EI, III

A côté de ce *h* libre, il y a aussi l'aspiration caractéristique des consonnes: *kh, čh, ṫh, th, ph*; *gh, d̲j̲h, dh, ŕh, dh, bh*. Dans le premier de ces groupes, l'aspiration est sourde, dans le second, sonore; il y a aussi la possibilité de jonction d'une consonne sourde et d'un *h* sonore provenant de procès morphologiques et qui est différente de ces deux groupes. Il n'existe aucune distinction phonétique, dans le parler indien, entre le *h* et le *ḥ*; dans la phonologie de l'ourdou et du hindi, deux consonnes finales contiguës ne se rencontrent que dans le parler des gens instruits et pédants; elles sont séparées par une voyelle anaptyctique, généralement un *a*: ainsi donc *fatḥ* est habituellement réalisé en *fataḥ* et prononcé [*fatɛh*].

Dans l'écriture perso-arabe appliquée aux langues indiennes, *hāʾ* est généralement appelé *hē* (quelquefois *čhoṭī hē* «petit *h*» pour le distinguer du *baṛī hē* «grand *h*» c.-à-d. *ḥāʾ*). L'existence des consonnes aspirées a amené une convention graphique, utile mais pas toujours utilisée, par laquelle le *h* intervocalique («libre») est écrit avec le «crochet» du *hē*, et le *h* post-consonantique (aspiration) avec le «papillon» (*dōčas̲h̲mī*): ainsi بھائی *bhāʾī* «frère», بہائی *bahāʾī* «Bahāʾī». En sindhi, l'écriture a été davantage modifiée pour marquer les consonnes aspirées: ڀ *bh*, ڦ *ph*, ٿ *th*, ٽ *ṫh*, ڇ *čh* (mais جھ *d̲j̲h*), ڍ *h*, ڌ *dh* ک *kh* (contra ڪ *k* (mais گھ *gh*).

Hē est employé, de même qu'en persan, etc. (voir ci-dessus) comme *mater lectionis* pour le *-a* final et coïncide ainsi graphiquement avec le *-h* final étymologique (par ex. نہ *na*, mais چودہ *čawdah* < sanscrit *čaturdaśa*, moyen indien *čaurasa*, *čauraha*, *čaudaha*). Les noms pourvus de cette terminaison ne varient pas dans la forme écrite de la déclinaison pour le cas indirect singulier et le cas direct pluriel, bien que les inflexions soient marquées dans le parler: ainsi *bčh* représente *bačča*, cas direct sg. et *bačče*, cas indirect sg. et cas direct pl. Par extension, cette terminaison peut parfois être employée pour une voyelle étymologiquement longue: ainsi, fréquemment, *rʾd̲j̲h* pour *rād̲j̲a* (exactement *rād̲j̲ā*).

Bibliographie: en plus de la référence ci-dessus et de la bibliographie donnée sous Dāl, II, voir Mohiuddin Qadri, *Hindustani phonetics*, Ḥaydarābād s.d. [1931?], 35, 63-9, 72-9, 81, 84, 86, 99.

(J. Burton-Page)

ḤĀʾ, 6e lettre de l'alphabet arabe, transcrite *ḥ*; valeur numérique: 8, comme dans l'alphabet syriaque (et cananéen) [voir Abd̲j̲ad].

Définition: *spirante pharyngale sourde*; selon la tradition grammaticale arabe: *rik̲h̲wa mahmūsa*; pour le *mak̲h̲rad̲j̲*: *awsaṭ al-ḥalḳ* «la partie médiane de la gorge» (al-Zamak̲h̲s̲h̲arī, *Mufaṣṣal*², § 732). *ḥ* est une spirante beaucoup plus forte et plus dure que *h*. Il est produit par frottement de l'air expiré contre les parois du pharynx fortement contractées (bruit de souffle sans vibration vélaire), d'où une élévation du larynx. Il se prononce «à glotte presque fermée» selon M. Cohen (*Essai comparatif*, 98); avec passage de l'air par la glotte cartilagineuse, selon l'enseignement de P. Fouché. Le phonème est pressé. La sonore correspondante est le *ʿayn*. Pour les oppositions phonologiques du phonème *ḥ*, voir J. Cantineau, *Esquisse*, 176; pour les incompatibilités, *ibid.*, 201.

