

T.F. Mitchell

A PRACTICAL
INTRODUCTION TO
RUQ'AH SCRIPT

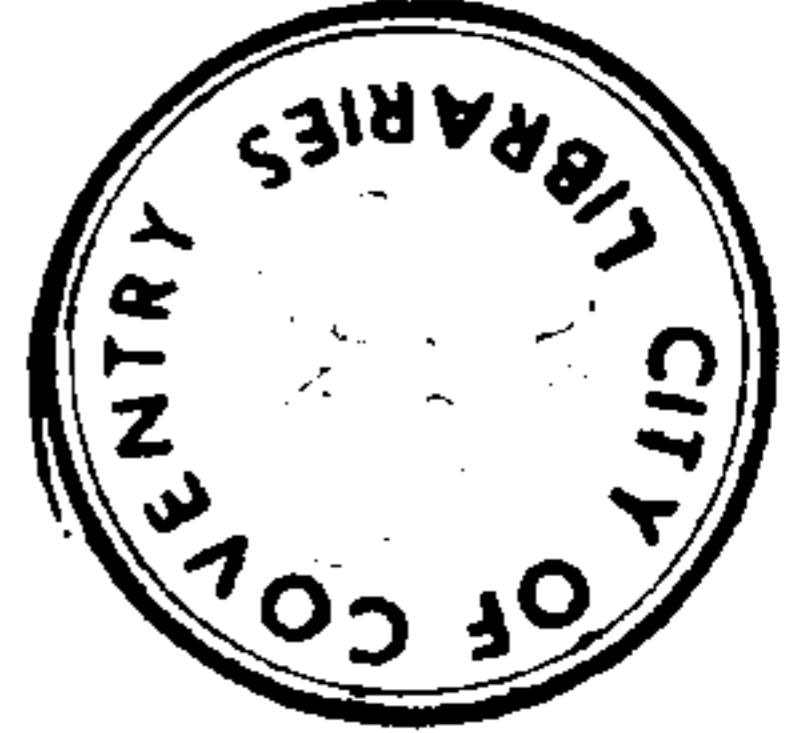
Writing
Arabic

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I should like also to acknowledge my indebtedness to Mr. T. H. O. Dawood, who taught me to write the Arabic Rughah script. The credit for what is acceptable in my writing is due to the teacher: any imperfections are the pupil's.

As already mentioned, the book has presented a difficult publication problem; it has, for example, been necessary to type each page and subsequently fill in the examples before submission to the publishers for photographing page by page. My sincere thanks are due to Mrs. D. E. Newman for her extreme patience and excellent work on the typescript, to Mr. D. Cowan for his most careful revision and many helpful suggestions, and to the School of Oriental and African Studies for generously providing the funds to cover the whole cost of publication.

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J.R.M.

School of Oriental and African Studies,
1951.

D. Torquato Torio de la Riva y Herrero
(Arte de Escribir)

Maestro. que es gramática...?
Discípulo. El arte que enseña a conocer, unir,
pronunciar y escribir [sic] rectamente y con propiedad las
palabras.....

beginning of all language instruction which a systematic study of revealed. There exists, then, it would seem, a definite hiatus at the the foreign origin of the writer would have been even more immediately looks French, and if the language had been, say, a Scandinavian one, written in French by an English scholar of French rarely, if ever, confined to students of languages having exotic scripts; a letter We may note, too, in passing that handwriting shortcomings are not those who write Arabic in an acceptable manner is remarkably small. often been observed, but we may go further and say that the number of ters European scholars having a knowledge of the Arabic script has no grammar, viz. the letters. The infrequency with which one encounterly neglected those elements of grammar without which there would be It is a curious fact that students of Arabic have in the past strangely- 2. This little book is intended primarily to assist beginners.

course, be studied in conjunction with a good grammar. a later stage. Finally in this connection, both books should, of ab initio letters the phonetic powers of which were best described at ample, when studying the written form, it is necessary to introduce ten and spoken forms must follow different sequences; thus, for ex- use both simultaneously since systematic instruction in Arabic writ- serially in whichever order he pleases: it is felt inadvisable to also phonetic power and grammatical function. He should study them both books, keeping in mind that the letter has not only shape but build his Arabic studies on firm foundations, the student should use fore, is now concerned solely with the Arabic written symbol, but, to the projected second part of the present book. The latter, there- Arabic" in which has been incorporated the material due to appear in Professor J. R. Firth, I have re-written Gairdner's "Phonetics of of Arabic. In the meantime, however, in collaboration with the first devoted to the written, and the second to the spoken form 1. This book was originally planned to appear in two parts,

INTRODUCTORY

written forms would do much to remove. This hiatus is at its widest when the habitue of a given alphabet is confronted with another, when, for example, the user of a native roman script is called upon to write Arabic.

3. There is, too, an unjustifiable tendency among beginners

either to look upon the Arabic script as something of a "bogey", or to consider its subsequent cultivation a waste of time once they

have mastered what they consider to be the essentials. We can dis-

pose of the first attitude with the assurance that the cult of the Arabic script is in no way esoteric, and that, given due application, its principles may be assimilated within a month. The second ap-

proach is probably inspired by a diffidence that is quite misplaced. Practice will soon produce a "good hand", and the advantages that

this confers are surely patent. Apart from the need to cope with

letters, manuscripts, etc., the sense of common courtesy demands that we strive to achieve at least a minimum of, not only phonetic, but

also written acceptability. The ability to write (and pronounce) Arabic acceptably is a sure way of earning the Arab's respect; in

this connection, it is well to remember that calligraphy among the many peoples who employ the Arabic alphabet is regarded as an art

second only, if not equal to painting. There is a case in Arabic for the pen, and especially the reed-pen, being mightier than the

sword.

4. The reed-pen is the essential tool of the calligrapher's

art, with which he realises the pleasing "thicknesses" and "thin-

nesses" of his shapes. There is no mystery in how he achieves them:

the truth is that if he obeys a few simple rules, he cannot help but

achieve them. With care, patience and practice--and the greatest of

these is practice--the student can attain a high standard of reed-

pen calligraphy in a few months. The nib¹ of the pen should be

1. The fashioning of the nib requires a sharp knife and a little care. If a competent native is available, then, if necessary, ask him to assist you in cutting your reed. After initial trimming, the nib

placed, and constantly maintained at an angle of approximately 60°

() : thereafter, whether it is desired to produce a curve

or a straight line, provided that the writer moves the pen at all

times in the appropriate direction in relation to the horizontal and/

or the vertical, the correct shape will make itself. It is simply a

question of practice and the ability to recognise whether a given

shape is acceptable or otherwise. A good eye is as important to the

writing of an unaccustomed alphabet as a good ear is to the speaking

of a foreign language. The student should, therefore, in the early

stages compare in every detail the shapes he produces with those

which he knows to be acceptable, until at a later stage he comes in-

stinctively to reject or accept his own shapes.

5. While read-permanence is a desirable end, it is realised

that more everyday advantages are to be gained in learning to use and

recognise running-hand forms, i.e. those forms made with, say, a

fountain pen or an ordinary pencil in the normal course of writing.

Analysis in the following chapters is based on read-pen forms (hence-

forth termed "calligraphic"), but this gives rise to no difficulty

since running-hand ("cursive") forms are, for the most

part, directly relatable to their calligraphic counterparts. Where

necessary, discrimination and explanatory remarks are made. Examples

are given in both calligraphic and cursive form. It is not claimed

that the examples achieve perfection in the rendering of the Arabic

(cont. from p.2)

should be cut slantwise at an angle which ensures that it is in con-
tact with the paper along the whole of its length when the writer is
holding the pen in the manner natural to him. Arab postures, includ-
ing the method of gripping the pen and positioning the paper, usually
differ from our own and there are, of course, individual variations,
but I see no compelling reason for adopting a posture other than the
writer's natural one. The nib should be as thin as possible conson-
ant with durability. When trimming is complete, slit the reed
lengthwise from the nib to ensure retention of ink.

This is how the finished nib should look:-



(See also Addendum on p.18)

script - far from it! - but at least they look Arabic and avoid the "howlers" which many Europeans and others have perpetrated for so long in the written form of the language. It is to be hoped that the student who aspires to a greater proficiency will eliminate any imperfections they now contain. In the early stages copy slavishly, down to the last detail, those forms which you know to be acceptable.

6. Calligraphers have devised and developed numerous styles of writing the Arabic script, each adapted to a given purpose. Thus, for example, Nasx is the printed form of Arabic; Thuluth is an ornamental style used for manuscript-illumination, mosque-decoration, etc.; Ruq'ah, of Turkish origin, is the style known and used throughout the Arab world roughly east of Tripolitania, for the normal purposes of handwriting. There are numerous other styles but it is exclusively with Ruq'ah that we shall concern ourselves in this book. The customary practice has been for the beginner to study and copy those shapes of the Arabic letters which appear in printed books. i.e. Nasx, but while Nasx is a perfectly legitimate object of calligraphic study, its forms have no place in a typical handwritten text or, say, Egypt, and will be of little help to the student who desires to cope with certain manuscripts, letters, etc. Moreover, in almost all cases, with the student left to his own devices, his efforts at reproducing acceptable Nasx forms fall woefully short. It he learns to write Ruq'ah from the beginning, he will not find himself faced at a later stage with the distressing task of eradicating longstanding bad habits.

7. The book is concerned with essentials. Individual idiosyncrasies and variations are for the most part excluded, and may be collected by the student subsequently. They should not generally be imitated. Moreover, if Arabs at times do not clearly differentiate certain letters, that is no reason for us to imitate a bad example.

8. Discussion of the roman transcription employed lies without the scope of this book. Suffice it to say that a systematic trans-

ription of Classical Arabic is tantamount to a transliteration,
the in devising the form of the present one account has been taken,
ter alia, of the psychology of reading and writing, of the needs of
ursive writing and the printer's requirements.
The symbols of the transcription appear on the following three
res. Where differences exist between them and those widely
ployed in transliterating Arabic, the transliterated forms have
en included in brackets.

INTRODUCTION

1. The Arabic alphabet, which is written from right to left, consists of twenty-eight letters; these are listed below in the order in which they are found in the dictionary.²

CALLIGRAPHIC	CURSIVE	TRANSCRIPTION	NAME
1.	1.	[(1) a (ā)]	hamzah
2.	2.	[(1) b]	baa (un)
3.	3.	[(1) t]	taa (un)
4.	4.	[(1) th]	thaa (un)
5.	5.	[(1) j]	jiim (un)
6.	6.	[(1) h]	haa (un)
7.	7.	[(1) kh]	kaa (un)

See below: IX, 2, B(1), Note. (c).

One current Arabic term for "alphabet", viz. *alfab*, is an interesting anachronism. The second word is a mnemonic composed from the first four letters of an earlier order, viz. *alf*, *ba*, *jim*, and *dal*. The modern order is largely morphological one in which characters now having similar shapes have been juxtaposed as an aide-memoire, the mnemonic remaining valid. Hamzah (ء), really the first letter of the alphabet, has not been given separate treatment. It is dealt with under *alf*, *ba*, and *waaw*, in turn.

NAME	TRANSCRIPTION	CURSIVE	CALLIGRAPHIC
daal(un)	d	د	8.
daal(un)	dh̄	ذ	9.
raa(un)	r	ر	10.
zaay(un)	z	ز	11.
slin(un)	s	س	12.
litr(un)	l̄	ل	13.
saad(un)	s̄	س	14.
qaad(un)	q̄	ق	15.
faa(un)	f̄	ف	16.
baa(un)	b̄	ب	17.
zayn(un)	z̄	ز	18.

NAME	TRANSCRIPTION	CURSIVE	CALLIGRAPHIC	
(un) yam	y (gh)	ۛ	؟	19.
(un) faaf	f	ۛ	ۛ	20.
(un) qaaF	q	ۛ	ۛ	21.
(un) kaaf	k	ۛ	ۛ	22.
(un) laam	l	ۛ	ۛ	23.
(un) mlaam	m	ۛ	ۛ	24.
(un) nuun	n	ۛ	ۛ	25.
(un) haaf	h	ۛ	ۛ	26.
(un) waaW	w	ۛ	ۛ	27.
(un) zaaf	z (zz)	ۛ	ۛ	28.

2. It is possible to divide the alphabet up or to make ab-

stractions from it in many ways according to one's particular object of study. Thus Arab grammarians themselves have produced, for ex-

ample,

(1) an historico-calligraphic division into "dotted" and

"undotted" letters. It is often the presence or number of the dots that alone distinguishes one Arabic letter from another. Thus, for example, are differentiated:-

٤ ٥ ٦ ٧ ٨ ٩ ١٠ ١١ ١٢ etc.

(ii) grammatico-phonetic divisions into:-

(a) "Weak" and "sound" letters. The so-called

"weak" letters are w, z, s : the remainder are

"sound". The significance of this classification is

best discovered from a grammar book; it does not lie

within the scope of the present volume.¹

(b) "Sun" and "moon" letters. In junction with

a following "sun" letter, the t of the definite article

implies gemination of the "sun" letter. The "sun"

letters are:-

ط, ظ, ث, ذ, ز, س, ص, ض, ط, ظ, ن

The remainder are the "moon" letters.

We may if we wish make a number of purely phonetic divisions

and abstractions, or even evolve an entirely new phonetic order of

the alphabet.

From the purely calligraphic point of view, however, there are

two important alphabetical divisions. One we shall leave until later;

1. The Arabic terms are $\text{al huruufu l shahhu}$ and al huruufu l ju-
"sound" letters and al huruufu l jawi or "chest" letters, the latter
again being w, z, s and t . This differentiation appears to corre-
pond to modern phonetic classification of consonants and vowels.
2. See III, 2, below.

the other we must deal with immediately. It is the division into

"Separate" and "Inseparable" letters

Just as we join the letters of a word when writing English, so

we must do for Arabic save in the case of six letters which, while

joining a preceding "inseparable" letter, cannot be joined to a fol-

lowing letter. These six "separates" are:

ا, ب, ج, د, هـ, ز.

Examples:-

ب = (ب +) + (ب) , (ب) = (ب + ب + ب)

ج = (ج + ج + ج) , (ج) = (ج + ج + ج + ج + ج + ج)

The remaining letters are "inseparables".

3. For the purpose of writing, each inseparable letter may be

said to have four forms. These are:

(1) Isolated

(ii) Initial

(iii) Medial

(iv) Final

This terminology refers, not to a word or a phonetic succession, but

to a calligraphic group of letters. Thus, a letter which is final in

a word in its written or spoken forms must have its "isolated" form--

not its "final" form--when succeeding a "separate" letter. Again, a

"separate" letter may be medial in the space-order or the phonetic

succession of a word, but since it cannot join a following letter, it

may have either its "isolated" or its "final" form in such a context,

depending upon whether the preceding letter is a further "separate"

or not. Calligraphically speaking, a "separate" letter cannot have

either an initial or a medial form.

4. Do not assume that a letter has only one, say, initial form.

It would be truer to say that it has a characteristic contour in a

1. Thus the initial shape of an inseparable letter is that occurring either at the beginning of a word or in the "body" of a word after a "separate" provided that the "inseparable" is itself followed by at least one more letter.

given context, but that the contour may vary to a greater or lesser degree from context to context. Except, of course, in the case of the "separates", the shape of a letter is controlled principally by the shape of the following letter. This factor must include consideration of whether the following letter is medial or final. Thus, the shape of \curvearrowright in the combination (final \curvearrowright + \curvearrowright)¹ is different from that in (medial \curvearrowright + \curvearrowright)². It follows that just as the shape of the initial letter in, for example, a three-letter word--all three letters being "inseparables"--depends upon the middle letter, so must the letter's shape depend on the final letter. Just as in speech, so in written Arabic the greatest profit is perhaps derived from study of the methods of joining the letter-isolates. Present-day emphasis on syntagmatic or "horizontal" study and analysis in phonetics and phonology, is equally justified in the treatment of written forms. The fact is that the significant pattern is that of the word rather than the letter. That the word-contour as a whole may be said to be characteristic, is paralleled in the spoken form of Arabic words, and, moreover, reflects the usual three-radical framework of the language. The reader is directed towards a given meaning by the presence in the word of three radical consonants. Vowels are not among the foundations but are by way of being filled in by the initial letter according to the context and the nature of the consonantal framework he sees before him on the page. One is reminded, by way of analogy, of the more popular and remunerative type of crossword puzzle. The introduction of vowel-notation is of relatively recent date, but, although the means exist, Arabic written texts are rarely "vowelled" ("pointed"). The method of notation, when resorted to, is one of difficulties, for the Arabic vowels, including zero-vowel,² are not letters (with the notable exception of the letters of prolongation, the sole concession the Arabs have deemed necessary to make to the reader³).

1. These terms should be read, of course, from right to left.

2. See 5(a) below.

3. And even these are simply adaptations of existing consonant shapes or the result of etymological change and analogy.

Long fathah. Usually, fathah followed by the ta'if of prolongation or, sometimes, yaal. e.g. [raa], [daraa].

It is also necessary to distinguish in Classical Arabic between short and long varieties of the three vowels.

Examples: [fa], [bi], [hu].

qamamah. A small edition of [waw] above the consonant.

kasraah. A short diagonal stroke beneath the consonant.

fathah. A short diagonal stroke above the consonant.

are as follows:-

It is necessary to recognise in Arabic distinction between three vowel-units only, viz. "fathah" [a], "kasraah" [i], and "qamamah" [u]. The appropriate vowel-sign is placed over or under the consonant so vowelled in the spoken order of the word. The signs

(a) Vowel-units

5. The Notation of vowel-units and other diacritics.

There has been no attempt to analyse syllables into consonants and vowels, an analysis so successfully completed by the Greeks and other non-Semitic users of an originally Semitic alphabet. In passing we may also note that in the West--down to the International Phonetic Association of the present day--we have been at pains to achieve a clear-cut differentiation of letters, while in Arabic the reverse process has evolved a number of fragmentary coalescent forms from letters originally quite distinct. Hence the dot-system of differentiating letters in Arabic, with its attendant loss of clarity. We must, however, remember that the Arabic script is syllabic and not in our sense alphabetic. The skeleton outline of the Arabic word, then, leads the reader to the right sphere of content, but thereafter it is up to him to supply, in the light of the context, the correct vowel-unit to each consonant. You can, in fact, read a text accurately only when you know the grammar.

Long Kasrah. Kasrah followed by the "yaat of prolongation."¹

e.g. [a:]

Long Dammah. Dammah followed by the "waw of prolongation."²

e.g. [ɔ:]

sukun. The sign "sukun" or "zero vowel", consisting of a small unclosed circle (), may be placed above a consonant closing, or better, not opening a syllable.

It is sometimes stated--erroneously--that

the Arabic letters are neutral as to vowels.

On the contrary, the Arabic letter has syllabic

value, that is to say it has inherent implicat-

tion as to vowelings.³ The Arabic letter should

be interpreted (consonant + sonant), but since

the sonant term has a twofold potential, a

positive (a, i, u) and a zero (sukun), the

formula is better amended to (consonant ± sonant).

Syllable-patterns are often differential in

Arabic and sukun is a prosodic device by which

a syllable may be closed for patterning pur-

poses. A letter having sukun is said by the

Arabs to be "resting," otherwise it is "moving".

To develop a clearer view of sukun's function

by stating the negative corollary, we may say

that a consonant having sukun cannot open a

syllable:⁴ d, not r, may be said to close the

1. See below II,5(111).

2. See below VIII,5(111).

3. The Arabic word hart ("letter") would also seem to do duty for "syllable" in the writings of the Arab grammarians.

4. In certain other languages employing the Arabic script for their written form, "initial sukun" is possible. Thus, in a recently modified form of writing Swahili, we find the initial groups [mb-], [nd-] [nɔ-] - English in "singer", [ng - English in "finger"].

syllable in the word [bard], but differs from [bard] largely

because sukun has been profitably employed to distinguish between a monosyllabic and a bisyllabic word.

This concept of a twofold contrast between a positive sonant and zero should be kept distinct from the threefold alternance of the vowel-system wherein the three positive vowel-units are mutually contrasting.

Note, finally, that the correct vowel-unit or zero is revealed when a given word appears in paradigm or in context.

(b) Other diacritics

Nunation.

The indefinite case-endings [un, an, in] of Classical Arabic are indicated by the device of doubling the appropriate vowel-sign. In the case of [an], an usually follows doubled fatha.

e.g. (1) [an], (2) [un]

tafida.

When it is required to show that a consonant is to be pronounced double, the sign tafida () is placed above the consonant.

e.g. [warrada]

If karrāh or the termination [-in] follows a doubled consonant, the diacritic is placed above the letter but beneath tafida.

e.g. = rabba, but = rabbi, = rabbin.

1. Nowadays the term šaddah is widely used for the written symbol and tafida for the feature of gemination.

perfect diamond has been produced.

downwards and to the right--as shown in the diagram on p.17--until a

the reed-pen should be placed at 45° to the horizontal and drawn

lated calligraphic shapes are concerned. To draw a dot the nib of

shapes by means of dots has been adopted, at least as far as the iso-

7. The calligrapher's method of measuring the accuracy of his

shown in relation to the line of writing.

letters may be seen in the concluding chapter,¹ where the letters are

sections below showing the isolated forms. Relative sizes of the

beginning of the Introduction) in conjunction with the individual

suggested that the student should first use the table above (at the

used for the remaining forms. If the second method is adopted, it is

salient feature (or salient features) of the isolated form that is

ting his hand and eye in" and, secondly, it is in almost every case a

practising the complete art-figure isolate the student will be "get-

mastered, the rest is a comparatively simple matter for, firstly, in

initial, medial, and final forms. Once the isolated shapes have been

shapes only of all the letters, and thereafter to proceed to their

and, it is considered, more desirably, - first to study the isolated

forms of each letter in turn throughout the alphabet; alternatively, -

approaches to the practical use of the book. One is to take all the

6. From the practical point of view, there are two possible

◆ = 1 dot; ■ = 2 dots; ▽ = 3 dots.

(c) The notation of "dots"

ferred to the grammar-books.

For the use of other diacritics, the student is re-

e.g. [ʔaa]

quired in the pronunciation.

ʔaif when a glottal stop followed by long fatha is re-

resembling a Spanish "tilde" in shape, is placed above

A sign, maddah, originally a horizontal ʔaif but now

maddah.

1. Or use the ready-reference tables at Appendix D.

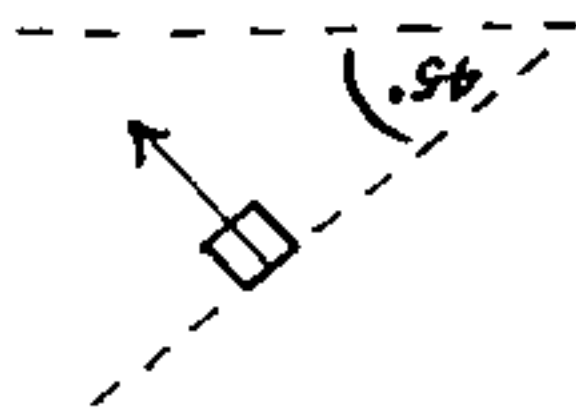
ledge gained from the first.

reading should serve to confirm and, if necessary, complete the know-
he reaches haal, all the pieces fit together. Thereafter, a second
particular shape or shapes under consideration; he will find that, when
therefore, the student should concentrate principally on the par-
have been dealt with individually at this stage. At each section,
the shapes before which it may occur, although most of them will not
tial baal is therefore shown followed--in alphabetical order--by all
the individual use of which depends upon the following letter. Ini-
for example, initial baal will be found to have three possible shapes,
involved the introduction of letters out of turn, so to speak. Thus,

with a view to exhausting all contextual possibilities. This has in-
samples have necessarily been chosen--as far as existing words allow--
of Arabic within the framework of Classical Arabic words. The ex-
work of a language. This is an attempt to set forth a written system
as phonetics, so is an exotic script best studied within the frame-
9. The book is not to be considered a simple copy-book. Just

their initial and medial forms are differentiated by diacritics only.
separated in the dictionary, are dealt with simultaneously since
medial, etc. Thus, baal (taal, taal), nuun, and yaal, though widely
similarities are confined to one or two positions, i.e. initial,
graphic similarities existing between certain of them, even if such
any order as far as possible, but is based principally on calli-

8. The order of treatment of the letters follows the diction-
shape, must depend upon the width to which the nib has been cut.
It is clear that the size of the dot, and therefore of the



10. All the calligraphic examples are "pointed"; the student should, however, accustom himself in his further reading to the interpretation of the "unpointed" word. This necessarily involves study of the grammar-book. It will frequently be found that, abstracted from a "living" context, the isolated word-shape is capable of more than one interpretation; useful practice may be obtained collecting other vowel- and syllable-patterns to fit the word-shapes shown.¹

11. We are primarily concerned in the book with the shapes of letters, but it must be remembered that a "letter" has not only shape but also name and function. Three letters, viz. *ḥāṭīf*, *waṣw* and *yaṣṣ*, display a wide variety of functions. In a sense these functions are of the shapes themselves and must therefore be included, however summarily, in a book of this nature. Thus *ḥāṭīf*, *waṣw* and *yaṣṣ* receive rather special treatment below. For more detailed accounts, refer to the grammar-book and dictionary.

Note: The cursive examples in the following chapters have been written rapidly without, as is evident, any conscious attempt at elegance. All examples are summarily translated at Appendix D.

ADDENDUM.

There is a general tendency to vary the width of the nib in accordance with the calligraphic style employed, especially when more than one style is used in a single context, e.g. advertisements, cigarette packets, etc. The following ascending order of width is recommended: (i) *Nasḫ*; (ii) *Ruḡḡah*, *Diwānī*; (iii) *Persian (Nastaʿlīq)*; (iv) *ḥāṭīf*. Differences of letter-size to be found in this book have been caused by the frequent need to refashion a new nib as the old one has worn down or broken. This lack of durability is a short-coming of the reed-pen. For those who prefer metal, round hand pens (oblique reverse) in thirteen degrees of point (see sizes) may be obtained cheaply from suppliers of artists' and drawing office equipment or by writing direct to the makers.²

1. See, for example, II, 3, Note (c) below.
2. British Pens Ltd., Pedigree Works, Bearwood Road, Birmingham.

I.

THE FUNCTIONS OF THE SHAPE ۱

There is some variation in the manner of naming the shape ۱, and less uniformity still in the functions which it is called

upon to fulfil. Its association with hamzah (ء) and the innovation of writing long fatha, have perhaps been the principle causes of

confusion. The term (۱ + ۱) is variously designated ʿalif hamzah or ʿalif, while, in turn, (۱ + ۱) is either ʿalif hamzah or hamzah.²

Moreover, the functions of the shape are many: thus, from a phonetic viewpoint alone, it may imply either consonantal or vocalic realisa-

tion. In short, hamzah (ء), ʿalif hamzah (۱ or ۱) and ʿalif (۱)

have become intermingled to the extent of obscuring the fact that the first letter of the Arabic alphabet is really hamzah (sc. the glottal stop).³

Notwithstanding the uncertainty obtaining as to name and function, ʿalif is probably the most stable of the Arabic letters as

to shape. The sign for hamzah, maddah, etc., may be written or not, but the vertical stroke is always present in a clearly recognisable

form (except in the case of some archaisms - q.v. infra).

