A simplified grammar of the Ottoman-Turkish language

by

Sir James William Redhouse

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BY J. W. REDHOUSE.
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A
SIMPLIFIED GRAMMAR
OF THE
OTTOMAN-TURKISH LANGUAGE.

BY
J. W. REDHOUSE, M.R.A.S.,
HON. MEMBER OF THE ROYAL SOCIETY OF LITERATURE

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The Ottoman Language, عثمانية, is the most highly polished branch of the great Turkish tongue, which is spoken, with dialectic variations, across the whole breadth, nearly, of the middle region of the continent of Asia, impinging into Europe, even, in the Ottoman provinces, and also, in Southern Russia, up to the frontiers of the old kingdom of Poland.

The Ottoman language is, in its grammar and vocabulary, fundamentally Turkish. It has, however, adopted, and continues more and more to adopt, as required, a vast number of Arabic, Persian, and foreign words (Greek, Armenian, Slavonic, Hungarian, Italian, French, English, &c.), together with the use of a few of the grammatical rules of the Arabic and Persian, which are given as Turkish rules in the following pages, their origin being in each case specified.

The great Turkish language, ترکی, Ottoman and non-Ottoman, has been classed by European writers as one of the "agglutinative" languages; not inflecting its words, but
"glueing on," as it were, particles, "which were once independent words," to the root-words, and thus forming all the grammatical and derivative desinences in use.

To my mind, this term "agglutinative," and its definition, are inapplicable to the Turkish language in general, and to the Ottoman Turkish in particular. These are, essentially and most truly, inflexional tongues; none of their inflexions ever having been "independent words," but modifying particles only.

The distinctive character of all the Turkish languages, or dialects, is that the root of a whole family, however numerous, of inflexions and derivations, is always recognizable at sight, seldom suffering any modification whatever, and always standing at the head of the inflexions or derivations, however complex in character these may be. When a modification of a root-word does take place, it is always of the simplest kind, always the softening of a hard or sharp consonant into the corresponding more liquid letter, and always of the final consonant only of the root. Thus, a ١ or ٢ sometimes becomes a ٥, a ٥ becomes a ٦, a sharp Arabic ِ becomes a soft Persian ِ, or the Ottoman modification of this latter, which is then pronounced like our most useful consonant ِ, or, in case of a dominant ُ or ِ vowel in the root, is pronounced like our consonant ِ. 

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The Ottoman Turkish has more vowel-sounds (eleven in number) than any other tongue known to me. As each of these may have a short and a long modification, they make twenty-two possible vowels in all. Every one of these is distinguished by a special mark in the transliterations of the present treatise, though it is impossible to attempt any such differentiation in the Arabic characters to which the Ottoman language is wedded.

The rules of euphony regulate the pronunciation of every word in the Ottoman language; perfectly, in all of Turkish origin; and as far as is practicable, in what is radically foreign.

Although a compound word is a thing totally unknown to the Turkish dialects, and of very rare occurrence in Arabic, the Ottoman language abounds with such, adopted from the Aryan, compounding Persian.

Persian grammarians and writers first learnt how to mould into a harmonious whole the incongruous Aryan Persian and Semitic Arabic elements. Ottoman ingenuity has gone a step further, and blended in one noble speech the three conflicting elements of the Aryan, Semitic and Turanian classes of vocables.

Fault is found by some with this intermixture of idioms;
but an Englishman, of all the world, will know how to appreciate a clever mosaic of diction; and a real student of the language will learn to admire many a true beauty, resulting from a masterly handling of the materials at his command, by any first-rate Ottoman literary celebrity, whether prose-writer or poet.

Note.—The manuscript of the present sketch Grammar was completed before Christmas, 1882, and copies of my table of identical alphabets have been in the hands of a few friends for the last four or five years. I have just had the pleasure and privilege of reading the admirable and exhaustive treatise on "The Alphabet," by the Rev. Isaac Taylor, and am rejoiced to find that he has come to the same conclusion as to the identity of the three; probably at an earlier date than the time, perhaps twenty years ago, when the idea began to force itself on my mind. I still feel inclined, however, to hold by the inference that the Phenicians gave the alphabet to Italy, quite independently of the Greek action which later on doubtlessly influenced the Italian culture.

London,
September, 1883.

J. W. R.
OTTOMAN TURKISH GRAMMAR.

CHAPTER I.

THE LETTERS AND ORTHOGRAPHY.

SECTION I. The Number, Order, Forms, and Names of the Letters.

There are thirty-one distinct letters used in the Ottoman language. Some of these have more than one value; and four of them are sometimes consonants, sometimes vowels. There is also a combination of two letters into one character, Й or Ġ, ла, which Arabian piety has agreed to count as a letter, and which Persian and Turkish conformity has had no option but to adopt. Thirty-two letters have, therefore, to be named and enumerated, as follows:—

א ālif, ب bê, پ pê, ت tê, س sê, ج jîm, چ chîm, خ khâ, خ khî, د dâl, ذ zêl, ر rî, ز zê, ژ zhê, س sîn, ش shîn, ص sâd, ض dâd, ط tê, ظ zî, غا' gâyn, خ gâyn, ف fê, ق qâf, ک kâf, ل lâm, م mîm, ن nûn, و wîn, ی bîn, ی lâm-âlîf, ى yê.

The foregoing is the ordinary arrangement of the letters of the Ottoman alphabet, as learnt and repeated by children;
excepting that they are not at first taught to mention, or to
know, either of the three Persian letters, پ, ڇ, and ژ zhê, which are not contained in the Arabic alphabet, their
sounds and values being unknown to, and unpronounceable
by, an Arab. It is called the گlf-bê, i.e., the alphabet; and it might be conveniently styled the alphabet by forms;
letters of the same form being brought together in it, more
or less.