1- Soluk ver, öl-
söner-
2- Cidar
3- Büz, kısılt-
4- Yükseltme

ḥ de l'arabe continue un *ḥ* du sémitique commun. Ce *ḥ* est devenu *hamza* ou s'est amui en accadien; il remplace *k̲h̲* en hébreu, en araméen, en tigré, en tigrigna et en soḳoṭri (sud-arabique moderne). Il s'est amui dans la plupart des autres langues éthiopiennes modernes. Dans la dernière période du geez, il y a confusion entre les différentes pharyngales et glottales (voir W. Leslau, dans *Manual of Phonetics*, 329).

Altérations en arabe: comme changement inconditionné, on cite plusieurs exemples du passage de *ḥ* à *h*, ainsi: *madaḥa* et *madaha* «louer» et le passage de *ḥ* à ʿ, la *faḥfaḥa* des Hud̲h̲aylites (voir H. Fleisch, *Traité*, § 9 l). Pour les changements conditionnés: dans la rencontre de *ḥ* et de ʿ en finale de mot et initiale du suivant, *ḥ* peut s'assimiler ʿ dans l'une ou l'autre position, soit: *-ʿḥ-* > *-ḥḥ-* et *-ḥʿ-* > *-ḥḥ-*, sauf dans une lecture de Abū ʿAmr ibn al-ʿAlāʾ (voir *ibid.*, § 12 q). Dans les dialectes modernes, *ḥ* ne subit qu'un petit nombre d'altérations conditionnées (voir J. Cantineau, *Cours*, 74); à remarquer (*ibid.*) la question du *tafk̲h̲īm* et du *tarḳīḳ* de *ḥ* qui, en conséquence, empêche ou laisse se produire l'*imāla*.

ḥ élément démonstratif se présente avec une voyelle de 1er et 4e ordre dans *kaḥa* et *kaḥā* «là» du geez (A. Dillmann, *Lexicon*, col. 823, *Eth. Gr.*², § 160 b), avec diphtongue dans ar. *ḥayt̲h̲u* (= *ḥay* + *t̲h̲u*) «où, là où» (voir H. Fleisch, *Esquisse*, 112). D'après Ch. D. Matthews (*Actes XXIVe Congr. Or.*, Munich 1957, 260-1), *ḥa* est employé comme art. défini en sud-arabique moderne; mais la question est plus vaste: voir W. Leslau, *A prefix ḥ in Egyptian, modern South Arabian and Hausa*, dans *Africa*, XXXII (1962), 65-8. Pour une étude générale de la phonétique de l'arabe d'après les grammairiens classiques, voir Ḥurūf al-hid̲j̲āʾ; sur les études modernes, voir Phonétique et Linguistique. Voir aussi *supra* Hāʾ, III.

(H. Fleisch)

ḤABĀBA, nom d'une esclave-chanteuse (*ḳayna* [*q.v.*]) de Médine qui avait appris la musique et le chant auprès des grands chanteurs du Ier/VIIe siècle: Ibn Surayd̲j̲, Mālik, Ibn Muḥriz, Maʿbad, D̲j̲amīla, ʿAzza [*q.vv.*]. Son talent, sa beauté et sa coquetterie conquirent Yazīd b. ʿAbd al-Malik qui en devint définitivement propriétaire dans des conditions que les sources présentent très diversement, mais à une date postérieure à son avènement (s̲h̲aʿbān 101/février 720); elle s'appelait primitivement al-ʿĀliya, et c'est lui qui lui aurait donné le nom sous lequel elle est restée célèbre. Ḥabāba est souvent associée à une autre *ḳayna* de Médine, Sallāma [*q.v.*], mais cette dernière, également achetée par le calife, paraît avoir joué surtout son rôle de chanteuse (cf. cependant al-Masʿūdī dont le récit n'est pas convaincant), alors que Ḥabāba exerça un empire total sur Yazīd qui en était éperdûment amoureux. Délaissant ses devoirs, il partageait avec elle tous ses plaisirs et lui donnait même des pouvoirs dont elle savait user, au point qu'il s'attira de vifs reproches de son entourage et, particulièrement, de son frère Maslama. A l'occasion, le poète al-Aḥwaṣ [*q.v.*] lui fournissait les vers dont elle avait besoin pour mener sa politique. Selon la tradition, elle mourut étouffée par un grain de grenade, et sa disparition inspira au calife un chagrin si violent qu'il garda son corps plusieurs jours et le fit même exhumer par la suite pour voir une dernière fois son visage; il mourut lui-même de consomption quelque temps plus tard, le 24 s̲h̲aʿban 105/26 janvier 724, et fut enterré auprès d'elle. Les adversaires des Umayyades n'ont pas manqué de tirer argument de la conduite débauchée de Yazīd et de sa soumission absolue à Ḥabāba (voir le discours d'Abū Ḥamza, *apud* al-D̲j̲āḥiẓ, *Bayān*, II, 123).

