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THE PHONETIC ASSIMILATION RHYTHM ACCOTDING TO SIBAWAYH D. (180 AH)

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ABSTRACT

Phonetic and Qur'anic studies have both contributed to the development of the idea that linguistic phenomena associated with the rule of ease and avoidance of weight should be investigated. This indicates that sounds are subjected to continuous changes as a result of the principle of effect and affect.The goal is to produce harmony and rhythm that affects the recipient, and sounds interact with one other in the same way that live creatures do, resulting in audible changes that follow a properly designed system. There are certain fixed and emergency rules which govern each linguistic formation; as a result of the performative structure's exposure to conditions and factors that determine the nature of words and how they were formulated in a tight performative construction. In accordance with the rule of assimilation, phenomena such as merging, substitution,inflexion, vocalization, movements following, and others emerged. These changes are impactful rhythmic manifestations that are subject to a balanced system derived from vocal harmony and positional proportionality when dealing with sounds. Thus, exploding the inexhaustible energies of language over time is renewed and adapted with its sounds and the consistency of its expressive components according to miraculous performance conditions.The current investigation aims to reveal the rhythm of phonemic assimilation at Sibawayh who diet at (180 AH) and those who came after him among the linguists and scholars of Quranic

performance.Actually, Sibawayh was one of the first who witnessed the speech of Arabs in their various dialects, and his famous author, who represents a linguistic encyclopedia that carried several phonetic and rhythmic investigations using the rule of assimilation. The researchers found these rhythmic audio investigations in books of Qur'anic readings and shed light on examples such as merging and conversion in consonants, and inclination, reduplication and inflexion in vowels. Aside from that, he tried to clarify the rules of assimilation and its implications for rhythm. Its purpose is not to provide a narrative of the audio experiments, but rather to provide an explanation of the concept of rhythm that underlies those investigations.

Introduction

The phonemic assimilation is one of the transactional rules inside the phonemic structure of words, which is a manifestation of rhythm, and its goal is to help the speaker and listener pronounce words and maintain a balanced vocal performance. Assimilation is a language of for example, the word: "taswijah"[1], it is indicated that it is similar as it is identical in meaning. Ibn Berri stated that the difference between similarity and equality is that equality is between those who differ in gender and those who agree, because equality is equal in value, neither increases nor decreases. Similarity is only in those who show agreement. For instance in Arabic language the words (miθl, maθal and ʃibh, ʃabah) are all the same[2]. Hence, assimilation is the language of similarity.

The term "assimilation" refers to the effect of adjacent consonant sounds on one another, resulting in alterations that create a type of resemblance between them, allowing their characteristics or exits to grow with their closeness[3]. As a result of the rule of assimilation, when one linguistic sound is combined with another, the two sounds are pronounced as if they were one sound, providing relief and reducing muscular effort; that is, when the weaker voice is transformed into the stronger one and its dominance over it; that is, when the weaker voice is transformed into the stronger one and its dominance over it, as a result of the rule of assimilation, the two sounds are pronounced as if they were one sound[4].So compatibility occurs and the rhythm diversifies, because the sounds differ in characteristics such as their contrast in the exits.When the speaker uses different tones, such as strength, softness, thinning, amplification, loudness, and whispering, for example, the loudness of the voice can sometimes overpower the whispered voice that is adjacent to it, so the muttered is similar and turns into the loud one in order to reduce the muscular effort exerted by the speaker when pronouncing two different sounds in craftsmanship, he produces a sweet, rhythmic bell that attracts the liste.For instance, (ʔztahir) the whispered /t/ signify the resonant, to match the/z/ in the resonance, so the characteristic of the loud prevailed over the whisper, and the sound of the /t/ was similar by replacing it with a signifier, which is its counterpart in the vocal, to achieve acoustic proportionality.

Assimilation is a phenomenon with novel invented term, but its concept stems from our ancient phonetic heritage, as linguists such as Al-Khalil (d. 175 AH), Sibawayh (d.180 AH), Ibn Janni (d. 392 AH), and scholars of performance and Quranic readings

such as Ibn Al-Jazari (d. 833 AH) and others. Sibawayh has detailed in his famous book saying it with scattered investigations and several names, and perhaps the most prominent of which is (Al-Mu dˤa:ra), which he mentioned in "the section of the letter with which a letter is consonant with its place and the letter with which that letter is consonant and not from its position"[5].His point was that the sound is impacted by another's pronunciation, resulting in a type of compatibility and harmony between the discordant voices in exits or characteristics, depending on which is used. When two sounds meet in speech from one outlet or from two close entrances and one is voiced and the other is voiceless, a tension and attraction develops between them as each tries to attract the other towards him and make him identical with him in all of his attributes, or in some of them, as a result of their meeting[6].Survival, dominance and influence of the stronger sound, as it affects the weaker voice completely, in which the characteristics of the weaker sound disappear, or a partial effect in which some of the characteristics of the less powerful sound remain, so the modern phonetic lesson called these two cases the term of total and partial assimilation, and the purpose of them is to reduce muscular effort and facilitate pronunciation. The rhythm was achieved with its balanced variations that resulted from the harmony between the consonants and vowels when juxtaposed and with the general context.

Modern scholars have explained the definition of the term assimilation, as well as its prevalence in certain languages, by stating that "its goal is to make the two different sounds seem alike." For example, the Indo-European (nd) found in the Latin word (spondee) has been transformed to (nn) in Germanic, as has the Anglo-Saxon word (spondee) in Germanic (spannan). There is a word for labyrinth in English (span), and there is a word for labyrinth in German (spannen), and there is a term for London, which the Londoners speak as if it were (lunnon), and the word for amazing in vulgar American is sounded as if it were (wonderful) (wunnerful) [7] . When there is a combination of Vocal juxtaposition and a positional defect, the two sounds that are far apart in the adjective and the way out are rendered identical in pronunciation. In most cases, the meaning of the word is not altered as a result of this phonetic change, because the goal of the rule is to facilitate pronunciation and reduce the amount of effort required by the speaker, a similar phenomenon occurs.The phenomenon of assimilation occurs as a result of the presence of phonetic juxtaposition and a positional defect, which made the two sounds that are far apart in the adjective and in the sound the same in pronunciation. The sound effect on the receiver.

According to the concept of impact and influence upon juxtaposition, assimilation might be entirely influenced by the destruction of the sound or partially affected by the survival of some sound elements. In accordance with the rule of assimilation or similarity, the pronunciation of words can change, as noted by the German orientalist Bergstrasser in his discussion of the phonemic analogy and its relationship to immersion, who stated: "That is, the letters of a word, with the succession of times, often converge to each other in pronunciation and are similar, and this similarity is analogous to the process ofmerging. As a result, the assimilation is split into two

categories: complete and partial, while on the other hand, the difference is divided into three categories: progressive, regressive, and mutual[8]".

According to the idea of effect and affect between nearby sounds, the ancients discussed the concept of assimilation in their examinations of coalescence, substitution, inflexion, vocalization, reduplication, and other issues. They showed their usefulness by treating them differently depending on the scenario and the linguistic environment, and their study includes correct rhythmic audio notes to demonstrate the process of sound coordination and mixing by following specific regulations. Consequently, one of the distinguishing characteristics of rhythm is resemblance, which adds a unique aesthetic to the Arabic language's aesthetics and inventiveness.Assimilation is one of the methods of development and linguistic change through time, which has made Arabic a living language that renews and evolves by undergoing phonemic changes as times and places change. To create phonemic coherence when performing, with those phenomena whose nuances early linguists overlooked, and the road was completed by those who came up with contemporary linguists' theories and nomenclature, as well as the necessity to understand their rhythmic significance.

The Rhythm of Assimilation According to Sibawayh

Sibawayh, in his phonetic investigations, dealt with the phenomenon of assimilation under the name (ʔl-mudˤa:raʕa), in the "section of the letter with which a letter is matched from its position[9]".The definition of assimilation was found in the chapter on immersion, which he dedicated to the end of his book, and it served as a foundation for most of the old and new research and phonetic theories. Due to the above-mentioned issue of the strongest and weakest sounds, the stronger sound was dominant over the weakerone, resulting in a proximity or full likeness in the immersion, which fulfilled the aim of absorption by lowering physical effort and eliminating heaviness. This achieved vocal harmony in the rhythmic structure, and this convergence that Sibawayh intended is the complete symmetry between the two sounds, so he mentioned the issue of the meeting of consonant /sˤ/ and the /d/ in (masˤdar) and the reason for the lack of blending between them is the lack of assimilation. It is said that it is neither elided nor substituted since it is not   the same as (ʔsˤtˤabara), which is from the same letter[10]".It did not happen that there was a divergence in the qualities between the two adjacent sounds, so this would create heaviness on the tongue since /sˤ/ is a voiceless sound in contrast to /d/ that is a voiced, thus, the speaker finds it better to substitute the second sound with another one that is close to the first to fulfill an effective rhythmical assimilation. They performed the multiplicative course that is from the same letter from the section of (madadtu), so they made the first subordinate to the other and they used it more like the letters in the signifier from its place that is /z/ because it is pronounced and not applied[11].The phonemic assimilation between the two adjacent sounds was achieved by replacing the /sˤ/ with a neutral sound between the /sˤ/ and the /d/, which is the /z/ that carries the characteristic of the inaugural as the /d/, so the /sˤ/ is pronounced as a property to preserve the characteristic of occlusal

and loudness together, and it was reported from the Arabs on the contrary, it may pronounce a pure /z/ as in (ʔsˤdarat) which is pronounced as (azdarat) and others[12].

Sibawayh asserted that /sˤ/ should be silent[13], so that there is no separation between the two adjacent sounds since the assimilation is partial, continuous and contiguous. It happensthrough replacing one sound with another so that the sound retains some of its characteristics and does not completely loose them in assimilation, and the neutral sound remains bearing one of the characteristics of the altered sound affected, then the assimilation has the most impact on the receiver with a sweet rhythmic tone. Assimilation has different types; it may be total or partial, forward or backward. Accordingly, the study area of Sibawayh's book and its audio investigations are divided into two parts:

A- Concerning the consonant sounds and their discussions:

1. Merging

2. Substitution

B - Concerning vowel sounds and their discussions:

1. Inflexion

2. Reduplication

3. Vocallization

The details are discussed in the following subsections:

A.The Rythem of Assimilation in Consonant Sounds:

1.Merging

Sibawayh is so concerned with the issue of elision, as a result, he devoted a section of his book to the subject and broadcast his precise phonemic opinions, in which he mentioned the sounds, their arrangement, and the number of their outlets[14], as well as how the Arab languages differed according to the environmental and psychological conditions experienced by their tribes at the time. Due to the broad scope of the subject, Sibawayh dedicated more than one part to it, and what we are interested in it are the models that depict the sound juxtaposition and the changes that occur to it in order for it to be merged with other sounds. Al-Suyuti explained that the convergence and symmetry of adjacent sounds can be used to achieve a variety of goals, the most important of which are: reducing effort and facilitating pronunciation, achieving harmony and rhythm, and that it is one of the transactional performative issues among Arabs who seek lightness and phonetic ease "In a word, there are rarely more than

three letters of the same gender. One for having such a hard time with their tongues"[15].Thus, coalescence is the effect of one sound being affected by another as a result of the juxtaposition of sounds, so one sound is subordinated to another and is dominated by its similarity to it, according to the principle of vocal harmony.