There is another very different order necessary to be learnt
of the twenty-nine Arabic letters. It is called چبید, and is arranged in eight conventional words, as follows:

أبجد, بهوژ, احنج, كل، كلامان, سبص، قراضشات, سخ، دازگيل.

The letters of the Arabic alphabet, as arranged in this چبید series, have each a numerical value. The first nine in
order represent the nine units, 1 to 9; the second nine stand
for the tens, also in order, 10 to 90; the third nine count as
the hundreds, serially, 100 to 900; the twenty-eighth in the
series, غ, stands for 1000; and the last, ي, though always
enumerated, has no value of its own, but counts as the sum
of the values of its two components, ل 30, ی 1; i.e., as 31.

This system appears to have been in use in very early
times indeed. The order of the letters in it is that of the
Hebrew alphabet, as far as this goes; that is, as far as the
end of the sixth word قراضشات, قرضت, with which the Hebrew
alphabet terminates. The letters of the two last words (omitting now all consideration of the factitious ġ̣) are Semitic inventions of a comparatively modern date, and are modifications, by means of dots, of letters, undotted or dotted, represented in the Hebrew alphabet. Thus, ṭ is modified from ג, ر, ص from ص, ص, د from ד, and غ from غ. This may be called the numeral alphabet.

A circumstance that invests this ġbjēd arrangement with a European antiquarian interest of the very highest order, is the fact that it proves, beyond the remotest shadow of a doubt, the unity of origin of the Semitic (usually taken to be Phenician, but I imagine it to be much more ancient than Moses, or even Abraham), the Greek, and the Latin alphabets. Not only can the now divergent forms of each separate letter in the series be traced through successive modifications back to one ancient Phenician character, but the order of the whole series from 1 to 20 is absolutely identical in the Arabic (Hebrew, Phenician), Greek, and Latin alphabets, as the following synopsis shows. An additional proof is furnished by the identity of the numeral values of the letters in the Arabic and Greek alphabets,—a method totally unknown to the Latins, who must have had a method of their own, probably Etruscan, before they received their alphabet direct from the Phenicians, quite independently of the Greeks, and quite as early.
The apparent discrepancies and vacancies occurring on comparison of the three alphabets and the series of numerals, are in reality additional proofs of their absolute identity.

The two first letters call for no remark, though it is known to scholars that the Greek B has been degraded in Rumaic into a V, and the so-called modern Greek man is unable to pronounce a d, writing it, when necessary, μη. This combination in Greek words he reads and pronounces as though it were written μή.

1 The Hebrew system is identical with the Arabic as far as its alphabet goes. Thus: פ 100, ג 200, ו 300, ל 400; beyond this the words are written in full. This incident is a condemnation of the Greek system for the higher numbers.
THE LETTERS AND ORTHOGRAPHY.

The כ, כ, G, must originally have been a hard g. In modern Egyptian, as in Hebrew, and in Greek, it is so pronounced, though the rest of Arabia has softened it into the sound of our English j or soft g, and though the Latins hardened it, apparently, into a k value.

The first serious remark is called for on our coming to the change made by both the Greeks and the Latins of the Semitic soft aspirate consonant s into their vowel E. It would almost seem as though the old Phenicians used that letter as a final vowel, exactly as is done by the Persians and Turks at present. A more remarkable divergency, inexplicable to me, but parallel to the foregoing conversion, is the change made by the Greeks of the Semitic hard aspirate consonant כ into their long vowel Η, η, whereas the Latins preserved the letter as a consonant and as their sole aspirate, under the same written form as that used by the Greeks, H, h, and which was in reality the Phenician form of the letter.

The next remark is as to the Latin F, which the Greeks long ago discarded from their alphabet, after having in the first instance adopted it in its Phenician form ד, and used it to represent the numeral 6. After discarding it as a letter, they continued to use it as a numeral, though with a corrupted, cursive form, ד, to which they still, to this day, give the Phenician name of ב, ב wāw, wāv. The Latin modification of its sound, from a w or v to an f, is of no
importance. The Arabs of to-day, having no $v$ letter or sound in their language, write the name of Her Majesty the Queen-Empress, Fiktoriya.

As the Greek phonetic value of $Z$ exactly corresponds to the Semitic power of $j$, their numeral value being identical, and the form of the Latin $G$ being merely a modification, one is tempted to imagine that originally the Latin power of this letter was soft $g$, our $j$, perhaps even our $z$. Certain it is that in some dialects of Italian a $z$ is used in words where a soft $g$ is found in other dialects.

The Greeks made the Semitic $b$ into their $Θ$; the Latins, having no such sound, discarded the letter.

The Semitic $ɲ$ being both a consonant, like our $y$, and also a long vowel, $i$, it followed, as a matter of course, that both Greeks and Latins should make it into the vowel $i$. But the Latins preserved its consonantal use also as an initial; though they forgot, or never realized, that it is a consonant in that position. We now use a $y$ to express that value; but the Germans have adopted the Latin modification $j$ to represent it. Three western letters, $i, j, y$, are now used for the one Semitic $ɲ$.

The next four letters require no comment; but the Semitic $s$ of the eastern Arabs is not a good parallel for the Greek $Ξ$. The Hebrew letter $י$, that holds its place in the alphabet, is the equivalent of the Arabic $ṣ, and the western Arabs of Morocco transpose the $s$ and $ṣ$ in their...
THE LETTERS AND ORTHOGRAPHY.

alphabet, making the fifth word مجسم, the letter ش being the exact equivalent of the Hebrew ז in place and in power. The ص is a better representative of ﮣ than the س, but the two sounds are still very remote from one another. I should be inclined to suggest that when the Greek alphabet was formed, the Semitic ش held the place afterwards taken by the ص and the س. The Greek ة is an attempt to represent our value ش, as is seen in the name Xerxes, of which the old Persian was Khsharsha. The Latins dropped this letter, whichever it really was.