Bibliographie: Ibn Ḳutayba, *Maʿārif*, éd.

HA
(Harfûl-Ha)

Tfs
AED

297-14
Suy- m

Suyutî İ'câz c 2. sh: 63

HASAN ABBAS, HASÂİSÜ'L-HURÛFİ'L-ARABİYYE VE ME'ÂNÎHÂ,
DIMAŞK 1998. S 181-191 .İSAM KTP 83467.

خرثت المرأة، الدلاخ، الربيخ. طنخ. الوخواخ. دخِس. الدخِنس. خزج.

٢- حول شخصية حرف الخاء:

باستعراض تأثيره في معاني المصادر التي شارك في تراكيبها كانت معدلاتها في مختلف مواقع هذا الحرف منها، على الشكل التالي:

آ- للخاء المخنخنة: مما يدل على العيوب والتشوهات والقذارة والرخاوة وتوافه الأمور:

(٦٠+٥٦,٥+٣٥,٥)/٣ = ٥٠,٧٪

من مجموع المصادر التي تتصدرها الخاء وتتوسطها وتقع في آخرها.

ب- للخاء المشددة غير المخنخنة، مما يدل على القطع والشدخ والرخاوة:

(٢٠+١٠+١٢) /٣ = ١٤٪

جـ- للخاء المنعمة المرققة بلا خنخنة، مما يدل على الرقة والنضارة.

(٥+٧+٩)/ ٣= ٧٪

وبجمع المعدلات الثلاثة نحصل على معدل تأثير حرف الخاء في معاني المصادر التي شارك في تراكيبها مخنخناً بصوته وغير مخنخن مشدداً ومخففاً.

٥٠,٧+١٤+٧= ٧١,٧٪

وهذه النسبة العالية تدل على أن حرف الخاء، برخاوته وخنخنته أنَّى كان موقعه يتمتع بشخصية فذة في دنيا القذارة والعيوب قلَّ أن يتمتع بمثلها حرف قوى آخر، في دنيا النبالة والشرف. وكما في دنيا الحروف كذلك في دنيا الناس، وعلى كل المستويات.

جـ- عودة إلى نشأة حرف الخاء:

سواء أكانت المرأة العربية هي التي أبدعت أصول حرف الخاء في المرحلة الزراعية ترجيحاً، أم أن الرجل هو الذي أبدعه في مرحلة لاحقة، فإن استعماله قد تغير من مرحلة إلى مرحلة وفقاً لكيفية النطق به. ولاشك أن العربي، رجلاً كان أم امرأة، قد أبدع صوت الخاء أول ما أبدعه، رخوا مخنخناً به للتعبير عن معاني القذارة.

ولقد احتفظ العربي لهذا الحرف باختصاصه الوظيفي عبر مراحل تطوره للتعبير عن معاني الخسة والتفاهة والبشاعة والعيوب النفسية والجسدية، لأن صوته هو الأصلح للتعبير عن هذه المعاني إطلاقاً.

ولكن ما أن تهذَّب النطق بأصوات الحروف عامة وفقاً لقانون الصوت الحنكي في مرحلة رعوية شعرية راقية، حتى صار العربي يلفظ الخاء بلا خنخنة، فشددها حيناً ورققها ونعَّمها حيناً آخر. فكان أن استعملها لمعاني الشق والقطع والوخز، كما استعملها لمعاني الرقة والنضارة والليونة، ولو على نطاق ضيق محدود.

٢- حرف الحاء:

في كيفية التلفظ بصوته:

حرف الحاء مهموس رخو، يحدث صوته باندفاع النَّفَس بشيء من الشدة مع تضييّق قليل مرافق في مخرجه الحلْقي، فيحتك النفس بأنسجة الحلْق الرقيقة، ويحدث صوتٌ هو أشبه مايكون بالحفيف.