Coalescence or merging in language means "insertion". It is said: "The Persian put the bridle in it, i.e. inserted into it which refers to the insertion of letters[16]". Merging"by germinating the words of the Basrians, and the merging by softening the words of the Kufis, and its meaning in speech is to connect a consonant letter with a vowel like it without separating them with a movement or a pause, so they become, by the intensity of their connection, as one letter[17].The ancients wanted phontic assimilation through merging. Thus, linking one sound to another for the goal of articulation ease and rhythmic balance is an ancient and current procedural occurrence. The reason is that phonemic harmony and pronunciation are of significant importance to Arabs, and one of the contemporary scholars on the merging (complete assimilation) [18] has started.Coalescence or merging is a phonemic relationship between the two adjacent sounds, whose goal is approximation and similarity, regardless of the difference in its content between the overlap and complete symmetry or the connection between the two sounds without a break. Al-Radhi said: "The merger of a letter in the letter is not to insert it into the letter in reality, rather it means relating it without breaking them apart[19]". Accordingly, merging is a phonemic approximation that occurs as a result of an eternal conflict between adjacent sounds, so one of them prevails over the other according to the principle of the dominance of the stronger sound over the weaker one and its binding with it, completely or partially.

Merging represents one of the rhythmic phenomena that abounded in the language of the Arabs, since antiquity has tended to be lightness, and this was reflected in the Qur'anic readings. Some readers have exaggerated the use of merging, including: Abu Amr, whose words were transmitted by Ibn al-Jazari when describing merging. He stated: "Merging is the speech of the Arabs and it is on their tongues, and they do not improve others"[20].Perhaps he meant that the Bedouin tribes and their tendency to linguistic economy by means of assimilation, and the evidence for this is what Sibawayh brought in the chapter on breaking the distraction in the pronoun of the third person, and the origin of it is inclusion, and it was broken for the purpose of phonetic homogenization of what preceded it of kasra or /j/ to follow[21].So the speech of Arabs was subjected to change, such as admixture or duplication, but it did not reach Abu Amr's exaggeration in merging, for he equated between adverb and adverb in the speech of the Arabs, and this is an opinion that needs consideration. This is a change of the letters of the Qur'an, and it leads to the disappearance of the meanings of its words, and it has no origin, nor an effect to support it, but it is something that is unique to Abu Amr[22].The combination of its branches represents the maximum degree of assimilation between the sounds, and Ibn Al-Jazari defined it: "It is the pronunciation with two letters, it is stressed as the secondand it is divided into big and small. The big one is the one who is the first of the two to be a consonant whether they are similar, different or approximate. It is called big because if its frequent occurrence. The small

one is one in which the first sound is silent and each of them is divided into permissible, obligatory and forbidden, as is detailed according to the Arab scholars"[23].Most of what came from the readers were from linguists in general and Sibawayh in particular.

Sibawayh's book Sibawayh's work is one of the books on Al-Osoul that extended the statement regarding elision, and it was as a result of this that the term "attenuation" (ʔltadˤʕiːf) whichwas coined to refer to the binding of similar sounds together[24]. As for the binding of convergent ones, it was looked for in the chapter of merging[25], which in turn produced exact ideas that had to be accessible when the rhythmic harmony of the occurrence was seen.The first section is similar sounds, and a phonetic relationship occurred between them, which led to communication and overlap between the two sounds, which resulted in slurring, and the second between convergent or homogeneous sounds, and the effect of the affixing formula was affected by the surrounding sounds and the statement of the ultimate goal of slurring in facilitating pronunciation, reducing effort and achieving rhythm. On the cause of slurring: "This is because it is heavy for them to use their tongues from one place and then go back to it, and when that became a burden for them to catch up in one place and not be a delay, they hated it and stumbled, so that it would be one lift[and it was lighter on their tongues than what I mentioned to you]"[26].Thus, assimilation is same as merging for Sibawayh, and both are contextual acoustic phenomena affecting rhetorical performance with an impactful rhythm.

❖ **The merging of the similar sounds:**

 The merging of two successive sounds that are united in the property and the output for achieve ease and verbal rhythmic balance, and among the examples given in the book, what is specific to the movement of the second letter of the similar and the necessity of mixing it, Sibawayh said in the chapter on weakening the verb: the weakening is that the last of the verb be two letters from one place; for instance: (radadtu, wadidtu, ʔʒtarartu, ʔnqadadtu, ʔstaʕdadtu, dˤaːrartu, taraːdadna, ʔħmarartuː, ʔħmaːrartu, ʔtˤmaʔantu). If the other letter moves, then the Arabs are unanimously agreed on its merging since when they were from one position it was heavy for them to raise their tongues from one position and then return them to that position for the other letter, and when that became heavy on them, they wanted to raise their tongues one lift, and that is their saying: "ruddiː, ʔʒttara,ʔnqadduː"[27].Sibawayh gave a phonetic explanation for the problem of merging of similar sounds, getting rid of heaviness when pronunciation, for human nature tends by nature to smoothness and ease to achieve the goal, and the coalescence is broken if the second letter comes static, when it is connected to the /t/ or /n/, for instance; (ʔrdadn, radadtu), and it came about Sibawayh, what he mentioned on decoding the diphthong except for some Arabs from Bakr bin Wael who said: (raddn, raddtu) and they took that from the verb (radda) with merging[28], he pronounced the sounds /ʕ/ and /l/ of the verb /fiʕl/directly without a break separating the similar sounds, so the sound comes out with a single raised tongue without repetition.

The second letter may come as a consonant in the weakened verb in the case of an imperative or assertive, so there are two opinions:

First: Merging (which is the language of Tamim), Sibawayh said: "As for the Banu: Tami:m, they merge the assertive (Majzu:m) as they merged, since the two letters were vowels for what we mentioned of the vowels, so they inhabit the first and move the other; because they do not inhabit all of them, and this is what other Arabs say, and they are many. The letter before the first letter of the two letters was a consonant, and the first vowel was cast on it[29]. The merging appears for the purpose of changing the rhythmic structure to agree with the rules of language. The word (ʔrdud) in the case of an imperative or assertive), followed by two examples, the first with movement and the is scilent, thus, the word composes of a scilent sound with the sound /ʔ/ to facilitate its pronunciation. Through merging, the first one must be moved and the two scilent sound will meet so that there will be a rejected syllable so the Tamimis worked to get rid of it by moving the movement of the first symmetrical to the first letter of the word, which is /r/, so the need for the hamzat al-wasl / ʔ/is eliminated, so it becomes (red) they inhabited the first and moved the second as in the mixing of the moving ones, seeking lightness Achieving harmony and rhythm.

Second: Decoding the coalescence (which is the language of the Hijaz), Sibawayh said: "If one of these letters is in a place where the /l/ of the verb(fiʕl), then the people of Hijaz multiply it because they made the other scilent, so it was not necessary to move the one before it, because no two consonants meet, as in words: (ʔrdud, ʔʒtarir)[30].This is explained by the non-acceptance of the Hijazi speaker to slur in these verbs because it requires the sedation of the first signifier, and this is not permissible for the convergence of the residents, so they preferred to break the stanza to get rid of the formation of a phonetically rejected syllable, which leads to a defect in the rhythmic structure.

The purpose of merging avoidance for the people of Hijaz is the same as for Tamim. It is to get rid of the convergence of the residents that makes up the rejected syllable in Arabic, and it seems that Sibawayh wanted to explain what came about Tamim and their tendency to merge, and what came about the Hijazis and their tendency to manifest, according to the environmental conditions that necessitate their residents and Qur'an readers belonging to those tribes to abide by their phonetic rules. Tamim's tendency to assimilation appears when we remember what the grammarians refer to, that the Tamim tribe was known to the merging of similar sounds as in (lam jaħillu), while the Hijazis used to say (lam jaħlil)[31].

The same is true of what was in the status of a weak triple verb as in (sˤabba), some of them assert the merging and some of them abstained from it.Sibawayh said: "as for what came in three letters with no addition, if it is a verb, then it is in the same position as it is a verb, and that is your saying in a verb: (sˤabba)"[32]. He claimed that it is a verb because you say you (sˤabibtu sˤabba:batan).Al-Radi called it a name that resembled verbs because of the heavyness of the verb and its need for merging, the investigation

is more appropriate to it, and the noun (sˤabba) and its origion (sˤababun)[33].Some were prevented from merging similar to the verb, and the face when Sibawayh said: (raʒulun dˤafifun wa qawmun dˤafifu: alħa:l, so it is raʒulun dˤaffa wa wa qawmun dˤaffu:)[34]A smooth man and a smooth people, as for the face is a smooth man and a smooth people." The mixing of the similar is a phonetic procedure that imposes on the syllable a balance of words in the rhythmic structure, and weak verbs and the like of heavy words. Like it in the phonetic handling, the Arabs resorted to reducing the slur in order to avoid heaviness and to achieve the sweet rhythm, as well as to achieve the linguistic economy in the muscular effort. The merging of similar soundsis a phonemic procedure that imposes on the syllable a balance in the rhythmic structure, and the weak verbs of heavy words and the like are similar to the sound handling, so the Arabs resorted to dilution by dilution to avoid heaviness and to achieve the sweet rhythm as well as to achieve the linguistic economy in the muscular effort.