The conversion of Semitic consonantal ن into Greek and Latin vowel ο is not unnatural. This letter ن is absolutely unpronounceable by any other than a Semitic. It is a kind of convulsion in the throat; and as the two aspirates were converted into vowels, so was this guttural. This was so much the more to be expected, as the Semitic letter ٣, which became Greek and Latin a, is also a guttural consonant, serving likewise as a long vowel on occasions. It is the soft guttural, of which the ن is the hard parallel; and an ο may well be looked upon as a hard a.

What the Arabians use as ٍ ن, is read in Hebrew, as in Greek and Latin, p. Even the Arabians, when they have to express a foreign letter, p, which they cannot pronounce, write and pronounce it as a b, or as ٍ. The next letter, ص or ش, is dropped in both Greek and Latin. It appears never to have been used in Greek, even as a numeral; differing in
that respect from the プ. When this latter was dropped as a letter, it was retained, modified, as a numeral. But the omitted letter 签署了 became the numeral σαμπι, 阿 representing 900 instead of 90.

From this omission of the签署了 from its proper place in the Greek numerals, a slip of the whole subsequent series became necessary, so that each letter, from フ, パ, ハ, onwards, had a higher numeral value by one degree in the Semitic than its representative had in Greek; フ standing for 100, while パ has the value of 90 only; ハ represents 200, while ハ stands for 100 only; &c. This slip is very remarkable; it was filled up further on by 阿 900.

Although the six "additional" letters of the Semitic and Greek alphabets have no relation to each other as representatives of sound, their numerical value goes on exactly in the same order observed in those of the original series, and with the same slip up to 阿, representing 1000, while 阿 is only 900. On the other hand, however, the three Greek additions, ヴ, ヨ, チ, are evidently the originals in form of the Latin ヴ, ヴ, ヴ, and the Semitic ヒ is possibly the original of the Latin ゼ. This letter is usually attributed, by ancient and modern authors, to the Greek ヒ, which it certainly agrees with in shape, though not in sound.

The forms of the Arabic and Persian Ottoman letters given above are those of the isolated characters. They are liable
THE LETTERS AND ORTHOGRAPHY.

9

to various modifications, according to their being initials, medials, or finals, in a combination of written letters.

In the first place, they may, in this respect, be conveniently divided into two classes: those which join on to the following letters in writing a combination, ꝍꝛ ڌ ﯔ ﯞ ﯞ ﯞ ﯞ، hûrûfû' ẇâslîyyê, and those which do not so join, hûrûfû mûnîsîlî.

The latter, the less numerous class, are: ﯔ, á; eight in number; thus, ﯌ ﯮ ﯰ ﯲ. All the others join, as ﯪ ﯦ ﯨ ﯩ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ ﯪ 

All the letters join on in writing to the character that precedes them (other than to the eight enumerated above) whether they be themselves finals or medials. As finals their forms are as follows: ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ ﯲ 

As medials they are figured thus:

1 It having been found impracticable to mark in type the varying Ottoman tone-values of the Arabian and Persian long vowels, the student must learn to supply the numbers 1 and 2 over the long-vowel marks. For this purpose, he must apply the rules for the short vowels, according as they follow, or are followed by, a consonant of the soft or hard class. By practice, the correct habit will be thus acquired; the case of the short vowels teaching the tone, which will then be instinctively used when the vowel is long.
Those which do not join are, as medials, thus written: لاز, روض, دلهد, جرم, نمر, كُر. Longer combinations vary, ad infinitum, as follows: حرفت, رُجيُّرَكُه, أوُرمَفَه, مَحمَجَه, يُهَشَّال, مَناظَزَر, فَابُونَ, مَتوسطَ, رَاحْجَاجِ, عُدَالَت, بَادِشاَهَانَه, تَامِيُعَسَّرَكُه, &c.

Besides the simple names of the letters hitherto mentioned, most of the characters have other, more complicated appellations.

The ٰ is usually called همزة, همَّة, when a consonant, in an Arabic word; and ٰلا, اَلْفِبَ مَعْدَود, prolonged ٰ, when it is a long vowel, initial or medial. It can never be a long final vowel in an Arabic word, being then always followed by another consonant همزة; as, آية, حَزَاء, جَزَا, &c. It is called ٰلِفِبَ مَعْصَرَه, اَلْفِبَ مَعْصَرَه, shortened ٰ, when final. It is then more commonly written ی in classical Arabic; but by no means always so. In Persian and Turkish, or foreign words, the ٰ is always a vowel, but is called indifferently ٰلِف and همزة. It is always long in Persian words, when medial or final. When initial in a Persian word, it may be short or long. When a long initial, it is distinguished, as in Arabic, by the sign المدذ, مدّ (”) over it, as: َ. ُ. أَبِ آَبِ أَبِ ٰلِفِتَ. ِ. آَبِ آَبِ أَبِ. When a short initial, it is, in Arabic, generally a consonant, and may take the sound 'أ' or 'ء', of 'ٰ',
or of 'ā. When a short initial in Persian, it is a vowel, and may have any one of the three values ā or ə, ɨ, ā. The details of the powers of ı in Turkish words are given further on.

The ب is distinguished from the other letters of the same isolated form by being called َبَ (bā‘l māvāhhādē), the single-dotted ب; as the ت is named ُتَ (tā‘l māsāt), the double-dotted ت, and the د is designated َدَ (sā‘l māsellēsē), the triply-dotted د. The ت is further distinguished from the ب, also named تā, َتَا, by being called ِتَ (tā‘l qārāshāt), the ت of (the word) ِقَرَّشَت... Again, the ت is distinguished, as a medial or initial, from the ی, then identical in form with it, by being called ُمَتَنَتَبٌ قَرَّةَ (māsnātī fēvqyllē), superiority double-dotted; whereas the ی is then termed ُمَتَنَتَبٌ مَتَنَتَبَ (māsnātī tāḥāniyyē), inferiority double-dotted. The ت is also called َتَ (sā‘l ṣākhāz), the ت of ُتَ. The ب might be called ّبَ (bā‘l ēbjēd), the ب of ّبَ; but I do not recollect the expression. It is, however, distinguished from the Persian ب by being designated ُبَ (bā‘l ʾarābiyyē), the Arabian ب, the ب being called ُبَ (bā‘l fārisīyyē), and ُبَ (bā‘l ʾajāmiiyyē), the Persian ب.