The most important functions of the shape ۱ are indicated below, but for a much fuller account the student is referred to the

reference-books.⁴ A similar variety of functions exists in the cases of the letters waaw (و) and yaal (ي). A brief summary of their

functions has therefore been included under their respective sections below.⁵

1. Note the slight forward slope of the shape.

2. Cf., say, the Indian Devanagari syllabary in which, under certain conditions, the names of the letters are equally their phonetic powers.

3. See also IX, 2, B(1), Note. (c).

4. See, for example, Lane's Arabic Dictionary under ʿalif.



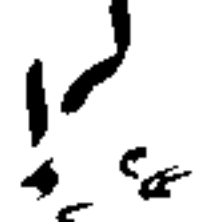



5. See II, 5, and VIII, 5.

1. Bearer for hamzah: -  [alif u hamzatin]

(1) hamzah in initial¹ and final² positions.

In initial position, hamzah is always written with fatha or whatever the following vowel. If fatha or dammah follows, hamzah is written above alif; if kasrah follows, hamzah appears below. In final position, after fatha, hamzah is again always written with alif, whatever the following vowel.

Examples:-

1.		2.		3.	
	alifna.		alifna.		alifna.
4.		5.		6.	
	alifna.		alifna.		alifna.
	alifna.		alifna.		alifna.

(11) hamzah in medial¹ position.

In medial position, alif is used to support

hamzah:-

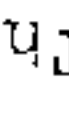
- after sukun and before fatha.²
- after fatha and before fatha.
- after fatha and before sukun.


1. These terms refer here to the position of the glottal stop in the phonetic form of a word. It will be found that with calligraphic reference the terms are used somewhat differently; the student must, when he meets them, interpret them in the light of the context.

2. Unless the alif of prolongation--see 2 below--precedes, in which case hamzah is written independently.

1. In the phonetic sense.
2. See II,5(1) and VIII,5(1).

As might be expected, there is considerable uncertainty as to the method of writing hamzah. It is not suggested that the rules formulated here and under the appropriate sections of yaaf and waaw below² exhaust the possibilities, but the devices indicated are, at least, the most usual and acceptable, and are readily committed to memory.

Table must begin with a consonant. principle of Classical Arabic phonology that every syllable in a word-group or after pause, since it is a fundamental the spoken form of the word in isolation, or when initial without . This "suppressible" hamzah is rendered in appears in the writing in the form of fatha alone, i.e. not initial¹ in a word-group (sc. hamzatu l wasli) usually Note that the initial hamzah which is "suppressed" when the written symbol for the glottal stop.

(i) and (ii) above illustrate a consonantal function of fatha, when, accompanied by hamzah (sc. ) , it is

10.		hamzatum.
11.		basim.
12.		yaanas.
7.		maslatum.
8.		yaslatu.
9.		saslatu.

Examples:-

A final long vowel aa does not always appear in the shape ا. It is sometimes rendered by yaā following fat-hah, as, for example, in [raamaa], [ʔaala], etc. This is the so-called "ʔaīttum bi ʔaāraṭi l yaāṭi" ("ʔaīṭ in the shape of yaāṭ"). It should be observed

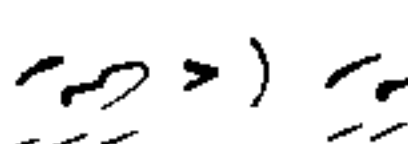
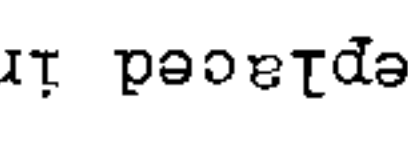
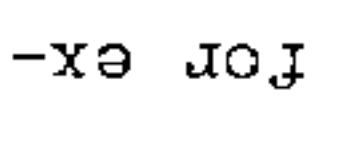
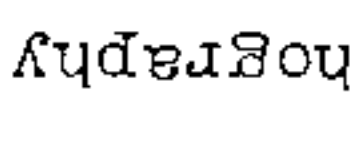

Note.

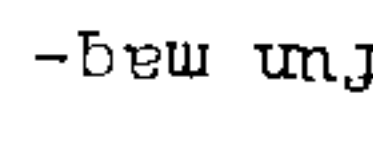
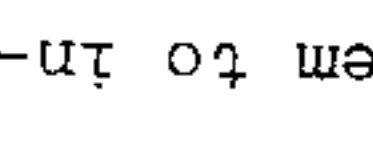
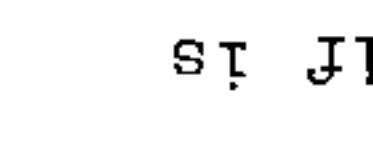
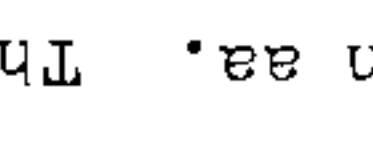
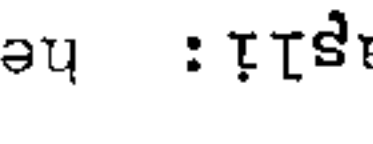

jaaba.	saara.	ʔabbum.
جاء	سار	عاب
جاء	سار	عاب
jaaba.	saara.	ʔabbum.
جاء	سار	عاب
جاء	سار	عاب

Examples:-


This use of ʔaīṭ is usually prosodic, the shape symbolising the prosody of vowel-length with its resultant implications as to syllab-ic quantity and the place of the prominent syllable in the word. An etymological function of this ʔaīṭ is to represent--in both the written and phonetic forms of a word--a radical waaw or yaāṭ. The Arabs have, for example, preferred writing ا to writing و and stating a convention for pronunciation purposes. Thus, جاء [jaaza] > جاء [jaaza]. Phonetically and phonologically, this ʔaīṭ is always to be in-terpreted as long fathaḥ (transcribed aa).

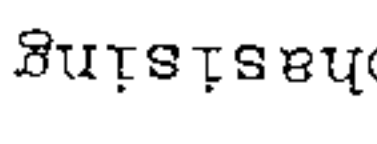
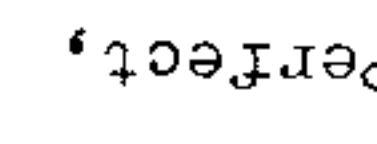
2. The ʔaīṭ of prolongation: -  (lit. "the soft ʔaīṭ"). [ʔaī ʔaīṭu l ʔayyīnatu]

that the yaat of, for example,  (), although a radical in its own right, is replaced in the writing by   , when the vowel aa is no longer final; for example,  [ramaahu]. Attempts at rendering orthography phonetic lead so frequently to inconsistency.



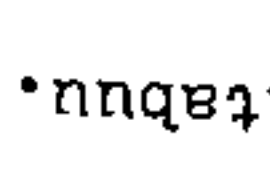
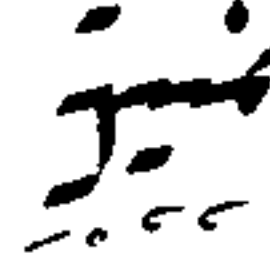
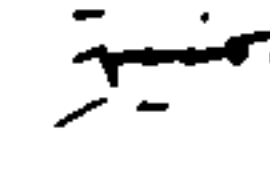
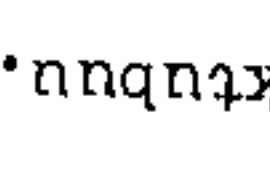
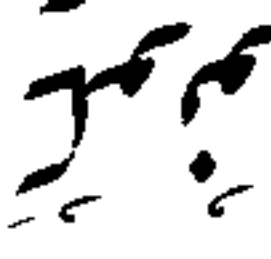

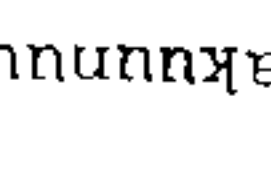
It is of interest to note that the final aa vowel has its own individual name in Arabic, viz.   mag-guratum ("reducible   "). This would seem to indicate that, at least nowadays, the name   is clearly associated with the phonetic function aa. The vowel is shortened to [a] before hamzatu l wasli: hence the name.

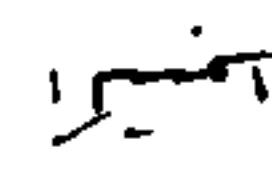

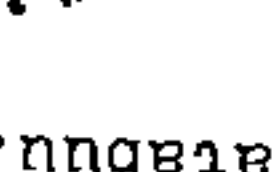
3. Other Miscellaneous Functions.

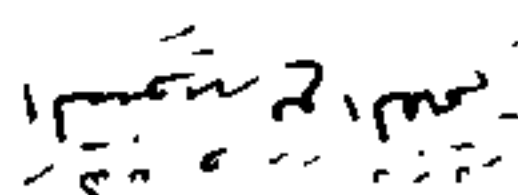
(1) "  " [galiif] [amaati]

  is here simply a calligraphic device emphasising certain personal endings of the verb. (3 pl.m. Perfect, 2 and 3 pl.m. Imperfect Subjunctive and Jussive, 2 pl.m. Imperative).

Examples:-

1.  .  .  .
2.  .  .  .
3.  .  .  .

 .  .  .

(11) The termination -an;  [faɪ ʔanwɪnu maʔa ʔ fathatɪ]




The termination -an, usually the accusative form of the so-called "nunation", is written ' except:-

- a) after ʔ, the special written form of the feminine and unit-ending [ʔaanu marbuʔatun]. 1

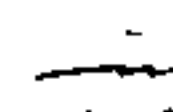
- b) after hamzah, following a "long fatha" [ʔaɪɪf].

- c) when an > ayun.

Examples:-

5.		baaban.
6.		ʔasadan.
7.		malikan.


8. 




ʔayan. 2

but:-

9. 

10. 

11. 

zawʔatan.

ʔazadan.

hudan.

1. See XI, 1.

2. See p. 40, Note 1, and VIII, 5(1).

(iii) **taif** with maddah (**تاي**) . 1

The phonetic implication of **ت** is invariably [ʔaa],

i.e. the glottal stop followed by long fathah. Maddah is thus sometimes a purely calligraphic device designed to obviate the writing of two successive (vertical) **taif**'s. It is, however, also used with phonetic and etymological as well as with calligraphic relevance when two hamzah's are potential in the same syllable, separated only by fathah²; thus, for example, in Form IV of a verb the first radical of which is hamzah,

تاي > **تاي** [ʔaa > ʔaa]. The sequence ʔaaC is impera-

tive in Arabic.

Examples:-


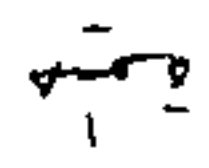


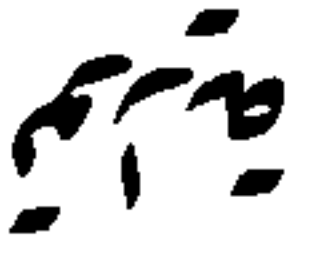

- | | | |
|-----|------------|-----------|
| 12. | تاي | ʔaamim. |
| 13. | تاي | raʔahu |
| 14. | تاي | ʔaʔaʔaʔa. |

- | | | |
|-----|------------|---------|
| 15. | تاي | ʔaʔaʔa. |
| 16. | تاي | ʔaʔim. |


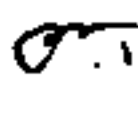




1. This should be taken in conjunction with notes on hamzah elsewhere--under the functions of **ا**, **و** and **و**. The glottal stop has this written form following fathah or sukun and before long fathah. 2. This does not mean that two hamzah's may not occur consecutively in the written order of a word. If they do so occur, however, the second hamzah does not have sukun but is the initial consonant of a new syllable, e.g. **تاي** (for **تاي**), for **تاي** [ʔaʔimastun].

(iv) Calligraphic archaisms: [tanjiyatun qadimatun] ("old spellings").

Examples:-

17.		Hayatun.	more usually:	
18.		Zakatun.		
19.		Tawratun.		

also:-

20.		Haḍaa.		
21.		Baalika.		
22.		Laakin.		

Callaahu.

الله

23.



haḍaa.


24.



Baalika.

Librahitmu.

الله

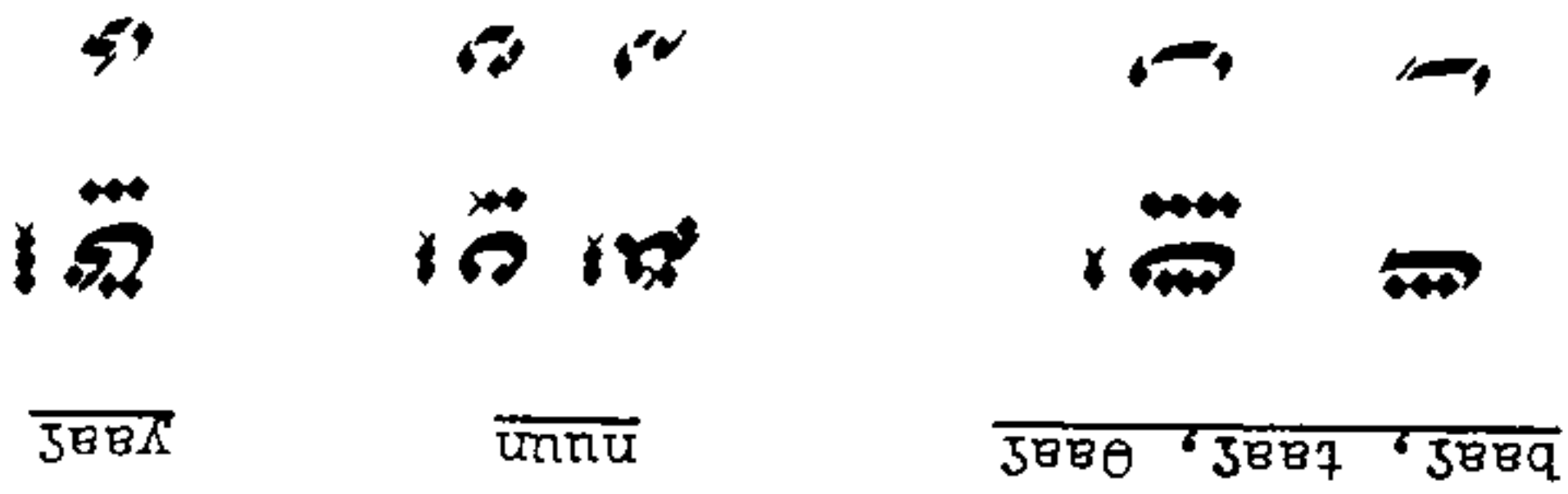
Note. The forms having 'ا' or 'ة' are properly archaisms in that they are no longer in current use. The other examples (all of common words) are still written as shown save that the short vertical stroke is omitted in most cases; thus the fact that  is to be rendered [haḍaa] must be committed to memory. On the other hand, the stroke is commonly retained in those personal names in which it occurs.

II.

baa2, taaz, 0aa2; nuun; yaa2.

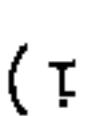

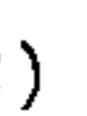
These five letters are treated simultaneously since their initial and medial forms are differentiated by dots only.

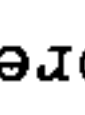

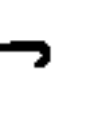

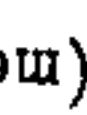
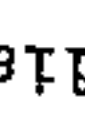
I. Isolated Forms.



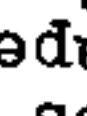

Note: When using a reed-pen the student is advised, at least until he has achieved a reasonable fluency, to attempt the shapes bit by bit rather than to make them without lifting the pen from the paper.

2. Initial Forms.

In initial position, these five letters assume one of three shapes, depending on the following letter. In most cases the shape is obligatory, but before certain shapes the writer may choose between variants. The three shapes, disregarding small non-significant variations, are (i)  (ii)  (iii) . They are employed before the letter-shapes of the alphabet as follows:-

- (i) Before ,  (medial and final shapes),  (medial and final shapes)
- 2.  (medial and final shapes),  (medial and final shapes),  (final shape)

1. Examples containing the medial form of (i) and (ii) are not given below since the shape is as for medial baa2/taaz/0aa2.

2. Here and in similar headings subsequently shapes are employed as a convenient "shorthand" for the letters' names. At the same time, dots are omitted. Thus, for example, in the list under reference the shape  does duty for both daal and 0aal,  for both raal and zaay, and so on. Variant letter-shapes are included as a principle and call for some interpretation: thus hereafter at (ii) the three shapes (continued overleaf)

Examples:-

1.	باب	babun.	باب	baabun.	باب	babun.
2.	باب	nabaja.	باب	nabaja.	باب	nabaja.
3.	باب	batta.	باب	batta.	باب	batta.
4.	باب	baayun.	باب	baayun.	باب	baayun.
5.	باب	bardun.	باب	bardun.	باب	bardun.
6.	باب	yakurru.	باب	yakurru.	باب	yakurru.
7.	باب	bika.	باب	bika.	باب	bika.
8.	باب	tlimidum.	باب	tlimidum.	باب	tlimidum.
9.	باب	bal.	باب	bal.	باب	bal.
10.	باب	layna.	باب	layna.	باب	layna.
11.	باب	libum.	باب	libum.	باب	libum.
12.	باب	bini.	باب	bini.	باب	bini.
13.	باب	bini.	باب	bini.	باب	bini.

(continuation of footnote 2, p.27).....
 (m. and f.) must be understood as medial and final s/j (differentia-
 ted only by dots) as well as any variant of final j. Similarly for
 s/q indicated m. and f.).

23.	یاد	یاد	یاد
24.	یاد	یاد	یاد
25.	یاد	یاد	یاد
20.	یاد	یاد	یاد
21.	یاد	یاد	یاد
22.	یاد	یاد	یاد
17.	یاد	یاد	یاد
18.	یاد	یاد	یاد
19.	یاد	یاد	یاد
14.	یاد	یاد	یاد
15.	یاد	یاد	یاد
16.	یاد	یاد	یاد

Examples:-

The slight initial curvature of the shape before final nun (Examples 10 and 11) is not essential, but is de rigueur before the first variety of final haat (Example 12).

(11) Before 1, 2 / 3 / 4 (m. and f.), 5 / 6 / 7 (m. and f.), 8 (m. and f.), 9 (m. and f.), 10 (m. and f.), 11 (m. and f.), 12 (m. and f.), 13 (m. and f.), 14 (m. and f.), 15 (m. and f.), 16 (m. and f.), 17 (m. and f.), 18 (m. and f.), 19 (m. and f.), 20 (m. and f.), 21 (m. and f.), 22 (m. and f.), 23 (m. and f.), 24 (m. and f.), 25 (m. and f.).

Note.

(iii) Before 2 (m. and f.), 3 (m. and f.), 4 (medial), 1 [~ (final)]. 2

Examples:-

33.

tah.

34.

nab.

35.

gam.

32.

bim.

29.

tlim.

30.

bal.

26.

baq.

27.

yak.

28.

bka.

31.

gam.

1. Form (ii). Vide infra XI, 3.
2. See General Note (c) below.

31	38.	37.	36.
[ʔayna]	nahrun.	tamma.	

General Notes on the Initial Forms.



(a) Shapes (1) and (11) are alternative before those shapes having a long vertical stroke, viz. ʔalīf, kaaf, and lam. Of the two, however, (1) is commoner, and is therefore to be preferred.

(b) There are three variants of the shape before final nun. Two are shown at Examples 10 (also 11) and 38. The third is as for Example 10 without the initial curvature, but is not shown.

(c) Example 38 is bracketed since, in calligraphic form, this variant of final nun, distating the shape of preceding b, t, ʔ, etc., is rare. It is, however, the usual cursive form (compare the calligraphic and cursive forms of Example 10). This V-shaped final nun, while perfectly legitimate, is not adopted in the calligraphic forms given in this book; the curved contour of Example 10 has been preferred.

(d) There would seem to be a tendency, when writing "vertical" strokes, to rotate the nib towards the vertical in order to achieve a thinner stroke than would be possible with the "regulation" angle. This applies generally, for example, to form (11) of the present shape.

(e) The shape in conjunction with final yaaf (Example 32) is rather specially contrived. The pen is usually removed from the paper after completion of the almost vertical downstroke,

thus avoiding  or , both of which are unacceptable. The latter is possible, however, in cursive form.


(f) It should, of course, be understood that the relevant form, viz. (ii), should be employed before all varieties of final *jin* and *qad*.

3. Medial Forms.

The medial form is, in almost all cases, initial form (i),


the onset of the stroke appearing as a "tooth" above the level of the surrounding joining lines. The "bend-back" required by the letters *jin*, *haa*, *kaa*, *mi* and *yaal* (final) would, however, tend to fuse with the preceding joining-line, so that before these letters, a

"modified" shape of medial *b* (*t*, *o*, *n*, *y*) is employed. It therefore seems likely that this "modified" shape is but a variant dictated by the following letter. The significant feature is the prominence

above the level of the surrounding joining-lines, this prominence taking the form of a "tooth" or of a rounded "bridge" ()--as

the Arab calligraphers call it--as occasion demands. The direction (and consequently the shape) of the joining-line is also dictated by the shape of the letters themselves, and helps to produce the characteristic individual word-contours.

A third rather special medial form is that used when one of the five occurs between two of its "fellow" shapes, e.g. $\bar{o} + \bar{b} \neq t$,

$b + \bar{n} + t$, $b + \bar{y} + t$, etc. The shape is , in appearance a shortened variety of medial *lam*.¹ It should be noted that in such a suc-

cession of "like" shapes, even if they total more than three, it is the second one which takes this special form. Final *nuun* and *yaal*

are not, of course, included among these "like" shapes.

The distribution of the shape is, therefore, as follows:-




1. See IX,3,B(ii).

(1) Before medial and final ا, ب, ج, د, ذ, ر, ز, س, ص, ط, ظ, ع, ف, ق, ك, ل, م, ن, ه, و, ی, ی and medial و.

Examples:-



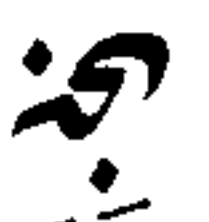
1.		habaga.
2.		mubakkirun.
3.		taballaha.
4.		stalandara.
5.		tabta.
6.		hamafa.
7.		bitratun.
8.		kanasa.
9.		qabasa.
10.		gabasa.
11.		yabbahu.
12.		sabbahun.

1. It is chiefly the final form of the following letter that is exemplified; the rule holds equally, however, before medial forms.




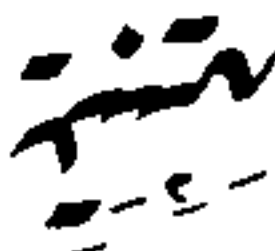
13.		bayana.
14.		sanatun.
15.		magtunlun.

(14) Before medial and final ل and ن , and final و .

Examples:-



16.		fataha.
17.		banamaa.
18.		banaa.



Examples:-









19.		baytun.
20.		manbitun.
21.		stitionasun.
22.		yatabayana.


Notes.

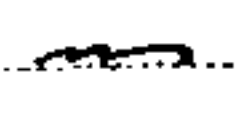
(a) The cursive form does not always agree with the calligraphic form. See, for instance, the combination $\text{ب} + \text{ي} + \text{ر}$

at Example 4; the "battlement" effect of medial b (t, θ, n, y) + r is usual in cursive writing. Compare, too, the fusion, in cursive form, of medial b, etc., with the usual form of final nuun. Thus, the dots are the surest means of distinguishing  [tama] and  [ttinum]. See also Example 13.

(b) The method of joining letters is on the whole fairly uniform. The examples given in this book illustrate normal practice, but the possibility of other devices should not be overlooked. Thus, for example,  may equally be written .

(c) The word-shape  illustrates how important the dots have become for the ready interpretation of Arabic words in isolation. Its implications are many and include: baytum. bintum. nabtum. bayyata. abata. etc.      Sometimes, indeed, - as in the first and fourth examples - the dots are not enough, and in order to assure correct interpretation of the isolated shape, we must needs "point" it. Compare also, for example,  [bayna] and  [bayana]. It is only when, knowing our grammar, we see the un-"pointed" shape in its place in the context, that we can interpret it immediately and accurately.

(d) The "bridge" shape of (ii) above is sometimes used as a variant only, after b (t, θ, n, y) before final nuun, e.g.  [bayna].

(e) The "special" shape of (iii) above is not obligatory in cursive form but may always be preferred. , numerous "teeth" on the same level do not please.



(f) With further reference to (iii) above, do not use the "special" form for the second letter when the third "like" shape is of the "bridge" variety.

4. Final Forms. 1

Generally speaking, it is the isolated form, in toto or

minus the first stroke/s, that provides the final form of a letter.










Some modification is made, however, in the case of final nun derived

from the isolated shape ; this does not apply to the  shape


of the letter.

Examples:-

(1) b, t, th

1.		hanba.	4.		nasaba.	7.		lagabun.
2.		hajaba.	5.		rafabun.	8.		rakiba.
3.		nasaba.	6.		lafiba.	9.		jalaba.

1. The student is reminded that "final" is used in its calligraphic sense. The final letter of a word will of course have its isolated form after a separate letter.

2. This shape has been preferred to  --see above Note (c) on the initial forms.


(a) The junction of saad with final nun is marked by slight

Notes.



