What was mentioned in Sibawayh's book is such as the next total analogy, which represents the highest degree of symmetry between sounds. This type occurs as a result of the second sound being completely affected by the first sound. The affected voice (weakest) does not retain its characteristics, but rather bears the characteristics of the influential (strongest) sound to approach and resemble it for the purpose of homogeneity And this kind of similarity came in the "Chapter of coalescence in the two letters for which you place your tongue in one position that does not depart from it"[35].It was mentioned in detail about everything that came about the Arabs in the succession of examples and their hatred of this phenomenon for its weight, and finding logical solutions to get rid of it, whether it is in one or two words. It is possible to stop at some of these phenomena and refer to them for the purpose of clarifying the idea of the rhythm of similarity and the reality of their presence in the book as follows[36]:

- If there are five letters in sequence with the similar third and fourth letter, the Arabs will merge them: (ʒaʕala lak). Sibawayh counted him as a good combination, and the people of Hijaz showed it because of their tendency to verify and clarify the letters.
- If there are two vowels meet, and before the first letter comes a tide sound(mid), the merging will be good because the tide is like a moving sound in merging, and the statement is also good, for instance; (ʔnna ʔlma:lak) in (ʔnnaʔlma:la lak).
- If there are two similar sounds in sequencein one word, they are treated as the separated ones in the manifestation as in (ʔqtatalu:), and it was permissible to merge it with some of them, as in (qitalu:) and that they differed in the movement of the sound /q/.
- If there are two similar sounds in sequences and the first one is a vowel, and after the second a consonantal letter, the assimilation with merging will be good in this position, for instance: (jaddawu:d) because it was deliberately vowel between the two residents to prevent their convergence.

Sibawayh showed the Arabs' unanimity the merging of the similar sounds in /ʕ/ and /l/ of the verb (alfiʕl). He said: "as for what /ʕ/ and /l/ from one position, if the sound /l/ moved from it and it is (fiʕlun), they made it coalescence and /ʕ/ wwill be vowel. This is filled in the language of Tamim and the people of Hijaz"[37].The purpose behind such phonetic change is what the modernists called "the law of least effort when pronouncing sounds with the greatest effect and the least effort"[38]. this pronunciation process enabled the speaker to reveal the potentials of the rhythmic structure.

❖ **The merging of convergent sounds:**

This type occurs when two sounds are close in the output and different in their characteristic so that the speaker needs a muscular effort to lean towards the weight, so it is difficult for the tongue to pronounce it easily, so one of the two sounds affects the other according to the principle of the dominance of the stronger voice over the weaker one, so the two sounds are identical and merge into one stressed letter that gives the rhythm balance and harmony.

The merging of close letters is part of complete assimilation since the approximation of a sound from another and its similarity with an organized mechanism is called "Coalescence" or "Merging". It came in the book: merging involves the first in the other and the other as it is, and the first is inverted and then it enters the other until it becomes he and the other from one position, for instance; (qad taraktuka)and the other is as it "[39].Ibn Jinni said: "when the two convergent sounds meet due to the rules of merging , one of them turns to the word of its friend and binds itself in it, such as: (wadda) in the Tamimi language"[40].What came in the book about Sibawayh that the word (wadda) is the complete assimilation mentioned in the Arab dialects and their languages. Sibawayh conveyed what he heard about Bani Tamim: (wadda), and its origin is (watidun), which is the good language of the Hijaz people. It represents the argument of Tamim in it that they made the sound /t/ silent and merged it[41]so it turned from the (watudun) of the Hijazi into (watddun) when /t/ is silent. Then, the /t/ sound was merged into the /d/ sound, and it became (weddun) on the language of Tamim. Therefore, assimilation is an ancient linguistic phenomenon that grew up on the tongues of Arabs through their dialects, as well as on the readers.

Another topic that illustrates the rhythmicity of phonemic assimilation, and its example in the book is the insertion of a /t/ and /ð/. Sibawayh said: "if you wish, I say in (tataðakatru:n) and the like, such as (ta/ð/kuru:n), as I said (takalamu:n) which is the reading of the people of Kufa"[42]. The assimialation occurs when the first sound is affected by the second sound and its similarity in the property and the output.In the case of their direct contact without interruption, silent or movement, it will have a greater impact on rhythm, including: two forms (tafaʕʕala and tafa:ʕala) in the present tense, and the static t is affected to reduce From whistling or dental sounds, then the past tense is measured; For example:

jataðakkar   jatðakkar   jaðakkar   Ɂðakkar

jataθa:qal   jatθa:qal   jaθa:qal   ʔθa:qal

This transformation in the pronunciation when juxtaposition is a process for the progress that affects the language and its sounds, and the best application of this is in the Noble Qur'an, which was revealed in a miraculous performative, rhythmic language. As a result of his lovely rhythmic progression throughout time, the ears were confused before the minds, and his example is found in his both ancient and modern formulae in his blessed verses. In its ancient form of pronunciation (jatðakar)that has not been affected by evolution and phonemic transformation, such as the Almighty's saying: {wa ma: jataðakkar ʔlla: man juni:b} (Su:rat ɣa:fir 13).The new formthat has been exposed to the rule of phonemic assimilation may be given as in the Almighty's saying: {wa ma: jaðakkar ʔlla: ʔulu ʔlʔlba:b} (Su:rat ʔl-Baqarah 269).Some of them have taken new forms that arose according to the rule of phonetic assimilation and they did not appear in their form before assimilation, as in the word (ʔθa:qaltum), and that is in the Almighty's saying:{ʔθa:qaltum ʔla ʔlʔrdˤ} (Su:rat ʔl-Tawbih).Likewise in the form (tafa:ʕal), whose sounds are similar to (ʔtfa:ʕal), and for example, what came in dialects: So-and-so is more prolonging on the form (ʔtfa:ʕal), and its origin is prevailed on the form (tafa:ʕal)[43].The merging determines the change that transforms the sound into a similar one, and it fuses into it for ease of pronunciation since most of the merged sounds are characterized by their strength, for instance; (jassammaʕu:n) in the Almighty's saying: {La: jassammaʕu:nʔla ʔlmalaʔʔlʔaʕla:} (Su:rat ʔl-sˤa:ffat 8), so it is read by germination and attenuation, so the argument of the one who reads it with lightening is that he referred it to (jatsamaʕu:n) in which the silent /t/ is merged with /s/ that is changed into a germinated /s/. Thus, the argument of those who read it with lightning is that they turned back it into (samaʕa and jasmaʕ)[44]. Sibawayh referred to this by saying: "Some of them read: "qaraʔa baʕdˤuhum", "La: jassammaʕu:n" and the statement is good Arabic, due to the difference outlets"[45].An example of this case is the effect of the sound /n/ in /m/ and /l/, in (ʔn) the /n/ will be converts to/m/ or /l/ in the neighboring, such as (ʔmma: and ʔlla:), the second sound affected the first according to the rule of regressive assimilation, and from it the /l/ definite (ʔl) is affected by the solar letters follow it so that resembles it by merging[46]. Because of the acoustic and extrusive convergence, the weak location of the sound /l/, the strength of the location of the sound after it[47], as well as the outlet of the /l/ is from the gums, it merges with what is close to it or similar to it in the outlet, and does not merge into sounds far from its outlet for the ease of pronunciation and its preservation of its qualities due to the extrusive divergence, thus eliminating the need for the principle of assimilation[48].

In order to better understand the merging of convergent letters in Sibawayh's book, it is necessary to look at certain instances that are classified according to the contemporary phonetic lesson in terms of the regressive and progressive assimilation. Samples assimilation in convergence merging are shown as follows:

-**muθrad**: The origin is (muθtarad), two similar sounds met in the exit which are /θ/ and /t/, so the output of the /θ/ sccording to Sibawayh is from "between the tip of the tongue and the ends of the folds"[49], and the exist of /t/ is "between the tip of the tongue and the origins of the folds"[50]the closeness is clear between the two directors, with their participation in whispering and dilution, to get rid of weight when pronouncing. Since the speaker pronounces the first letter /θ/ by moving the tongue forward, and the second letter /t/ by returning the tongue to the back with a strong convergence between the two exits, the complete progressive assimilation occurred, as the first sound affected the second sound to match it in the output, it became (muθrad) as a result of merging.Sibawayh stated: "If these letters are close to one letter and the two letters are not separated, they increase in weight and vowelization, as the two examples, if they were not separated in (Ɂθqala) because the letter does not separate from (jastaθqilu:n). Accordingly fromtheir saying in (muθtarad) as (muθrad) since they are convergence and their statement is good. Some of them say (muθtarad) which is a good Arabic, and the measurement (muttarad) since the origin of merging is to bind the first in the other"[51].The analogy for Arabs (muttarad) is complete regressive assimilation that is more popular progressive assimilationbecause it happened through the affect of the second letter in the first regressively. For instance; in the Almighty's saying{Ɂwraθtumu:ha: bima: kuntum taʕlamu:n} (Su:rat Ɂl-Ɂ'ʕra:f 43), which is read (Ɂwraθmu:ha:)in which /t/ and /θ/ are merged By Hamza, Al-Kasai and Abuomru[52]so that the totl progressive assimilation is achieved.

-**Ɂqtˤaʕa hilalan:** The merging of those close to each other is contained in two words, the first word ends with/ʕ/ and the second begins with /h/, and it came from Sibawayh that their statement is better. Since the sounds /ʕ/ and /h/ are from two convergent exits, it is permissible to blend them as follows: a: if the one that is closest in their mouth outlet, the sounds /ʕ/ and /h/ will be transmitted into/ħ/ then /ħ/ itself will be merged in /ħ/ since the closest to the mouth will not be merged in the letter that precedes it. Therefore, it is replaced with the two letters that resembled it and then merged it in[53].The process of merging lies in replacing the two sounds with one sound, which is the/ħ/, then the first /ħ/ is merged with the second, and it becomes:

Ɂqtˤaʕa hilalan   Ɂqtˤaħa hilalan   Ɂqtˤaħħilalan   Ɂqtˤaħħilalan

It is as if he wanted to say about this effect: replacing the/ʕ/ into/ħ/, then the /ħ/ affected the /h/ due to their similarity so that merging occurred, which was considered as total progressive assimilation from in the case of connection. Sibawayh explained the reason that the /ʕ/is closesr to the mouth and cannot be merged with the farther one. The sound /ʕ/ cannot be merged with /h/ since the purpose behind coalescence and merging is the easement in pronunciation.Sibawayh said: "The palatal were not originally for merging, even though the meeting of the two /ħ/ sounds is lighter in speech than the meeting of two/ʕ/. Accordingly, it is clear that their meeting in section (radadtu) is more and the voiceless is lighter than the voiced so all of this distances the /ʕ/ sound from merging when /ʕ/ and /h/ are palatal sounds[54]. Sibawayh warned of the difficulty of harmonizing the palatal sounds with the different of their

characteristics of the two voiceless and voiced sounds. The sound /ʕ/ is voiced and /h/ is voiceless so that this necessitated the transformation of the voiced /ʕ/to the /ħ/which is the voiceless counterpart to /ʕ/. Then/h/ is merged with /ħ/ because of their close outlets to produce that acoustic harmony that forms the rhythm. The progressive assimilation in merging occurs as a result of an environmental acoustic effect. Since it contradicts the origin of the merging that is achieved when the first sound is connected to the second which means the dominance of the second sound, and not as happens in the progressive assimilation of the second sound being affected by the first, which also means the dominance of the first sound; therefore, it is the least frequent occurrence in merging.