The simple name of the ج, جم 'jīm, sufficiently distinguishes the letter from all other Arabic characters. It has, therefore, no other designation in purely Arabic works. It is, however,
distinguished from the Persian ج by their being styled respectively جیم (jīm lābīllyā), and جیم فارسیه (jīm fārsīyā), or جیم (jīm lājīmlyā).

The ج and خ are distinguished from one another by the terms جاء مهملة (hāl māhmēlē) neglected (undotted) ج and جاء مجهمة (khāl mājēmē) distinguished (dotted) خ respectively. In Persian they are often called جاء بدون نقطه (hāl bi-nūqtā) dotless خ, and جاء نقطه دار (khāl nūqtâ-dâr) dot-possessing (dotted) خ. These two pairs of Arabic and Persian adjectives go all through the alphabet, in the cases where a dot is the sole distinction between two letters of the same form; as, دل مهمه (dahl māhmēlē) د مجهمة (zāl mājēmē). So also the distinctions by the words of the "numeral alphabet," as, رآ قرشت (rāl qārshāt) ز; (zālī hēvvēz) ز; &c.; سیم مهمه (sīm māhmēlē), ش; &c.

When we come to ف, the written names of the letters are so distinct of themselves, that no addition is necessary for ف (fā), ف (qāf), خ (kāf, vulgarly kēf), ل (lām), ل (mīm), ن (nūn), و (wāw), ي (yā). With ف a distinction again comes in, to differentiate the letter from ح. We, therefore, say حاء حور (hāl hēvvēz), ح; as the ح is then termed حاء حور (hāl hūtti); and ي is termed, as
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mentioned above, 

being also called 

The Persian د and ژ are distinguished as is described above; and in like manner the ز is called ژ (ژال فارسی, ژال فارسی), and ژ (ژال ژامی, ژال ژامی).

There remains now to distinguish, among consonants, the different sorts of ژ used in Ottoman Turkish, and to point out their several names, as follows: The original Arabian ژ is named ژ (کتاب ژری, کتاب ژری), the Arabian ژ; its value is that of our ی. This letter was next used by the Persians for their hard گ; it was then, and is still, distinguished by the name of ژ (کتاب ژری, کتاب ژری), and ژ (کتاب ژری, کتاب ژری, کتاب ژری). This variety is sometimes distinguished, in writing, in one or the other of two different methods. The Persians themselves mark the difference by doubling the upper dash of the letter in all its written variations—isolated, initial, medial, and final; thus: ژک, مکرگل, ژک; whereas the original Arabian ژ, when isolated or final, has no dash at all; ژ, ژ, ژ, ژ, ژ, ژ; and a single dash, when initial or medial; thus: ژک, ژک, ژک, ژک.

When these two values of the one letter ژ passed into use for the Ottoman language, a new mode of distinguishing the Persian from the Arabian variety was introduced. It con-
sisted of placing three dots over the Arabian form of the ؤ, together with a single dash in non-final positions; thus: ؤ، ك، سك، مكر; thus marking the Persian hard ﭺ value of the letter.

But this letter, so differentiated in Persian writing, received in Ottoman Turkish a third value, that of our consonantal ی, as a softened variety of its Persian value of hard _SUITE. This Ottoman value never occurs elsewhere than at the end, or in the middle of a word; as: ییک (بییک), ییکیمک (بییکیمک), یییریلک (یییریلک), ییریمک (ییریمک). In the middle of a word it may begin or end a syllable: بییییمک، ییریمک. When this letter follows a-short vowel, and is itself followed by an ے vowel, it glides into the value of our ۇ; as ییونک (سیودک)، &c.

In Turkish, the ؤ, retaining the same form, received another value still, the fourth; being then for distinction's sake, called surd ں (سادغیر نون); as in اذن (اذن)، نویکیم (ذنیکیم)، نویکور (ذنیکور)، نویکیمک (ذنیکیمک). This value is never initial. When medial, it may begin, and may also end a syllable, as it ends many words. The three dots over the ؤ, mentioned in the preceding paragraph, are used by some to designate this Turkish value of surd ن; and at other times a single dot is used for that purpose, leaving the three dots to mark the Persian value of the letter. These varying
values of the $\mathfrak{g}$ constitute a serious difficulty in learning to read Ottoman Turkish. *Surd* $\mathfrak{g}$ is here transliterated $\mathfrak{g}$.

A similar variation in the phonetic value of the Arabic letter $\mathfrak{g}$ is to be observed in Ottoman Turkish words. Originally it is, in an Ottoman mouth, a simple hard $\mathfrak{g}$; as:

$\mathfrak{g}$ālīb (gālīb), $\mathfrak{g}$ālîb (gālîb), $\mathfrak{g}$ağlūb (mâglūb). In Turkish words it has a softened value, very much like that of our $gh$, but still more softened, even to the point of practically disappearing from the pronunciation; as:

$\mathfrak{g}$âg (dâgh, almost dâw), $\mathfrak{g}$âghā (dâghâ, dâ‘ā), $\mathfrak{g}$âghā (dâghâ, dâ‘ā), $\mathfrak{g}$â (dâ‘ā), $\mathfrak{g}$â (dâ‘ā), $\mathfrak{g}$â (dâ‘ā), $\mathfrak{g}$â (dâ‘ā), $\mathfrak{g}$â (dâ‘ā), $\mathfrak{g}$â (dâ‘ā), $\mathfrak{g}$â (dâ‘ā), &c. When preceded by an o or u vowel, the $\mathfrak{g}$, in Turkish words, if followed by a vowel, glides into the value of our $v$, even as our own $gh$ does in the word throughout (pronounced throughout); as: $\mathfrak{g}$uz (dûwân), $\mathfrak{g}$uz (sûwân), $\mathfrak{g}$üz (qûwûsh); or it nearly disappears in pronunciation, as before; thus:

*Old dûwân* (öldûwûn, or oldû‘um), *Old üz* (öldûwûd, or oldû‘d).