وهكذا.. شذَّ صوت هذا الحرف عن الحروف الحلْقية جميعاً، بأن تحولت اهتزازاته الصوتية الواهية المضمرة إلى حفيف وصحل. وإخراج صوت الحاء من على صفحات الأنسجة الحلْقية دون اهتزاز أو اضطراب، يتطلب مهارة عفوية فائقة في التحكم بخلايا هذه الأنسجة الحساسة لمنع النفَس من الاهتزاز والاضطراب لحظة احتكاكه بها، فيخرج مع هذا التحكُّم الدقيق بما يشبه الحفيف. ولذلك يستحيل على غير السامي العربي أن يلفظ صوت الحاء لفظاً معافى. فهو إما أن يلفظه مشوباً بهاء مخففة، وإما بهمزة مفخمة، أو خاء صريحة. ولهذا السبب من الصعوبة الفائقة في النطق بصوته، لم تستطع الشعوب الأوروبية أن تأخذه عن الأبجدية الفينيقية خلال الألف الثانية قبل الميلاد. كما أن الشعوب الإسلامية الشرقية لا تزال تلفظه في تلاوة القرآن الكريم مفخماً مجعجعاً به قليلاً، وكأنه يخرج من جوف الفم لا من جوف الحلْق.

في إيحاءاته ومعانيه:

يقول العلايلي عنه: إنه (للتماسك، وبالأخصّ في الخفيات، ويدل على المائية).

THE ENCYCLEOPAEDIA OF ISLAM (New Edition), Vol.III, 1971 LEIDEN, pp.

h arising from morphological processes, distinguished from both series. There is no phonetic distinction in Indian speech between *h* and *ḥ*. In Urdū and Hindī phonology contiguous final consonants do not occur, except in pedantic educated speech, and are separated by an anaptyctic vowel, usually *a*; thus *fatḥ* is usually realized as *fataḥ* and pronounced as [fatɛh].

In the Perso-Arabic script as applied to Indian languages *hāʾ* is generally called *hē* (sometimes *čhoṭī hē* 'little h' to distinguish it from *baṛī hē* 'big h', *i.e.*, *ḥāʾ*). The existence of the aspirated consonants has brought about a useful, but not always applied, writing convention, whereby intervocalic ('free') *h* is written with the 'hook' form of *hē*, post-consonantal *h* (aspiration) with the 'butterfly' (*dōčashmī*) form. Thus بھائی *bhāʾī* 'brother', بہائی *bahāʾī* 'Bahāʾī'. In Sindhī the script has been further modified to indicate the aspirated consonants: ڀ *bh*, ڦ *ph*, ٿ *th*, ٺ *ṭh*, ڇ *čh* (but جھ *djh*), ڌ *dh*, ڍ *ḍh*, ک *kh* (contra ڪ *k* (but گھ *gh*).

Hē is used as in Persian, etc. (see above) as *mater lectionis* for final *-a*, and thus coincides graphically with etymological final *-h* (*e.g.*, نہ *na*, but چودہ *čawdah* < Skt. *čaturdaśa*, Mid. Ind. *čaurasa*, *čauraha*, *čaudaha*). Nouns with this ending do not change in written form in declension in oblique sing. and direct pl., although the inflexions are shown in speech: thus *b.č.h* represents *bačča* dir. sing. and *bačče* obl. sing. and dir. pl. By extension this ending may sometimes be used for an etymologically long vowel: thus frequently *r.ʾ.dj.h* tor *rādja* (*recte rādjā*).

Bibliography: in addition to reference above and bibliography given for DĀL ii, see Mohiuddin Qadri, *Hindustani phonetics*, Hyderabad n.d. [1931 ?], 35, 63-9, 72-9, 81, 84, 86, 99.

(J. BURTON-PAGE)

Ha Z

ḤĀʾ, 6th letter of the Arabic alphabet, is transcribed *ḥ*; numerical value: 8, as in the Syriac (and Canaanite) alphabet [see ABDJAD].