The total assimilation between adjacent sounds, the intensity of their impact on the recipient, and, in fact, the merger is the process of fusion of sounds with each other, and this sound interference causes a kind of approximation between the outputs of sounds and their properties. It is clear from the foregoing that merging is one of the rhythmic manifestations that have been proven through the total assimilation between adjacent sounds, the intensity of their impact on the recipient, and in fact, the merger is the process.

Therefore, a united and similar sound is generated. If the first sound influences the second, the assimilation will be progressive. Whereas, if the second sound influences the first, then the assimilation is regressive. Merging, On the one hand,is the annihilation of the first sound by the second which means that the first sound is affected by the second sound and its dominance over it is by assimilation and merging. This effect is like regression, not progression, and it is the merging of close sounds in one word or in two separate words. Assimilation, on the other hand, is a tendency of the speaker towards lightness and ease of pronunciation, and for the listener towards being influenced by rhythm.

2. Substitution

As it came in the language: "The substitution means changing a thing from its state, and the principle in substitution is to make one thing in place of another thing, such as the substitution of the sound /w/ into /t/ in the word (talla:h)"[55]. In terminology, substitution means "putting a letter in place of the other"[56]. Ibn Jinni defined it: "Approaching the letter to the letter and approximating them without merging"[57].Since it is an approximation of adjacent sounds due to contingent transpositional effects, it is an incomplete phonetic assimilation. The reason behind such phenomenon is that the sound does not completely deleted as in elision or merging, but something of its characteristics will remain, so one sound is replaced by another as a result of effect and affect.Therefore, it generates a sweet balanced rhythm when assimilation is progressive or regressive. It refers to a change or an audio transformation that results

in a mitigation and a reduction of effort, and this modification gives the words a unique harmony.

Sibawayh did not provide an explicit definition for this phonetic phenomenon, but he focused on explaining its concept according to the examples he gave when explaining the letters of substitution, and this came in the "section of the letters of the substitution without merging a letter into a another one and the tongue will be raised from one position"[58].The substitution was mentioned in various chapters in the book, especially in the chapter of elision or immersion, because the two phenomena represent the spirit of the language when changing its vowels in an innate organization that achieves the source of rhythm in agreement and harmony. The replacement of a silent voice instead of another one that is not phonetically similar to it by the effect of a third sound brought according to the mechanism of characteristics, outlets, and the nature of their compatibility. There are several examples of this kind in the book, including:

-The substitution of the sound /sˤ/ with /z/: Sibawayh stated: "As for the one with which the letter from its exit is consonant, then the /sˤ/is silent if is followed by /d/. For instance; (masˤdar), (ʔsˤdar), and (ʔltasˤdi:r) that are formed from one word in which the sound /d/ has neither been merged into it nor substituted because it is not in the same position of (ʔsˤtˤabara) that is formed from the same letters. So when they were from the same letter, they performed the multiplication stream which is from the same letter from the section of (madadtu) that made the first subordinate to the other. They contended with it the most similar letter to the sound /d/ from its position. which is the sound /z/ since it is voiced and not applied, and they did not replace it with a pure /z/ hating the unfairness of it for occlusivity"[59]. This happens due to the effect of the second sound on the first one, or the so-called (incomplete regressive assimilation) so the sound /sˤ/ in (masˤdar) from the voiceless sounds and the /d/ from the voiced sounds[60]. The voiced property loudness affected the voiceless feature since it is logically the strongest so that the sound /sˤ/ was replaced by a sound close to it, which is the voiced sound /z/, due to the proximity of their outlets[61]. Thus, the vocal performance is more harmonious and rhythmic and thus achieves lightness in pronunciation.

The incomplete assimilation,in the case of connection, will transform the sound to another which is partially similar to it without a separator separating the two sounds or without disappearing of the whole characteristics of the sound. It comes in the case of connection as we have mentionedin the substitution the sound /sˤ/ which transforms the sound /d/ into /z/ in some dialects due to the closeness of their outlets, for instance; (jazduq) in (jasˤduq)[62] and   in the Almighty's saying: {ħatta: jusˤdir ʔlraʕa:ʔuwa ʔbu:na: ʃajxun kabi:r} (Su:rat ʔl-Qusˤasˤ23). The sound /z/ is clear in reading (jasˤdur)by smelling the sound /sˤ/ with the sound /z/, which is the reading of Hamza and Al-Kisa'i and those who followed them for the purpose of rhythmic harmony and relieving muscle effort. The rest read it with the pure /sˤ/, including: Abu al-Tayyib and Riwaya Ibn Muqsim and others[63]. The voiceless sound /sˤ/ was affected by the voiced /d/ and it produced an interference for a third sound that corresponds to the two

sounds, which is the sound of the voiced /z/, so the rhythmic compatibility was achieved and the sound of the sound /sˤ/did not completely disappear when there is partial assimilation in the case of connection. In fact, this is Sibawayh's opinion since he mentioned the opinion of some Arabs by making it a pure /z/ and the property of occlusion no longer exists, for example: the utterance (ʔltazdiːr fiː ʔltasˤdiːr fiː)in which the substitution occurred to facilitate its pronunciation because they did not use merging for positional reasons[64].

As for the partial regressive influence in the case of separation, it lies in several examples, including: the influence of the sound /sˤ/ that is preceded by /r/ sound and it is converted to /z/. Sibawayh denied the substitution of the sound /sˤ/ by the presence of a separators between the two sounds, so he stipulated the partial assimilation when the substitution does not have a break, whether it is a vowel or consonant. He said: "If the sound /sˤ/ moves, it will not be substituted because something has happened between them, so it is prevented from substitution[65]". This case can be showed inAlmighty's saying: {ʔlsˤiraːtˤ} (Suːrat: ʔlfaːtiħa 6). The sound /sˤ/ is pronounced as /z/ in some of the readings such as (ʔlzzaraːtˤ) -Zirat) in the narration of Al-Asma'i, quoting from Abu Amru, and Al-Kisa'i read it quoting from Hamzah with /sˤ/ if it is movable as in the Almighty's saying: {sˤiraːtˤʔllaðiːna} (SuːratʔlfaːtiħA 7), and he recited it with the sound /sˤ/ smelled as /z/ if it was silent, as in: {ʔlsˤiraːtˤ} (Suːrat: ʔlfaːtiħA 6)[66], so the sound /sˤ/ into /z/ to be homogeneity between /z/ and /tˤ/ in voicing.

-The substitution of the sound /s/ with /sˤ/: Sibawayh dedicated a chapter called "This is the chapter in which the sound /s/ converts into /sˤ/ in some languages"[67].What Sibawayh mentioned that the letter follows /s/ has a profound effect on the substitution, as in (sabaqat) which is pronounced as (sˤabaqat). He said: "it will be changed into /q/ if it is after it in one word, for instance; (sˤuqqat) and (sˤabaqtu). And that is from the extreme of the tongue, so it did not descend as the descent of the /k/ to the mouth, and ascended to what is above it from the upper palate"[68].The spacing between the sounds is a way to the regressive assimilation, when there are two dissimilar sounds that are similar between them by the effect of the weaker sound on the stronger. The weaker sound is the victim of the change by substitution of the phonetic homogeneity between them, and the sound /q/ is one of the sounds that are affected in the sound of /s/ for Sibawayh with the presence of a separator between the sounds /s/ and /q/ which is /b/ so that the substitution happened. He indicated: "They did not care about the barriers between the the sound /s/ and /q/"[69].Because /q/, as Sibawayh mentioned, is one of the letters that depend on the higher palate, it is one of the palatal sounds that affect the voiceless sound /s/ turning it into the sound/sˤ/. The sound /sˤ/ carries the occlusal feature when pronounced from the upper palate, so it is similar to it in the property of highness and that is in his saying: "The evidence for that is that you have dried up between your palate, so you exaggerated, then you said: (qaqaqaq) in which you did not see that as disturbing the /q/ af, but if you did it with the sound /k/ and the following letters of the tongue would violate that. This indicates that it depends on the upper palate, so they did not replace the position of the /s/ with the letter /q/, so that the process is one-sided, which is /sˤ/ , because /sˤ/   ascends to the upper palate for

occlusion" [70]and the vocal justification for such substitution is through the incomplete regressive assimilation in the case of separation.

As with Sibawayh, the origion is the sound /s/, and the substitution occurred for a phonemic reason. Other examples are (sˤira:tˤ) and (masˤa:dir)in (sira:t) and (masa:dir) and the cause of substitution is the lack of homogeneity between the two sounds when they are adjacent to other sounds that operate for changing by substitution. Sibawayh had previously mentioned that the substitution of the silent /sˤ/, but he mentioned the opinion of some Arabs in replacing it while it is movable and gave a justification for that by the presence of a separation between them. He said: "Perhaps they contended with it while it is far away, as in (masˤa:dir) and (ʔlsˤira:tˤ) since /tˤ/ and /d/ and the conducting is here though /d/ is far as their saying: (sˤawi:q) and (masˤa:li:qu), so they replaced the /s/ with /sˤ/ as they replaced it when there was nothing between them in: (sˤuqtu) and the like[71].The sound /d/ in (masa:dir) is one of the voiced sounds and it will be close to /sˤ/ in such property so it replaced the sound /s/ with /sˤ/ because the voiceless /s/ was affected by the unaffected resonant indicative and changed it into /sˤ/ to achieve the rhythmic balance of the word's structure when performing, and what was previously said applies to (sira:t) since /d/ and /tˤ/ share the features of voicing and intensity, so the sound /s/ will br converted into /sˤ/ to correspond with /tˤ/ in the occlusal property, and corresponds with/s/ in the property of the whistling, so it affected the sound /s/ is a partial regressive effect.

According to some of readings when the sound /s/ is affected with the sound /tˤ/ to match each other in the property of occlusal. As in the Almighty's saying: {ʔm hum ʔlmusajtˤiru:n} (Su:rat ʔl-tˤu:r 37), and his saying: {lastuʕalajhim bimusajtˤir} (Su:rat ʔl-ɣa:ʃijah 22). Thus, it is read as (ʔlmu sˤajtˤiru:n) and (bimusˤajtˤir). It may be written in /sˤ/ and pronounced as /s/ or pure /sˤ/. Al-Kisa'i read it in /s/ and Al-Fara' (d.207 AH) mentions that most of the words of the Qur'an were written in sain except in (Basta) mentioned in Surat al-Baqarah with /s/ in (bastˤata) which comes in in ʔl-baqarah as /s/ and in ʔl-ʔ'raf with /sˤ/[72]. As it is reported by Ibn-Mujahid, the readers who read it as /s/ in both verses such as (Ibn Katheer and Hafs on the authority of Asim, Abu Amr and Hamza) and others read it with/sˤ/[73].