Section II. The Phonetic Values of the Letters and Vowel-Points, the Uses of the other Orthographic Signs, our System of Transliteration, and the Doctrine of Ottoman Euphony.

We must divide the thirty-one Ottoman letters (omitting $\mathfrak{y}$) into vowels and consonants. But it must first be premised that every letter is sometimes a consonant, while only four of
them are sometimes vowels. These are 1, و, ی, ع. All the others, twenty-seven in form, are always consonants. It will be more convenient to treat of the four vowel letters first, together with the vowel-points, which are not letters, but simply marks.

Usually, the vowel-points, three only in number, are not written; they are supposed to be known. But, in children's books, in Qur'ans, in books of devotion, &c., they are written; and sometimes in other books and papers also.

The vowel-points are named: 1, یستن, أُوْسَمْونَ (over), the mark of which is a short diagonal from the right downwards towards the left, placed over any consonant; as: بِّحُرِّ, وَ, &c.; 2, یسَرِّه, أَسَرَ (no meaning), a similar diagonal, marked under any consonant; as: یبِّحُرِّ, یوُرَّورُ, &c.; 3, یتْرَى, أَوْتَرُرُ (no meaning), a small ی-shaped mark, placed over any consonant; as: سِبْرُ, وَ, &c.

These vowel-points mark, originally, the three Arabic short vowels, to which the additional Ottoman vowel-sounds, ا, ا, ā have been added. The یستن has the value of ا or ā, according to the consonant, &c., accompanying it; the یسَرِّه has the value of ی or ی; and the یتْرَى that of ی, ی, ā, ā, also according to its accompaniment.

The short vowel-sound indicated by each of these three marks always follows, in pronunciation, the sound of the consonant to which it is appended; so that we have the following
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Ottoman syllabary, No. 1: ب bā, bā, bā, bē; ب bī, bī; ب bū, bū, bū; and so on through the alphabet.

When it is required to make the vowel long, one of the three Arabic letters of prolongation, حرف مد (ḥārīf madd, pl. حروف مد hārūfīf madd), has to be added to the consonant, still marked with its short vowel-point. The letters of prolongation, true long vowels, are ی, و, ى; of which ی always accompanies ىستة, ى always accompanies ىسرة; and ى always accompanies ىتار. We now have Ottoman syllabary No. 2, as follows: ب bā, bā; ب bī, bī; ب bū, bū, bū; &c.

We thus see that there are eleven Ottoman short vowels, and eight long. Our system of transliterating them is also made apparent. It is the simple method of using a or e to represent ىستة, i to represent ىسرة, and o or u to represent ىتار. As these vowel-points shade off in phonetic value, we use a, ä, æ, or e for ىستة; ı or i for ىسرة; and ö, or ò, ò, ą, for ىتار. After long consideration, we have for some years past adopted this system, as the simplest, and, on the whole, the most rational.

The values of these Ottoman vowels are those of the vowels in the following eleven words. They are all familiar English words, excepting the French tu, the vowel of which is unknown in ordinary English, though it exists in the dialects of some of our counties. These words are: far, war, a-(bove),
pan, pen; pin, girl; so; put, tu, cur. We mark the vowels of these eleven guide-words to the Ottoman pronunciation, in the order in which they stand: fär, wär, ñbove, pän, pën, pin, girl, sö, pût, tû, cûr; and for the eight Ottoman long vowels we use: fär, wär, pin, girl, sö, pût, tû, cûr. That is, nineteen Ottoman vowel-sounds in all, long and short. The student has but to remember the series of ten English words and one French, to become possessed of the key to the Ottoman vowel pronunciation. But he must learn never to swerve from the values of those guide-vowels. To an Englishman, with our slouchy method, this unswervingness is the most difficult point; but, with a little patience at first, it is to be achieved. He must practice himself in pronouncing pâshâ, ñâshâ (not pâshâw), bâbâ, bâbâ (not bâyâbâ), dän, dën (not dên), sân, sôn (not sën), bën, ñn (which he will at once pronounce right), ls-(têmêk), ēsâsû (not qâl), qâl, qûl (not qûl), yûz, yûz (not yûz or yûz), and gyûz, gyûz (not gyûz or gyûz, though these are also words or syllables).

The English student of Turkish has to exert his utmost care, in respect of the Ottoman vowels, to break himself of the home method of pronouncing a short vowel, and the same vowel when long, in two very different ways. The Ottoman vowels remain always pure; they never change in phonetic value with a change in phonetic quantity; thus, â is always â
made long; i is always i long, ŏ is always ŏ long, ũ is always ũ long, &c., in the same word and its derivatives.

The student will have noticed above the Arabic sign of quiescence of a consonant. It is named jêzm, جم and is never placed over a vowel, long or short.

The fourth Ottoman vowel letter, ِ، which, when a consonant, is the soft aspirate ā, is also derived from the Arabic, but has a special history of its own. This letter is never used as a vowel in Arabic in any other position than that of a final to a noun, substantive or adjective, usually of the feminine gender, sometimes singular, and sometimes an irregular (broken, technically) plural. Such are the words— خلفية, sünne, حسانة, طييلب, &c.

In Arabic, these pronunciations (as modified in Ottoman Turkish, as to the vowels, and as to the consonants) are those of the words when they close a sentence or clause in classical reading. They are also the pronunciations of the words in modern conversational Arabic.