10.	saamtun.	11.	lahaa.
11.	saamtun.	12.	nahnu.
12.	bayna.	13.	yusimnu.
13.	15.	14.	zan.
14.	16.	15.	20.
15.	17.	16.	21.
16.	18.	17.	22.
17.	19.	18.	hunn.
18.	20.	19.	21.
19.	21.	20.	22.
20.	22.	21.	23.
21.	23.	22.	24.
22.	24.	23.	25.
23.	25.	24.	26.
24.	26.	25.	27.
25.	27.	26.	28.
26.	28.	27.	29.
27.	29.	28.	30.
28.	30.	29.	31.
29.	31.	30.	32.
30.	32.	31.	33.
31.	33.	32.	34.
32.	34.	33.	35.
33.	35.	34.	36.
34.	36.	35.	37.
35.	37.	36.	38.
36.	38.	37.	39.
37.	39.	38.	40.
38.	40.	39.	41.
39.	41.	40.	42.
40.	42.	41.	43.
41.	43.	42.	44.
42.	44.	43.	45.
43.	45.	44.	46.
44.	46.	45.	47.
45.	47.	46.	48.
46.	48.	47.	49.
47.	49.	48.	50.
48.	50.	49.	51.
49.	51.	50.	52.
50.	52.	51.	53.
51.	53.	52.	54.
52.	54.	53.	55.
53.	55.	54.	56.
54.	56.	55.	57.
55.	57.	56.	58.
56.	58.	57.	59.
57.	59.	58.	60.
58.	60.	59.	61.
59.	61.	60.	62.
60.	62.	61.	63.
61.	63.	62.	64.
62.	64.	63.	65.
63.	65.	64.	66.
64.	66.	65.	67.
65.	67.	66.	68.
66.	68.	67.	69.
67.	69.	68.	70.
68.	70.	69.	71.
69.	71.	70.	72.
70.	72.	71.	73.
71.	73.	72.	74.
72.	74.	73.	75.
73.	75.	74.	76.
74.	76.	75.	77.
75.	77.	76.	78.
76.	78.	77.	79.
77.	79.	78.	80.
78.	80.	79.	81.
79.	81.	80.	82.
80.	82.	81.	83.
81.	83.	82.	84.
82.	84.	83.	85.
83.	85.	84.	86.
84.	86.	85.	87.
85.	87.	86.	88.
86.	88.	87.	89.
87.	89.	88.	90.
88.	90.	89.	91.
89.	91.	90.	92.
90.	92.	91.	93.
91.	93.	92.	94.
92.	94.	93.	95.
93.	95.	94.	96.
94.	96.	95.	97.
95.	97.	96.	98.
96.	98.	97.	99.
97.	99.	98.	100.

(11) n.

curvature; compare, for example, that of sin + final nūn, where the contour is quite sharply angled.

(b) Either of the other two varieties of nūn may, of course, be substituted above. Thus, for example, of [ʔalanun] and [huma]. The last shape is almost exclusively used for the cursive form; it is more sharply cornered than the shape used in the calligraphic examples above, which is generally more of a perfect "sine-wave" than the relevant portions of the isolated shape from which it derives (sc. ).

(111) ʔ.

ʔii.	maʔikiʔun.	ʔaʔiʔun.
		
29.	30.	31.
		
waʔiʔun.	ʔayun.	ʔiʔun.
		
26.	27.	28.
		
biʔ.	waʔun.	naʔya.
		
23.	24.	25.
		

32.		summiyyun.
33.		hiya.
34.		nahyun.

NB. There is a secondary form of final yaal, rather more

favoured in cursive than in calligraphic writing, especially when final in certain common particles. It is ; for example, [fa], [fa], [fa].

General Note on the Final Forms.

It will be seen that, variants apart, the final forms have one shape only, irrespective of the preceding letter. The

shape of the joining-line from the preceding letter may change, but the significant final shapes--, , --are constant. This is true of the final forms of all letters. For this reason, it is not necessary to show every initial and

medial shape after which the final form may occur. The above examples illustrate final forms preceded, in alphabetical succession, by the initial or medial form of the other letters of the alphabet. Dots are, of course, ignored as a general principle, and the appropriate form of the isolated shape does duty for jim, haal and kaal, for taal and daal, and so on.

5. The Functions of yaal-shape.

Like , yaal has a variety of functions. These are indicated in broad outline below.

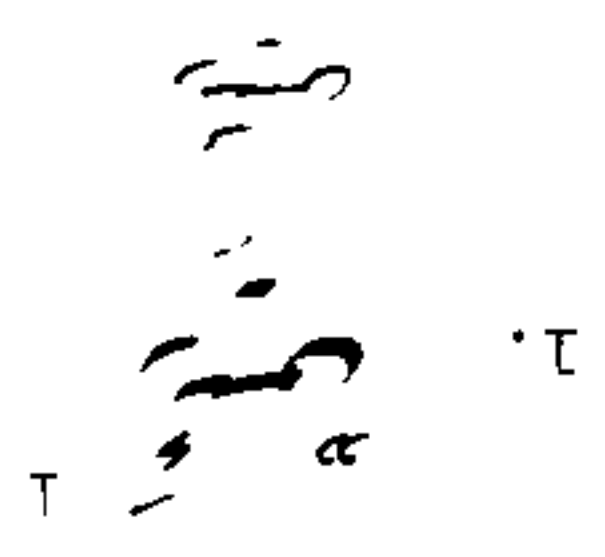
(1) Bearer for hamzah: [yaalu hamzatin].

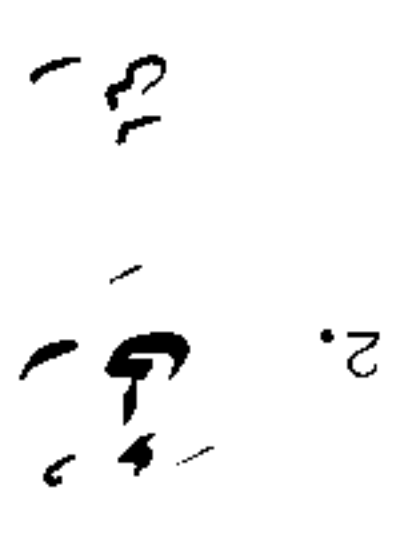
hamzah in medial and final position.

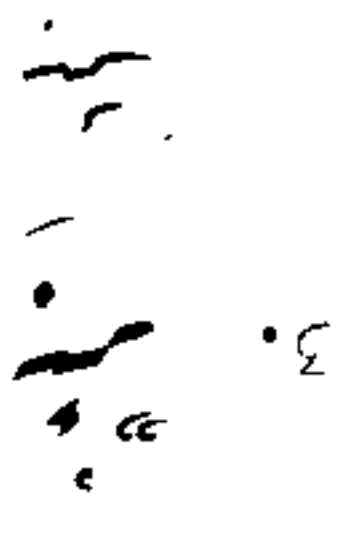
Broadly speaking, whenever kasrah precedes or follows hamzah, the latter is written above yaal in medial or final form, as the case may be.

e.g. - - - - -

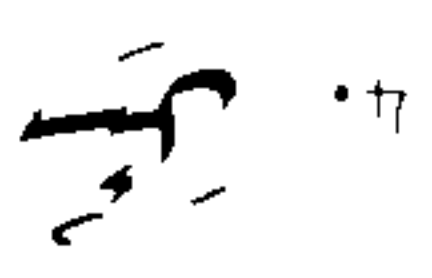
Examples:-

1. 

2. 

3. 

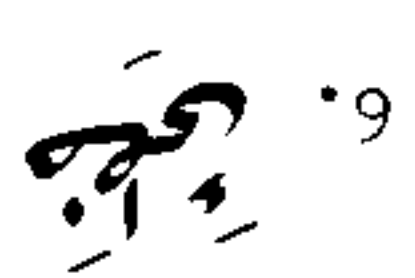
raḥīm.

4. 

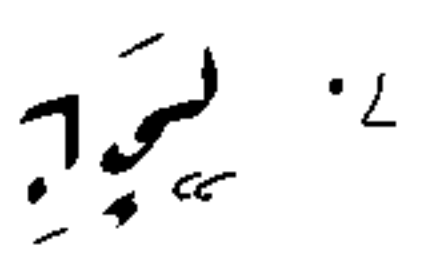
raḥīm.

5. 

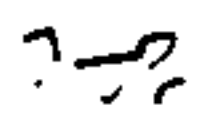
raḥīm.

6. 

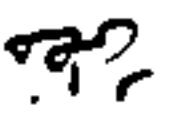
ḥaḥīm.

7. 

ḥaḥīm.



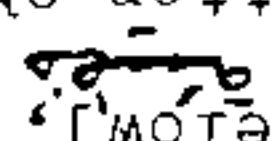
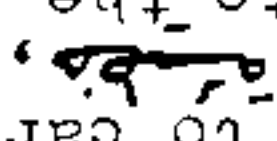
ḥaḥīm.




ḥaḥīm.

(ii) Second Consonantal Function.

As we have seen, the Arabic alphabet consists of consonants only. Two of its members, yaʿ and waaw, are frequently re-used in pronunciation as semi-vowels or as the final element

1. It hamzah precedes or follows yaʿ of the long vowel [see section (iii) below], then a second yaʿ-shape is necessary to carry it. Compare  [ḫaḥīmatun] (sometimes also written , with hamzah written above a lengthened stroke joining yaʿ to the following letter).









When yaʿ-shape is used as hamzah's bearer, the two dots of its initial and medial forms are omitted, for the shape no longer symbolises the consonant-unit yaʿ. A propos, the dots are regularly omitted in the final form of , whatever the function of its shape.

2. See below, VIII, 5.

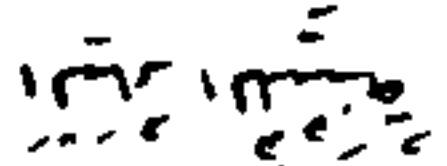
of diphthongs. Phonologically, however, they must be considered consonants in both these phonetic forms.¹


"Semi-vocalic" yaal [y] is always initial in a syllable, and is either medial or final in a syllable. Doubling of the consonant--indicated in a "pointed" text by tafaiid above it--sometimes implies a phonetic succession of "diphthongal" and "semi-vocalic" yaal, but phonetically a geminated palatal fricative consonant is equally possible. Note that the succession "semi-vowel"--"diphthong" would require the writing of two separate yaal's.

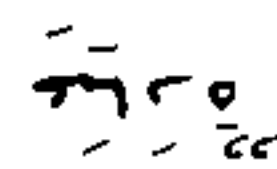

Examples:-

- | | | |
|-----|---|------------|
| 8. |  | yaalaa. |
| 9. |  | yaalya. |
| 10. |  | yaalyaa. |
| 11. |  | biyaalam. |
| 12. |  | biyaalaa. |
| 13. |  | biyaalya. |
| 14. |  | biyaalyaa. |
| |  | yaalam. |

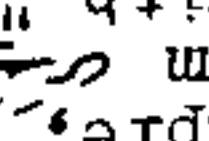
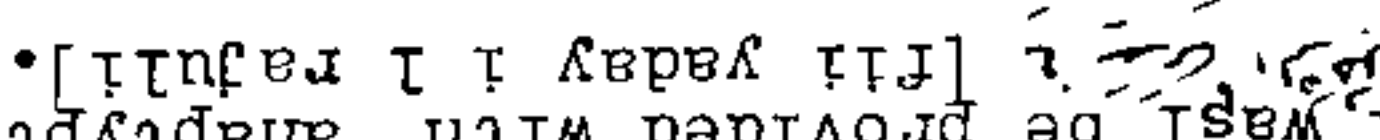
1. The anaptyctic vowel used in Arabic and especially in the dialects to obviate, inter alia, the impossible pattern of three successive consonants at the same time reveals the true consonantal nature of

(11) The yaat of prolongation:  [yal yaazu layyinatnu]

The second of the "matres lectionis" or "aids to reading", the first being the *laili* of prolongation. The symbols of prolongation are not strictly  [huruufum], a status which is reserved in the main for consonants only. They were originally considered unessential to the representation of the word—unessential, that is, to the grammarian or scholar. The Arabs have ever paid little heed to the problems of the normal reader, and it is conceivably this disregard of the reader's convenience that has rendered the Arabic script so unsuitable for combating illiteracy.


The yaat of prolongation is long kasrah [ii]. It is written—in a "pointed" text—as kasrah followed by a yaat which is medial or final in the syllable. Phonetically and phonologically, the yaat of prolongation, when non-final in a word or word-group, must be followed by a consonant, either in the same syllable or beginning the next. It is necessary to understand this in order to be able to distinguish between "semi-vocalic" yaat and the yaat of prolongation, the first of which may, and the second of which must be preceded by kasrah; compare, for example,  [tiyaadatum] and  [tissaa]. [yii] will require the writing of two separate yaat's. "yaat tajdid" [yy] preceded by kasrah has been interpreted throughout as a geminated consonant, i.e. not as long kasrah+consonant yaat. There is perhaps, however, a case for the latter interpretation in certain circumstances with a corresponding transcribed form [iiy]. Among other considerations, phonetic variants permit either interpretation.

(continued from p.41)

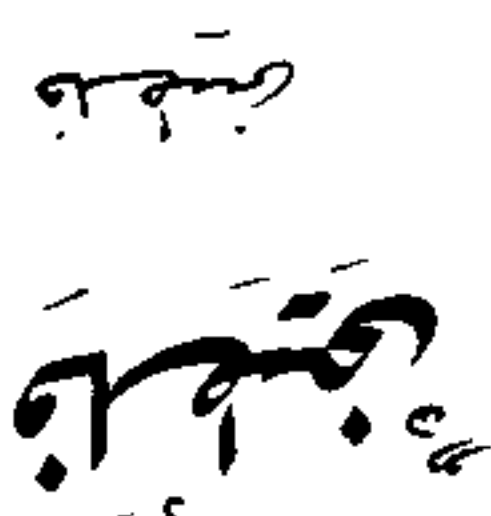
"diphthongal" yaat. Thus, for example, the yaat of the final "diphthongal" ay of the oblique dual form  [yaday] will in the construct before hamzatul wasl be provided with "amaptyptic kasrah" to "put it into motion";  [litt yaday i l rajult].

1. See above, I, 2.


For this term to be anything but a misnomer, we must again consider the expression as having purely phonetic significance, viz. that it refers to the phonetic form [aa]. The shape | must be excluded from its interpretation for, clearly, there is no question of yaal replacing a true radical-shape |alf; moreover, developments of the order > >, have not given rise to such expressions as "waw in the form of |alf" or "waw in the form of yaal". On the other hand, it is difficult, if not unjustifiable, to dissociate the shape | from the name |alf. In this sense, the term is regrettable and, coupled with the introduction of | when [aa] is no longer final (> but >), illustrates the fact that, even in Classical Arabic, attempts at keeping orthography in step with changing phonetic forms may sometimes lead to seemingly capricious results.

(iv)  [al-baytu bi-samiyyin] [al-baytu bi-samiyyin] [al-baytu bi-samiyyin]

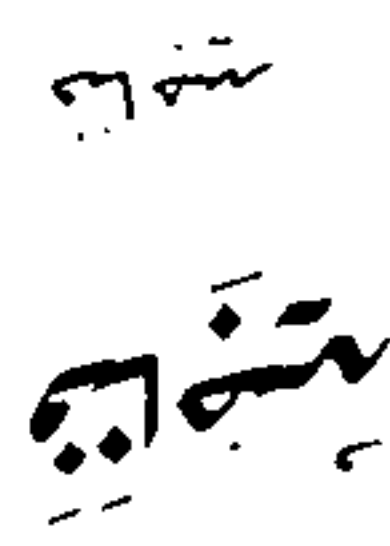
filastiniyyun.

18. 


Samiyyun.

15. 

Fanaajinnu.

16. 

raajisun.

17. 

Examples:-

Examples:-

19. جی

banaa.

ج

20. عی

ʿalaa.

ع

21. آئ

ʿalaa.

آ

Addendum.

For yaaf in some archaic forms, see I,3(iv) above.

1. See Introduction, paragraph 2.
2. See above II, 2 and 3.

at (11) below.

so largely do the initial and medial shapes of baal, taal, gaal, nuun and yaal. 2 The "ascending" letters are listed at (1), the "descending initial jim, haal and maal depends entirely on this classification; [tal huruun 1 gaalidatu] ("the ascending letters"). The shape of [tal huruun 1 maalidatu] ("the descending letters") and ^{جاء} ^{جاء} ^{جاء} stated at this point. It is the division into ^{جاء} ^{جاء} ^{جاء} The second calligraphic division of the alphabet must be

2. Initial Form.

[gundunqun] ("box").

(b) The enclosed upper part of the shape is termed

outline, and then "fill in".

stages, is recommended to draw the required shape in

of the wrist, but the student, at least in the early

[dayim]. It is achieved by a final clockwise motion

(a) The final "tail" of the shape is termed in Arabic ^{ذيل}

Notes.



1. Isolated Form.

jim, haal, maal.

III.

(1) Before ا, آ (m. and f.), ع, غ, ف, ق, ك, ح, خ (m. and f.), ط, ظ (m. and f.), ل (m. and f.), ص, ض, ذ, ز (m. and f.), س, ش (m. and f.), ص, ض (m. and f.), ه, و (m. and f.), ي (m. and f.), ة (final--2nd form), ة (m.).

(۵ - ۵)

Examples:-

1. اِبْرَاهِيْمٌ
2. مَرْيَمُ
3. هَيْدَرُ

اِبْرَاهِيْمٌ

مَرْيَمُ

هَيْدَرُ

ʔaʔaaba.

ʔubnu.

ʔaddatu.

4. لَيْسَ

5. مَيْسَ

6. مَيْسَ

لَيْسَ

مَيْسَ

مَيْسَ

ʔismu.

ʔasala.

ʔalabu.

7. مَيْسَ

8. مَيْسَ

9. مَيْسَ

مَيْسَ

مَيْسَ

مَيْسَ

ʔajala.

ʔafra.

ʔagru.

10. مَيْسَ

11. مَيْسَ

12. مَيْسَ

مَيْسَ

مَيْسَ

مَيْسَ

ʔukmu.

ʔilafu.

ʔanna.

Isolated form.

(b) The first two strokes of medial form (11) are as for the

than in the other styles of writing.

(a) The slight curvature before final has (1st form) illustrates the desire for curvature which is noticeable throughout Arab calligraphy; it is, however, less marked in Rugh-

Notes.

ruq'iyah.

روقي

19. روقي

xamsun.

خامس

16. خامس

darsajam.

دارجام

18. دارجام

jaras.

جارس

15. جارس

jahla.

جاهلا

17. جاهلا

hajum.

حاجم

14. حاجم

Examples:-



(۵ - ۵)

(11) Before 2 (m. and f.), , , (m. and f.), , (m.), , (final - 1st form), (f.).

darsajam.













دارجام

13. دارجام

3. Medial Form: ( - ).

This shape is constant and is provided by stroke 2 of the isolated form. The "bend-back" beneath the preceding line is the significant feature, but, in cursive writing, is sometimes open to confusion with medial mim.¹ The stroke is not quite horizontal, and is identical with the second stroke of isolated yaar.

Examples:-

1.		2.		3.	
	maḥaa.		naḥūm.		maḥaḥūm.
4.		5.		6.	
	naḥūm.		naḥūm.		yuhūssu.
7.		8.		9.	
	maḥqum.		saxīta.		naḥaṣa.
10.		11.		12.	
	naḥatun.		mīḥakūm.		maḥalūm.

kahha.

کھ

کھ

7.

naasthun.

نستھن

نستھن

4.

naasthun.

نستھن

نستھن

1.

Examples:-

Salaha.

سلاہ

سلاہ

8.

naasthun.

نستھن

نستھن

5.

naasthun.

نستھن

نستھن

2.

saamha.

سامھ

سامھ

9.

naasthun.

نستھن

نستھن

6.

naasthun.

نستھن

نستھن

3.

The final form is as for the medial form with the addition of the remainder of the isolated form.

4. Final Form.

nahyun.

نھن

نھن

16.

nahtun.

نھن

نھن

13.

nahtyun.

نھن

نھن

17.

nahnu.

نھن

نھن

14.

maxxun.

مخن

مخن

15.

1. Examples 7 and 8.
2. See II, 2, Note (e).

Note.
 Initial kaaf and lam before final (and medial) jim,
 haaf and xaaʔ are formed--calligraphically--in the same
 way as initial baʔ, taʔ, ʕaaʔ, nuun and yaʔ, before
 final yaʔ, save that the vertical stroke is somewhat
 longer.²

laahijun.

لح

لح

10.

IV.

daal, baal; raal, zaay.

These four letters are all "separates". Therefore, calligraphically, they exist only in isolated or final form.

1. Isolated Forms.

daal, baal.

raal, zaay.



The shape of raal, zaay, is possibly the most difficult to

make with a reed-pen. The pen is drawn for a short distance in the

direction of minimum thickness, then on a gradual curve before making

a broad--not quite horizontal--sweep to the left. The student is advised

to "touch up" at least the final part of the shape (dotted area

in the dissected form above). To achieve the correct shape without

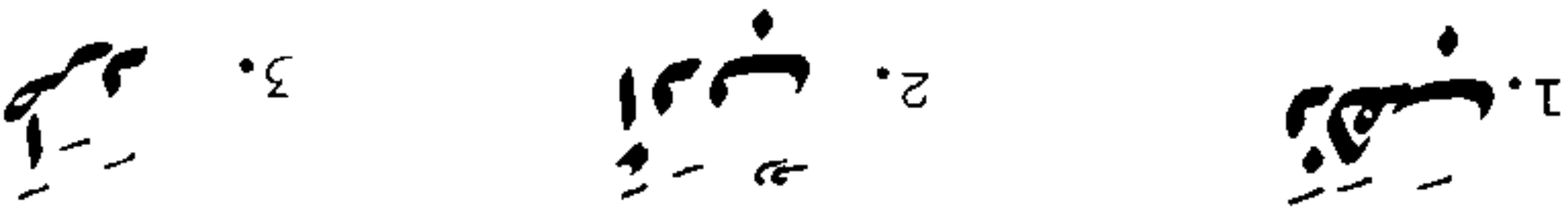
"touching up", the "sweep" is "tailed off" by removing the lower half

of the nib from the paper as you write. The straight-line effect of

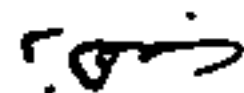
the lower edge of the shape is necessary (). The overall shape is

roughly triangular ().

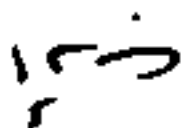
Examples:-



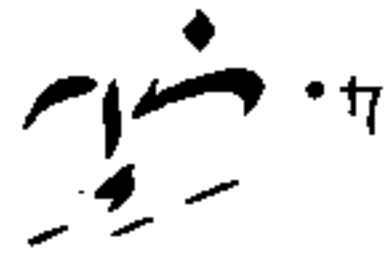
daaba.



zaabaun.



raada.



daaba.



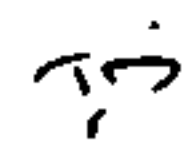
zaabaun.



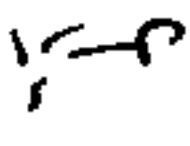
raada.



raaba.







zaabaun.



raaba.



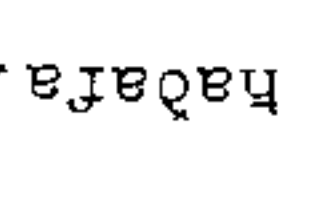

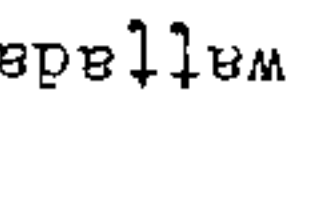


2. Final Forms.

In final form, the two shapes (daal and baal) and (raal and zaay) are distinguished only by the method of their being joined to the preceding letter. In the case of  an ascent, in the case of  a descent is made before the letter proper is made. For example, (p + d) is , but (p + r) is . Both shapes proper are with insignificant variations as for isolated raal and zaay.

Examples:-

(1) daal, baal.

1.		baala.	2.		baala.
3.		baala.	4.		baala.
5.		baala.	6.		baala.
7.		baala.	8.		baala.
9.		baala.	10.		baala.

(11) raaz, zaay

12.		baraqa.	15.		garafa.	18.		faraza.
13.		jaraa.	16.		farada.	19.		kazzun.
14.		saraga.	17.		qazaza.	20.		hazaa.

Notes.

(a) In comparison with isolated raaz/zaay, there is a tendency for the "sweep" stroke to be made rather more horizontally in these final forms.

(b) Notice the "battlement" effect in cursive writing of the junction between raaz/zaay and preceding medial baaz, taaz,

1. See II, 3(1), Example 4.
 2. See Example 15 above.
-

as well as with preceding initial or medial ¹ as well as with preceding initial or medial ²

sin, jin, saad, qaad.

V.

I. Isolated Forms.

A.		B.	
 (1)	 (11)	 (1)	 (11)
 (111)	 (111)	 (111)	 (111)

Notes.

(a) sin (1) is very rare in Ruzgah. It occurs most frequently in the initial form before |, and in cursive form, virtually never.

(b) The last two strokes of form (11) jin and qaad are in place of the dot/s otherwise associated with the letters.

(c) jin and qaad are capable of the variety of shape shown only in final position.

(d) In the case of all four letters--with the exception of Form (111) jin and qaad--the element is the same.

- (e) The student may find the shapes difficult with a reed-pen. Remember to maintain the nib at a constant angle; thereafter, it is a question of acquiring the "feel" of the correct direction in which to move the pen. Movement is on a curve throughout.
- (f) The enclosed part of *ṣaad*, *ḡaad* is--like that of *ḡim*, *ḡaaṣ* and *ḡaaṣ*--termed *ḡim* ["box"].

2. Initial Forms.

A. *ṣim*, *ḡim*.

The long initial stroke of isolated *ṣim/ḡim* is used to provide their initial (and medial) forms.

Examples:-

- 1.
- 2.

ṣaṣaḡa. *ḡaḡaḡa*.

- 3.

ṣaḡaḡa.

- 4.

ṣaḡaḡa.

- 5.

ḡaḡaḡa.

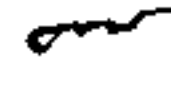


- 6.

ṣaḡaḡa.



- 7.


ḡaḡaḡa.

- 8.

qaraba.	qaraba.	qaraba.
		
18. 	19. 	20. 
saabirun.	sabara.	sadaga.
		
15. 	16. 	17. 

Examples:-

B. saad, qaad.
(1) Before all shapes except those at (ii) below. ( - )

jamma.	jahadatum.	suurun.
		
12. 	13. 	14. 
safarun.	sakka.	salaba.
		
9. 	10. 	11. 

21.	قالہ	قالہ	قالہ
22.	قالہ	قالہ	قالہ
23.	قالہ	قالہ	قالہ
24.	قالہ	قالہ	قالہ
	قالہ	قالہ	قالہ

(11) Before ۷ (m. and f.), ۶ (m. and f.), ۵ (f.)

(۷ - ۵)

Examples:-

25.	قالہ	قالہ	قالہ
26.	قالہ	قالہ	قالہ
27.	قالہ	قالہ	قالہ

Notes.

(a) The final stroke (/) of initial (and medial)
 said/qad is thus a complete reflection of the first two
 medial forms of ba, ta, za, nuun, ya. A frequent
 practice in cursive writing, and one to be avoided, is the
 omission of this stroke in the initial and medial forms of
 said/qad.

1. See above II, 3(1) and (11).

12.	11.	10.
 yastinu.	 majnuun.	 yusattiru.
9.	8.	7.
 zassun.	 majnun.	 hasadun.
6.	5.	4.
 yashabu.	 yusabbihu.	 tajawara.
3.	2.	1.
 yashabu.	 yusabbihu.	 tajawara.

