic calligraphy was developed for its pronunciation, and that is why you write Bear and Boss instead of Well and Misery (Brockelmann, 1977 : p. 41). What happened to Arabic in the Hijaz dialect happened exactly the same to its Semitic sisters, especially in the Hebrew and Aramaic languages, as the Hamza falls a lot in these two languages in the middle and at the end of the word (Safiya, 2009 : p. 54).

As for the Akkadian, the Hamza is present, but it is dropped because it is not distinguished in writing from the distraction; This indicates that this language is disturbed in writing the Hamza (p.53). (Moscatti) describes this disorder, saying: ((It should be noted that the linear drawing of the Hamza is incomplete and irregular, and does not exist in the beginning of words)) (Moscatti, 1993:p. 77). As for the Abyssinian, the fall of the Hamza does not exist at the beginning, middle and end of the word, but the Hamza affects the length of the short opening before it in the same syllable (Safiya, 2009: p. 54). But the lengthening of the

movement here is evidence of the fall of the Hamza, even if it is fixed in the line (Brockelmann, 1977: p. 41).

Among the phonetic phenomena that occur in the Hamza in Semitic languages is the phenomenon of substitution or inversion, a phenomenon that all Semitic languages have in common. The Hamza is sometimes replaced by its sister vowels if it is lowered, and we have already explained that, and it is a functional (phonological) criterion that brings the Hamza closer to these letters. Others exchange positions between distraction and the Ain (R).... This is due to their proximity in the space or exit, which is the throat. Among the examples of substitution is what was mentioned in Arabic, replacing the Hamza with ha', a dialect attributed to the Tayyi tribe (Anis, 1992: p. 103), such as: Araq and Haraq (Al-Farahidi, 1980: (Harq) :p. 3/365). Replacing the Hamza with haa is not limited to the Arabic language only, but is found in some Semitic languages such as Hebrew, Aramaic, and Syriac (Al-Zoubi, 2004 : p. 19). The Hamza may be replaced with an Ain (R), Sibawayh said: "And they replaced the Hamza from the Ain (R) because it is more like the letters with the Hamza." (Sibawayh, 2005 : p. 4/306), which is known as An'na Tamim and Qais, and it is specific to the open Hamzah "an" and "an" as it is changed in kind (Abd al-Tawab, 1985 AD, p. 135). "It is as if they are doing this with hoarseness in their voices" (Ibn Manzur, 1986 : p. 1/141), which is for others to enter upon them, and their saying: The palm tree has shriveled and shriveled, if it is uprooted from its root, and they say: Al-Asun: old fat, and some of them say Al-Ason (Linguist, 1960: p. 2/255 and beyond). Its remains are still present to this day, in southern Iraq they say: I make you cough, meaning I ask you a question, and the Qur'an is in the Qur'an (Al-Nuaimi 1980: p. 138). As for Semitic languages, the opposite happens, which is replacing the Ain (R) with the Hamza. <In Hamza, meaning to help, and in Arabic it is reinforced, and azur has a single meaning (Al-Zoubi, 2005 : p. 23) In Syriac we find the verb ezar> meaning 'to aid' by replacing the Ain (R) with Hamza, and the verb > gena with the meaning of mask and red, replacing the Ain (R) with Hamza (p. 24) .This view is reinforced by the fact that we find in Akkadian it has been replaced by the Hamza for the Ain (R), because it is not found in the Akkadian writing (p. 56). (Brockelmann) the loss of the Ain (R) in the Akkadian makes them use the Sumerian script in their writings, so when they did not find symbols in this line for the sound of the Ain (R), they used the closest symbols to express its pronunciation (Brockelmann, 1977 : v. p. 2/16) and the replacement of the Ain (R) by the Hamza in Arabic seems to be strange and problematic, and the ancient people of Arabic denied it (Ibn Jinni, 2007: v. p. 1/119), and the modernists (Al-Samarrai, 1985 CE, 17-18). However, Dr. Husam Al-Nuaimi responded to those who denied this kind of substitution (Al-Nuaimi, 1980:p. 139); And that is due to the difficulty of moving from an easy-to-pronounce sound, which is the Ain (R), to a difficult sound, which is the Hamza, "because the weaker is transformed into the stronger, and the weaker does not turn into the stronger" (Al-Suyuti, : v. p. 1/169).

Conclusion

- 1- The research proved the authenticity of the Hamza in Semitic languages, especially in the Arabic language. While the Hamza, in some Semitic languages, was exposed to extinction and extinction due to mixing with non-Semitic peoples of origin.
- 2- The drawing of the Hamza in Semitic languages was placed on a religious, non-scientific basis according to the sacred and ancient worship, while the drawing of it in Arabic was drawn up by Al-Khalil within scientific phonetic knowledge, so he suggested to it the head of a small Ain (R) (E), because he felt the proximity of its exit to the exit of the Ain (R), And so as not to get confused by the thousand.
- 3- We do not agree with those who denied drawing the Hamza in the Arabic language, for the basis on which they built their idea is incoherent, and it cannot be relied upon.
- 4- The research proved that the Hamza is a voiced voice consistent with the opinion of Al-Khalil, and accordingly the research rejects the opinion that Daniel Jones said that the Hamza is a voice neither in the voice nor in the whispered. Perhaps the translation said the man what he did not say with evidence that the book's title does not talk about the Hamza, but rather about a special pronunciation case in the English language, in addition to the fact that the Hamza is a letter that does not exist in English.
- 5- The research confirmed that there are phonetic phenomena that occur in the Hamza, such as verification, facilitation and substitution, and these phenomena are present in Semitic languages, including Arabic; This indicates the existence of an intimate relationship between these languages.

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