But, originally, and to this day, in classical Arabic, those and all such words end not in a vowel at all. They all end in a consonant, in a letter t; which, for certain grammatical reasons, is never figured ك, but always appears in the shape of a letter ṭ surmounted by the two dots of the ك, thus ī. Our specimen words are therefore, originally, خليفة, خليفة, حسانة, طييلب. There are other
vowels and consonants to be added to the termination of these in classical Arabic, to mark the case-endings or declinations. Thus خَلَیْفَة, when definite, may be marked خَلَیْفَةٌ for the nominative, خَلَیْفَةٌ for the genitive, خَلَیْفَةٌ for the accusative. When indefinite, it becomes خَلِیفَةٌ, خَلِیفَةٌ, خَلِیفَةٌ. In all these cases, when final in a sentence or clause, the case-endings are dropped from the pronunciation, though still written in vowel-pointed books, and the word becomes simply خَلَیفَة throughout. These indefinite case-ending marks are called in Turkish اَیکی اُتُوُرُ (یکی اَتُوُرُ), دوبل اَتُوُرُ, اَیکی اَسُرُ (یکی اَسُرُ), دوبل اَسُرُ, and اَیکی اُسُرُون (یکی اُسُرُون) دوبل اُسُرُون.

A consideration now arose. In classical Arabic, final consonants may be either silent, or vocal with any one of the three short vowels. Thus: کَتِبْتُ کُتِبْتُ کَتِبْتَ, کَتِبْتَ. When such words are final in a sentence or clause, the final consonant is made silent; so that we have کَتِبْتُ, as before, for the first; but کَتِبْتَ for all three of the remaining words. So نَصْرُ نَصْرُ نَصْرُ, final, becomes نَصْر, as does نَصْرُ نَصْرُ نَصْرُ, though (always distinguished by a servile ı being added—نصْرًا نَصْرًا) remains fully pronounced, or only loses the sound of the final ı, and is read نَصْرًا.

When the final ı of خَلَیفَة, and similar words, was dropped from the pronunciation, the letter might have been
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dropped in writing also; for خليفة would read خلیفة just as well. It could, however, and would, be read خلیف, as Europe has done in making it into Caliph. It was necessary, then, to devise a method which should prevent the suppression of the vowel belonging to the last consonant of such words, and yet not be liable to be pronounced as a t with the case-endings. This convenient method was discovered by the arrangement adopted of suppressing the dots of the ء, and leaving the nude ء appended to the word, as خلیفة Khalifa, &c. By this method final ء in such words became virtually a vowel in Arabic, though it is never mentioned as such in Arabic grammars or lexicons.

Persian has a very large number of nouns, substantive and adjective, that end in an āstān vowel. When the Arabic alphabet became the sole mode of writing Persian, the Arab teachers would naturally use their quasi-vowel final ء to represent that final Persian sound. Thus، یو، بَرَه، سُفْرَنَه، سَعْجَنَه، اَمَادَه، رَسِیدَه، &c., were written. The ء was thus made a vowel in Persian also, when final. It was even made to follow one of the other two short vowels in very rare cases, when no other device was available. Thus we have the numeral سه (sl), three (in Ottoman Turkish usually pronounced سه), ك (kl), that, ج (chl), what, that.

When, by another historical step, Turkish began to be written in the Arabic characters modified by the special
Persian letters (Turkish scribes learning the method from Persian teachers in the land of Persia conquered by Turkish invaders, who there embraced Islam), the use of ʾ as a final vowel was found so convenient as to be naturally adopted. So ʾėbė, ʾāddā, &c., were written. Now, a whole class of Turkish gerunds, optatives, and imperatives of the third person, end with this vowel; we, therefore, have ʾidē, ʾgldē, ʾgyrdē, ʾqālā, ʾqdrā, &c.

A further step was, therefore, possible to be taken in Ottoman Turkish, from which Persian writers had and have shrunk. The vowel ʾ was used as a medial also, whenever it was found that its introduction served to distinguish two words written alike, but pronounced differently. Thus ʾblmʾk, could also be read ʾblʾmʾk blʾmʾk. If the vowel-points were always marked, they would suffice for this case; but they are generally omitted. The gerund and optative ʾbl or ʾblʾ was already in use. By writing ʾblʾmʾk blʾmʾk and blʾmʾk, the distinction was made clear. Hence, ʾ as a medial Ottoman vowel, always indicating a preceding ʾastʾn short vowel-point, became fully established. This medial or final Turkish vowel ʾ never joins on to the next letter in writing; as, ʾurʾmʾk, ṣʾddʾyāʾ.

From this sketch of the history of final and medial vowel ʾ, we see plainly how fundamentally erroneous is the common
European (or rather English) method of transliterating such words with a final or medial ٍ. The nearest approach to correctness of which our orthography is capable, since we possess not the French é or German e, is to write all such words with a final ٍ, as khalīfa, Fatīma, Mekka, Medina, Brusa, &c. These are usual; but جدة Jīddah, is usually spelt Jeddah; while قاهرة Qāhira (usually Cairo), طنجة Tanja (usually Tangiers), &c., have been made into monstrosities.

The phonetic value of an initial ِ is at first a difficulty to the European student, inasmuch as there appears to be nothing like it in Western languages. This, however, is more apparent than real, when fully explained.

We must remember that in Arabic the initial ِ or ِ is a consonant, not a vowel. Like any other initial consonant, it takes the three short vowel-points, and is then pronounced: ٍ َ, ٍ ِ, ٍ ِ. When it became a Persian letter, it was generally named بهمزة, as it is usually called in Arabic when a consonant (but never when a vowel of prolongation, or final and short); although, in Persian words, it is always a vowel, whether initial, medial, or final. With the short vowel-points, this initial ِ is always a short vowel in Persian words, and the Arabian بهمزة sign is never placed over it; thus: َ اَر ār, َ اَذ āz, َ اَب āb, َ اَت āt, &c.; ِ اَسْفَاهان āsfāhan, &c.; ِ اَلْغ ālḡāg, &c.
This initial short vowel Persian system was extended (in practice, not in theory) to all Arabic words used in Persian with ی for their initial letter. But the Arabic consonantal ی was then taken (in practice) to be a Persian vowel ی. Thus, یباد, یند, یار, یسل; &c.