A. sin, jin.

3. Medial Forms.

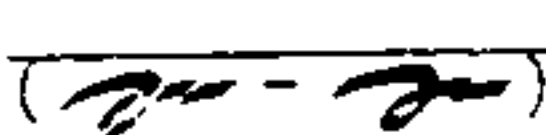
(c) Frequently, in the cursive form, the initial stroke of 'saad/qaad remains below the "box".
 (b) Note the rather special cursive form of the junction with 'raa/zaa'.¹

13.	یٰسٰی	yusaynu.
14.	یٰسٰی	mashaynu.
15.	یٰسٰی	nashaynu.
16.	یٰسٰی	yasaynu.
17.	یٰسٰی	nashaynu.

B. saad, qaad.

The distribution of the medial shape of saad/qaad before the other letters of the alphabet is as for its initial shape.

In addition, the method of joining a preceding inseparable letter to medial (or final) saad/qaad should be noted. The joining line is swept up and back to make the "box" of saad/qaad, leaving a characteristic rounded corner below the "box". It is important that the lower edge of the "box", when completed, should be distinctly above the preceding joining-line.

(1) Before all shapes except those at (11) below. (11) 

Examples:-

18.	یٰسٰی	hisaynu.
19.	یٰسٰی	xaqaba.
20.	یٰسٰی	tasaddara.

be "blocked in".

Note: It is important that the "box" of saad/qaad should not

Fasaha.

32.

Examples:-

basama.

33.

qadaa.

34.

(11) Before 2 (m. and f.), 3 (m. and f.), 4 (f.) (m. - m.)

Fidqatun.

30.

xusnuumatun.

31.

hasala.

Jassana.

musahhabun.

27.

28.

29.

Qirtaqa.

Qustunurum.

misakkun.

24.

25.

26.

basara.

Jassara.

musstanaam.

21.

22.

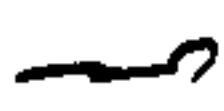

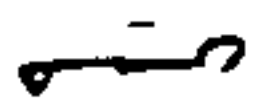
23.

A. sin, jin.

Examples:-

1.	سین	رأس	رأس
2.	جین	جین	جین
3.	سین	سین	سین
4.	سین	سین	سین
5.	سین	سین	سین
6.	سین	سین	سین
7.	سین	سین	سین
8.	سین	سین	سین
9.	سین	سین	سین
10.	سین	سین	سین
11.	سین	سین	سین

Notes.

(a) The shape  may be either s + (b, t, θ, n, y) + s. The presence or absence of dots constitutes the sole means of differentiation. Compare, for example,  [hasasa] and  [xasasum].

- (b) Note the cursive distinction between s(f) + m + s(f) [س م س] and s(f) + s(f) [س س]. The letter is revealed by its relation to the surrounding joining-lines. Compare, for example, [س] [salsal] and [س] [sasm].

- (c) Ambiguity sometimes arises, especially in cursive writing. Thus [س] may be either s (or s + n). Similarly, (s + y) [س] is often difficult to distinguish in cursive form from s [س].

B. saad, qaad.

Examples:-

12.	سَاد	qaadin.	سَاد	15.	سَاد	haqqa.	سَاد
13.	سَاد	maridun.	سَاد	16.	سَاد	hassasa.	سَاد
14.	سَاد	raxisun.	سَاد	17.	سَاد	hassasa.	سَاد
18.	سَاد	haqqa.	سَاد	19.	سَاد	hassasa.	سَاد
20.	سَاد	raxisun.	سَاد	20.	سَاد	hassasa.	سَاد

Farhaga.

فارهگا

24. فارهگا

nakasa.

ناکسا

21. ناکسا

Lissun.

لیسون

22. لیسون

massa.

ماسا

23. ماسا

VI.

faa, faa.



1. Isolated Form.

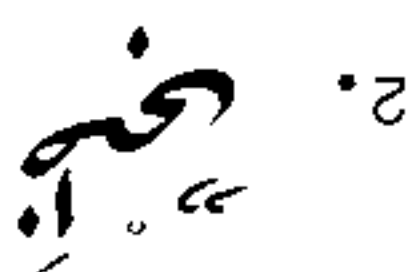
Apart from the finishing stroke which is "tailed" (compare jim, raal, etc.), the lower half of faa/faa is as for the "box" of faad/faad. The final upright stroke is exactly as faif; its lower extremity should not quite touch the "box".

2. Initial Form.

Examples:-



faahiraun.



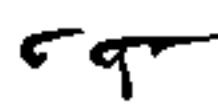
faabyun.



faahana.



faahada.



faahiraun.



faahana.



kafam.

کف

1. کف

Examples:-

kafam.

کف

2. کف

kafam.

کف

3. کف

the preceding joining-line.

Again as for saad/qaad, the "box" is kept distinctly above

also, of course, before the final form.

exactly like that preceding saad/qaad - is noteworthy. It occurs

The characteristic shape of the preceding joining-line -

3. Medial Form: (k - k)

kafam.

کف

13. کف

kafam.

کف

10. کف

kafam.

کف

11. کف

kafam.

کف

8. کف

kafam.

کف

12. کف

kafam.

کف

9. کف

kafam.

کف

7. کف

rabāta.	1.	رَبَاةٌ
lahūn.	2.	لَهُنَّ
nafta.	3.	نَافَتَا


Examples:-

4. Final Form.


muharabatun.	13.	مُحَارَبَاتُنْ
madlunumun.	10.	مَدْلُونُمُنْ
tanatlaa.	7.	تَنَااتَلَا
mitadatum.	4.	مِيتَادَاتُمُ
kaouman.	14.	كَؤُومَانْ
nabama.	11.	نَابَامَا
naabara.	8.	نَابَارَا
naftilyun.	15.	نَافْتِيلْيُونْ
naftina.	12.	نَافْتِينَا
mutaamun.	5.	مُتَاَامُونْ
nabara.	9.	نَابَارَا
mutaamun.	6.	مُتَاَامُونْ
naftilyun.	9.	نَافْتِيلْيُونْ
naftina.	6.	نَافْتِينَا

• نامتوں •

ب


7.  نامتوں •

ب


4. 

• نامتوں •

ب

8.  نامتوں •

ب

5. 

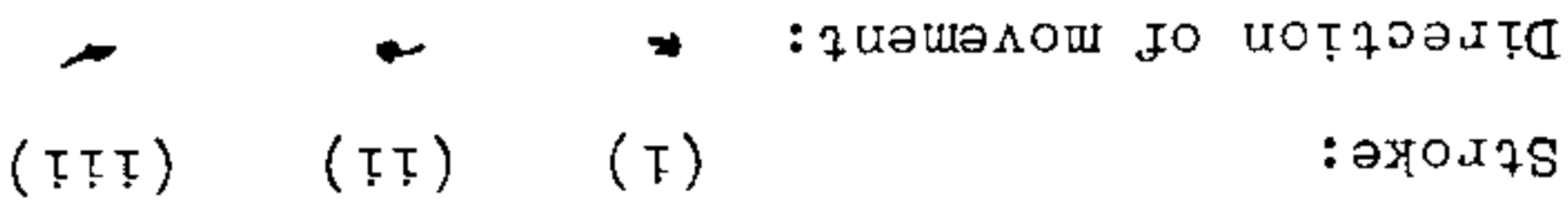
• نامتوں •




ب

9. 


3. Medial Form.



To make medial (and the first part of final) *ʔayn/yaʔn*, the reed-pen may be removed from the paper at the conclusion of the preceding joining-line, a suitable gap being left for the completion of the shape, which is made as follows:-



The three strokes are, of course, fused in the complete form:
 (a) stroke (i) only: 
 Showing junction with preceding joining-line: 
 (b) complete shape: 

Note. In cursive writing an apparently gratuitous vertical stroke is sometimes used as the first stroke of the initial shape (*ʔ* in place of *ʔ*).

<i>ʔayn</i> .	<i>ʔayn</i> .	<i>ʔayn</i> .
		
13. 	14. 	15. 
<i>ʔayn</i> .	<i>ʔayn</i> .	<i>ʔayn</i> .
		
10. 	11. 	12. 
<i>ʔayn</i> .	<i>ʔayn</i> .	<i>ʔayn</i> .
		
7. 	8. 	9. 

This procedure helps to avoid any tendency to obliterate or "over-round" the v-shaped nick beneath the letter.  and  are unacceptable.

Examples:-

1.	سجاء	سجاء	سجاء
2.	سجاء	سجاء	سجاء
3.	سجاء	سجاء	سجاء
4.	سجاء	سجاء	سجاء
5.	سجاء	سجاء	سجاء
6.	سجاء	سجاء	سجاء
7.	سجاء	سجاء	سجاء
8.	سجاء	سجاء	سجاء
9.	سجاء	سجاء	سجاء
10.	سجاء	سجاء	سجاء
11.	سجاء	سجاء	سجاء
12.	سجاء	سجاء	سجاء
13.	سجاء	سجاء	سجاء
14.	سجاء	سجاء	سجاء
15.	سجاء	سجاء	سجاء

Note.

The shape should be "blocked" (—) not open (—) in order to avoid confusion with medial faaʿ and qaaʿ. In practice, however, cursive medial yaʾ and faaʿ often become indistinguishable. In rapid writing the "unlocking" of yaʾ/yaʾ is often unavoidable, but an attempt should nevertheless be made to keep it flat-topped, and thus to distinguish it from the more rounded shape of medial faaʿ/ qaaʿ.

4. Final Form.

The final calligraphic form requires the addition of the last two strokes of the isolated form to the first two strokes of the medial form.

Examples:-

1.		baḥḥim.	2.		baḥḥim.
3.		baḥḥim.	4.		baḥḥim.
5.		baḥḥim.	6.		baḥḥim.
7.		baḥḥim.	8.		baḥḥim.
9.		baḥḥim.			

VIII.

faaʔ, gaʔ, waaw.

1. Isolated forms.

A. faaʔ gaʔ waaw

The first two strokes of these three letters are, for practical purposes, identical: "making ʔ". The "neck" (ʔ) of waaw is normally somewhat shorter than that of faaʔ or gaʔ.

The remainder of faaʔ is as for baas/taas/θaaʔ.

Thus: 

The remainder of gaʔ consists principally of two strokes, the first gradually widening towards the bottom left hand corner of the shape, the second tapering vertically. In order to achieve this

second stroke, it is thus necessary to modify the normal angle of the nib. The final "penon" represents the two dots associated with the letter in its initial and medial forms, and in other styles of writing.

Thus: 

The remainder of waaw is as for raas/zaay.

Thus: 

B. Examples of isolated waaw.

waaw is the last of the six "separate" letters.

1. 

2. 

3. 

wasatun.

wardun.

wasatun.

waghtamaa.

وڃتا

4. وڃي

2. Initial Form (faa and gaa): (و - و)

faa and gaa are differentiated in their initial (and medial) form by their dots only.

Examples:-

1. وڃا

وڃ

faaha.

4. وڃا

وڃا

gaddara.

7. وڃا

وڃا

faama.

10. وڃا

وڃا

gafala.

2. وڃا

وڃا

gabasa.

5. وڃا

وڃا

farra.

8. وڃا

وڃا

fatna.

11. وڃا

وڃا

fakara.

3. وڃا

وڃا

fajam.

6. وڃا

وڃا

qismatum.

9. وڃا

وڃا

gafada.

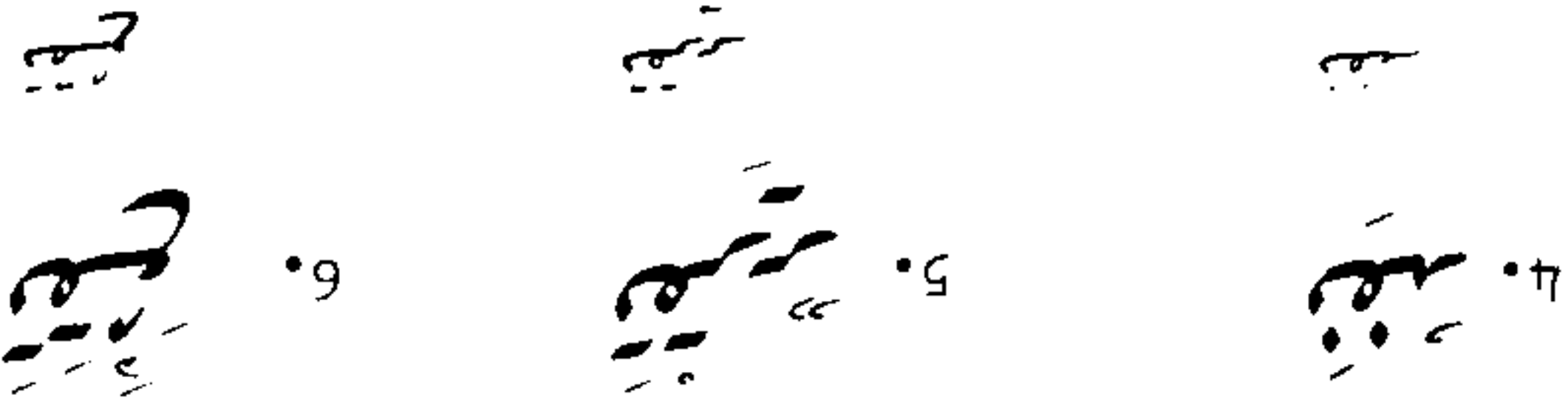
12. وڃا

وڃا

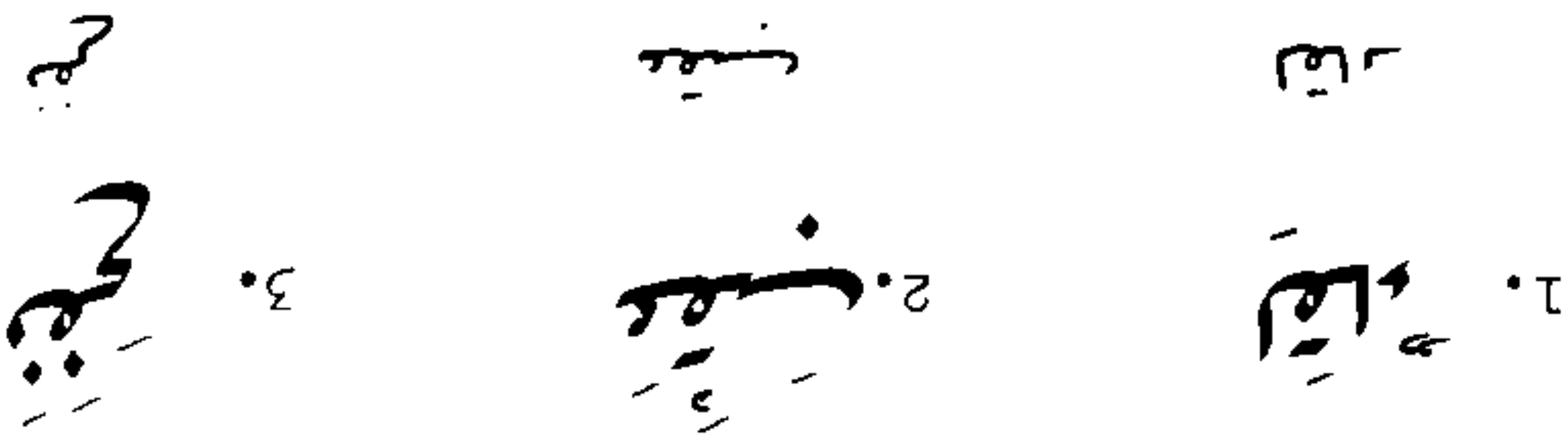
galamun.

1. See below X, 2.
2. See above, VII, 3, Note.

naridun. tagrlirun. tagajfaa.



ltagarun. tagqaba. nafaha.



Examples:-

often difficult to distinguish in cursive writing.

As already noted, ² faa2/gaa2 and ² ya2n/ya2n medial forms are

not blocked.

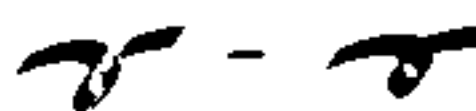
It is important that the loop of faa2/gaa2 should be open,

are on the same level.

"box" also by the fact that the preceding and following joining-lines

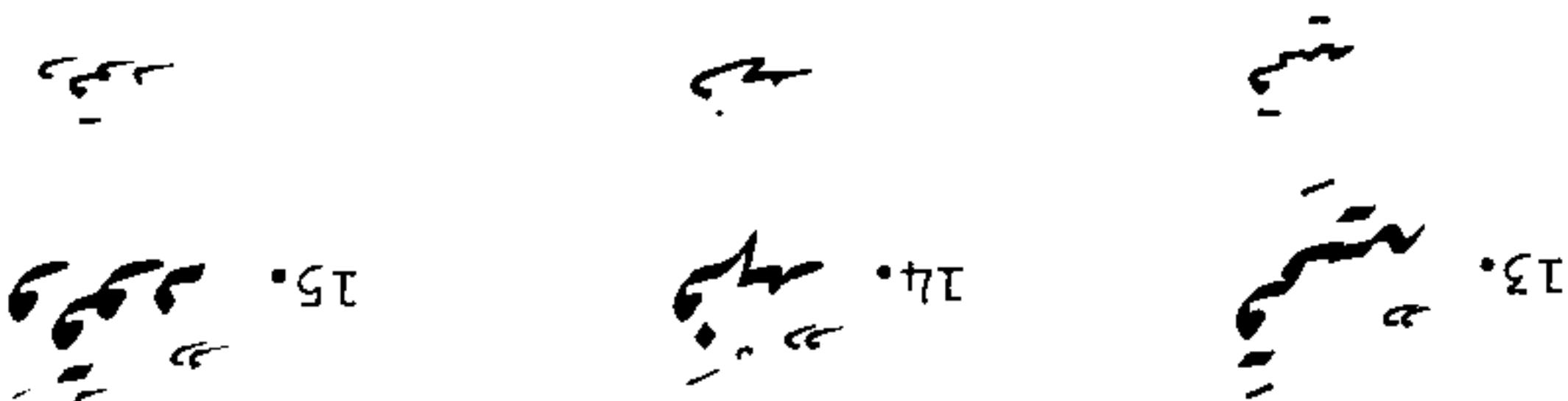
the "box" of gaad/qaad but smaller, and is distinguished from the

The medial form of faa2/gaa2 is an open loop, not unlike

3. Medial Form (faa2 and gaa2): ()

Note: In cursive form initial faa2/gaa2 often becomes difficult to distinguish in shape from initial mim.¹

gamlinun. fahdun. waqandun.



faritun.

فريتون

1. فريتون

Examples:-

A. Farā.

Last strokes of the isolated forms.

Final farā and qat consist of the medial forms plus the

4. Final Forms.

maytunum.

ميتونوم

16. ميتونوم

salina

سالينا

13. سالينا

mulafatun.

مولافاتون

10. مولافاتون

narāq.

ناراق

7. ناراق

raḡafa.

راغافا

2. راغافا

laḡya.

لاغيا

17. لاغيا

yaḡhamu.

ياغهامو

14. ياغهامو

tafaḡara.

تافاغارا

11. تافاغارا

raḡat.

راغات

8. راغات

ḡasafa.

غاسافا

3. غاسافا

maylaḡatun.

مائلاغاتون

15. مائلاغاتون

ḡal ḡamru.

غال غامرو

12. غال غامرو

yaḡḡalu.

ياغغالو

9. ياغغالو

lasīqa.

لاسیقا

14. لاسیقا

ṣabaqa.

صباقا

11. صباقا

Examples:-

B. qarf.

lahifa.

لاہیفا

10. لاہیفا

waqafa.

واقفا

7. واقفا

wasafa.

واسفا

4. واسفا

ṭaḡqa.

طیقا

15. طیقا

ṣahāqa.

صہاقا

12. صہاقا

wakafa.

واقفا

8. واقفا

ṣatāfa.

صتافا

5. صتافا

ṣaṣaqa.

صصاقا

16. صصاقا

wasāqa.

واسقا

13. واسقا

halāfa.

ہلافا

9. ہلافا

ṣayāfa.

صیافا

6. صیافا

gawam.

گوام

27. گوام

nuunum.

نومن

21. نومن

Examples:-

C. waw: (گ - و)

tuunum.

تومن

25. تومن

jawwada.

جوادا

22. جوادا

mafjuunum.

مافجونم

26. مافجونم

siwaa.

سوا

23. سوا

ture generally.

principally in the "head" of gaaf and in its greater curva-

num of the type ~ : the distinction between the two lies

Note. In cursive script, final gaaf often resembles final

rahaga.

راهگا

20. راهگا

rafaga.

رافگا

17. رافگا

fallaga.

فالگا

18. فالگا

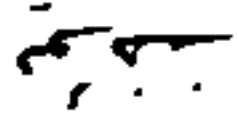
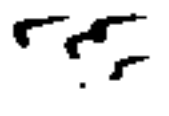


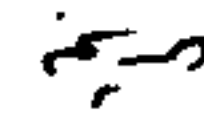




lamaga.

لامگا

19. لامگا

Some uncertainty exists when hamzah follows sukun, witness


Concluding notes on hamzah.

	yaḥḥāḍu.		yaḥḥāḍu.
			
4.		5.	
	baḥḥāḍu.		yaḥḥāḍu.
			
1.		2.	
			3.
			

Examples:-

Generally speaking, hamzah is written with waaw when-
ever ḍammah either precedes or follows, unless either of
these positions is occupied by kasrah. 1




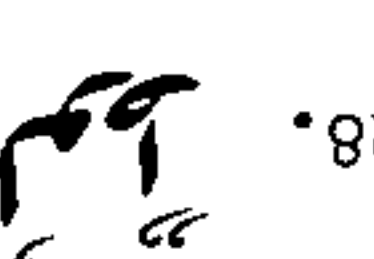
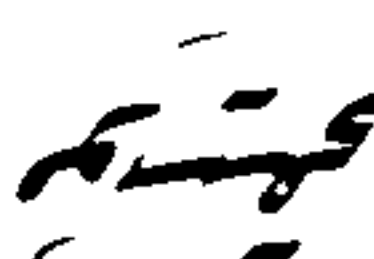
[waaw hamzatin].


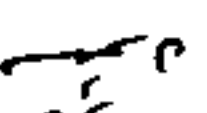
(1) Bearer for hamzah in medial and final position: 

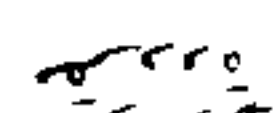

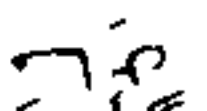
waaw:-

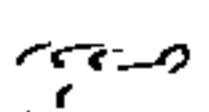
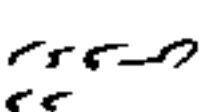
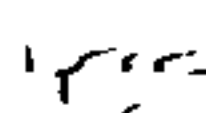
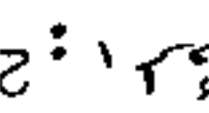
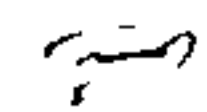
The following are the principal functions of the letter

5. The Functions of waaw-shape.

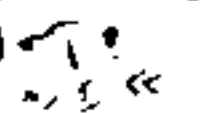
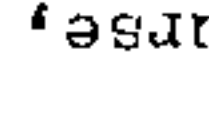
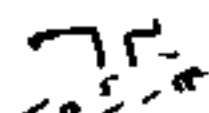
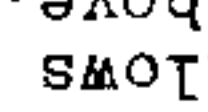
	gaḥḥāḍu.		ḥāḥḥāḍu.
			
27.		28.	
			29.
			

the variants  and  [masnu].¹ This is per-
haps in accord with the tacit implication in our examina-
tion of hamzah that neighbouring kashah exerts the strong-
est "influence". The nature, i.e. "separate" or "in-
separable", of the preceding letter is also an important
factor. It is seemingly possible always to write medial
hamzah independently when the preceding letter is a
"separate", unless hamzah is vowelled with kashah, when
yat-shape is used:

e.g.  [magruzatun],  [saatala],
but  [musaatiun].

Similarly, both  and  [ruvus] are possible
forms, while  [al marvuv], where in addition
sukun precedes, is to be preferred to : 2 con-
trast  , where kashah (long) follows.

hamzah as the final consonant of the word, following
sukun and preceding nunation, provides a good illustra-
tion of the closely-knit nature of grammatical, phonetic
and written systems. Distinction must be made between
the nominative and genitive nunations on the one hand,
and the accusative nunation on the other. The former are
regularly omitted before pause while the latter, at least
in a "strict classical"² pronunciation, has a positive
phonetic form. This distinction, phonetic and gram-
matical, is implied in the corresponding written forms.

1. qamam usually follows. The first variant shown is perhaps to be preferred.
2. But  [qamaratun], NOT , and, of course,  [mas-
[atun], NOT . When hamzah is vowelled with fathah and follows
sukun or fathah (short), no special remark is called for--see above,
I, 1.
3. For example, in Koranic recitation.

Thus, taking the nominative, hamzah is written independently and the preceding letter has its final shape independently of its separate or inseparable nature:

e.g. فَجَبَّ [fayʔun], فَجَبَّ [diftun],
 فَجَبَّ [miltun], فَجَبَّ [nabiltun],¹
 فَجَبَّ [juʔun], فَجَبَّ [marʔun].

With the accusative nunation, however, the "separate"

"inseparable" differentiation is operative:

e.g. فَجَبَّ [fayʔan], فَجَبَّ [diftan],
 فَجَبَّ [miltan],²
 but فَجَبَّ (or فَجَبَّ) [fuʔan].

Without final nunation, the distinction is not operative:

The account given under ʔalf, yaʔ and waʔ of the

method of writing hamzah is by no means exhaustive, but the indications given should provide the student with a

model which is generally acceptable.

(11) Consonantal Function.³

As in the case of consonantal yaʔ, "semi-vocalic"

waʔ is always initial in a syllable. "Diphthongal" waʔ

[aw] is always with sukun, follows fatha and is either

medial or final in a syllable. Doubling of the consonant--

indicated by tafid in a "pointed" text--may imply phonetic

succession of "diphthongal" and "semi-vocalic" waʔ, but a

geminated labial consonant is equally possible.

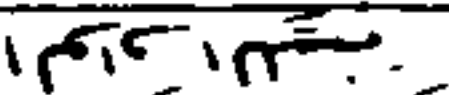
1. More commonly فَجَبَّ [nabilyun].

2. That neighbouring vowel-units have differential implications as to the writing of hamzah is further illustrated by the practice in some "schools" of distinguishing فَجَبَّ [miltan] and فَجَبَّ [miltan].