Definition: *unvoiced pharyngeal spirant*; according to Arabic grammatical tradition: *rikhwa mahmūsa*, as regards the *makhradj*: *awsaṭ al-ḥalḳ*, "the middle part of the throat" (al-Zamakhsharī, *Mufaṣṣal*², § 732). *ḥ* is a very much stronger and harsher spirant than *h*. It is produced by the friction of the expressed air against the strongly contracted walls of the pharynx (a breath sound without velar vibration), from which an elevation of the larynx ensues. It is pronounced "with the glottis almost closed", according to M. Cohen (*Essai comparatif*, 98); with the passage of air through the cartilaginous glottis, according to the teaching of P. Fouché. The sound is voiceless. The corresponding voiced sound is *ʿayn*. For phonological oppositions of the phoneme *ḥ*, see J. Cantineau, *Esquisse*, 176; for the incompatibilities, *ibid.*, 201.

Arabic *ḥ* continues a common Semitic *ḥ*. This *ḥ* has become *hamza* or has become mute in Akkadian, it replaces *kh* in Hebrew, Aramaic, Tigre, Tigrigna and Soḳoṭri (modern South Arabian). It has become mute in most of the other modern Ethiopian languages. In the latest period of Geez there is confusion between the different pharyngeal and glottal sounds (see W. Leslau, in *Manual of Phonetics*, 329).

Modifications in Arabic: as an unconditioned change, several examples are quoted of development from *ḥ* to *h*, thus: *madaḥa* and *madaha* "to praise" and development from *ḥ* to *ʿ*, the *faḥfaḥa* of the Hudhaylites (see H. Fleisch, *Traité*, § 9 l). As regards conditioned changes: in a juxtaposition of *ḥ* and *ʿ* at the end of one word and the beginning of the next, *ḥ* may assimilate *ʿ* to itself in either position, thus: -*ʿḥ*- > -*ḥḥ*- and -*ḥʿ*- > -*ḥḥ*-, except in one reading of Abū ʿAmr ibn al-ʿAlāʾ (see *ibid.*, § 12 q). In the modern dialects, *ḥ* undergoes only a small number of conditioned changes (see J. Cantineau, *Cours*, 74); note (*ibid.*) the question of the *tafkhīm* and *tarḳīḳ* of *ḥ*, which, in consequence, prevents or permits the production of *imāla*.

ḥ as a demonstrative element appears with a vowel of the 1st and 4th orders in *kaḥa* and *kaḥā* "there" in Geez (A. Dillmann, *Lexicon*, col. 823, *Eth. Gr.*², § 160 b) and with diphthong in Arabic *ḥaythu* (= *ḥay* + *thu*) "where, there where" (see H. Fleisch, *Esquisse*, 112). According to Ch. D. Matthews *Akten des XXIV. int. Or.-Kongresses, München 1957* 260-1), *ḥa* is used as a definite article in modern South Arabian; but the question is broader: see W. Leslau, *A prefix ḥ in Egyptian, modern South Arabian and Hausa*, in *Africa*, xxxii (1962), 65-8.

For the general discussion of the phonetics of Arabic as seen by the classical grammarians, see ḤURŪF AL-HIDJĀʾ; for modern studies, see PHONETICS and LINGUISTICS. See also HĀʾ—iii, above.

(H. FLEISCH)

ḤABĀBA, name of a singing slave-girl (*ḳayna* [*q.v.*]) of Medina who had learnt music and singing from the great singers of the 1st/7th century: Ibn Suraydj, Mālik, Ibn Muḥriz, Maʿbad, Djamīla, ʿAzza [*qq.v.*]. Her talent, beauty and charm conquered Yazīd b. ʿAbd al-Malik, who finally became her owner in circumstances which the sources describe very variously, but at a date after his accession (Shaʿbān 101/February 720); she was originally called al-ʿĀliya and it is he who is said to have given her the name by which she has remained famous. Ḥabāba is often associated with another *ḳayna* of Medina, Sallāma [*q.v.*], but the latter, also purchased by the caliph, seems to have played mainly the part of a singer (though see al-Masʿūdī, whose account is not convincing), while Ḥabāba exerted complete control over Yazīd, who was infatuated with her. Neglecting his duties, he shared all his pleasures with her and even granted her authority, which she knew how to exert, to such a degree that he attracted bitter complaints from those about him, particularly his brother Maslama. When the opportunity arose to pursue her policies, she was supplied with the verses she required by the poet al-Aḥwaṣ [*q.v.*]. According to tradition, she died of choking on a pomegranate seed, and her decease inspired such violent sorrow in the caliph that he kept her corpse by him for several days and even had it exhumed later on in order to see her face one last time; shortly thereafter he died himself, of consumption, on 24 Shaʿbān 105/26 January 724, and was buried beside her. The enemies of the Umayyads did not fail to draw arguments from the debauched conduct of Yazīd and his absolute subservience to Ḥabāba (see the speech of Abū Ḥamza *apud* al-Djāḥiẓ, *Bayān*, ii, 123).