When, in Arabic, the vowel of the initial consonantal ی became long, then, as with any other initial consonant, a vowel letter of prolongation,—a long vowel letter,—was appended to the ی; thus: یا, pronounced یا, یا, pronounced یی, یی, pronounced یی.

This system passed also into use in Persian words, the Arabic یمی sign being omitted, even in Arabic words adopted into Persian; and thus the combinations ی, ی, ی, ی, ی, ی, became the initial Persian long vowels; being pronounced respectively—ی, ی, ی. Thus: یاب, یبار, یبر, یبزد; and with words originally Arabic: یاباه, یاباه, یاباه, یاباه, یاباه; &c.

The Arabians found the use of یی somewhat cumbersome. They therefore invented a sign, ی, called یمی, یمی, and یمی, to be placed over an initial ی, with or without the یمی sign, to designate the long vowel. Thus, instead of یی, they wrote یی ییباه, &c. The Persians adopted this system also, writing یی ییباه instead of ییباه. The double ی system, however, is still to be found in use in native Persian lexicons; where the first section of chapter ی is generally figured with the two یی, not with ی.
It may be useful to mention here, that the Arabian writers employ this sign of mēdd to mark a medial or a quasi-final long vowel ُل, whenever this is followed in the word by a hēmzē, i.e., a consonantal ِ. Thus they write َيِتْسَالُونَ yētēsā-
-ālānā, ُحَمْرَا hāmrādū, &c. These mēdd signs are omitted in
Persian, as well as the final ُل, so that hāmrā is written,
as well as pronounced, for ُحَمْرَاء; &c.

If a medial consonantal hēmzē in an Arabic word be fol-
lowed by a long vowel ُل, the two are united, as in the initial ُل, into one ُل letter with the mēdd sign over it; as ُمَّلَلْ mālāl (for ُمَّلْل). This also is adopted in Persian with such Arabic words as it occurs in; not being found in any original Persian
words.

The mēdd sign is also used, in Arabic, sometimes taking
another form, that of a small, perpendicular ُل, to mark the
traditional omission, in writing (not in pronunciation), of a
long vowel ُل in a few well-known words, such as ُلِلْلَّah (for
لِلْلَّahī), ُرَحْمَān (for ُرَحْمَān), &c.

This perpendicular small ōlif-shaped mēdd is also placed,
in Arabic, sometimes over a letter ُو, to mark that, though
radically ُو, it is a long vowel ُل in pronunciation, in the
two words only, ُحَيَّāt (usually written ُحَيَّāت, in Persian
and Turkish ُحَيَّāت) and ُصَلَوَة ُسَلَāt (usually written ُصَلَوَة, in
Persian and Turkish ُسَلَāت).
The mëdd sign is sometimes placed, in Arabic, over a long vowel و or ی, when they are followed by a hêmzê in the same word; as in سُرّد, یَجَّد. This peculiarity is not used in Persian or Turkish.

It is also sometimes placed over a long vowel medial ی, when this letter is followed by a reduplicated consonant in the same word; as: مَدَّة maddê; it is not used in Persian or Turkish.

Such of the foregoing Arabic usages as have been adopted in Persian for words of Persian or of Arabic origin, are also employed in Ottoman Turkish for the same words; though they are sometimes omitted in ordinary writing.

We now come to a purely Ottoman use of the mëdd sign, utterly unknown in Arabic and Persian. Thus: Whenever an initial vowel ی of an Ottoman word of Turkish or foreign (European or Indian) origin has the short sound of a or ă, the mëdd sign is placed over it, as a distinction from the initial sounds ă, ă, ę; as: آمیرلَ آیرلَ امیرلَ (French), یَآْرَیْ آرَیْ اَآرَیْ (Ottoman Turkish); but آسَلَت, اَسَلَت اَسَلَت (Arabic), اَرَ عَرَ عَرَ (Ottoman Turkish; also Persian; but two different words).

Another Ottoman peculiarity connected with the initial ی, when followed in writing by a vowel و or ی, is that these two vowels are not necessarily long vowels in words of Turkish or foreign origin. Thus یَعَت, یَعَر, یَعَطَ, یَعَمَّک, یَعَمِّک, یَعَلِّک, یَعَلِّک, یَعَنَّده, یَعَنَّده اَرْسَالَة. They may then be called
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directing vowels. In many old or provincial books and writings, these directing vowels are often or systematically omitted, the writers, from habit, or system, adhering to the original Arabic method of spelling by short vowel-points, for the most part omitted in current writing. This makes such books and papers immensely difficult to read and understand.

The three Arabic long vowels, ꝏ, ꮟ, ꮠ, having thus acquired a footing as Ottoman short directing-vowels, when following an initial letter ꝏ, it was found convenient to extend the system, and to use them as short directing-vowels, following initial or medial consonants, thereby departing entirely from the Arabic and Persian systems. There is no method in use for distinguishing a long vowel letter from a short one in an Ottoman word of Turkish or foreign origin. We may almost venture to say that all such medial vowel-letters in Turkish and foreign Ottoman words are short vowels; whereas, in Arabic and Persian words they are always long. Thus: 

\[ \text{بَشَّرُ, بَشْرُ, خُوُصُ, خُوِّشُ, أُهْلُمُ, أُهْلَمُ, صَرْبُ, صَرِبُ,} \]

\[ \text{قَرَشُ, قَرِشُ, قَرِشُ, قَرِشُ, دَازُمُ، دَازُمُ، دَازُمُ، دَازُمُ،} \]

\[ \text{بَزَأَمُ، بَزَأَمُ، بَزَأَمُ، بَزَأَمُ، غَرُدُمُ، غَرُدُمُ،} \]

\[ \text{غُرُدُمُ، غُرُدُمُ، غُرُدُمُ، غُرُدُمُ، غُرُدُمُ، غُرُدُمُ،} \]

Hitherto we have considered only the open syllables, that is, those which end with a vowel. We have now to treat of the closed syllables,—those which end with a consonant.