3. See above, II, 5(11).

Examples:-

6.	لرجه	gawama.	جواما.
7.	لرجه	mugawama.	مجاما
8.	لرجه	stawada.	ستادا
9.	لرجه	taswitrum.	تاسوترم
10.	لرجه	lawitum.	لاوترم
11.	لرجه	warada.	وارادا
12.	لرجه	law.	لا
13.	لرجه	yawum.	ياوم
14.	لرجه	dar.	دار
15.	لرجه	jawum.	جاوم
16.	لرجه	jawum.	جاوم
17.	لرجه	jawum.	جاوم

(11) The waw of prolongation:  [al wawu llayyinat] The third and last of the "aids to reading". The waw of

prolongation is long dammah [uu]. It is written in a "pointed" text as dammah followed by a waw which is medial or final in the syllable. Again, as with the yaa of prolongation, a consonant must follow this waw either in the same syllable or beginning the next. Both "semi-vocalic" and "lengthening"

• dunnā

دُنَّا

21. دُنَّا

• taqūnā

تَقُونَا

18. تَقُونَا

Examples:-

• fūnūnā

فُونْنَا

22. فُونْنَا

• buyūnūnā

بُيُونُنَا

19. بُيُونُنَا

• fūnūnā

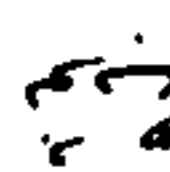

فُونْنَا



23. فُونْنَا

• dūnā

دُونَا

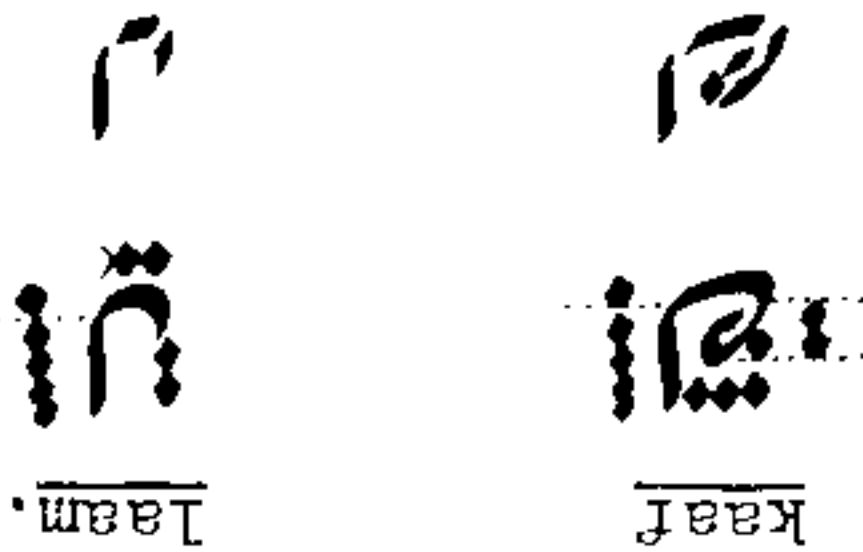
20. دُونَا

waw may be preceded by ḡamāh--indeed, must be so in the second case--but the former above can--indeed, must--be followed by a vowel. Compare, for example,  [fūnūnā] and  [fūnūnā].

Again as for yā, 1 "waw ta'iid" preceded by ḡamāh is not treated here as long vowel + consonant waw, al-though at times there may be justification for this view and a transcribed form [nuw], e.g.  [zuwwā] and a transcribed form [nuw], e.g.  [zuwwā]


1. Isolated Forms.

kaaf, laam.



2. Initial Forms.

Except before a letter consisting principally of a long vertical stroke, viz. Zaif, kaaf and laam, the initial and medial

(f)  is a regular variant of kaaf, occurring also finally.

daal.

(e) The last two strokes of kaaf are as for complete daal/

somewhat thinner and longer.

For the first stroke of the "box" of saad/qaad, but is

(d) The third stroke of kaaf, gradually widening, is as

curvature.

of baal, taal, thaal, but has greater initial and final

(c) The second stroke of kaaf resembles the last strokes

strokes of sin, fin (i), saad, qaad (i).

(b) The remaining strokes of laam are as for the last two


longer.

(a) The first stroke of both letters is as for zaif but

Notes.

Forms of kaaf and lam are, if we disregard kaaf's additional stroke, the same.

kaaf is provided with an initial "handle"-stroke, thus:






This "handle" should not quite touch the upright. It is marked by slight wave-form, but this should not be exaggerated. It should be noted that all "upright" strokes in Ruzah writing tend to incline slightly forward; just as there would seem to be a natural tendency to slope the writing--in the reverse direction, of course--when we use a Roman script.

A. kaaf

(1) Before ' , ء (m. and f.), ة (m. and f.).

Examples:-

1. 
2. 
3. 

kaatibun.

ka kaffin.

kallafa.

kallun.


Notes.


(a) (k + ʔalf), (k + k), (k + l) are treated as digraphs. The first element (ʔ) is for practical purposes as for the "box" of ʔaad/ʔaad. The upright is the next stroke, and the "handle" added finally as shown.

It is important to achieve a sharp corner at the foot of the upright. Rounding is unacceptable.

Thus:








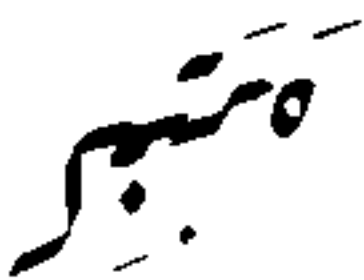


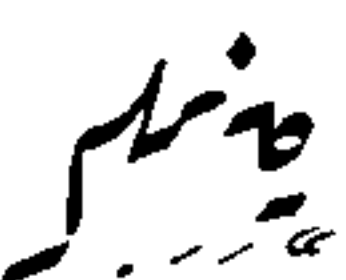
ب

(b) A variant of (kaaf + ʔalif) is  above is of the form used in Example 1 above is

(c)  Measurement

(11) Before the remaining letters.

Examples:-

- | | | | | | |
|-----|---|-------------|-----|--|-------------|
| 5. |  | kuhlum. | 7. |  | kaḥḥabatum. |
| 6. |  | kuhlum. | 8. |  | kaḥḥabatum. |
| 9. |  | kuhlum. | 10. |  | kaḥḥabatum. |
| 11. |  | karbum. | 12. |  | kaḥḥabatum. |
| 14. |  | kaḥḥabatum. | 15. |  | kuhlum. |
| 16. |  | kaḥḥabatum. | | | |

(c) The Arab grammarians were at pains to establish the number of letters in their alphabet, but they have not always agreed among themselves. Discussion revolved principally

Size: 

The final stroke is tall.

(b) The first stroke is as for the first stroke of daal/daal. The second element is a somewhat larger variety of raal/raal.



(a) The strokes and their order in the shape are as follows:-

Notes.

laa.



20. 

Example:-

(1) Before lam.

B. lam.

thus, , .

Note. Notice the omission or obscuring of the joining-stroke before medial and final jim, haal, xaal, medial and final jim, and final yaa. This is equally so with lam before these letters (q.v. infra).¹ In cursive form, the joining-line frequently appears before jim/haal/xaal and yaa:

haakahu.

kawaa.

haakaa.







17. 

18. 

19. 

around the relationship between *ʿalif* and hamzah, and especially on how the *ʿalif* of prolongation should be regarded.

Certain grammarians were in favour of allotting the *ʿalif* of prolongation independent status as a twenty-ninth letter of the alphabet, thus clearly separating hamzah and the *ʿalif* of prolongation. Confusion is perhaps traceable to the late introduction of the letters of prolongation and to a fundamental fact of Arabic phonology, viz. that no syllable may begin with a vowel. All the "other" twenty-eight letters can begin a syllable and are all acrophonic, i.e. the name of each letter begins with that letter. The *ʿalif* of prolongation was presumably felt to be different; it could not begin a syllable nor could it be called [a:] (so, without initial glottal stop [ʔa:]): in both cases, hamzah or another consonant must precede. The same difficulty would have been encountered in the cases of the other letters of prolongation, *waaw* and *yaaw*, but they already had a consonantal function, so their status was assured.

The independence of vocalic *ʿalif* is assured by "supporting" it with lam, whence [lam ʿalif] sometimes appears as a twenty-ninth letter.

It is interesting to observe that the alphabet as given to some other languages which use it--Swahili, for example--retains *ʿ* as an independent letter.

(ii) Before the remaining letters.

Examples:-

21. ض

22.

ض

23.

ض

Jabisa.

Jahmum.

Jadum.

3. Medial Forms.		A. Kaf.	
24.	لَزِيمًا	لَزِيمًا	لَزِيمًا
25.	لَزِيمًا	لَزِيمًا	لَزِيمًا
26.	لَزِيمًا	لَزِيمًا	لَزِيمًا
27.	لَزِيمًا	لَزِيمًا	لَزِيمًا
28.	لَزِيمًا	لَزِيمًا	لَزِيمًا
29.	لَزِيمًا	لَزِيمًا	لَزِيمًا
30.	لَزِيمًا	لَزِيمًا	لَزِيمًا
31.	لَزِيمًا	لَزِيمًا	لَزِيمًا
32.	لَزِيمًا	لَزِيمًا	لَزِيمًا
33.	لَزِيمًا	لَزِيمًا	لَزِيمًا
34.	لَزِيمًا	لَزِيمًا	لَزِيمًا
35.	لَزِيمًا	لَزِيمًا	لَزِيمًا
111.	لَزِيمًا	لَزِيمًا	لَزِيمًا

(1) Before , ل (m. and f.), ل (m. and f.).

Examples:-

1.	لَزِيمًا	لَزِيمًا	لَزِيمًا
2.	لَزِيمًا	لَزِيمًا	لَزِيمًا
3.	لَزِيمًا	لَزِيمًا	لَزِيمًا

(11) Before the remaining letters.

Examples:-

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

فakaru

فakaru

(1) Before

Example:-

15.

بaba

Notes.

(a) A common variant when lam + **عائف** follow an inseparable

letter is **عائف** (ع) with curvature at the top of the up-

right before the final sweep is made for lam.

(b) Form (11) of initial ba^ء, ta^ء, tha^ء, nun, ya^ء, is, of

course, a variant before **ع**. Thus:- **عائف**

(11) Before the remaining letters.

Examples:-

- | | | |
|-----|--|---------|
| 16. | | galaba. |
| 17. | | falaha. |
| 18. | | galada. |

- | | | |
|-----|--|----------|
| 19. | | halazum. |
| 20. | | yalasum. |
| 21. | | xilsum. |

- | | | |
|-----|--|--------|
| 22. | | yalta. |
| 23. | | yalta. |
| 24. | | yalta. |

- | | | |
|-----|--|--------|
| 25. | | yalta. |
| 26. | | yalta. |
| 27. | | yalta. |

yalta. yalaka. yalaba.

4. Final Forms.

A. kaaf.

Examples:-

kaafun.

كافون

kaafun.

كافون

28. كَافُونَ

كافون

kaafiyun.

كافون

kaafiyun.

كافون

29. كَافِيُونَ

كافون

31. كَافُونَ

32. كَافِيُونَ

kaafiyun.

كافون

30. كَافِيُونَ

كافون

kaafun.

كافون

7. كَافُونَ

kaafun.

كافون

4. كَافُونَ

kaafun.

كافون

1. كَافُونَ

kaafiyun.

كافون

8. كَافِيُونَ

kaafiyun.

كافون

5. كَافِيُونَ

kaafun.

كافون

2. كَافُونَ

kaafun.

كافون

9. كَافُونَ

kaafun.

كافون

6. كَافُونَ

kaafun.

كافون

3. كَافُونَ

kahlum.

کھل

nagala.

نگلا

20.

amila.

امیلا

kalkalum.

کالکھل

نیس

نیس

17.

tawassala.

تھسلا

ratum.

راتھم

18.

bayum.

بھیم

بھیم

19.

بھسلا

14.

gabla.

گھلا

kahlum.

کھل

15.

tawassala.

تھسلا

16.

بھسلا

11.

Examples:-

B. Jam.

tanhaka.

تھکا

تھکا

10.

1. Isolated Form.

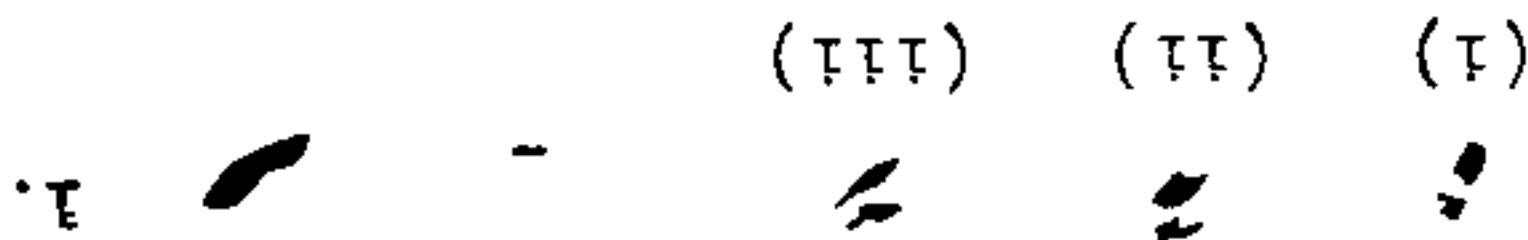


ayn.

X.

Apart from being rather smaller and less horizontally disposed, the first three strokes of isolated ayn are as for medial

ayn/ayn.



The continuation of the third stroke is as follows:-

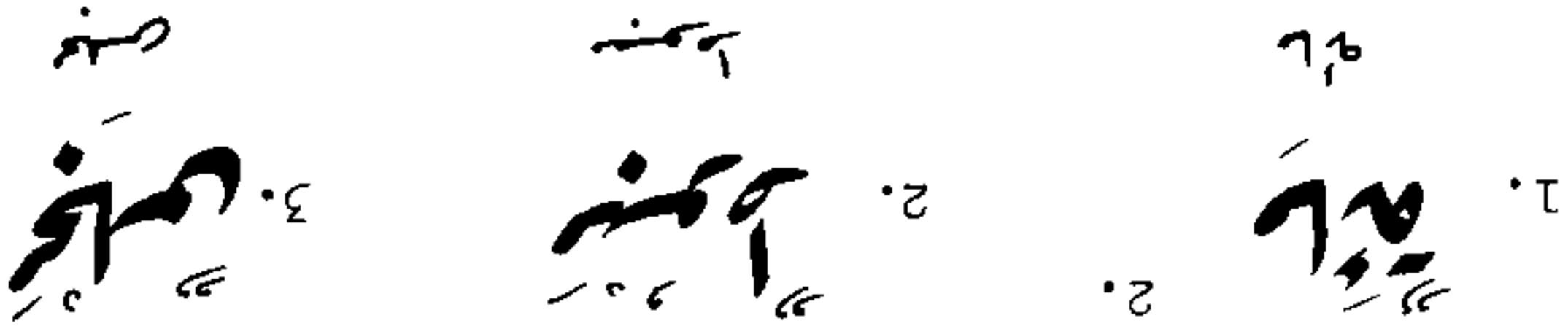


For the final stroke the nib is rotated to a vertical position in order to achieve a thin stroke:-



2. Initial Form: ()

Examples:-




misatun.

mabsuutun.


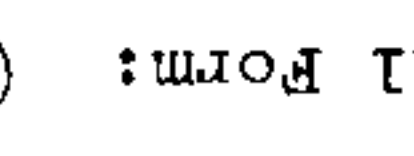
majjisun.

1. See above, VII, 3.
















2. *ʿayn* here is archaic and not pronounced. The word is often written *ayn*.

Note: In cursive writing the "dlob" of mīm frequently resembles faṣ. The letter appears often in the form of a small circle or triangle, e.g. .

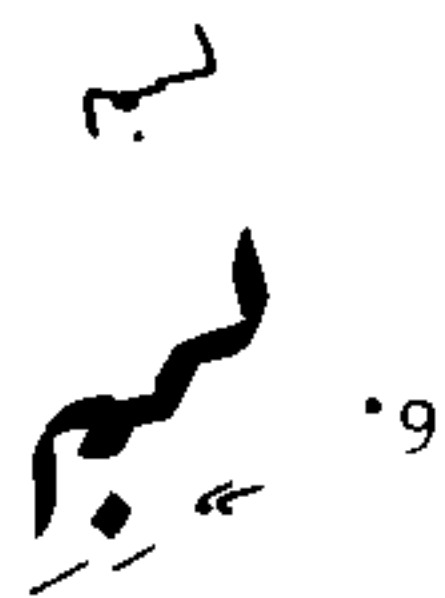
18.		miḥmatun.	17.		mawḥun.	16.		ṣummatun.
15.		malāṣa.	14.		ṣankara.	13.		matuḥun.
12.		maṣa.	11.		matarun.	10.		miṣru.
9.		maṣḥa.	8.		marra.	7.		madīnatun.
6.			5.			4.		

3. Medial Form: ( - )

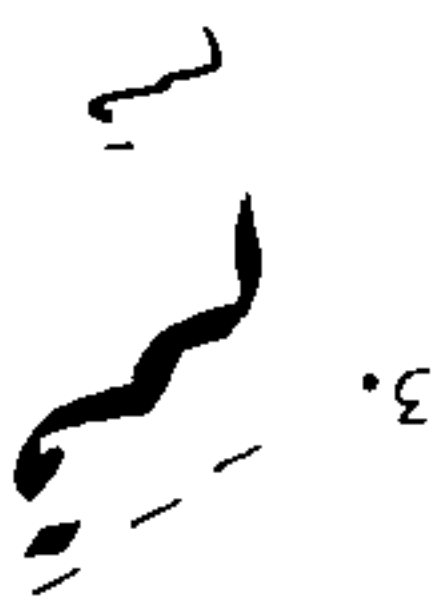
Examples:-

1.		2.		3.	
4.		5.		6.	
7.		8.		9.	
10.		11.		12.	
13.		14.		15.	

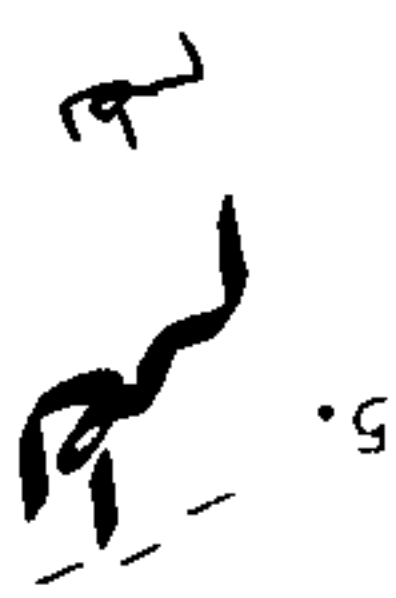
layamun.

6. 

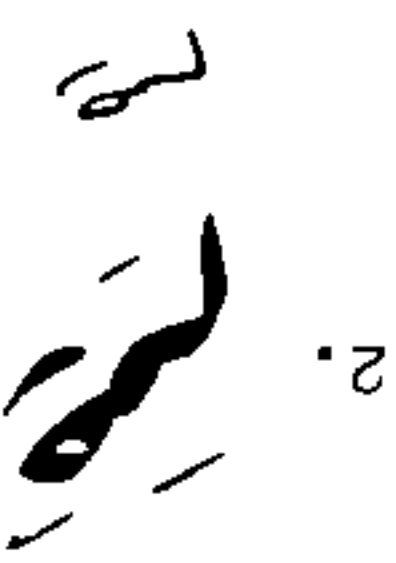
qasama.

3. 

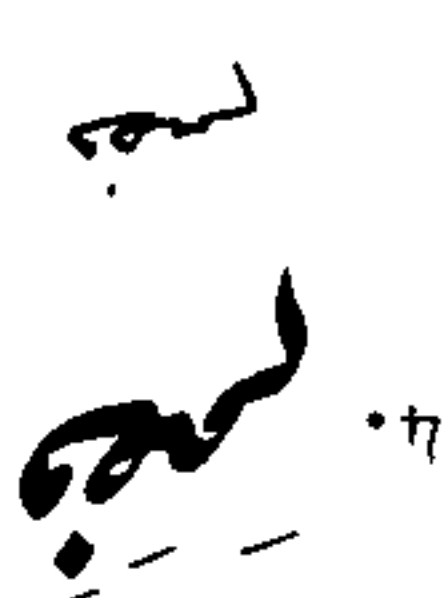
latama.

5. 

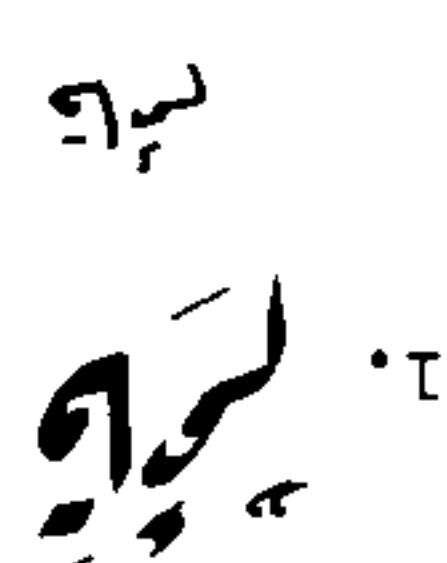
rahima.

2. 

fasma.

4. 

gaalimun.

1. 

Examples:-

4. Final Form.

between medial mim and medial jim/haa/xaal.

(b) In cursive form, it is often difficult to distinguish

is kaf or lam.

final yaal. This does not apply when the preceding letter

"bend-back" before medial and final jim/haa/xaal and

. The same thing is done in order to accommodate the

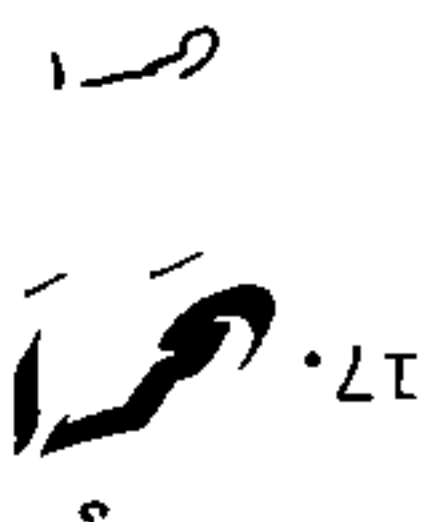
mim thickness, before commencing the "head" of mim;

short stroke is drawn downwards in the direction of mini-

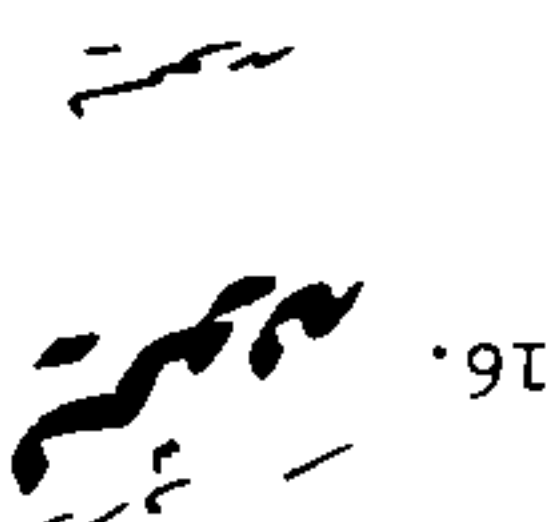
(a) At the conclusion of the preceding joining-line, a

Notes.

lismii.

17. 

yusammuna.

16. 

ہم۔

و

ج

10.

ہم۔

ب

ج

7.

ہم۔

و

ج

8.

ہم۔

و

ج

9.

haatimun.

habnu.

hajama.

هائيمون

هابنونا

هائامونا

هائيمون

هائيمون

هائيمون

Examples:-

The first stroke of the shape is approximately as for the three-dots symbol (). The second stroke resembles ʿalif but is more sloping and, contrary to ʿalif, is slightly curved. The remainder of the shape may be looked upon as medial faaʿ/qaaf. In this "isolated" form, the shape is given a final "tail".

2. Initial Form.

هائيمون

This form of the letter is acorn-shaped. The curvature of the upper half is much more marked than that of the lower. The shape is perhaps best made in two halves: and - .

1. Isolated Form.

هائيمون

Isolated. Initial. Medial. Final.

Of all the Arabic letters, haat is probably the least uniform as to shape. Medial and final haat each have two variant forms. There is thus a total of six shapes:-

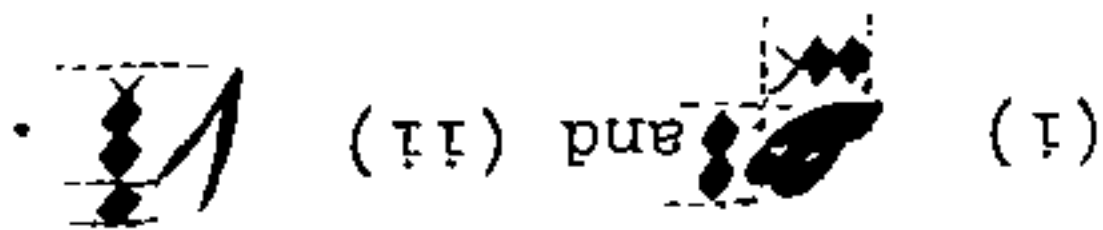
haat.

XI.

6.	ہی	ہی	ہی
5.	ہی	ہی	ہی
4.	ہی	ہی	ہی
7.	ہی	ہی	ہی
8.	ہی	ہی	ہی
9.	ہی	ہی	ہی
10.	ہی	ہی	ہی
11.	ہی	ہی	ہی
12.	ہی	ہی	ہی
13.	ہی	ہی	ہی
14.	ہی	ہی	ہی
15.	ہی	ہی	ہی
16.	ہی	ہی	ہی

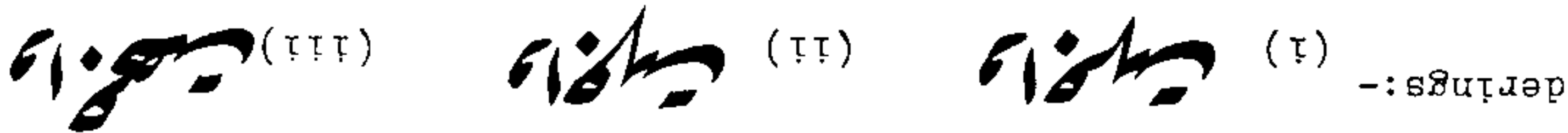
3. Medial Form.

There are two variant shapes of medial haal. They are



The two are quite interchangeable in Arabic, but form (ii) is the commoner and therefore to be preferred. It is almost exclusively used in the cursive writing of Ruzqah. Before this second form, the joining-line from the preceding letter is regularly dispensed with in cursive form, and may equally be omitted in the calligraphic rendering. In the calligraphic examples given below, however, a preceding joining-line has been included wherever possible.