-The Substitution of /n/ with /m/: If the sound /n/ is silent followed by the sound /b/, so there will be incomplete connected regressive assimilationbecause the preceding sound was affected by the latter and transformed it into another sound that agrees with the /b/ sound in its outlet. Rukn Al-Din Al-Istrabadi described the reason for its replacement as; " disliking its tone"[74], for instance; (ʃanba:ʔ)[75] and (ʕanbar)[76] that are pronounced as (ʃamba:ʔ) and (ʕambar). The question that came to mind, why didn't they make the sound /b/ instead of /n/? The answer is to the dimension of the two characteristics: voicedand nasalization[77]and with /b/ in the outlet. Therefore, the assimilation was not complete analogysince the altered sound retained some characteristics of the substituted sound whose rhythmic timbre corresponds to the influential voice, which is /b/. Sibawayh gave an adequate response to the aforementioned question by saying: "They did not make the /n/ as /b/ because of its

distance in its outlet and it is not a nazal, but they replaced it with a similar sound which is /m/. As they asid (mambika) which is origionally (man bika) and (ʃamba:ʔ) and (ʕambar) that are (ʃanba:ʔ)and (ʕanbar)[78]. As for Al-Radi in explaining the ʃhafia and providing the reasons for such substitution occurrence by saying: "It is difficult to declare the silent /n/ before /b/, because the silent /n/ must be hidden with other palatal sound as it comes in merging. Moreover, the hidden /n/ is only in the nasalization that is supported by the nose only, and the sound /b/ is supported by the lip,thus, it is difficult to depend on two sounds with two different outlets two exits that are far apart, so it is asked for a letter that turns the /n/ to it which is intermediate between /n/ and /b/ and /m/ is found for such purpose since it is nazal as /n/ as well as it is oral as /b/[79]. Accordingly, the assimilation between the close sounds in characteristics and effect is regressive partial connected one.Hence, the rule of reduction in muscular effort was made clear when pronouncing the contiguous and divergent sounds, the effect of the consonant sound /n/ when adjacent to it was the oral /b/ , and /n/ is converted into a third neutral sound which is the oral /m/, such as: (ʔnbaʕaθa) which is pronounced as (ʔmbaʕaθa)[80], as in the Almighty's saying: {ʔðʔnbaʕaθa ʔʃqa:ha:} (Su:rat ʔl-ʃams 12), and the scholars of performance and readings with conversion, for instance; the Almighty's saying: {min baʕdi ma: ʒa:ʔahum ʔlʕilm} (Su:rat a:l-ʕimra:n 19) and the pronunciation of the common people for the word (mambar) that is (minbar)[81].

The progressive assimilation, that occurs when the second silent is affected by the first, is not in the phonetic formation of the rhythmic structure of the words,i.e., the effect of the first sound with the second sound has a progressive effect whether by voicing or amplification and others. Concerning the examples in the book; substituting /t/ of (ʔftaʕala) with /d/ if it is preceded with /z/ as in (ʔzduʒr)[82]whose origion is (ʔztuʒr).In his saying: "The sound /z/ is substituted instead of /t/ with /d/, for examples; (muzda:n) in (muzta:n)because there is nothing more like the /z/ than its place than /d/. both are voiced and it is not occlusive"[83].This type of influence between sounds is achieved partially, in the case of the connection of the second sound with the first, as it approaches it and carries some of its articulatory characteristics. Then, from the effect of /t/ in (ʔftiʕala) if the sound /sˤ/ or /dˤ/comes before it, the sound /t/ will be converted into /tˤ/; due to its closeness in the occlusive, or /z/ comes before it and /t/ will be changed into /d/ for their convergence in voicing property. For example (ʔdˤtaʒʕ is converted into ʔdˤtˤaʒʕ), (ʔsˤtabaɣ is converted intoʔsˤtˤabaɣ) and (ʔztaʒar is converted into ʔzdaʒar)[84].Homogenization of the verbal compatibility and the achievement of rhythm, and its example in the wise mention, the Almighty's saying: {wa ma: fih muzdaʒar} (Su:rat ʔl-Qamar 4), came in the Qur'an's parsing for Nahas saying: "Muja:hid muzdaʒar and its origion for Sibaway (muztaʒar) with /t/.However, the /t/ is voiceless and /z/ is voiced , so the combination of both of them is heavy, so replace the /t/ with what is its exit, which is /d/[85].Ibn Al-Jazari asserted the necessity of the reader's statement for /d/ that is altered by/t/, so the inclination of the tongue to its origin is not correct[86]. Sibawayh showed the nature of such that substitution that is the distance of their outlets in[87] (muztaʒar)between /t/ and /z/. Thus, /t/ is converted into /d/ for the homogeneity of /z/ in voicing characteristic, then, vocal conflict occurred between the stronger sound, which is /z/, and the weaker, which is voiceless /t/. As a

result,   the replacement of the weaker sound to another converging and the characteristics of the strongest sound that is /d/. consequently, the sound /d/ is a neutral sound between /t/ and /z/ since it is closest to /t/ in the outlet and closest to /z/ in its voicing. It generates a rhythmic, vocal, and organized performance that calls for preparation to receive the verbally consistent words that comfort the souls and delight the ears.

B.The Rythem of Assimilation among Vowel Sounds:

1. Inflexion

Inflexion in language: it comes from incline which means "tending to something and accepting it"[88]. Regarding its meaning in the terminology: it is the approximation of one vowel sound to another, whether the vowel is long or short. For the purpose of assimilation that is achieved for the sake of rhythmic vocal harmony when performing.Ibn al-Hajib (d. 646 AH) said: "Inflexion is to lean the vowel sound /a/ (fathah) towards /i/ (kasrah), and its reason is that it is suitable for being /i/ or /j/ because /a:/is converted from a /i:/ or for commas or an inclination before it"[89].What he meant by the appropriate word was the assimilation between the sounds. Accordingly, the inflexion is one of the performative rhythmic phenomena that formed these verbal images; as a request for lightness and in order to achieve proportionality and homogeneity between the sounds that are affected as the consonants affect each other, and their effective role in the diversity of the rhythmic structure of the words and the degree of their impact on the recipient.

The inflexion in Sibawayh's book is obvious, as he singled out a section for it called "The chapter of what involvements tend"[90]and the reason for the occurrence of inflexion is like the reason for the occurrence of phonemic assimilation, and it is a part of it. Sibawayh explained that by saying: they tend it into /i/ that follows it for making them approximate as they do in merging seeking for lightness and ease in pronunciation"[91]. As we mentioned, it represents the approximation of a sound to a sound, i.e. the approximation of the sound /a:/ to /i:/ to homogenize the kasra /i/ before it. Thus, the inflexion as merging and other aspects of phonemic assimilation that all tend towards lightness, ease and facilitation in articulation.And his saying: "The alif is inclined if there is a broken letter after it, and that is your saying: a worshiper, a scholar, mosques, and keys... The alif may resemble a ya, so they wanted to bring it closer to it." ; Because it shares the same pronunciation method, when it exits with the breath smoothly and extension without being obstructed by an obstacle.Due to his saying: "The sound /a:/ alif is inclined if there is a letter with /i/ follows it, and that is your saying: (ʕa:bidun, ʕa:limun, masa:ʒidun, and mafa:ti:ħun). In these words /a:/ is similar ti /i:/ so they wanted to bring it closer to it"[92]. What is meant is the inflexion of /a:/ to /i:/ if is followed with broken sound since /a:/ is similar to /i:/ because it shares the same pronunciation process, when it exits with the breath smoothly and extension without being restricted by an obstacle.

What Sibawayh mentioned about the similarity between /a/ and /a:/, /i/ and /i:/ when he said: "because /a/ is from /a:/ and he likened the /a/ with /i/ as /a:/ is similar to /i:/"[93].It represents a starting point for what the modern phonetic lesson has reached in counting /a:/, /u:/ and /i:/ as long sounds such as /a/, /u/ and /i/ which is called short vowels. The difference between them is in the length of time taken when pronouncing them, so the rhythm of the word is affected when it is formulated by the presence of a long vowel and a short vowel. Sibawayh intended what the modern lesson reached, so /a:, u:, i:/ and /a,u,i/ are similar sounds in the manner of articulation, and different in the time taken in their pronunciation, i.e., the time it takes when pronouncing the first group is twice the time that it takes when pronouncing the second group[94], and in this place the effect lies in the rhythm and its diversity.

As with Sibawayh, inflexion means bringing one sound closer to another so that the main purpose is to facilitate the pronunciation, and it is the same as assimilation through which the speaker will make much less effort when using it. One of its existence reasons is the achievement of phonemic proportionality that leads to the sweet rhythm affecting the listener, so he heard the inflexion from the Arabs. Sibawayh said: "And that is because there was a lot in their speech, so they carried it the most, because the inflexion is more in their speech"[95]. It is one of the phonetic phenomena that lead to the emergence of assimilation between the movements to achieve the performative morphology when pronouncing.According to Sibawayh's sayings, Ibn Yaish said: "The inflexion brings the sounds closer together to form morphology"[96]. What is meant by morphology is approved by the modern audio lesson in the term assimilation.

Sibawayh's phonetic investigations, including the inflexion, and what he quoted from the Arabs, all represent an actual application to the readers. The inflexion is one of the oral phenomena that arise during performance, so the speaker or reader is not burdened, but rather tends by his nature towards lightness and facilitation when using it. The scholars of Quranic performance have given several names to this type of assimilation, including: (pure, lying, flat, and breaking)[97]. They followed Sibawayh in counting inflexion as a form of verbal facilitation, as Ibn al-Jazari mentioned that by saying: "It is the ease of pronunciation, and the tongue rises with opening and descends with inflexion and inclination is lighter on the tongue than elevation. Hamzah, Al-Kisa'i and their successors all inclined /a:/ is converted from /i:/ where it occurred in the Qur'an, whether it was in a noun or a verb"[98]. The inflexion was described by phonemic declension, which represents an important aspect of seeking lightness and avoiding weight. The rhythm of inflexion due to Sibawayh lies in the effect that occurs between sounds, whether the preceding is affected by the following or vice versa. The assimilation in case of inflexion ranges between regressive and progressive assimilation, according to the modern phonemic lesson. The inflexion according to Sibawayh is of two types, which he illustrated with examples below:

-The first: The sound /a:/ is partially affected by /i/ or /i:/ that precede it and the characteristics of /a:/ are not completely hidden from him. This kind of assimilation

is called "partial progressive assimilation", for instance: (sirba:l, ʃimla:l, ʕima:d, kila:b)[99]. The sound /a:/ is mentioned in the previous words was affected by /i/ that occurred before it, so the inflexion occurred to homogenize the pronunciation and facilitate the articulation, with the presence of a spacer between them and they are /b/ and /r/. Sibawayh mentioned: "It does not have a strong barrier"[100]. The vowel /a:/ may be affected by /i:/ in: (saja:l, sˤaja:ħ, kaja:l, baja: ʕ, ʕajla:n, ɣajla:n)[101], so the /a:/ was inclined to be affected by what preceded it.