Bibliography: Ibn Ḳutayba, *Maʿārif*, ed. ʿUkāsha, 364, 408; Ṭabarī, ii, 1464-6; *Aghānī*, xiii, 148-59 (Beirut ed., xv, 95-113); Masʿūdī, *Murūdj*, v, 446-53; Nuwayrī, *Nihāya*, v, 58; F. ʿAmrūsī, *al-Djawārī al-mughanniyāt*, Cairo n.d., 96-107.

(CH. PELLAT)

ḤABASH, ḤABASHA, a name said to be of S. Arabian origin [See ḤABASHAT], applied in Arabic usage to the land and peoples of Ethiopia, and at times to the adjoining areas in the Horn of Africa. Although it has remained a predominantly Christian

İA, V⁴
Nöldeke, Beiträge zur sem. Spr.
E. Mattsson, Etudes phonologiques
Sami Dillerin mukayeseli gramerleri

H.

18

HĀ'. [Bk. HÂ.]

ḤĀ'. [Bk. HÂ.]

ḪĀ'. [Bk. HÂ.]

HÂ. HĀ', arap alfabesinin 26. harfi olup, ebced hesabında 5 rakamına delâlet eder. Lâtin alfabesinin *h* harfine muâdildir. Bu harf bütün arap lehcelerinde ilk hâli ile kalmıştır, yalnız maltızcada değişerek, *hamza* veya *ḥ* olmuştur. Müenneslik eki olarak, kelimenin sonuna eklendiği (*hā' al-ta'niṯ*) ve *t* telâffuz edildiği zaman, *tā'* harfinin iki üst noktasını alır. Hakikatte bu yazış şekli müenneslik eki olan *-at*'in durak hâlinde *-ah* telâffuz edileceğini belirtmek maksadına mâtuftur; cümle içinde vasıl hâllerinde ise, *-at* telâffuzu, (ibrânîcede olduğu gibi, bâkî kalmıştır. Bununla berâber, duraklarda *-at*'ten *-ah*'e geçiş, arap lisanının hâkim olduğu bütün ülkelerde, aynı zamanda vâkî olmamıştır. Telâffuzun yazılış şekli üzerine kat'î bir te'sir icrâ etmiş olduğu Magrib memleketlerinde bu keyfiyet şark memleketlerinde olduğundan daha erken vâki olmuştur (bk. Nöldeke, *Beitr. zur sem. Sprachwissenschaft*, s. 10); bunun içindir ki, farslar arap kelimelerinin bir kısmını *-at* telâffuzu ile almışlardır. Asıl arap lisanında ise, bu *h* harfinin, sonraları bütün lehcelerde zâil olduğu için, imlâda mevcûdiyeti artık sâdece tarihî bir değeri hâizdir.

HÂ. ḤĀ', arap alfabesinin 6. harfi olup, ebced hesabında 8 rakamına delâlet eder. Sâmî lisanlara hâs olan derinden bir gırtlak sesi ile, hemen-hemen *'ayn* [b. bk.] harfinin sadâsız telâffuzuna yakın bir tarzda telâffuz edilir; zâten *'ayn* harfinin sadalılığını kaybettiği lehcelerde bu harf *ḥā'*'ya inkılâp etmiştir. Msl. mısır lehcelerinde, benzeşme sebebi ile (*arba't-a'şar* yerine *arbaḥṭāşer* gibi), maltızcada kelime sonlarında dâimâ böyle olmaktadır („gözyaşları" demek olan *dumū'* yerine *dumūḥ* gibi). Bu sesin mâhiyeti hakkında yapılmış olan araştırmalar, buna yakın olan *'ayn* sesinin mâhiyeti hakkında yapılmış olan araştırmalardan daha kat'î netice vermiş değildir. Buna dâir muhtelif fikirlerin münakaşası için bk. E. Mattsson, *Études phonologiques sur le dialecte arabe vulgaire de Beyrouth* (Upsala, 1910), s. 41 v.dd. — Arabistan'ın cenûbunda bu ses *hā'* sesine yaklaşır. Keza farslar ile türkler de, arapçadan alınmış kelimelerde, *ḥ*'ları ekseriyetle *h* gibi telâffuz ederler. Muhtelif Afrika adlarında, msl. Hausa kabîlesinin isminin imlâsında görülen *ḥā'* harfi, sâdece bir yazış şekli itiyadındandır; yoksa telâffuz bakımından, bunlar *h*'den başka bir şey değildir. (H. BAUER.)