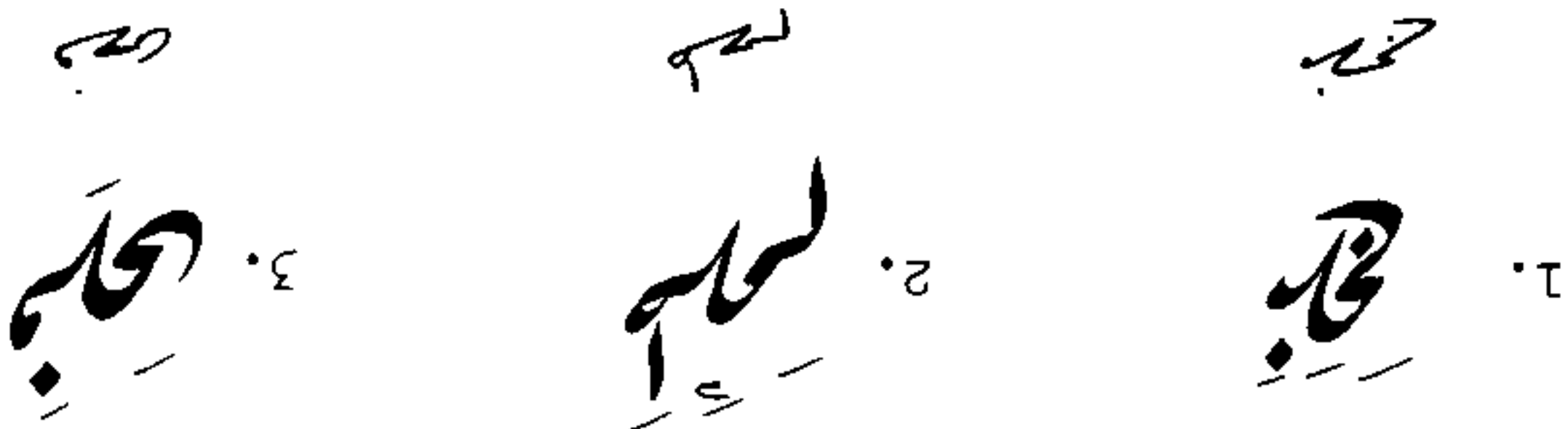
Thus, for Example 5 below, there are three possible renderings:-



The method of joining medial haal form (ii) to a following letter varies with the letter.

(i) Before 2 (m. and f.), 3 (m. and f.), 4 (f.).

Examples:-



nahaja. tahama. fa hja.

Note: The "bridge" junction would appear optional before

miim, but is compulsory before jim/haal/xaal and final

yaal.

1. It is interesting to observe that Urdu has profited from the existence of these two variants, and has allotted a clearly defined function to each. Thus, "two-eyed h"--as it is called in the Indian continent--is used to point a very significant phonological feature of the language, symbolising the aspiration of a preceding plosive consonant; the second variant symbolises breathiness, initial, final or throughout the syllable.

(11) Before the remaining letters.

Examples:-

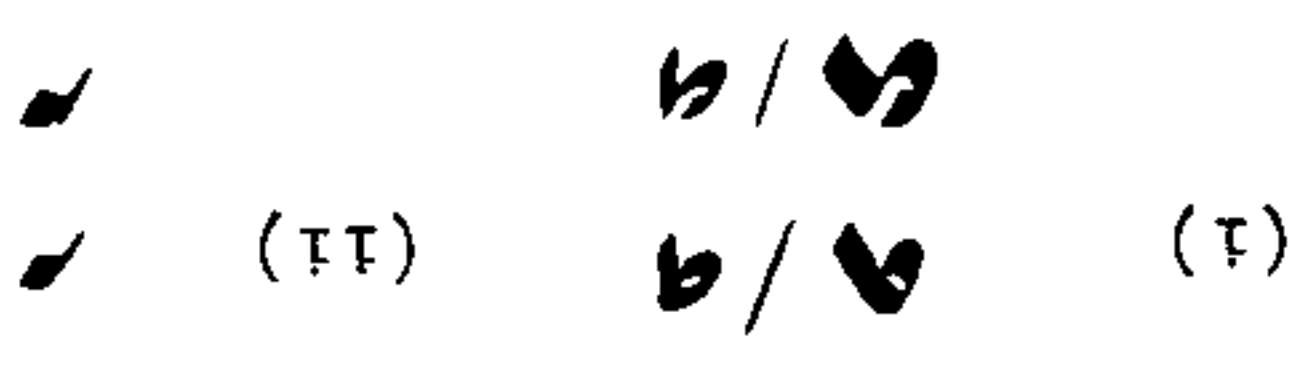
			پہلے	پہلے	پہلے
					پہلے
					پہلے
					پہلے
					پہلے
					پہلے
					پہلے
					پہلے
					پہلے
					پہلے
					پہلے
					پہلے
					پہلے
					پہلے
					پہلے
					پہلے

Note. The junction of the preceding joining-line and the

first stroke of medial haat is inevitably slightly rounded, in the calligraphic form, since the first stroke of haat has slight curvature; in cursive form, however, the sweep-down from the preceding letter is usually without interruption.

4. Final Form.

There are two variant final forms of haat:-



Form (11) has a slight ascent before the final downstroke and the joining-line is characterised by general curvature. The thin downstroke is on the face of it all that belongs to final haat in this form, but the shape of the preceding joining-line is character-

istic.

taaz marbutah.

The final and isolated forms of haat, with the addition of the two dots of taaz, are used for the feminine and

unit-ending-atun. This form o is called "taazun mar-butatum" (تازون) as distinct from "taazun matun-hatum" (تازون) or "taazun tawillatum" (تازون)--

sc. o . The first term refers apparently to the phonetic function of the shape o , while the other two refer simply to the shape o .

The feminine ending in the nominative and genitive forms usually has the phonetic form -ah when final, i.e. before pause. When the termination is no longer final, [t + vowel (+ nunation)] returns, hence "linking" lit. "linked" t".

Examples:-

1. 2. 3.

4. 5. 6.

-

7. 8. 9.

-

- darfatum.
 10. 11.

-

- zammatum.

- wasjatum.

zaadilatun.

CONCLUSION.

1. Multilateral words.

The systematisation of the Arabic letters' shapes has been exemplified for the most part in word-shapes of three letters; the principles set forth are, of course, equally applicable to all words, whatever their number of component letters.

Examples:-

1.		1.		yastaxdimuna.
2.		2.		yatabamawna.
3.		3.		yatana jafunna.
4.		4.		yatsamnatunna.
5.		5.		yastadimuna.
6.		6.		mustagblunna.
7.		7.		yastafidimuna.
8.		8.		sal qastantintiyatu.

1. The "special" shape--see above, II, 3(111)--is not used for the second letter when the third letter has the special "bridge" shape before it, with and final ya.

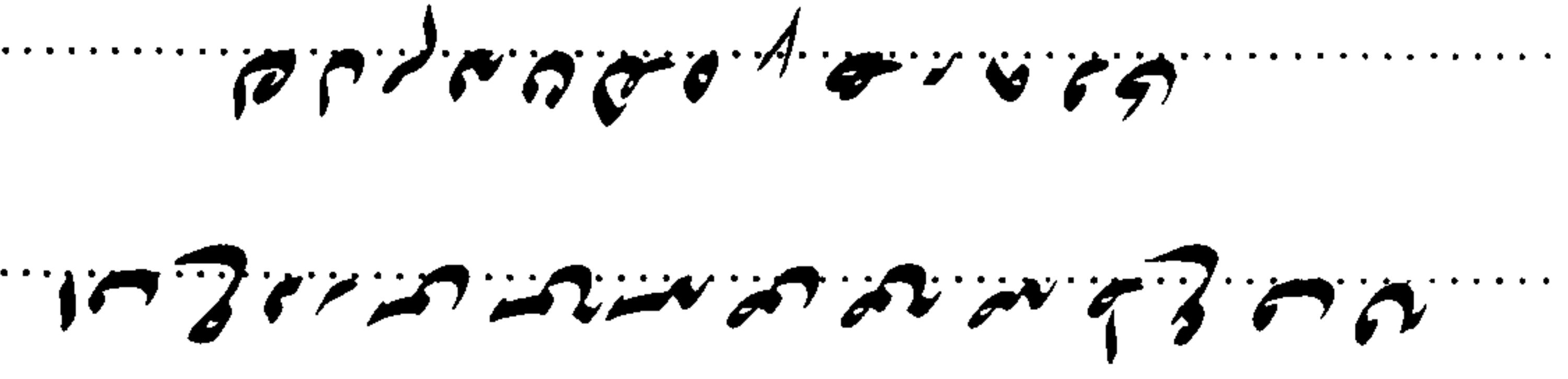
2. The Letters In Relation To The Line Of Writing.

We are trained as children to write our native roman scripts in strict relation to a horizontal line across the page. We are not allowed to perpetrate, say:-

"He came straight to the point."

This horizontal line--imaginary, of course--is equally necessary to the acceptable writing of Arabic, yet our efforts all to often approximate to the above multi-directional monstrosity.

The lowest edge of most of the Arabic letters in isolation should touch the "line"; some, however, - viz. jim/haa/kaa, ya/yayn, mim and medial haaf (form ii) - partially descend below the line. The lower curved strokes of sin/jin (forms i and ii), and saad/qaad (forms i and ii) may also be projected below the line. The relation of shapes to the line is as follows:-



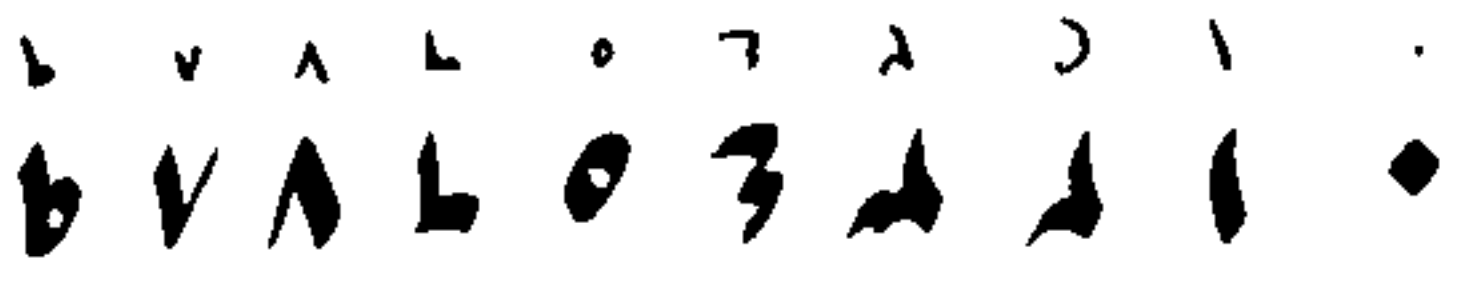
This is not, however, the complete story. Given that, in

Rughah, the angle of the joining-line remains for practical purposes constant (/), it becomes important to consider whether a following letter involves descent in comparison with the preceding letter or letters. The structure as a whole of the Arabic written word has already been stressed; it is no less important for our present purpose. Thus the mim of [mawt] must be written at a higher level than the mim of [mata] because of the descent required in the case of following, compared with the ascent of following.

The effect of following descent may not be confined to the preceding letter, but can be felt at a considerable distance. Thus the waw of [mustaqbilunna] influences the general and individual

1. For the position of the second callif, see I, 3(iv).
2. Thus callif--in rather shortened form--is subject to frequent levitation.

(sitrum, washidum, shonant, alaaathum, farbatum, xamsatum, silt-
atum, sabbatum, amantiyatum, listatum, safaratum).



as follows:-

The numerals, in their calligraphic and cursive forms, are

3. The Numerals.

along the lines. book through 90° and, with the eye on the level of the paper, looking
 ciples have been followed can be obtained by rotating the paper or
 A quick appreciation of the accuracy with which these prin-
 is still maintained.

anomolies, but an overall adherence to the principles outlined above
 In cursive writing, the need for greater speed produces
 avoided, at least by the beginner.

however, comparatively rare in Ruzgah, and the practice is to be
 order, say, to fill up an offending blank space. Such occasions are,
 placing them, for example, above or below other letters or words in
 prerogative of his art, transposes letters, words or bits of words,
 There are occasions when the calligrapher, exercising the



Thus:-

1.

be "high".

(111) mim is a "descender"; therefore, has must

must be started fairly high.

(11) raal must touch "the line"; therefore, has

(1) callif must touch "the line".

ing it, the student should consider the facts that:
 plan ahead. Take, for example, the name [shrahim]; before writ-
 level of six letters preceding it. It is necessary, therefore, to

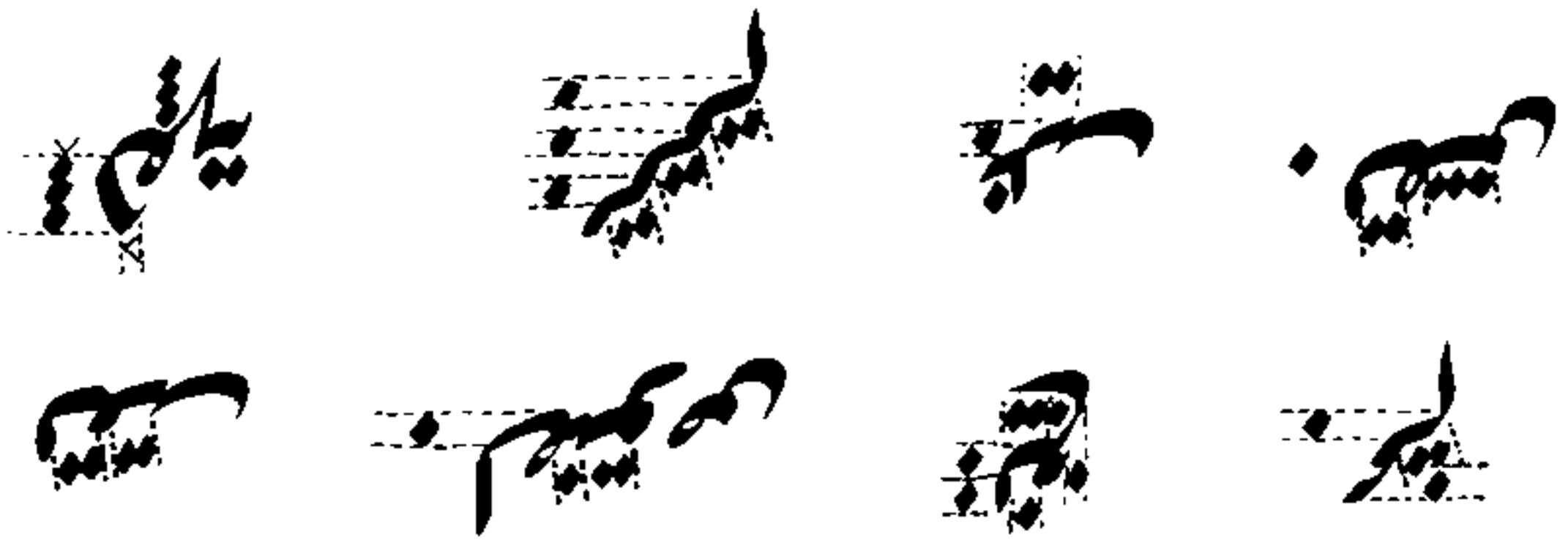
4. We have noted certain possibilities of confusion in the

ursive form of Rughā, but in the main, the principle of differentiation is applicable equally to the written as to the spoken form of a language, however much individual variation is found from writer to writer. Thus, the highest common factor of all varieties of medial ba2/ta2/θa2/nuw/ya2, is prominence above the surround- ing joining-lines; medial jim/ha2/ka2, and medial mim are char- acterised by descent from the level of the preceding joining-line and by a "bending-back" before proceeding to the next letter; the un- broken nature of the stroke and its relative length reveal initial and medial sin/fin,² and so on.

5. In both the calligraphic and cursive forms, but especially

in the former, care must be taken to ensure, not only that the in- dividual parts of a letter are so proportioned as to constitute an acceptable whole, but also that the letters are in correct mutual proportion within the word, and the word in turn within the word-

group.



6. Remember that, when using a reed-pen, the size of your let- ters depends upon the width to which the nib has been cut. The nar- rower the nib, the smaller the letter and word. Remember, too, the relatively constant angle at which the nib is maintained; this fact, together with the more or less constant slope of the joining-strokes,

1. This "bend-back" may sometimes appear in cursive writing as an approximately vertical stroke, but it is never drawn from right to left: — or — but never —).

2. A long unbroken line is sometimes used for purely artistic effect between two letters - most frequently perhaps before final ha2 () . This practice, however, is relatively rare, and the stroke is usually distinguishable from sin/fin by the greater length of stroke em- ployed.

is responsible for producing effects of parallelism, deviation from

which is unacceptable.

بہتر
مگر
ہی
ہے
ہیں

7. Finally, here are a few random examples--frequently seen-- of how NOT to write Arabic. Their demerits are clearly due to an unenlightened and unsuccessful imitation of Nasx forms.

حارہ	(حارة)	بہار	(برہار)	المنار	(المنار)
مظلم	(مظلم)	شہور	(شہور)	میں	(میں)
انسان	(انسان)	کتاب	(کتاب)	ساج	(ساج)
آؤ	(آؤ)	صحف	(صحف)	انکل	(انکل)
س	(س)	تجہ	(تجہ)	صحفہ	(صحفہ)
لما	(لما)	سپس	(سپس)	صاف	(صاف)
لفظ	(لفظ)	تحریر	(تحریر)	تجربہ	(تجربہ)
لاجی	(لاجی)	عین	(عین)	الہذا	(الہذا)
تحریر	(تحریر)	مفتاح	(مفتاح)	کسر	(کسر)
این	(این)	بنا	(بنا)	کس	(کس)
السلام	(السلام)	نکاح	(نکاح)	حاج	(حاج)
میں	(میں)	لم	(لم)	اکو	(اکو)
تشریح	(تشریح)	تجربہ	(تجربہ)	میں	(میں)
انصاف	(انصاف)	لنہ	(لنہ)	۱۹۷۱	(۱۹۷۱)
حسن	(حسن)	حزب	(حزب)	ملا	(ملا)
عربی	(عربی)	سوی	(سوی)	میان	(میان)

"وَأَمَّا فِي الْبَيْتِ فَهِيَ كَالْبَيْتِ فِي الْبَيْتِ
 كَالْبَيْتِ فِي الْبَيْتِ كَالْبَيْتِ فِي الْبَيْتِ
 كَالْبَيْتِ فِي الْبَيْتِ كَالْبَيْتِ فِي الْبَيْتِ
 كَالْبَيْتِ فِي الْبَيْتِ كَالْبَيْتِ فِي الْبَيْتِ
 كَالْبَيْتِ فِي الْبَيْتِ كَالْبَيْتِ فِي الْبَيْتِ

(a)

"وَأَمَّا فِي الْبَيْتِ فَهِيَ كَالْبَيْتِ فِي الْبَيْتِ
 كَالْبَيْتِ فِي الْبَيْتِ كَالْبَيْتِ فِي الْبَيْتِ
 كَالْبَيْتِ فِي الْبَيْتِ كَالْبَيْتِ فِي الْبَيْتِ
 كَالْبَيْتِ فِي الْبَيْتِ كَالْبَيْتِ فِي الْبَيْتِ
 كَالْبَيْتِ فِي الْبَيْتِ كَالْبَيْتِ فِي الْبَيْتِ
 كَالْبَيْتِ فِي الْبَيْتِ كَالْبَيْتِ فِي الْبَيْتِ
 كَالْبَيْتِ فِي الْبَيْتِ كَالْبَيْتِ فِي الْبَيْتِ

1. (a)

لوی جہاز سے ہوا میں پھیلنے والی آواز
 لہجہ سے کہہ سکتے ہیں کہ یہ آواز
 "سجھنے والی آواز" ہے۔
 جب آواز سے پہلے آواز کی آواز
 ہے تو یہ آواز ہے۔
 لہجہ سے کہہ سکتے ہیں کہ یہ آواز
 ہے۔
 لہجہ سے کہہ سکتے ہیں کہ یہ آواز
 ہے۔

2.(a)

-000-

'gallika?'
 'anta la taxatu an tanaa l'iraaji bada
 'iraajih.', 'wa jadduka?', 'ala iraajih.', 'wa
 'gala l'allaahu: 'ayna mata 'abuka?', 'ala
 'la taxatu an tarkaba markaban bada 'gallika?' 'a
 mata fi markabin kana yarkabun fi l'bahri.', 'wa
 'fi l'bahri.', 'wa ayna mata jadduka?', 'huwa 'ayan
 'a 'ajaba l'allaahu: 'fi markabin kana yarkabun
 'sala 'ahadu mallaahan: 'ayna mata 'abuka?'

(c)

rajahe min a l gismayni hattee fakala l jubnata kulihaa.
 ka maee faghalahu bi haadha wa maee zaala yafkulu minmaa
 bi haadha maee faghalahu bi baalika thumma fakala bi baali-
 minhu fakara min a l laazimi rajahe l fagharu fa fakala
 wiyahu bi l faghar. walaakin li q kaana maee fakadahu
 bi faanaanihi wa fakalahu wa gaa: furiidu fan fusa-
 nihi fa rajahe l gismu l fakbaru fa fakadahu minhu gailian
 kulia waahidin min a l gismayni fii kafatin min mizaa-
 fakaduhuma fakbaru min a l faaxari. thumma waqaa
 fakadahu l girdu l jubnata wa gasamahaa filaa gismayni
 ohaa filaa l girdu kay yagtimahaa baynahuma. fa
 hiraatani wa jadataa gittataa jubnin wa bahabataa

(c)

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
 الْحَمْدُ لِلَّهِ الَّذِي بَدَأَ خَلْقَ الْإِنسَانِ مِن طِينٍ
 ثُمَّ عَلَّمَهُ قَلَمًا إِنَّ الْإِنسَانَ لِرَبِّهِ لَكَنَ كَفِيرًا
 الَّذِي عَلَّمَهُ الْقَلَمَ لَن كَرِهَ أَلْبَابًا فَكَتَبَ الْإِنسَانَ
 أَحْسَنَ مَا يَشَاءُ إِنَّ سَعْيَهُ لَخَبِيرٌ كَرِيمٌ
 الَّذِي عَلَّمَهُ الْقَلَمَ لَن كَرِهَ أَلْبَابًا فَكَتَبَ الْإِنسَانَ
 أَحْسَنَ مَا يَشَاءُ إِنَّ سَعْيَهُ لَخَبِيرٌ كَرِيمٌ
 الَّذِي عَلَّمَهُ الْقَلَمَ لَن كَرِهَ أَلْبَابًا فَكَتَبَ الْإِنسَانَ
 أَحْسَنَ مَا يَشَاءُ إِنَّ سَعْيَهُ لَخَبِيرٌ كَرِيمٌ

(d)

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
 الْحَمْدُ لِلَّهِ الَّذِي بَدَأَ خَلْقَ الْإِنسَانِ مِن طِينٍ
 ثُمَّ عَلَّمَهُ قَلَمًا إِنَّ الْإِنسَانَ لِرَبِّهِ لَكَنَ كَفِيرًا

وَقَدْ اَتَى الْاَنْبِيَاءَ خَشَعَةً كَثِيرَةً

”ذَٰلِكَ مَكْرَهُ الْمَلَائِكَةِ وَالرَّسُولِ، وَالَّذِينَ لَا يُؤْمِنُونَ

بِحَيْثُ اٰتٰهُمْ: اَلَّذِيْنَ هُوَ اَلَّذِيْنَ لَا يُؤْمِنُونَ

بِحَيْثُ اٰتٰهُمْ، وَالَّذِيْنَ هُوَ اَلَّذِيْنَ لَا يُؤْمِنُونَ

بِحَيْثُ اٰتٰهُمْ، وَالَّذِيْنَ هُوَ اَلَّذِيْنَ لَا يُؤْمِنُونَ

بِحَيْثُ اٰتٰهُمْ: اَلَّذِيْنَ هُوَ اَلَّذِيْنَ لَا يُؤْمِنُونَ

بِحَيْثُ اٰتٰهُمْ، وَالَّذِيْنَ هُوَ اَلَّذِيْنَ لَا يُؤْمِنُونَ

”ذَٰلِكَ مَكْرَهُ الْمَلَائِكَةِ وَالرَّسُولِ، وَالَّذِينَ لَا يُؤْمِنُونَ

بِحَيْثُ اٰتٰهُمْ: اَلَّذِيْنَ هُوَ اَلَّذِيْنَ لَا يُؤْمِنُونَ

بِحَيْثُ اٰتٰهُمْ، وَالَّذِيْنَ هُوَ اَلَّذِيْنَ لَا يُؤْمِنُونَ

بِحَيْثُ اٰتٰهُمْ وَالَّذِيْنَ هُوَ اَلَّذِيْنَ لَا يُؤْمِنُونَ

Fataha rajulun dukkana samakin wa galiga fawga baabihni jawhan sayiran kutiba galayhi: 'huma yubaa- zu 1 samaku.' Fa jaata zahadu galigaahni wa gala- jahu: 'limaaḍaa katabta galaa 1 jawhi kalimata 'huma'. Fa laa yubaa zu 1 samaku fillaa fii dukkanaika?' Fa haḍafa gaahbu 1 dukkani kalimata 'huma'. Ḥumma jaata gadiqum zaaxnu fa gala 1i gaahibi 1 dukkani: 'limaaḍaa katabta galaa 1 jawhi kalimata 'yubaa zu'. Fa laa yathamu 1 nasu fanaka laa tuwazzizu 1 samaka maajaan?' Fa haḍafa kalimata 'yubaa zu'. Ḥumma jaata gadiqum ḥallim wa gala: 'limaaḍaa katabta kalimata '[fa] 1 samaku' fa laa yathahu 1 nasu wa laa yafummuhan?' Fa nazaa gaahbu 1 dukkani 1 jawha.

(c)

الماء والنجاسة

الماء النجس هو الذي لم يتغير لونه أو رائحته أو طعمه أو قوامه أو ما يشبه ذلك من الصفات الطبيعية للماء النقي. والماء النجس إذا لم يتغير لونه أو رائحته أو طعمه أو قوامه أو ما يشبه ذلك من الصفات الطبيعية للماء النقي، فإنه لا ينجس به ما لم يتغير لونه أو رائحته أو طعمه أو قوامه أو ما يشبه ذلك من الصفات الطبيعية للماء النقي. والماء النجس إذا لم يتغير لونه أو رائحته أو طعمه أو قوامه أو ما يشبه ذلك من الصفات الطبيعية للماء النقي، فإنه لا ينجس به ما لم يتغير لونه أو رائحته أو طعمه أو قوامه أو ما يشبه ذلك من الصفات الطبيعية للماء النقي.