-The second: The sound /a:/ is partially affected by /i/ or /i:/ that occurs after it, and since the influence is regressive, this type of assimilation is called (partial regressive assimilation) for the purpose of rhythmic vocal homogeneity, for examples: (ʕa:lim, ʕa:bid, masa:ʒid, ʕaða:fir) [102], so /a:/ was inclined towards /i/ followed it, and examples: (biba:bih) , (min malih). Sibawayh said: " from what they incline its /a:/ as in their saying: (marartu biba:bih) and (axaðtu min malih). This is in the place of preposition, they likened it to (fa:aʕil), as in (ka:tib) and (sa:ʒid) (the inflexion in this position is weaker) because /i/ is not obligatory[103], so the long vowel /a:/ is affected by the short vowel /i/ by the presence of a consonant that is /b/ between them.

The sound /i:/ may affect the preceding one with the /a:/ preceding them, for instance; (mafa:ti: ħ) and (habi:l)[104]. and among the examples in the book: "marirtu biba:bik), and they said: marirtu bima:lin kaθi:rin wa marirtu bilma:li"[105]. The sound /a:/ is pronounced in the examples mentioned by its inflexion phonetically towards the /i:/ that is progressed position, so the effect is regressive between /i:/ and /i/ and it is moving back towards /a:/ for the phonemic proportionality in the rhythmic structure, and "as your saying: (min ħima:rak) and (min ʕawa:rih)[106]. The first is similar in its two types, the progressive by the influence of /a:/ with the previous /i/, and the regressive by the influence of /a:/ with the short vowel /i/ and the strength of /r/ after it. Sibawayh permitted the force of inflexion with /r/ because it is similar to /i:/[107]. It is noted from the what mentioned previously, that inflexion is a phonemic phenomenon that represents a manifestation of assimilation whoch constitutes vocal harmony. Sibawayh's separation of saying in it, and indicated that its purpose is the agreement of sounds and their compatibility in a rhythmic system that arose from the juxtaposition of the sound /a:/ and /a/ and what it enjoys of escalation and when performing. Furthermore, what the /i:/ and /i/ enjoy from droning and regression from performance. As Ibn al-Jazari mentioned that the articulation lightness lies in the regression accompanying the sounds, so the Arab speaker and the glorified reader tend to inclining the /a:/ and /a/ towards /i:/ and /i/, so that it is a kind of partial regressive or progressive assimilation according to what the modern phonetic lesson mentioned.

2.Movements following

It is phonetic linguistic phenomenon, which our early scholars noticed in the speech of the Arabs and it was called "movement harmony", as it represents one type of assimilation between movements of its two types: regressive and progressive for the sake of lightness and to facilitate pronunciation with the least muscular effort, and to

achieve rhythmic phonemic homogeneity. Accordingly, reduplication results when one sound is completely affected by another as a result of assimilation rule between the vowel sounds in the Arabic language. Movements following in language revolves around the meaning of standing up and following, that is, one thing recites something else and follows it. It came in ʔl-lisa:n: "Following the thing in succession and successively in actions, and followed the thing in succession: following its trail"[108]. And in Maqaji:s ʔl-luɣa: " The /t/ ansd /b/ and /ʔ/ are one origin that is not deviated by anything from the section, which is the back and forth"[109].

The following is one of the aesthetic manifestations of the Arabic language. It emphasized the aspect of vocal harmony and its profound impact on the rhythmic structure. It found followers in the dialects of the Arabs according to the verbal environment in which the Arabic language was progressed, so the speaker appended another voter to achieve rhythmic proportionality. One reason is the effect of movements among them, such as the effect of consonants when juxtaposed, the first vowel may affect the next sound, so the following is coming, and the second vowel may affect the first, so the follow-up is planned, and the approximation between sounds to facilitate articulation, and the emergence of harmony between the vowels, which work With the silences on the diversity of the rhythmic structure and its sweetness.

It is also clear that one of the reasons for this phenomenon is the frequent use of words, which requires speed in their articulation, so the movements are identical to achieve this. The assimilation seeks to achieve economy in effort and time when speaking. The great scientist, Sibawayh, realized this phenomenon and examined it in the speech of the Arabs, and he used the word "following" and its derivatives throughout his discussion. This is what we stand with examples in the book. And what this phenomenon has been achieved in terms of ridding the Arabic tongue of the weight of the succession of divergent movements, so it is similar by following; to ease, and following came in two types - as we mentioned - the progressive and regressive which is clear in what we stand with from the examples in the book.

The assimilation of the vowel sounds is achieved in some dialects and what was reported by the ancient books, embodying a phonetic rhythm that shakes the ears and delights souls with its aromatic harmony. Among these examples in which the first vowel affects the second vowel, the type of effect is progressive follow-up, seeking homogeneity and harmony when pronouncing sounds. As with Sibawayh's saying: "They followed the sound /i/ with /i/ as in their saying: bihim wa bida:rihim and the like of this"[110]. The origin is: (bihum wa bida:ruhum), and from it the /u/ movement in accusative and prepositional pronouns is affected by the long, short or silent movement before it, for example; (biriʒlihu) in which pronoun's movement /h/ from /u/ to /i/, so it is pronounced as(biriʒlihi), and (fi:hu) is pronounced (fi:hi), and (bi sˤa: ħibubum) is pronounced (bi sˤa: ħibibim), and in (dˤarbatihu) is pronounced (dˤarbatihi) [111] homogenization of pronunciation, relieving effort and achieving rhythm. Sibawayh classified a section which he called "The chapter of what breaks the

/h/ which is a sign of reservation"[112]. He paied attention to the state of assimilation in the speech of the Arabs, as some of them followed the movement of the pronoun /h/ with what preceded it, and Sibawayh explained the reason for that by saying: "The /h/ is fractured if it is preceded by /i/ because it is hidden just as the /i:/ is hidden; it is one of the letters of increase and the it is from the position of /a:/ that is similar to /i:/. Just as they inclined the sound /a:/, they also broke this distraction, and they turned /w/ inti /j/ because it does not prove the /w/ is silent and /i/ before it as in your saying: (marartu bihi: qabl, wa ladajhi: ma:l, wa marartu bidarihi: qabl)"[113]I passed by him before, and he had money, and I passed my house before. What was achieved in the inflexion was achieved in the movements following, because the Arabs tended to hear sounds that are consistent with their vowels, and they are formed in composition to create an expressive atmosphere that is acceptable to hearing and accepted by feeling, that is the rhythmic balance in the Arabic text in general and the Holy Qur'an in particular.

The readers differed in the movement of /h/ , so it was read with the /i/ following, if what preceded it was i/ or /i:/, and it is read with /u/ as in the Almighty's saying: {wa ma: ʔnsa:ni:hu ʔlla ʔlʃajtˤa:n} (Su:rat ʔl-Kahf 63) and the Almighty's saying: {bima: ʕa:hada ʕalajh ʔllah} (Su:rat ʔl-Fatħ 10). And Hamzah read the Almighty's verse: {liʔhlili: ʔmkaθu:} (S:urat tˤaha: 10) with /h/ in the language of the people of Hijaz[114]. Sibawayh mentioned this by saying: "The people of Hijaz say: marartu bihu: qabl, wa ladajhu: ma:lun, and they recite: {faxasafna: bihu: wa bida:rihu: ʔlʔr dˤ}(Su:rat ʔl-Qasˤasˤ 81)"[115]. The sound /h/ with /u:/ represents the language of the people of the Hijaz, and it was said with /i:/ by other tribes.

And from Sibawayh's saying: " know that some people from Rabi'ah say: (minhum), they followed the /i/ and the dwelling was not a fortified barrier for them. To this is bad language, as it separates between /h/ and /i/, so stick to the original"[116]. It was not followed by Sibawayh at all, he described what did not exist before /h/ as /i:/ or /i/ and it was followed by/i/ is a bad language, because there is a separator between /h/ and /i/ "so they made it the status of (mintin)[117]. It is well-known to follow the movement of the pronoun /h/ with what preceded it, as it came from the readers in pronouncing the word (ʕalajhum) which Ibn Katheer and Nafi' on the authority of Qalun by breaking the /h/ and adding the /w/ after the sound /m/, so it was pronounced as (ʕalajhumu:), and Hamzah read it as (ʕalajhum) with /u/ on /h/, and others read it by /i/ as (ʕalajhim) with silent /m/[118]. Following the /i:/ movement to homogenize performance and achieve rhythm, and the argument for their differing pronunciation lies in what Al-Farsi mentioned by saying: "The argument of those who read it (ʕalajhumu:), is that the origin of /i/ on /h/ is /u/, but the substitution took place because of vocalization for the sake of following"[119]. Ibn Mujahid detailed his saying about how to articulate the word (ʕalajhum), and he mentioned that the origin of the /u/ with the letter /h/ that is not preceded /i/ or /i:/, and if it was like that, then the reciters differed in its articulation with their evidence. Ibn Mujahid said: "As for the /i/ with /h/ and connecting /m/ with /w/, which is the saying of Ibn Katheer and Nafi' in one of his sayings that it is difficult to use /h/ with /u/ after /i:/ or /j/ so he read it with /i/

which is the genus of /j/ and /h/ is similar to /j/ because the /h/ may occur in the position /i:/ in some rhymes and it is a hidden letter. They followed /i:/ in /h/ and connected /m/ with plural /w/ because it is the origin of the word, do you not see that you inclined the /h/ by saying (ʕalajhima:) using /a:/ for duality. The same case appears for plural by saying: (ʕalajhimu:) by using /u:/ when saying (qa:ma, qa:ma: and qamu:)[120]. What Ibn Mujahid brought in counting the /u:/ for plural pronoun is an issue that needs a pause because the pronouns are a metaphor for plural and dual, i.e. any restriction on the word and not from its origin, and most suspect that their reading with /u:/ to satisfy the movement, and perhaps read when standing on it. Thus, it is difficult to verbally move from the /u:/ which represents a long movement to a word that begins with a short movement, and the evidence for this is those who read the /m/ silently when it is followed by /a/, which is the recitation of Asim, as Ibn Mujahid considered it a verbal mitigation, and an example of this is in the Almighty's saying: {ʕalajhim qa:mu:} (Su:rat ʔl-Baqarah 20). Asim and other reciters read by adding /u/ to /m/ if a silent follows it as Almighty's says: { ʕalajhimu ʔlðillah} (Surat ʔl-Baqarah 61, Surah a:l- ʕimra:n 112). This is due to the effect of the sounds on each other to facilitate their articulation[121] , and the type of what was mentioned above is included in the type of the progressive follow-up, which occurs when the phoneme is affected by what preceded it.