HÂ. ḪĀ', arap alfabesinin 7. harfi olup, ebced hesabında 600 rakamına delâlet eder. Arap alfabesine mahsus harflerdendir (*ḥā'* 'dan bir nokta ile ayrılır). Ârâmî ve ibrânî yazılarında *ḥā'* 'dan farkı yoktur. Habeşçede *ḥavt*'tan tefrik edilmek için, *ḫarm*'ın kendine mahsus bir şekli vardır. Bununla berâber, yazmalarda bu iki harf sık-sık biri diğerinin yerine geçmektedir ve yeni habeş lehcelerinde boğaz seslerinin telâffuz farkları pek hafiftir ve hattâ hiç yoktur. Minâ'î ve sâbi'î dillerinde *ḫā'* harfi, *ḥā'*'dan pek hafif ayrılık gösteren bir işaretle tefrik edilir. Âsûrî yazısında *ḫā'*'ya tekabül eden ses umûmiyetle boğaz seslerinden ayrı gösterilir.

Bibliyografya: Sâmî dillerin mukayeseli gramerleri (Wright, Zimmern, Brockelmann, Cohen v.b.); A. Schaade, *Sībawaihi's Lautlehre* (Leiden, 1911), s. 19, not 48.

ḪABAR. [Bk. HABER.]

ḪABAṬ [Bk. HABAT.]

ḤABAT. AL-ḤABAṬ, cenûbî Arabistan'da, mübârek makamlara verilen isimdir; bir velînin siyâneti altında bulunan ve ekseriyâ o velînin kabrini ihtivâ eden böyle yerler bir sığınak teşkil eder. Bu mübârek makamlara sığınanlara dokunulmaz ve onlar öldürülmez. *Ḥabaṭa* fiili cenûbî Arabistan lehcesinde „durdurmak" ve „tutmak" mânalarına gelir. Cenûbî Arabistan'ın en mühim *ḥabaṭ*'ı

-Hucce
-Hucce
Ta'lilat
Muhtelef

A Newly Discovered Letter of the Early Arabic Alphabet: A Distinction between Final *Jīm* and Final *Ḥāʾ*/*Khāʾ* and Its Nabataean Origins*

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Abstract

This paper studies the letter shape of the final jīm, ḥāʾ, *and* khāʾ *in seven early Quranic manuscripts. Examination of the shape of these letters in these manuscripts reveals a graphemic distinction between the* jīm, *which lacks the typical curved tail, and the* ḥāʾ *and the* khāʾ, *which do have this tail. This distinction is lost in later Quranic manuscripts. I argue that the distinction between* jīm *and* ḥāʾ/khāʾ *is a continuation from the Arabic script's origins in the Nabataean Aramaic script, which had distinct letter shapes for these signs. Contrary to what has been previously thought, the evidence adduced in this article shows that the merger happened in the Islamic period rather than in the pre-Islamic period.*

Introduction

The Arabic script as we know it today can be thought of as an "archigraphemic" system, in which one letter shape may stand for a variety of different signs.[1] In a nonfinal position, for example, the single denticle may stand for *bāʾ*, *tāʾ*, *thāʾ*, *nūn*, or *yāʾ* depending on its dotting, though in a final position the *nūn* and the *yāʾ* are distinct. In early manuscripts, where the dots are very often not marked, these signs are fully homographic.

Traditionally, the *jīm*, the *ḥāʾ*, and the *khāʾ* have been considered to have a single archigraphemic representation as well. For example, in undotted script *zawj* 'spouse' and *rūḥ* 'spirit' are completely homographic:

روح زوج

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[1] T. Milo, "Arabic Typography," in *Encyclopedia of Arabic Language and Linguistics*, ed. Lutz Edzard and Rudolf de Jong (Leiden: Brill, 2011).

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