(a)

حسبوا اربابہ

مذہبہ ہندو اور مسلمانوں کے درمیان
”مذہبہ ہندو اور مسلمانوں کے درمیان
مذہبہ ہندو اور مسلمانوں کے درمیان
”مذہبہ ہندو اور مسلمانوں کے درمیان
مذہبہ ہندو اور مسلمانوں کے درمیان
”مذہبہ ہندو اور مسلمانوں کے درمیان
مذہبہ ہندو اور مسلمانوں کے درمیان
”مذہبہ ہندو اور مسلمانوں کے درمیان
مذہبہ ہندو اور مسلمانوں کے درمیان
”مذہبہ ہندو اور مسلمانوں کے درمیان

hamala rajulun marpatan huzmata hatabin min a l
 yaabati l garibati ilaa baytini fa aqulat calayhi.
 fa lammaa taziba min hamlihnaa ramaa binaa kan katifini
 wa da'aa calaa nafsihi bi l mawti. fa jaxasa lahu l
 mawtu wa gaala: 'haa lana oaa. l imaabaa datantani?'

(c)

”جبر حله على ابيهم”

”جبر حله على ابيهم”

”جبر حله على ابيهم”

”جبر حله على ابيهم”

(d)

”جبر حله على ابيهم”

”جبر حله على ابيهم”

”جبر حله على ابيهم”

”جبر حله على ابيهم”

”جبر حله على ابيهم”

”جبر حله على ابيهم”

5.(a)

kaama sayyaadun yastidu zasaatira fit yamin ba-
 ridin fa kaama yobahuaa wa l dunnun tasillu min fay-
 nayhi min fiddati l bard. Fa guala fahadu l zasaati-
 ri li saahibihni: 'La taxaf min haada l rajuli. Sa
 laa tarahu yabkii?' Fa guala lahu l saaxaru: 'La
 tanour illaa dunnunhi bal illaa maa taqnu yadahu.'

(c)

"هت جيبه ان يمشى"

جيبه ان يمشى
 جيبه ان يمشى
 جيبه ان يمشى

(d)

"هت جيبه ان يمشى"
 جيبه ان يمشى
 جيبه ان يمشى
 جيبه ان يمشى
 جيبه ان يمشى

6.(a)

-000-

Fa guala l rajulu: 'dawatuka li tuhammilanit huzmata
 l hatat haadhi falaa katifii.'

در اکتساب علم و معرفت
 کما فی حدیث: "مَنْ سَأَلَ عِلْمًا
 سَأَلَ لِنَفْسِهِ أَهْلًا"
 "هر کس که برای آموختن علم
 بخواهد، برای خود آهلی
 پیدا می‌کند." (بخاری، ج ۱، ص ۱۰۰)
 در حدیث دیگر آمده است:
 "مَنْ سَأَلَ عِلْمًا سَأَلَ لِنَفْسِهِ
 أَهْلًا وَمَنْ سَأَلَ لِنَفْسِهِ
 أَهْلًا سَأَلَ لِنَفْسِهِ
 خِزْيَانًا"
 "هر کس که برای آموختن علم
 بخواهد، برای خود آهلی
 پیدا می‌کند و هر کس که
 برای خود آهلی پیدا کند،
 برای خود خزانگی
 پیدا می‌کند." (بخاری، ج ۱، ص ۱۰۰)

(۸) ۷

kaana li rajulin babayasu jamlilatum tarifu
 1 kalaama wa li'idaa marra bihaa rajulun ghalat lahu:
 'naharuke sa'idun yaa 'axii.' wa kaanat taraju
 'ilaa 1 bustaan ba'da 1 duhr wa tantadiru saahiba-
 ha 1 ilaa san yarjia min dukkaanihi wa 3 indamaa ta-
 raahu kaanat taqulu: 'yaa 'ammii xunni 1 ilaa 1
 bayti.' la qasat i 1 babayasu yamman fa kaana
 saahibuhaa yastalu kulla 1 naasi 3 anhaa fa gaala lahu
 3 abdu 1 ri'aa: 'imni samitu sawta babayasa
 'li bayti jarii.' fa dhaba sahibu 1 babayasi
 'ilaa jarii dhalika 1 rajuli wa sa'alahu 3 an i 1 ba-
 bayasi. fa lamnaa samiat sawta saahibihaa ghalat:
 'yaa 'ammii xunni 1 ilaa 1 bayti.' fa daxala 1 ra-
 julu wa 3 axadhaa min bayti 1 saariqi.

(c)

وكانت تارة
 من بيتها فوجدت
 في بيتها فوجدت
 في بيتها فوجدت
 في بيتها فوجدت
 في بيتها فوجدت
 في بيتها فوجدت
 في بيتها فوجدت
 في بيتها فوجدت

(b)

فَمَا أَجِبُكَ بِمَا تَقُولُ وَتَقُولُ بِمَا تَقُولُ
 وَمَا أَجِبُكَ بِمَا تَقُولُ وَتَقُولُ بِمَا تَقُولُ
 وَمَا أَجِبُكَ بِمَا تَقُولُ وَتَقُولُ بِمَا تَقُولُ
 وَمَا أَجِبُكَ بِمَا تَقُولُ وَتَقُولُ بِمَا تَقُولُ
 وَمَا أَجِبُكَ بِمَا تَقُولُ وَتَقُولُ بِمَا تَقُولُ
 وَمَا أَجِبُكَ بِمَا تَقُولُ وَتَقُولُ بِمَا تَقُولُ
 وَمَا أَجِبُكَ بِمَا تَقُولُ وَتَقُولُ بِمَا تَقُولُ
 وَمَا أَجِبُكَ بِمَا تَقُولُ وَتَقُولُ بِمَا تَقُولُ

(۹)

"مَنْ يَرْجُو الْوَجْدَ فِي الْوَجْدِ
 فِي الْوَجْدِ وَالْوَجْدُ فِي الْوَجْدِ
 فِي الْوَجْدِ وَالْوَجْدُ فِي الْوَجْدِ
 فِي الْوَجْدِ وَالْوَجْدُ فِي الْوَجْدِ

Sunjizat jum'iyatum fil shid'aa l mudunl yaaytu-
 ha muhaarabatu l jum'iyati fa fatahat haadhi l jam-
 'iyyatu madaaris alayliyyatan fil guraa wa l mudunl
 fil ta'limi l falisahiina wa l jummaali l giraazata wa
 l kitaabata fa qarabat haadhi l jum'iyatu yamman
 mufattisaan filaa shid'aa l guraa yahmilu hadaayaa li l
 laadina yata'allamuna fil haadhi l madaarisi l lay-
 liyyati tajjidan lahum fa itamaa l falisahiina ha-
 lahu fa da'aa l mufattisu maa'atan minhum wa falaba
 minhaa lan taqraa kalimatun tafaraa filayhaa fil ki-
 taabin kaanaa fil yaadhi. fa qarabat bi gawtin faalin:
 'mindillun.' fa gaa la lahaa: 'shasanti.' wa zat-
 taahaa mindillan. Oumma da'aa rajulan wa falaba min-
 nu lan yaqraa kalimatun tafaraa filayhaa. fa qaraba
 bi suratin: 'awun.' wa kaanat l kalimatu fay-
 lan faakara. fa gaa la lahu l mufattisu: 'sumdur
 jayidan wa qat.' fa na'ara l rajulu marraan l ux-
 ra wa gaa la: 'awun.' fa gaamat zawjatuhu wa gaa-
 lat: 'zawjii yuhainu l giraazata walaa kinahu fil
 haajatin faddidatin filaa awrin yahruru bihi l qaraba.'

(c)

"مدرسة في مدينة جدة
 في سنة 1325 هـ"

"مدرسة في مدينة جدة
 في سنة 1325 هـ"

ختمہ کر کے دیکھو کہ لکھنے کے بعد کیا ہوا ہے
 اور کیا ہے وہی ہے جو کہ لکھنے کے بعد کیا ہوا ہے
 اور کیا ہے وہی ہے جو کہ لکھنے کے بعد کیا ہوا ہے
 اور کیا ہے وہی ہے جو کہ لکھنے کے بعد کیا ہوا ہے

(تیسرا نمبر)

(a)

اس کے نتیجے میں اب اس کے ساتھ ساتھ
 اور اس کے ساتھ ساتھ لکھنے کے بعد
 اور اس کے ساتھ ساتھ لکھنے کے بعد
 اور اس کے ساتھ ساتھ لکھنے کے بعد
 اور اس کے ساتھ ساتھ لکھنے کے بعد
 اور اس کے ساتھ ساتھ لکھنے کے بعد
 اور اس کے ساتھ ساتھ لکھنے کے بعد
 اور اس کے ساتھ ساتھ لکھنے کے بعد

9. (a)

استقامت اور سچائی کے لیے
 سچے سچے اور سچے سچے
 خیر اور نیک اعمال کے لیے
 تہجد اور نماز کے لیے
 سچے سچے اور سچے سچے
 خیر اور نیک اعمال کے لیے
 تہجد اور نماز کے لیے

10.(a)

-000-

3al quds:- lamaa gtaraba l sayyidu [faa] min
 sahad jababtki daarin raana sayyaraatun l
 waqifata lamame l bayti qad rufiat l stidadan l
 saxdi sitaraathaa. fa xabara fil l haal markaza
 l buult bi baalka. fa xafta rijaalu l buult
 silaa makani l haadi. walaakinahum lam yaθurru
 3alaa sahadin bi qurbi l sayyaraati. wa laa yazaalu
 l tahtiq mustamiran.

[Faxbaaruun mahalliyatun]

(c)

استقامت اور سچائی کے لیے

۱۲۱۔ اَللّٰهُمَّ اِنِّیْ اَسْئَلُکَ

اَللّٰهُمَّ اِنِّیْ اَسْئَلُکَ بِکُلِّ سَمَاءٍ رَّسَخْتَ بِهَا
سَمَاءًا وَّ بِکُلِّ اَرْضٍ مَّسَخْتَ بِهَا اَرْضًا وَّ بِکُلِّ
شَیْءٍ مَّا خَلَقْتَ مِنْ نَفْسٍ وَّ مَخْلُوْقٍ اَنْ تَجْعَلَ لِيْ
مِنْ اَمْرِیْ حَسْرَةً اَوْ اَمْرًا یَسْتَعِیْبُ عَلَیَّ
وَّ اَنْ تَجْعَلَ لِيْ مِنْ اَمْرِیْ حَسْرَةً اَوْ اَمْرًا
یَسْتَعِیْبُ عَلَیَّ وَّ اَنْ تَجْعَلَ لِيْ مِنْ اَمْرِیْ
حَسْرَةً اَوْ اَمْرًا یَسْتَعِیْبُ عَلَیَّ

(۹)

۱۲۲۔ اَللّٰهُمَّ اِنِّیْ اَسْئَلُکَ

اَللّٰهُمَّ اِنِّیْ اَسْئَلُکَ بِکُلِّ سَمَاءٍ رَّسَخْتَ بِهَا
سَمَاءًا وَّ بِکُلِّ اَرْضٍ مَّسَخْتَ بِهَا اَرْضًا وَّ بِکُلِّ
شَیْءٍ مَّا خَلَقْتَ مِنْ نَفْسٍ وَّ مَخْلُوْقٍ اَنْ تَجْعَلَ لِيْ
مِنْ اَمْرِیْ حَسْرَةً اَوْ اَمْرًا یَسْتَعِیْبُ عَلَیَّ
وَّ اَنْ تَجْعَلَ لِيْ مِنْ اَمْرِیْ حَسْرَةً اَوْ اَمْرًا
یَسْتَعِیْبُ عَلَیَّ وَّ اَنْ تَجْعَلَ لِيْ مِنْ اَمْرِیْ
حَسْرَةً اَوْ اَمْرًا یَسْتَعِیْبُ عَلَیَّ

-000-

Sal gahiratu: wikalatu 1 sanbaati 1 zarabiyyati -
 satabdazu farikatu 1 layarant 1 lubnaaniyyatu samalahaa
 fii sawaxiri haadaa 1 jahri 1 mugbilit wa gad 1 tarat
 ealaada eafarata faafiratan tiifarriyyatan min dirilaaniyaa
 wa xamsa faafiratin min samriikaa 1 nagli 1 rukkaabi
 bayna lubnaana wa 1 saqlaari 1 zarabiyyati wa sataqida 1
 farikatu ttiifaqiyatiin maza farikati 1 layarant 1
 samriikiyyati wa 1 dirilaaniyyati 1 nagli rukkaabihaa
 1 ilaa suuruubaa wa samriikaa wa bi 1 fakati. wa hunaaka
 1 iddatu farikaatin lubnaaniyyatin 1 1 layarant tamma
 jahaa 1 husuulu ealaa 1 tarxiisi wa hiya 1 saana tazmanu
 fii 1 ijjadi 1 faafirati 1 matnuubati jahaa.

(c)

APPENDIX B

The frequent need for speed together with a natural ten-

dency towards economy of effort tend to produce irregularities in the cursive rendering of the Arabic script. Persian and, from Persian, Urdu, have evolved a system from such anomalies, and instituted a recognised style having its own discipline and artistic effects;

this is the Persian "Shikaste" and Urdu "Shikasta" or "broken"

style. The most striking characteristic of this "running hand" is

that the separate letters are almost invariably joined to a following

letter, but "oddities" of letter- and word-shape occur throughout.

These "irregularities" are found, too, in Arabic. They

are, however, to be considered, not as systematic within a new style,

but as peculiarities which the student should be able to recognise

but which he should not imitate at least in the early stages. Some

examples² are given below together with their "orthodox" and tran-

scribed forms; some - for example, No. 45 - are clear attempts at

Persian Shikaste; some are still in current use, while others are

outmoded; others again simply illustrate a mixture of styles.

1.	عزیز	عزیز	[ʔaizaa tiiʔaa]
2.	سید	سید	[surruun 1 haasim]
3.	عزیز	عزیز	[bi ʔanki]
4.	عزیز	عزیز	[ʔai ʔabru]
5.	عزیز	عزیز	[ʔai saasatu]

1. The student who reads Urdu may refer to Mr. M. A. Khan Haidari's URDU MANUSCRIPT.

2. The examples have been selected from Louis Cheikho's SPECIMENS D'ÉCRITURES ARABES POUR LA LECTURE DES MANUSCRITS ANCIENS ET MODERNES.

[kama wasatunuhaa]	[hiya]	[sal faridatu]	[hadith]	[saqun]	[qamiruka]	[baqaaka]	[sal suyunu]	[man]	[sal faqaatun]	[bukaaft]	[stiraahim]	[sal waqtun]	[wa tuftun]	[11 famaatun]	[11 mandarun]
كامة واساتونوها	هيا	السيرة	حدیث	ساقون	قاميروكا	باقاكا	السونة	مان	الفاقي	بوكافت	استراهم	الوقت	وا توفتون	11 فاماتون	11 ماندرون
6.	7.	8.	9.	10.	11.	12.	13.	14.	15.	16.	17.	18.	19.	20.	21.

1. This irregularity is very common.
 2. An example of a merchant's "shorthand".

[sal karasmatu]	الكراوات	الكراوات	22.
[san t l bafar]	سفن	سفن	23.
[sal hawannu]	الحنان	الحنان	24.
[sunlilmnu]	السم	السم	25.
[sal saaxarime]	السخرية	السخرية	26.
[wabbix]	خب	خب	27.
[sal xufatu]	الكاف	الكاف	28.
[sal kawasatu]	الكواكب	الكواكب	29.
[jibrayil]	جبرائيل	جبرائيل	30.
[masruirina]	مسرى	مسرى	31.
[il dawami]	الدوام	الدوام	32.
[il yawmi.....]	اليوم	اليوم	33.
[kama]	ك	ك	34.
[yagunlunna]	يقولون	يقولون	35.
[hawastlunna]	هاستل	هاستل	36.
[sal faalbu]	الفلس	الفلس	37.

2

1

44.
43.
42.
41.
40.
39.
38.

بہ
میں سے
میں
ہے
میں
ہے

ہے
میں سے
میں
ہے
میں
ہے

[bi haaba]
[sa1 axu 1 sa1au 1
[sa1 jamhu]
[11 jamabikun]
[wa ma]
[sa1 suasa1u]
[man]

[sa1 jamhu]

Some Relevant Terminology

APPENDIX C

the names of the letters of the alphabet.	Letters with fatha.	Letters with kasrah.	Letters with dammah.	Letters with sukun.	Letters with tajdid and sukun.	Writing.	calligraphy; calligraphic style; line.	calligrapher.	calligraphic art.	gnuratum	faklum	hayzatun	nuglatun	galamu gasablu	taratu 1 galam	galtatu 1 galam	fahmatu [1 galam]
							form, shape; appearance.										lit., the fat [of the pen', i.e. the white interior of the reed contrasted with the exterior. Comparison is with the fat and lean of meat.

lit. 'the flesh' [of the pen], i.e. the reddish exterior of the reed.
 The four stages (بہار) [zarkannun], lit. 'supports', in cutting the nib:-

(1) opening.

(ii) trimming.

(iii) splitting [to facilitate retention of ink]

(iv) [the final cross-cut].

nib [metal]; tooth [e.g. of pen].

the joining of letters.

initial [in a word].

medial [in a word].

final [in a word].

separate.

words written in a special form, e.g. archaisms.

the omission of *zait*, e.g. in *wa* [haaba].

stroke.

horizontal line.

straight, horizontal, [of stroke].

vertical line.

upright, vertical, [of stroke].

lit. 'the flesh' [of the pen], i.e. the reddish exterior of the reed.	lahmatu [1 galami]	(1)	ف
(1) opening.	fathun	(1)	ث
(ii) trimming.	nahun	(ii)	ن
(iii) splitting [to facilitate retention of ink]	faqun	(iii)	ق
(iv) [the final cross-cut].	qatun	(iv)	ط
nib [metal]; tooth [e.g. of pen].	sinun		س
the joining of letters.	wasnu 1 huruufi		وصلى الحروف
initial [in a word].	fii bidayati [1 kalimati]		(بداية الكلمة) ؟
medial [in a word].	fii wasli [1 kalimati]		(وسط الكلمة) ؟
final [in a word].	fii nihayati [1 kalimati]		(انتهى الكلمة) ؟
separate.	mufarid		فرد
words written in a special form, e.g. archaisms.	kalimatum tuktabu bi fakihi khaas- sin		كلمات يكتب بها حرفية خاصة
the omission of <i>zait</i> , e.g. in <i>wa</i> [haaba].	hadnu 1 zaiti		حذف الزيت
stroke.	faratun		فرد
horizontal line.	xatun zurqiyun		خط ابيض
straight, horizontal, [of stroke].	munsathun		مسطح
vertical line.	xatun rasbiyun		خط ابيض
upright, vertical, [of stroke].	munsathun		مسطح

(سورة الفاتحة)

straight.	mustaqlim	مستقیم
curved.	murhan	مُرْحَن
sloping.	munhadim	مُنْحَدِم
	maallim	مَعْلِم
tapering.	mustadigim	مُتَدِغِم
descending from left to right, e.g. first stroke of ج	murkabim	مُرْكَبِم
descending from right to left, e.g. /	musalim	مُسَالِم
rounded [as lower half of 2]	mustadim	مُتَدِيم
depth.	zumim	زُمِم
height.	alirizim	اَلِرِزِم
width.	zardim	زَرْدِم
angle.	zarwiyim	زَرْوِيْم
Loop, lit. 'box', as of ج	sundunim	سُنْدُونِم
Loop, lit. 'ring', as of ح	halagim	هَلَاغِم
bridge, e.g. t + m	ganjarim	گَنْجَرِم
tail, [as of 2]	dayim	دَايِم
neck, [as of ج]	ragabim	رَاغَبِم
blocked [or medial 2]	malnunim	مَلْنُونِم
open, unblocked [as of medial 2]	matnunim	مَاتْنُونِم
lit. 'wine-glass'. Refers to final semi-circular component of ج, ح	kasatim	كَسَاتِم

The inclusion of the final semi-circular component of *و*, *و*, *و*, *و*.

و, *و*, *و* or *و* having the final curve, i.e. final or isolated *و*, etc.

initial or medial [sin].

lit. 'split head', i.e.

ʔal ʔarriq

المرتب

muʔarraqu

مرتب

[ʔal sinu] ʔayru 1 muʔarraqat

المرتب (بالتالي)

ʔal haʔu 1 maʔ- quqatu

المرتب (بالتالي)

texts:

punctuation.

ʔal ʔarqim

المرتب

punctuation marks.

ʔalaʔmatu 1 ʔar- qtim

المرتب

comma.

ʔaʔlatum

مرتب

full stop.

qaʔlatum

مرتب

semi-colon.

ʔaʔlatum kubra

مرتب

colon.

ʔarhatum

مرتب

question-mark.

ʔalaʔmatu 1 ʔarhatum

المرتب

exclamation-mark.

ʔalaʔmatu 1 ʔarhatum

المرتب

inverted commas [lit. 'arch'].

qawam

مرتب

inverted commas on;

ʔarhat qawam

مرتب

inverted commas off;

ʔarhat 1 qawam

المرتب

quotation marks, inverted commas.

ʔalaʔmatu 1 ʔarhatum

المرتب

APPENDIX D

Ready-Reference Tables.

In the following eleven ready-reference tables¹ which summarise two- and three-letter combinations, the initial form of a

letter is to be found opposite the appropriate symbol in the vertical column on the extreme right of each table; final shapes are found by reference to the symbols of the horizontal "axis" at the top. Thus,

to refer to the two-letter combination jim + raal, turn to Table 1 which shows all two-letter combinations, look first for the shape 2

on the right of the table, then read across to the vertical column

illustrating final / . The remaining ten tables are constructed in

the same manner as far as initial and final shapes are concerned, but

each table illustrates throughout a given medial shape. The medial

shape of a given table is indicated by the number in the top right

hand corner in accordance with the following key:

(1. Two-letter combinations.)

2.	Medial baal, taal, thaal, nuun, yaal.	"	3.	jim, haal, xaal.	"	4.	sin, jin.	"	5.	paal, daal.	"	6.	taal, baal.	"	7.	yaal, yaal.	"	8.	taal, gaal.	"	9.	kaal, laal.	"	10.	maal.	"	11.	haal.
----	---------------------------------------	---	----	------------------	---	----	-----------	---	----	-------------	---	----	-------------	---	----	-------------	---	----	-------------	---	----	-------------	---	-----	-------	---	-----	-------

Three-letter combinations

Thus, to find faal + yaal + laal, refer to Table 7, then to the symbol 2 on the right, and read across to the vertical column under 7.


The separate letters are not especially illustrated; their



isolated forms appear in the horizontal "axis" and their final forms

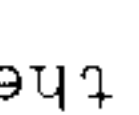
in the appropriate vertical columns.

1. The idea of the tables was originally suggested to me by tables in the Persian Nastaliq style made by a Persian calligrapher for Mr. P.A.D. McCarthy. [Footnote continued overleaf]

Except for isolated and final  - which provide the only

example of a dot which is not used to distinguish a letter in Arabic-dots are omitted throughout. In the vertical "axis", the shape 

= ba2, ta2, ga2, nuun and ya2, since dots alone distinguish these letters in initial form;  = jim, ha2, xa2;  = fa2, da2, etc.

 = both ka2 and lam since in the great majority of contexts, the "handle" of ka2 is the sole difference between them. Similarly, it

has not been considered necessary to include a separate table showing medial lam.¹


Variants are not included in the tables. This applies particularly to final jim, qa2, nuun and ha2. 2, 3.

It should be realised by the student that this is essentially a practical book designed to help him to improve his writing

of the Arabic script. The tables are not strictly linguistic, since they include patterns which are inoperative in the language. The

student will come to recognise the impossibility of certain junctions of the gutturals, emphatics, liquids, velars, etc., as he progresses

to a greater knowledge of the phonological structure of Arabic. Thus, for example, on Table 7, the horizontal column opposite the initial


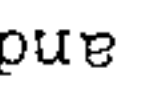
shape  is, linguistically speaking, "nonsense", but has perhaps

some value for the art of writing the letter-shapes. Even more obvious "impossibilities" are those examples which show the junction

of the same letter, initial, medial and final, e.g. ka2 + ka2 + ka2.

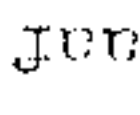
ERRATA


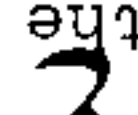

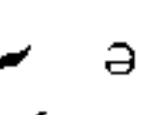
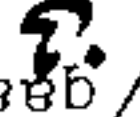
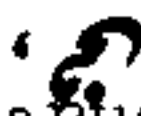

The symbols of the horizontal "axis" follow the order of

the Arabic alphabet.  and , however, are in incorrect order throughout the tables.

[continuation of footnote 1 on previous page]

It is possible--and profitable--to construct similar tables for the learning of any calligraphic style.

1. The shapes shown are not operative for lam before , ka2 and lam. See Chapter IX, pp. 87-92.

2. The shape  has been used throughout for final ha2: remember that the junction of initial  with final  of the shape  has a different implication as to the shape of the junction initial /ga2 and final ya2, shown in Table 1 as , is more usually rendered .

ی	ہ	و	ز	ح	ل	اھ	وہ	ف	ع	ط	ص	س	ر	د	ج	ن	ا	3
کی	کہ	کو	کھ	کھم	کل	کھا	کھی	کھن	کھج	کھط	کھن	کھی	کھر	کھد	کھج	کھن	کھا	ب
سی	سہ	سو	سھ	سھم	سل	ساھ	سوی	سھن	سھج	سھط	سھن	سھی	سھر	سھد	سھج	سھن	سھا	س
ھی	ھہ	ھو	ھھ	ھھم	ھل	ھاھ	ھیھ	ھھن	ھھج	ھھط	ھھن	ھھی	ھھر	ھھد	ھھج	ھھن	ھھا	ھ
ھی	ھہ	ھو	ھھ	ھھم	ھل	ھاھ	ھیھ	ھھن	ھھج	ھھط	ھھن	ھھی	ھھر	ھھد	ھھج	ھھن	ھھا	ھ
ھی	ھہ	ھو	ھھ	ھھم	ھل	ھاھ	ھیھ	ھھن	ھھج	ھھط	ھھن	ھھی	ھھر	ھھد	ھھج	ھھن	ھھا	ھ
ھی	ھہ	ھو	ھھ	ھھم	ھل	ھاھ	ھیھ	ھھن	ھھج	ھھط	ھھن	ھھی	ھھر	ھھد	ھھج	ھھن	ھھا	ھ
ھی	ھہ	ھو	ھھ	ھھم	ھل	ھاھ	ھیھ	ھھن	ھھج	ھھط	ھھن	ھھی	ھھر	ھھد	ھھج	ھھن	ھھا	ھ
ھی	ھہ	ھو	ھھ	ھھم	ھل	ھاھ	ھیھ	ھھن	ھھج	ھھط	ھھن	ھھی	ھھر	ھھد	ھھج	ھھن	ھھا	ھ
ھی	ھہ	ھو	ھھ	ھھم	ھل	ھاھ	ھیھ	ھھن	ھھج	ھھط	ھھن	ھھی	ھھر	ھھد	ھھج	ھھن	ھھا	ھ
ھی	ھہ	ھو	ھھ	ھھم	ھل	ھاھ	ھیھ	ھھن	ھھج	ھھط	ھھن	ھھی	ھھر	ھھد	ھھج	ھھن	ھھا	ھ
ھی	ھہ	ھو	ھھ	ھھم	ھل	ھاھ	ھیھ	ھھن	ھھج	ھھط	ھھن	ھھی	ھھر	ھھد	ھھج	ھھن	ھھا	ھ

APPENDIX E

Translation of Examples

Translations in the present appendix, which has been included as a ready-reference for the beginner, are summary and too often only approximate. They are primarily intended to enable the student to identify the Arabic word. Verbal forms are all translated by the English infinitival form with "to" irrespective of Arabic tense, mood, person, etc. The latter categories are indicated by the bracketed abbreviations; ¹ where there is no accompanying bracket, the Arabic verbal form is that of the 3rd person singular masculine of the perfect tense.