In the original Arabic system, when a word or syllable ended with a quiescent consonant,—a consonant not followed
by a vowel sound or vowel letter in the same syllable,—such consonant was marked, in pointed writings, by the sign \( \text{建立} \) placed over it, which, as was before remarked, is called jèzm, جَزم. Thus: \( \text{بيب} \), \( \text{باب} \), \( \text{بوب} \), \( \text{بُوب} \), \( \text{بُب} \), \( \text{بيب} \), \( \text{بَب} \), \( \text{بَب} \), &c.

It is a rule in classical Arabic, that two quiescent consonants cannot follow one another in the same syllable, whether as initials or as finals. Such a word or syllable as crust, tart, blurt, flirt, &c., is unknown. As far as two such initial consonants go, this rule prevails in the vernacular Arabic also, and has passed into the Persian and Turkish. Foreign words with such combinations of initial consonants to words or syllables are treated in one of two ways. When initial in a word, they may be separated into two syllables, either by a servile vowel \( \text{ی} \), generally with an ḍèveh vowel, being prefixed; or by a vowel, generally ḍèveh, being intercalated; and when the combination is initial to a non-initial syllable of a word, the latter method alone is used, or the syllables are so divided as to separate the two consonants. Thus: καλίμα has become لاَهْم, kral has become كَرَال, prince has become پُرَنْج, and Svizzera has become إِسْوِيْنْجَه. tvlichèr.

In classical Arabic, a final word in a phrase or clause could terminate in two quiescent consonants; as: ﯽُرَبَت, ﯽُلَمْ, ﯽُحُزْن, &c. This liberty is much used in Persian, Turkish,
and foreign, as well as in Arabic Ottoman words; thus:


When a letter in an Arabic word ends one syllable, and begins the next in the same word, it is not written twice, but one sole letter is made to serve for the two, in pointed writings, by having a special mark, "$, placed over it. This mark is an abbreviation of the Arabic word $\text{شذد}$, which means a strengthening, corroboration, reduplication. Thus we have, $\text{شذدات}$, $\text{عثل}$, $\text{بطال}$, $\text{ئتار}$, $\text{مذد}$, $\text{فيلد}$, $\text{أم}$, $\text{أتم}$, &c. It is a *sine qua non* in Ottoman reading, and in correct speaking, to redouble such letters in the pronunciation. We can derive a correct idea of this reduplication by studying our expressions, *mid-day*, *ill-luck*, *run next*, &c. But, if such reduplicated Arabic word has passed into vernacular Ottoman use, then the redoubling is excused in ordinary conversation; as in the words $\text{عثل}$, $\text{بطال}$, $\text{أتم}$, $\text{أتم}$, $\text{أتم}$, &c.

This reduplication is really unknown in Persian; consequently, reduplicated Arabic words are much used in Persian without reduplication; thus $\text{خذ}$ is generally used in Persian as $\text{ضذ}$, and has thence, as similar words, passed into Ottoman Turkish. On the other hand, pedantic imitation has commonly given to a few Persian words the Arabic peculiarity of reduplication, so passing into Ottoman also: thus,
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The Arabic word hêmzê, ُهَمْزَةُ, besides being a name for the letter َة, as before explained, is also the name of an orthographic sign, mark, or point, very variously used in Arabic and Persian. Most of the rules concerning it, which derive from the two languages, have passed into Ottoman Turkish, with an addition or two used in the Turkish transliteration of foreign words. Turkish words never require the sign.

The hêmzê sign, *, would appear to be a diminutive head of the letter َة, thus indicating to the eye the guttural nature of the vocal enunciation it represents; which is, in fact, a softened choke, in an Arab mouth. But in Persian and Turkish pronunciation it is a slight hiatus, at the beginning of a non-initial syllable, or at the end of any syllable, initial, medial or final. It is placed over a letter when it bears the âstân or âtdâl vowel, or is quiescent; under it, generally, with the َءârâl vowel.

The hêmzê, in a word of Arabic origin, always represents a consonantal letter َة, sometimes radical, sometimes servile.
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In Persian words, the theory of the sign is the same as in Arabic, but the sign itself is always servile, and either final or nearly so.

When a hēmzē, radical or servile, is initial in an Arabic word, it is never written or pronounced in Persian or Turkish. The I letter is then taken to be a vowel, and is treated accordingly. Thus, ʿīmēl, becomes āmēl; ībāl, becomes āmm, becomes āmm. These are all radicals, and short. So again, ēfskēār, becomes āfskēār; ēntāl, becomes āntāl; ḍībāl, becomes ābāl; ṣāmūr, becomes āmūr; &c. These initials are all servile, and short. The modes and doctrine of making them into long vowels have already been described. In Persian, Turkish, and foreign words, an initial I is always a vowel, and is made long in the same way as if the word were of Arabic origin, as has been said before.

When a hēmzē, radical or servile, in an Arabic word, is medial or final, a rather numerous body of rules come into play. Sometimes the letter I, then always called hēmzē, is written, together with the hēmzē sign over it, ʾ as in ʾrōs, and sometimes the hēmzē sign above is figured, as a letter now, without the I, in the body of the word; as in ʾyētēsāʾīlūn. In the former of these two cases, the hēmzē is usually a final, quiescent consonant in its syllable; as, ʾrāfīʿ; ṣāmūr, ʾmās; mēs-mēn, &c. In the latter case, the hēmzē is the initial consonant of its medial or final syllable, movent with