Among the examples in the book, concerning the effect of the first vowel on what follows it , Sibawayh said: "They said: (miɣi:rah and muʕi:n) which is not based on this, but they followed /i/ with /i/, as they said: (mintinun)[122]. Thus in (miɣi:rah and muʕi:n), assimilation is completely regressive in the case of connection, but in mintinun), the movement of /m/ was affected by /i/ following the /i/ of /t/ with the presence of a weak separator, which is the sukoon (silent sound), so that the assimilation is completely regressive in the case of separation.

And from it what was stated in Sibawayh's saying: "In (faʕi:l), there are two languages: (faʕi:lun and fiʕi:l), if it is the second of the six letters. Steady in them does not break in (faʕi:l and faʕil), if there is /i/ with /f/ as in Tamim's language and that is your saying: (lai:m, ʃahi:d, saʕi:d). If it is an adjective, verb, or noun, and that is {your saying}: (raʒulun liʕibun). But this was in these letters because these letters have done in (jafʕal) what is mentioned previously, as they were (la:miʕa:tin) when /ʕ/ comes with /a/, and they did not come with /a/ because there is not (faʕajlun) in speech. Actually, it is not suitable to mix (faʕilun with faʕalin) as a result of these letter there will be /faʕilun). So a /i/ is necessary here, and it was the closest thing to /a/, and it was one of the letters that /a/ comes before it when I mentioned to you, so what preceded it comes with /i/, and that was lighter and easier for them, as /i/ was similar to /a:/, so they wanted the action to be one-sided as for the people of Hijaz, they perform all of these according to certain norms"[123]. The fracture /i/ with /ʕ/ affected the movement of /f/ a complete regressive effect because the following occurred in a regressive manner, so the /f/ of the verb was broken following in (faʕi:lun and fiʕilun) to homogenize the movements and facilitate their articulation with a condition that /ʕ/ should be a palatal because it is one of the farthest letters out and moving from /a/ to

/i/, thus, the palatal sound brings heaviness through articulation. The language of Tamim resorted to following in this case, to deviate towards lightness and facilitation, and there has been much talk about this language in books of linguistics. This form was heard from the Arabs, as Ibn Jinni mentions his saying: "From such approximation includes bringing the sound closer to the sound with the palatal letters as in (ʃiʕi:r, biʕi:r, riɣi:f) and I heard Al-Shujari saying: (zai:r ʔlʔsad, juri:d ʔlzai:r"[124]. Therefore, bringing the sound closer to another for achieving assimilation , which is one of the ancient concepts in Arab languages, came on the common sense that inspired the Arab ear to accept rhythm and its diversity when weaving that sweet vocal harmony. It is noted from this transformation that the movement shifted from /a/ to /i/ by the influence factor that affected adjacent sounds, and both forms came in Arab dialects. Ibn Saydah mentions in the specific saying: "in (faʕi:l) there are two languages (faʕi:l and fiʕi:l). If the second of the six letters is continuous, it does not break in a verb or a verb. If it is like that, you will break neither (faʕi:l) nor (faʕi:l) the fa' in the language of Tamim, and that is your saying: (lei:m and ni ħi:ʃ)[125].And from it is mentioned in the Qur'anic readings in the word {ʔlraħi:ma} (Su:rah ʔl-Fatiħah 3). The sound /r/ with /i/ which is the dialect of the people of the Hijaz, Qais, Rabi'ah and Asad. Tamim read it as (ʔlriħi:ma) with /i/. So the performance of the Qur'anic word stems from the way of pronunciation and linking it to harmony and symmetry that empty the words in the context in a rhythmic arrangement, provided by the performance associated with reading the Qur'an according to the Arab dialects and languages mentioned in Sibawayh's book.

4.Vocalization

It is a linguistic phenomenon aimed at facilitating pronunciation, and there is a close relationship between assimilation and vocalization. Vocalization is a change that affects long vowels, and aims to achieve rhythmic harmony. Moreover, phonetic assimilation is a rule that gave a clear explanation for the occurrence of harmony between vowel sounds, through the sounds being completely affected by each other, so speech is taken towards lightness and ease in pronunciation. Sibawayh said: "The work actio was one- by raising the tongue from one position will make it easier for them"[126].Although Sibawayh did not specify an explicit definition of "vocalization", but he elaborated on clarifying its subtleties, as if he wanted to say: vocalization is a change to which vowels are exposed, and it occurs by substitution, reversal or transfer. Ibn Yaish defined it, when he said: "The meaning of vocalization is change, and the vowels change the effected letters and these letters were called vowels because of their frequent change"[127]. Regarding the assimilation in the vowels, according to Sibawayh, it lies in the large presence of vowels in Arabic words. He said: "As for the three letters, they are abundant in every place, and they are not devoid of a letter or some of them"[128]. For the purpose of achieving harmony between the vowels, the sounds were similar to each other; To create a phenomenon named vocalization which means mitigation and the achievement of acoustic homogeneity. He explained in front of the

grammarians the reason for the occurrence of vocalization in the speech of Arabs because they tend to belittle some vowels than others, and that is in his saying: "The vowel sound /a/ is lighter for them than /u/ and /i/, just as the /a:/ is lighter than /u:/ and /i:/"[129]." And since the Arabs tended to some vowels because of their lightness, the juxtaposition of the heavy with the light necessitated the speaker to turn the heavy vowel into A vowel is lighter than it, to match it and pronounce it easily. Similarity occurs when one of the two vowels influences and dominates the other. And since the Arabs tended to have some vowels because of their lightness, the juxtaposition of the heavy to the light necessitated the speaker to turn the heavy vowel into a lighter vowel than it, in order to identify with it and pronounce it easily, and assimilation similarity occurs when one of the two vowels influences the other and dominates it.

The effect of short vowels is like the effect of long vowels, as Sibawayh described that they are some of them, so /a/ is part of /a:/, /i/ is part of /i:/, and /u/ is part of /u:/. For instance; (ħa:lat ħi:jalan) and (qamat qi:jaman). He explained the reason for this by saying: "They wanted you to vocalize them if there was /i/ before it and a letter similar to /j/ or /i:/ after it, so when it was vocalized , they did not accept it; and the work from one side was lighter for them, and they dared to do so because of vocalization"[130]. It is as if by saying this he clarifies the term assimilation when /w/ is effected with /i/ before it, so it turned to /j/ to achieve the meaning of the term.

Among them is what the ancient linguists mentioned, such as Ibn Jinni, in the issue of turning /w/ to /j/ as an evidence of their great awareness of the need for assimilation and phonemic homogeneity, for example, the word (mijza:n) whose origin is (miwza:n) in which /w/ was affected by /i/ before it completely. Ibn Jinni said: " the letter /j/ is changed into /j/ in the word (mijza:n) because of the breaking of what preceded it, and its weakness in silence"[131]. Sibawayh specified a chapter which he called: "This is the chapter in which the /w/ will be converted into /j/, and what becomes silect and ai/ before it"[132].So, /w/ was replaced in (miwza:n) for the phonetic harmony. And he mentioned in another place the return of /w/ when the need for that is no longer needed, so when reducing or pluralizing, the /j/ returns to its origin because it is moved by a movement that in turn prevents the influence of what precedes it, for example: (muwajzi:n) in which /i/ may change to /a/ and prevent its effect, as in : (mawa:zijn) because the goal of assimilation mitigation and avoidance of weight. If the cause of weight is removed, the /j/ is returned to its origin[133]. An example of the effect of /w/ and /j/ with /a/ is in the past verb and the passive voice in the present tense and in the noun of the place, for instance; (rama:, jurma:, marma:) and (ɣaza:, juɣza:, maɣza:), as this effect results in converting the /j/ and /w/ into /ʔ/. Sibawayh said: "if the /j/ and /w/ are preceded with /a/ they will be changed into /a:/ as they are vocalized abd was preceded by /u/ and /i/. They did not make it and there is /a/ on the original, as it was not on the original and there is /u/ or /a/ before it. If it was vocalized, it turned as /a:/, so the movement becomes from the letter after it, as the movement was before /j/ and /w/"[134]. The origin of /a:/ is in (rama:) is /j/ and the origin of /a:/ in (ɣaza:) is /w/, and it is difficult for the Arabic tongue to move from the /a/ in to /j/ or /w/, so the assimilation of two vowels are identical in a regular mechanism with the

effect of the short vowel /a/ , so /j/ and /w/ are changed into /a:/ to bring the sounds closer and their rhythmic harmony and to get rid of weight in a creative practice that added to Arabic an aesthetic character.

Conclusions

The present investigation brings the following conclusions:

1. According to Assimilation, harmony between vowels and consonants was created in a smooth way, with the goal of freeing rhythm from the restrictions of rigid phonetic laws in the process. In the case of assimilation, words have greater flexibility to build performance that achieves balance, rhythm, and conformity amongst neighboring voices, resulting in the rule of similarity being the most appropriate rule to follow, both in the past and in the present. Given that Arabic is a performance verbal language characterized by flexibility and fluidity in the transformation of silent and consonant sounds, as well as their similarity with similar types, Arabic is a rhythmic language characterized by expressive verbal characteristics in accordance with laws and emergency phenomena, all of which are intended to influence the speaker and the recipient of a message. Some terms were correct in their use within a specific phonetic functional context, while others were not.

2. The term "assimilation" was brought up by Sibawayh in several places throughout his book, when he was exposed to some of the phonemic phenomena that explain the law of similarity, such as diphthong, substitution, eloquence, inclination, and following, among other things, as well as the effects that can occur between adjacent sounds.

3. Sibawayh's treatment of the phenomenon is a precise scientific treatment that expresses the ancients' awareness of the phenomenon, their acumen, and the need for them to deepen their knowledge of phonetic studies, and the findings of the modern lesson are not dissimilar from what the ancients had to say about the phenomenon.