The student should note that in order to illustrate letter-combinations fully, it has been necessary to use word-material of very mixed character: thus rare Classical words as *نبي* (II, 2, 18) appear in association with as modern a word as *نبي* (II, 3, 4). The great majority of the words, however, are still in current use. Rarer words are marked with an asterisk.

I.

- | | | | |
|-----|-----------------------------|---------------------------------------|------------------------------------|
| 1. | 1. to permit. | 2. son. | 3. mother. |
| | 4. not to degrade oneself. | 5. to announce. | 6. to grow up. |
| | 7. problem; matter. | 8. to ask (3 s.m. impf.) | 9. to ask. |
| 10. | woman. | 11. courage, strength. | 12. to be acquainted with. |
| 2. | 1. to stand. | 2. shame. | 3. passer-by. |
| | 4. youth. | 5. to travel, go. | 6. to come. |
| 3. | 1. to write. (3 p.m. perf.) | 2. to write. (3 p.m. subj. and juss.) | 3. to be. (3 p.m. subj. and juss.) |

1. Abbreviations used are: 1/2/3 = 1st/2nd/3rd person; s./p. = singular/plural; m./f. = masculine/feminine; perf./impf./subj./juss. = perfect/imperfect/imperative/subjunctive/jussive; pass. = passive. Other abbreviations are: acc. = accusative, a.p. = active participle, and obl. = oblique case.

- 2.
1. door; chapter. 2. to dig up. 3. to decide, settle*
 4. breast. 5. cold. 6. to charge, attack (3 s.m. impf.)
 7. with you (s.m.) 8. pupil. 9. but.
 10. where? 11. son. 12. with him.
 13. with him. 14. canine tooth. 15. to break out (war).
 16. to be acquainted with. 17. to thumbprint, skin; to tune (instrument)*
 19. to annul, cancel. 20. tie-ing, bind-ing. (a.p.) 21. to send.
 22. to flow (water). 23. to come. (3 s.m. impf.) 24. to become angry*
 25. cash, ready money. 26. bug. 27. to charge, attack. (3 s.m. impf.)
 28. with you (s.m.) 29. pupil. 30. but.
 31. bull. 32. with me. 33. under, down.
 34. howling (a.p.) 35. fruit. 36. to be complete.
 37. river. [38. where?]
- 3.
1. channel, canal. 2. reason, cause. 3. to begin (3 s.m. impf.)
 4. beer. 5. to sweep. 6. to take a pinch of.
 7. to choose any-thing clean* 8. to follow. 9. to twist (the foot).
 10. to lash, flog* 11. early riser. 12. to be drenched.
 13. to explain. 14. year. 15. killed.
 16. to open. 17. Panama. 18. to build.
- II.
4. to write. (p.m. impv.) 5. door (acc.) 6. lion (acc.)
 7. king (acc.) 8. thing; matter (acc.) 9. wife (acc.)
 10. reward, regal 11. right course; safe (acc.) 12. safe
 13. he saw him. 14. to get on well with. 15. to frequent.
 16. companion. 17. life, existence. 18. alms.
 19. mosaic law. 20. this. 21. that.
 22. but, yet. 23. God. 24. Abraham.

2.

- 1. to answer.
 - 2. cheese; cowardice.
 - 3. grandmother.
 - 4. corpse; body; figure.
 - 5. to happen.
 - 6. firewood.
- III.
- 7. sleeping (a.p.)
 - 8. to despair.
 - 9. to see (3 s.m. pass.perf.)
 - 10. Looking (a.p., s.f.)
 - 11. monastic cells.
 - 12. to explain.
 - 13. where?
 - 14. house, tent.
 - 15. prince; commander.
 - 16. cups.
 - 17. chief.
 - 18. Palestinian.
 - 19. to build.
 - 20. on.
 - 21. to.

2.

- 1. chief.
- 2. to see (3 s.m. pass.perf.)
- 3. well.
- 4. to ask (3 s.m. pass.perf.)
- 5. growing up (a.p.)
- 6. to err.
- 7. sleeping (a.p.)
- 8. to despair.
- 9. to see (3 s.m. pass.perf.)
- 10. Looking (a.p., s.f.)
- 11. monastic cells.
- 12. to explain.
- 13. where?
- 14. house, tent.
- 15. prince; commander.
- 16. cups.
- 17. chief.
- 18. Palestinian.
- 19. to build.
- 20. on.
- 21. to.

4.

- 1. to break an oath.
- 2. to hide.
- 3. to attribute (to).
- 4. to toll.
- 5. defect.
- 6. to play.
- 7. name; title; nickname.
- 8. to mount.
- 9. to import; bring.
- 10. direction.
- 11. to part.
- 12. between, among.
- 13. we.
- 14. to be old (3 s.m. impf.)
- 15. branch.
- 16. country; native land.
- 17. about, concerning.
- 18. art.
- 19. house, tent.
- 20. origin, place of growing.
- 21. exception.
- 22. to be clear, understood (3 s.m. subj.)

7. to make.	8. to be light.	9. right.
10. authority; decree.	11. dispute.	12. to long for.
13. rank; degree; stair.	14. pilgrimage.	15. to flow, run.
16. five.	17. to be ignorant of.	18. rank; degree; stair.
19. spiritual.		
1. to erase.	2. waiting.	3. place of pilgrimage.
4. plateau; Najd.	5. slaughter.	6. to feel (3 s.m. impr.)
7. pure, unmixed; typical.	8. to be angry with.	9. to be wholesome (food); efficacious (medicine).
10. sand-hill.	11. touchstone.	12. place.
13. star.	14. we.	15. his brain.
16. grammar; syntax.	17. secret.	
1. howling (a.p.)	2. outweighing (a.p.)	3. weaving (a.p.)
4. adviser (a.p.)	5. goring (bull) (a.p.)	6. giving, bestowing (a.p.)
7. to cough.	8. to ask persistently.	9. to forgive.
10. addicted (to).		
1. to go.	2. literature; politeness.	3. to dismiss.
4. to reconcile*	5. to send.	6. light.
1. to give generously.	2. to omit; remove.	3. illustrious.
4. to tell the truth.	5. to make firm, lasting.	6. sweet, palatable.
7. old, ancient.	8. to punch.	9. flexible, supple*
10. diary.	11. this.	12. to create.
13. to flow, run.	14. to steal.	15. to spend.

IV.

25. small bird; sparrow.	26. instrument of striking.	27. to happen.
22. to steal.	23. artificial.	24. to suck*
19. to dye.	20. to lead, walk ahead.	21. to squeeze.
16. to worsen (3 s.m. impf.)	17. to forget.	18. horse.
13. to grow old (3 s.m. impf.)	14. renowned.	15. himself; his soul.
10. difficulty, dilemma.	11. to be safe (3 s.m. impf.)	12. the sun.
7. to line, draw lines on (3 s.m. impf.)	8. busy.	9. to set out (3 s.m. impf.)
4. envy.	5. undertaking; plan.	6. guard.
1. to consult.	2. to cause (3 s.m. impf.)	3. to pull out (3 s.m. impf.)
25. to accompany.	26. to determine upon.	27. to consent.
22. connection.	23. to melt, liquefy.	24. rightness.
19. weakness.	20. row, line.	21. to lose one's way.
16. to endure.	17. to tell the truth.	18. to strike, hit.
13. evidence; certify.	14. town-wall; house-wall.	15. patient; steady.
10. to doubt.	11. to take by force.	12. to smell (tr.)
7. line.	8. slogan; badge.	9. travelling; journey.
4. to let down (veil, curtain)*	5. to steal.	6. fish-hook.
1. to ask.	2. reason, cause.	3. sadness.

V.

16. to dismiss.	17. to strengthen.	18. to check.
19. miserly, tight-fisted.	20. to mock.	

4.	1. to tie, bind.	2. glance, peep.	3. to be lively, cheerful.
	4. to snore (3 s.m. Impr.)	5. to protect.	6. to make a mistake.
	13. protection;	14. with self-control.	15. of oil, petroleum.
	10. tyrannised.	11. to arrange.	12. to protect; Learn by heart (3 p.r. perf.)
	7. to be fastidious.	8. put out, extinguished.	9. to pronounce,
	4. wooden mallet*	5. to look.	6. cleverness, skill.
3.	1. error.	2. firewood.	3. to flatten.
	13. voluntarily.		
	10. to be greedy.	11. to think, suppose.	12. to appear.
	7. to pierce.	8. to overflow.	9. to remain.
	4. to make firm; determine upon.	5. adverb; circumstance.	6. to gleam, move about (mirage)*
2.	1. pure.	2. deer.	3. to grind.
VI.			
	22. thief.	23. to suck.	24. to lame (of stones entering horse's foot)*
	19. to refuse; break (promise).	20. to refuse.	21. to retire, draw back.
	16. to steal.	17. to wriggle.	18. some.
	13. ill.	14. cheap.	15. to urge.
	10. grave.	11. to bite at.	12. judge.
	7. breath.	8. to engrave.	9. to relapse.
	4. guard.	5. to assault.	6. to cheat.
4.	1. head.	2. army.	3. to disparage; underestimate.
	34. to decide.		
	31. dispute; enmity.	32. to be eloquent.	33. to thumbprint, stamp.
	28. to steal (3 p.r. perf.)	29. undone (meat).	30. silver.

3.	1. meeting.	4. to come (1 p. impf.)	5. report.	6. to disperse (clouds).
	2. to endeavour repeatedly to.			
	3. to blow (wind).			
	13. worthy.		14. cheetah, leopard.	15. fuel.
	10. to look.		11. to think of.	12. pen.
	7. to cut off.		8. to perceive.	9. to sit down.
	4. to estimate.		5. to escape.	6. division; destiny.
2.	1. to smell (good)		2. to learn.	3. dawn.
	4. whenever.			
1.	1. middle.		2. rose.	3. to agree.

VIII.

	7. to kneel.		8. to reach.	9. to dye, shade*
	4. to be snow-white.		5. to be snow-white.	6. to raise, lift up.
4.	1. eloquent.		2. to shock, frighten.	3. hideous.
	13. language.		14. swimming.	15. to cancel.
	10. eagerness.		11. work.	12. mine (explosive).
	7. the cheat.		8. to be angry (3 s.m. impf.)	9. to be great (3 s.m. impf.)
	4. sheep.		5. to be ready, get ready.	6. to plant (3 s.m. impf.)
3.	1. small (p.)		2. to send.	3. meaning.

	13. about, concerning.		14. wool.	15. swimming.
	10. opposite.		11. to make a mistake.	12. paternal uncle.
	7. defect; stain; softness.		8. bone.	9. mind; intelligence.
	4. excuse.		5. purpose.	6. to be twisted (foot, hand).
2.	1. absent.		2. future (noun)	3. deficit; weakness.

VII.

7. fashion; manner; 8. folk; clan.
pattern.

7. to shake.	8. only.	9. to do (3 s.m.Impl.)
10. wrapped up.	11. to think.	12. the moon.
13. to be accus- tomed to	14. to understand	15. shut.
		(3 p.r.Impl.)
16. forgiven.	17. to find.	
1. noble.	2. to tremble.	3. to carry away (wind).
4. to describe.	5. to be merciful to.	6. to be eager for.
7. to stand.	8. to leak.	9. to take an oath.
10. to miss keenly.	11. to be sweetly scented.	12. to crush.
13. to load.	14. to stick to.	15. to burst; crack; crackle*
16. to smite (thunderbolt).	17. to clap.	18. to suspend, hang.
19. to be deep.	20. to oppress.	21. light.
22. to make some- thing good.	23. except.	24. voice.
25. length.	26. busy.	27. people; clan.
28. Lot (proper name).	29. music.	
1. to be miserable	2. to edit; com- pose	3. to be miserable (3 m.s.Impl.)
		(3 s.m.Impl.)
4. to take (3 s.m. pass.pert.)	5. to be mean, base.	6. to straighten.
7. repelled.	8. to be black.	9. picture.
10. tall; long.	11. to arrive.	12. or.
13. day.	14. to invite; call	15. death.
16. climate, weather.	17. essence; ele- ment; gems.	18. to say (3 s.f.Impl.)
19. houses, tents.	20. owner; endowed with.	21. without.
22. sunrise; rise (e.g. of Islam)	23. witnesses.	

IX.

1. clerk.	2. like a hand.	3. to impose (a task) upon.
-----------	-----------------	-----------------------------

31. to gain advancement (1 s.perf.)	32. high; Proper Name.	1. with you (s.m.) 2. to rub, scrape. 3. to withhold, keep back; grasp.
28. publication.	29. perhaps he..... 30. perhaps they (m.)	
25. perhaps you (m.s.).....	26. to give reasons 27. to teach for.	
22. to make a mistake.	23. to feed (live- stock) (tr.)	24. to suspend, hang.
19. snail.	20. twillight.	21. sincere friend.
16. to overturn.	17. to fill (ground); 18. to imitate. succeed.	
13. he doubted it; it stung him.	14. to complain (1 s.perf.)	15. (particle) without;
10. to scorn, spurn.	11. to you (m.p.)	12. to enable.
7. to deny.	8. to relapse.	9. to retire, draw back.
4. to pour.	5. to marry.	6. unfortunate (man).
1. to complain.	2. coins; plough- shares.	3. to make an example of.
34. sheet; board.	35. to me.	
31. when.	32. negative par- ticle.	33. to him.
28. to play.	29. to attract someone's attention.	30. to punch.
25. to be eloquent.	26. to stick to.	27. to smack.
22. flesh, meat.	23. flexible*	24. to be necessary.
19. to imitate.	20. no; negative particle.	21. to dress.
16. electrifying (n.) 17. he stitched it.	18. to iron, press.	
13. to nurse; guarantee.	14. sleeve.	15. nest; shelter.
10. like rain.	11. angry.	12. like others (than him).
7. lying, lies.	8. panic.	9. profit.
4. every, each.	5. to write.	6. antimony.

4. your (s.m.)
5. your (s.m.) mistake.
6. don't bother! (s.m.)
7. to pour; shed (blood).
8. perhaps you (s.m.).....
9. your (s.m.) paternal uncle.
10. to punish severely.
11. to consent, accept.
12. antimony.
13. to seek mediation.
14. to reach.
15. pound (weight).
16. mule.
17. to transfer.
18. upper part of chest.
19. to do, make.
20. middle-aged.

X.

2. 1. hundred.
2. happy, contented.
3. council, gathering.
4. city.
5. to pass by.
6. to rub; cancel.
7. Egypt.
8. rain.
9. with.
10. open.
11. to be possible.
12. to fill.
13. from which.
14. from, of.
15. graft, occupation.
16. nation.
17. waves.
18. pyramid-shaped.
2. 1. from which.
2. to stand up (1.s.pert.)
3. ugly, foul.
4. to fertilise.
5. dark-skinned.
6. to touch.
7. to buck (e.g. horse).
8. to roast.
9. depth.
10. fish.
11. to put out (the eye)*
12. to poison.
13. fatness.
14. his name.
15. their (m.) name.
16. to call (3.p.m. impf.)
17. my name.

2.

2.

4. 1. standing (a.p.)
2. to be merciful.
3. to divide.
4. to cut off.
5. to smack.
6. mine (explosive).
7. mouth.
8. sleeve.
9. negative particle.
10. they (m.).

4.

XI.

2. 1. bewildered, stupefied (a.p.)
2. suppose he.....
3. to attack.
4. to waste, squander.
5. to spill, pour out.
6. to cut (grass, plants).

2.

7. to squeeze. 8. to rain hard. 9. to flap (intr.); err.

10. thus. 11. interrogative particle. 12. to intend; be anxious about.

13. they (f.). 14. his influence. 15. he.

16. she.

3.

1. to follow.

2. to decorate.

3. and she.

4. with her.

5. to face

(1 s.p.f.)

6. sleeplessness.

7. to melt, liquefy. 8. foal.

9. to bite at.

10. to rise up.

11. to desire.

12. he pampered you.

13. middle-aged.

14. wool.

15. he pampered him.

16. and he.

4.

1. his god.

2. proof.

3. his courage, strength.

4. story.

5. mistake.

6. rest.

7. rudder.

8. flattening blow.

9. just (s.f.).

10. paternal aunt.

11. he faced him.

1.

1. to engage ser-

vants

(3 p.m. impr.)

3. to seek pasture

2. to adopt (child)

(3 p.m. impr.)

6. facing, welcoming

5. to regard as

important

(a.p., p.m.)

4. to pretend

(3 p.m. impr.)

7. they (m.) will

regard as

important.

8. Constantinople.

Appendix B.

1. on that (s.f.)

2. the pleasure of

the wanderer.

3. with the diffi-

culties of living.

4. the hard life.

5. hour; watch.

6. as you described her.

7. she.

8. the unique (s.f.). 9. this (f.).

11. your conscience. 12. your survival.

(1 s. impr.)

13. the eyes.

14. who; he who.

15. the virtues.

16. my weeping.

17. Abraham.

18. the humble (man).

19. and she res-

pects him; and

you (s.m.) res-

pect him.

20. for his beauty. 21. for his appearance.

22. dignity.	23. about human beings.	24. humility.
25. to hand over (3 p.m. pass. pert.)	26. the others (obl.).	27. to reproach, rebuke (s.m. impv.)
28. the sinners.	29. Mister.....	30. Gabriel.
31. happy people (obl.).	32. for the permanence (of).	33. until the eth day (of).
34. us.	35. to say (3 p.m. impf.)	36. their maws (birds).
37. the student.	38. who, he who.	39. the question.
40. and + negative/relative par-title.	41. for your honour.	42. the ignorant.
43. most revered and honoured brother (sc. Dear Sir).	44. with this.	

Examples at Appendix A.

1.

Ahmad asked a sailor: "Where did your father die?" The sailor answered: "On a ship he was sailing on the sea." "And when did your grandfather die?" "He, too, died on a ship he was sailing on the sea." "And are you not afraid to sail a ship after that?" Then the sailor said: "Where did your father die?" "In his bed." "And your grandfather?" "In his bed." "And are you not afraid to sleep in a bed after that?"

2.

Two cats found a piece of cheese and took it to the monkey to divide between them. The monkey took the cheese and dividing it into two portions, one of which was larger than the other, put each portion in a pan of his scales. But the larger portion weighed heavier, so he took a little from it with his teeth and ate it, saying: "I want to make it equal to the smaller one." But since he took more than necessary from it, the smaller piece (now) weighed heavier, so he did with the latter what he had done with the former, and continued eating from the heavier of the two portions until he had eaten the whole cheese.

3.

A man opened a fish-shop and above its door hung a small board on which was written: "Fish sold here." One of his friends came and said to him: "Why have you written the word 'here' on the board? Is fish only sold in your shop?" So the shopkeeper erased the word 'here'. Then came a second friend and said to the shopkeeper: "Why have you written the word 'sold' on the board? Do not people understand that you do not distribute fish free of charge?" So he erased the word "sold". Then a third friend came and said: "Why have you written the word 'fish'? Do not people see it and smell it?" So the shopkeeper took down the board.

A society has been formed in one of the towns to combat illiteracy. This society has opened night-schools in the villages and towns to teach reading and writing to the peasants and artisans. One day it sent an inspector to a village carrying gifts as an encouragement to those learning in these night-schools. The peasants gathered around him, and the inspector called a woman from among them and asked her to read a word he indicated in a book in his hand. And she read in a loud voice "Kerchiet." He said to her: "Well done" and gave her a kerchiet. Then he called forth a man and asked him to read a word at which he pointed. Hastily he read out: "Bull", but the word was something else. The inspector said to him: "Look well and read." And the man looked a second time and said: "Bull." Then his wife stood up and said: "My husband reads well but greatly needs a bull to plough the land."

8.

A man had a beautiful parrot which knew how to speak, and whenever a man passed by her, she said to him, "Good-day, O my brother." She would go out into the garden in the afternoon and wait for her master to return from his shop, and when she saw him she would say: "Take me home, O my uncle." One day the parrot was missing, and her master was asking everybody about her when a man said to him: "I heard a parrot's voice in my neighbour's house." The parrot's owner went to the man's neighbour and asked him about the parrot. And when she heard her master's voice she said: "Take me home, O my uncle." So the man entered and took her from the thief's home.

7.

A hunter was hunting and slaughtering sparrows on a cold day and the tears were streaming from his eyes from the extreme cold. One sparrow said to his companion: "Do not fear this man. Don't you see him weeping?" But the other said to him: "Look not at his tears but at what his hands are doing."

6.

A man once carried to his tent from a nearby forest a bundle of wood which began to weigh heavily upon him. When he tired of carrying it he threw it from his shoulder and called Death down upon him. Death appeared to him and said: "Here I am; why did you call me?" Said the man: "I called you to load this bundle of wood on my shoulder."

5.

A king saw an old man planting a palm-tree and said to him: "O Sheikh, do you hope to eat the dates of this palm-tree when it will not bear fruit for many years?" Said the old man: "I am planting the palm so that my grandchildren may eat of its dates just as I myself ate of those my grandfather planted." This pleased the king who gave him twenty dinars which the old man took, saying: "Behold O King, I myself have already eaten of the fruit of this palm." And the king marvelled at his words and gave him a further twenty dinars which the old man took, saying: "O King, the most wondrous thing of all is that the palm has already borne fruit twice this year." And the king was amazed at his words and gave him yet twenty dinars more.

4.

The Lebanese Aviation Company will begin operations at the end of this coming month, and has already bought thirteen commercial aircraft from Britain, and five aircraft from America for the transport of passengers between the Lebanon and the Arab countries. The Company will conclude agreements with American and British Aviation Companies for the conveyance of its passengers to Europe and America and back. And there are a number of Lebanese Aviation Companies who have obtained authorisation and are now busy obtaining the aircraft requested for them.

Cairo:- (The Arab News Agency)

10.

Jerusalem:- When Mr. F. went to (lit. approached) one of the windows of his house he saw that his car standing before the house had been jacked up in preparation for the removal of its tyres. He immediately informed the police-station and policemen rushed to the scene of the event. But they discovered no one in the vicinity of the car and investigation continues.

(Local News)

9.

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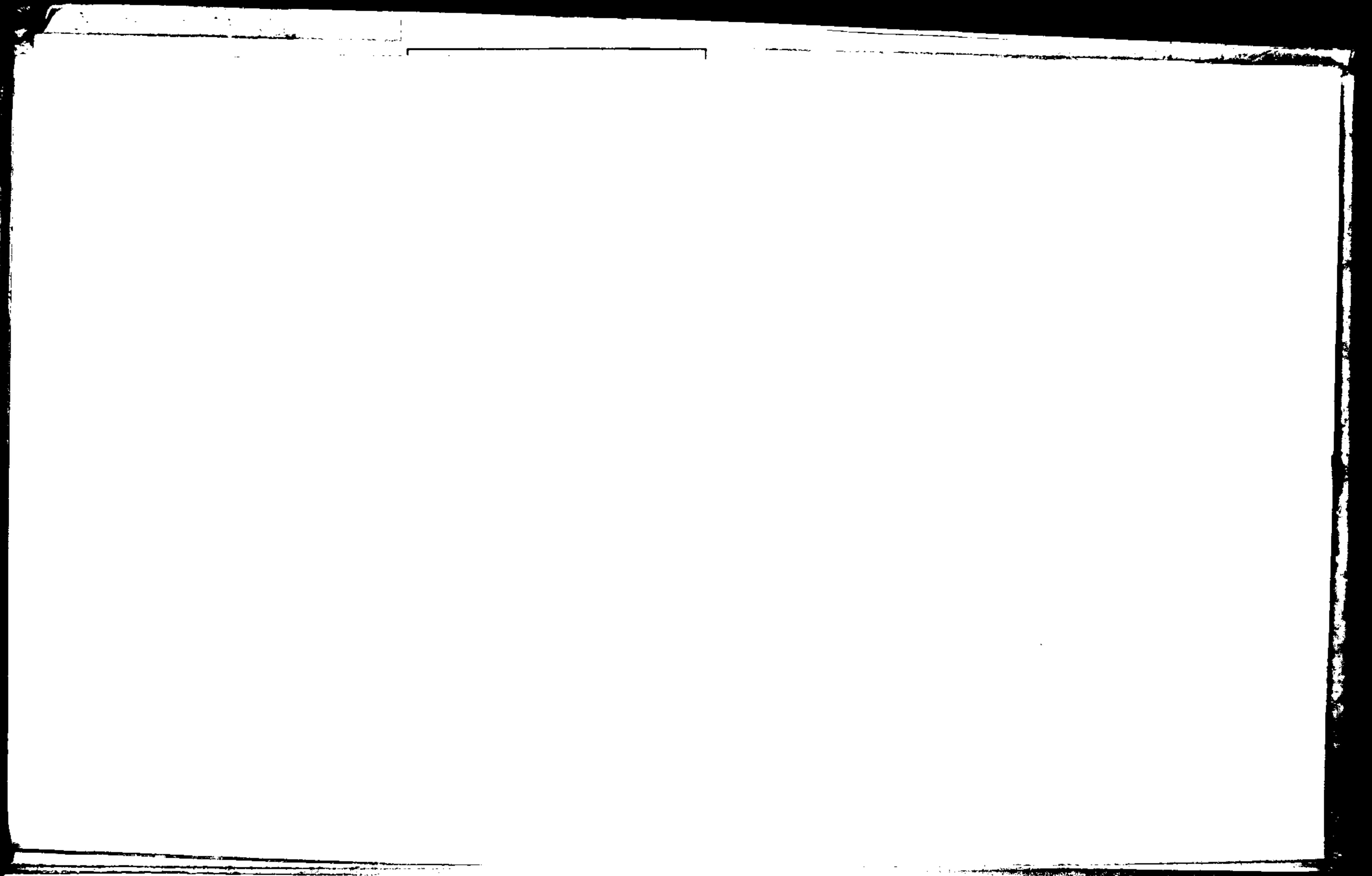
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