4. Because the Arabic language has an innate tendency toward lightness and harmony in pronunciation, the phonetic assimilation is one of the aesthetic rhythmic aspects of the language. It seeks to achieve verbal ease and economy in effort and time in an innate way that stems from the Arabs' tendency toward lightness and harmony in pronunciation.

5. Complete assimilation occurs only in consonants, but partial assimilation occurs in consonants and vowels.

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[1]The list of IPA Arabic symbols are retrieved from http://reshare. ukdataservice. ac.uk/ 852878 /15/transliteration.pdf

[2]Lisa:n ʔl-ʕarab: (Mithal) 11/610.

[3]Muʕʒam ʔl -Luɣa ʔlʕ-rabia Al-Muʕasˁira", Ahmed Mukhtar Omar, 1st Edition, The world of Books, Cairo, 1929 AH, 2008 AD, (m, w, l): 2068.

[4]Dirasit ʔl -ʔsˤawt ʔl-Luɣawi: 378

[5]ʔl-Kitab: 4/477.

[6]ʔl-Tatˤawi:r Al-Luɣawi:30.

[7]Osus ʕilm ʔl-Luɣa. Ahmed Mukhtar Omar. 8th edition, The world of books, 1998 AD.

[8]ʔl-Taðˤawerʔl-Naħwi Liluɣa ʔl-Arabia, Bergstrasser, Ramadan Abdel-Tawab, 2nd Edition, Al-Khanji Library, Cairo, 1994:29.

[9]ʔl-kitab: 4/477.

[10]ʔl-Kitab: 4/477.

[11]ʔl-Kitab: 4/477,478.

[12]Yanðˤur: ʔl-Kitab: 4/478.

[13]Yanðˤur:ʔ l-Kitab: 4/478.

[14]Yanðˤur: ʔl-Kitab: 4/431-434.

[15]ʔl-Mizhir: 1/153.

[16]ʔl-Sihah, Abu Nasr Al-Gohari, d. (393 AH), edited by: Ahmed Abdel Ghafour Attar, 4th Edition, Al-Ilm Library for Millions, Beirut, 1987 AD.

[17]ʃarhʔl-Mufasal: 5/512.

[18]Yanðˤur:Dirasit Al- sˤawt ʔl-Luɣawi: 387.

[19]ʃarh ʔl-ʃafia Lilradˤi: 3/235

[20]ʔl-Naʃr fi ʔl-Qiraʔat Al-ʕaʃr: 1/275.

[21]Yanðˤur: ʔl-Kitab: 4/195.

[22]Jamal ʔl-Qirai wa Kamal ʔl-Eqrai, Ali bin Muhammad Abu Al-Hassan Al-Hamdani Al-Shafi'i Alam Al-Din Al-Sakhawi (643 AH), edited by: Marwan Al-Attiyah and Mohsen Kharaba, Library of Al-Mamoun for Heritage, Damascus - Beirut, 1997 AD:583.

[23]ʔl-Naʃr fi Al-Qiraʔat Al-ʕaʃr: 1/275.

[24]Yanðˤur:ʔl-Kitab: 4/417.

[25]Yanðˤur:ʔl-Kitab: 4/431.

[26]ʔl-kitab: 4/417.

[27]ʔ l-Kitab:3/529-530..

[28]Yanðˤur :ʔl-kitab:3/534-535.

[29]ʔ l-Kitab:3/530-531.

[30]ʔl-Kitab:3/530.

[31]Fi Al-Lahjat Al-Arabia, Ibrahim Anis 3rd floor, Anglo-Egyptian Library, Cairo, 2003 AD- 65.

[32]ʔl-kitab: 4/419.

[33]ʃarh Al-ʃafia Lilradˤi: 3/241.

[34]ʔ l-kitab: 4/420.

[35]ʔl-kitab: 4/437.

[36]Yanðˤur: ʔl-Kitab: 4/437-445.

[37]ʔl-kita:b: 4/417.

[38]Yanðˤur:Dirasit Al- sˤawt ʔl-Luɣawi: 372.

[39]ʔl-kita:b: 4/104.

[40]ʔl-Xasais: 2/142.

[41]Yanðˤur:ʔ l-Kitab: 4/482.

[42]ʔl-kita:b: 4/477.

[43]Yanðˤur: ʔl-Taðˤawur ʔ l-Luɣawi: 38-40.

[44]Yanðˤur: ʔl- ħujah LiQurat Al-Sabʕa:1/301.

[45]ʔl-kita:b:4/ 463.

[46]Yanðˤur: ʔl-Taðˤawur ʔ l-Luɣawi:40.

[47]ʔl-Manhaʒ ʔl- sˤawti Lilbunja ʔl- ʕrabja: 212.

[48]Dirasit ʔl -ʔsˤawt ʔl-Luɣawi: 389.

[49]ʔl-kita:b: 4/433.

[50]ʔl-kita:b: 4/433.

[51]ʔl-kita"b: 4/467.

[52]Yanðˤur: Ibraz alma'ani min Ħirz alamani:197.

[53]ʔl-kita:b:4/ 449.

[54]ʔl-kita:b:4/ 450.
[55]Lisa:n ʔl-ʕarab: 11/48.
[56]ʃarh Al-ʃafia Lilradˤi: 3/197.
[57]ʔl-Xasais: 2.143.
[58]ʔl-kita:b:4/237.
[59]ʔl-kita:b:4/477-478.
[60]Yanðˤur: ʔl-Kitab:4/434.
[61]Yanðˤur: ʔl-Kitab:4/434-435.
[62]Yanðˤur: ʔl-Mizhir fi ʕulu:m ʔl-Luɣa: 1/156.
[63]Yanðˤur: ʔthaf Fudˤala albaʃ ar fi Qararat ʔl- ʔrba'a ʕashar:244.
[64]Yanðˤur: ʔl-Kitab:4/478.
[65]Yanðˤur: ʔl-Kitab:4/478.
[66]Yanðˤur: fi: alqirat: 105-106.
[67]ʔl-kita:b:4/479.
[68]ʔl-kita:b:479.
[69]ʔl-kita:b:4/480.
[70]ʔl-kita:b:4/480.
[71]ʔl-kita:b:4/478.
[72]Yanðˤur:Ma ʕa:ni: ʔl-kitab:3/93.
[73]Yanðˤur: ʔ lsabʕa fi: alqirat:185-186.
[74]ʃarh ʔl-ʃafia lirukn ʔldin: 2/951.
[75]Its meaning is the female whose teeth ooze tenderness and sweetness, and it was said that the mustache is the whiteness and luster or the white dots on the teeth, and Sibawayh mentioned it by replacing the /n/ with. Yanðˤur: Lisa:n ʔl-ʕarab:1/506-507.
[76]Yanðˤur: ʔl-Kita:b:4/240.
[77]Yanðˤur: ʔl-Kita:b:4/431-436.
[78]ʔl-kita:b:4/453.
[79]ʃarh Al-ʃafia Lilradˤi:3/216.
[80]Yanðˤur:Dirasit Al- sˤawt ʔl-Luɣawi:389.
[81]Yanðˤur: ʔl-Taðˤawur ʔ l-Luɣawi:47.
[82]Yanðˤur: ʔl-Kita:b:4/239.
[83]ʔl-kitab:4/468.
[84]Yanðˤur: ʔl-Taðˤawur ʔ l-Luɣawi:35
[85]ʔʕra:b ʔlqura:ni: lilnuha:s: 4/192-193.
[86]Yanðˤur: ʔltamhi:d fi: ʕilm ʔltajwi:d: 122.
[87]Yanðˤur: ʔl-Kita:b: 4/480.
[88]Lisa:n ʔl-ʕarab:11/636.
[89]ʔ l-ʃafiafi: ʕilm ʕltasriLf: 1/83.
[90]ʔl-kita:b:4/117.
[91]ʔl-kita:b:4/117.
[92]ʔl-kita:b:4/117.
[93]ʔl-kita:b:4/142.
[94]Yanðˤur: ʔlaswa:t ʔllu ɣawijah: Ibrahi:m Anis: 81
[95]ʔl-kita:b:4/127.
[96]ʃarh ʔl-mufsal:5/188.
[97]Yanðˤur: ʔlnaʃr fi: ʔlqira:a:t ʔlʕaʃr: 2/30.
[98] Yanðˤur: ʔlnaʃr fi: ʔlqira:a:t ʔlʕaʃr: 2/35.
[99]Yanðˤur: ʔl-kita:b: 4/117.
[100]ʔl-kita:b:4/117.
[101]Yanðˤur: ʔl-kita:b: 4/122
[102] Yanðˤur: ʔl-kita:b: 4/117.
[103] ʔl-kita:b:4/122.
[104] Yanðˤur: ʔl-kita:b: 4/117.
[105]ʔl-kita:b:4/122.

[106]ʔl-kita:b:4/136.
[107]ʔl-kita:b: 4/142.
[108]Lisa:n ʔl-ʕarab: 8/27.
[109]MuʕJam Maqayis Al-Luɣa:1/392.
[110]ʔl-kita:b: 1/436.
[111]Yanðˤur: ʔl-Taðˤawur ʔ l-Luɣawi:34.
[112]ʔl-kita:b: 4/198.
[113]ʔl-kita:b: 4/195.
[114]Yanðˤur: ʃarrh tashi:l ʔlfwa:id:1/123.
[115]ʔl-kita:b:4/195.
[116]ʔl-kita:b: 4/195.
[117]ʔl-kita:b: 4/195.
[118]Yanðˤur: ħuӡat fi ʔl-Qara:a:t: 80-81.
[119]ʔlħuӡa lilqara: alsabʕa:1/102.
[120] ʔlsabʕa: fi: ʔlqara:t :109-110.
[121] Yanðˤur: ʔlsabʕa: fi: ʔlqara:t: 109-110.
[122]ʔl-kita:b:4/109.
[123] ʔl-kita:b:4/108.
[124]ʔl-Xasˤaisˤ: 2/142.
[125]ʔl-muxasˤasˤ: 4/ 330-31.
[126]ʔl-kita:b:4/364.
[127]ʃarh ʔlmufasˤal: 5/418.
[128]ʔl-kita:b: 4/318.
[129]ʔl-kita:b: 4/115.
[130] ʔl-kita:b:4/360.
[131]ʔlmusˤanaf fi: ʃarh ʔl-kita   ʔltasˤri:f lilma:zini: 221.
[132]ʔl-kita:b:4/335.
[133]ʔl-kita:b: 3/457-458.
[134]ʔl-kita:b:4/383

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