

REASONING SOME OF THE DEVIATES FROM ARABIC ORTHOGRAPHY-LINGUISTIC AND MORPHOLOGICAL EXPLANATIONS

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ABSTRACT

It is widely recognized that language is subjected to the historical and civilizational conditions that society is going through. Drawing is another form of language which transmits the ethnicities among the civilizations. It witnesses the evidence of the remaining nations. It has well-defined rules for calligraphy, which are now known as the rules of orthography. In the orthography studies, it has been noticed that some words deviate from the rules and some other words in which some parts of its structure are omitted. Some of the deviations have been explained, and others are left unexplained or are unconvincingly explained. This research aims to explain the deviates of the words from their origin. To achieve the purpose, it has followed both descriptive and analytical approaches. It accentuates the Arab's explanation for drawing their words. It has been found that the Arabs have drawn their words consciously to avoid confusion in speech and writing. There is a dire need to conduct similar studies on reasoning the deviates from the rules of orthography.

Keywords: Reasoning, Deviates, Drawing, Orthography

INTRODUCTION

It is well known that language is a phonological system that maintains a social and cultural context which has its indications and symbols. It is subjected to growth and development. It is subjected to the historical and civilizational conditions that society is going through (Al-Shanti, 2003). Drawing is one of the language skills. It is an important factor in the transmission of cultures between nations and people. It preserves the incidents of the days and transmits the words of man to those who follow him. Rather, it stands over time as a truthful witness and evidence of the remaining nations. It is fixed and indelible. Besides, it is the most capable of connecting nations together. Drawing has well-known rules for sketching and calligraphy. These are called by earlier linguists the rules of drawing or calligraphy. It is known among the later linguists as the rules of orthography.

In the orthography studies, we may find words that deviate from the rule drawn in the research. It is referred noteworthy that it is deviating from the rule without explanation. More explicit explanations are needed to be more illustrated or clarified. Then we find words in which some parts of its structure are omitted. Some of these have been explained, and others are left unexplained or are inadequately explained. It is found from the literature that there is no research, academic study, or independent books that explain the deviates from the rule of orthography. Rather, some books deal with facilitating orthography. These include the book "Facilitating Orthography" by Fahad Al-Bejawi, the book "Tasheel Orthography" by Saad Karim, the book "Simplified Orthography" by Zuhdi Khalil, and "Simple Orthography" by Abdul Rahim Al-Zahrani. Moreover, the book "Guide on Spelling" and "The Rules of Orthography" are written by Mahmoud Shaker Saeed and Ahmad Al-Kharrat respectively.

This research aims to explain the derivatives of the words from the rules of orthography. There are some words from which some letters are omitted and some words whose drawing is against orthography. The research attempts to manifest the violations of the orthography in Arabic writing. It searches the explanation for drawing their words by Arabs. It focuses to explain that what has deviated from the orthography. It delves into the reasoning of what deviates from orthography. It focuses on writing, editing, and spelling skills. These are the skills upon which composition and reading depend. It is well known that Arabic orthography is monotonically distinguished, and it has few deviates spotted. It is simply understood with limited difficulties and has well-formulated rules. Therefore, it is easy to explain the deviates. It determines the spelling phenomena, which has deviated from the rules of orthography. It has followed both descriptive and analytical approaches to address research issues. It comprises two components. The first component encompasses Arabic writing, its emergence, and stages of development. The second component comprehends the reasoning of some words' deviates from the rules of orthography.

THE FIRST COMPONENT: ARABIC WRITING, ITS EMERGENCE, AND STAGES OF DEVELOPMENT

It is known that drawing is one of the most important civilizational achievements of humanity, as it preserves knowledge and facts records. It is also well known that drawing came later than speaking. The concerned linguists have differed in the emergence of the language, these have also differed in the emergence of writing, and these are gone in two doctrines as a result. These are eclecticism doctrine and the idiomatic and setting doctrine. The eclecticism doctrine and the proponents of this doctrine are headed by Ibn Faris. It is believed that the Arabic calligraphy is elected by Almighty God. It is a gift from Him, and it was revealed to our Prophet Adam, Peace Be Upon Him (PBUH). It was passed on by his descendants until the Great Flood era. Then it has arrived with the promises of Ismail (PBUH), which the Arabs have inherited after him. It is continued to be used until our time. God Almighty says, "Read: And your Lord is the Most Generous, He Who taught by the pen" (Qur'an 68:3-4). Justifying that if this was possible with our Great Prophet (PBUH), it was not strange for it to reach to our Father Adam and the other prophets (PBUH) with revelation and inspiration. The researchers have protested the invention of the human being able to draw in the absence of documented news (Ibn Faris, 1997).

For the idiomatic and setting doctrine, it is believed that drawing is of the man's setting and invention. Man has invented drawing after he found a need to perpetuate his heritage and pass it on to future generations of his descendants. Since the evidence for the invention of drawing is not available in the documentation, the possessors of this opinion were divided into more than one doctrine. Some of them believed that Adam (PBUH) was the first to draw Arabic and Syriac calligraphy and all lines before his death. Hundreds of years ago, they found that Adam wrote those lines on clay plates and then cooked these with fire. After the known incident of the Great Flood, every people found a book, or one of those lines, and wrote it (Attia, 2009). Some of them have believed that Ismail (PBUH) has granted the Arabic calligraphy. They have protested the saying of Ibn Abbas that the first Arabic book was drawn by Ismail (PBUH) and he put his drawing and pronunciation (Al-Nahhas, 2004). Ibn al-Nadim (1997) believes that the first to draw in Arabic were three men from the Bulaq tribe that inhabited Al-Anbar in Iraq. However, modern studies have confirmed that the Arabs have taken their calligraphy from the Nabataeans. The Nabataeans were Arabs who fell under the influence of the Aramaic culture and civilization,

so their calligraphy came to be Aramaic. Their language was a mixture of Arabic and Aramaic. Abdel-Salam (2002) says that it is worth noting that the decorations we see in Petra and other ruins are Aramaic calligraphy and the Arabic language. Both calligraphy and language are connected to the Aramaic Bedouin language or the ancient Babylonian language.

It is known that the Arabs before the Islam era, despite their knowledge of writing, had not used it to preserve their heritage and to pass it on to future generations. Rather, they had relied on oral narration in transmitting poetry and prose. The drawing at that time was restricted to a few individuals (Rabbo, 1997). They were illiterate and it was much easier for them than preserving it in drawing forms and to read it more often (Al-Jahiz, 2003). Almighty God says, "It is He who sent among the unlettered a messenger from among themselves" (Qur'an 62:2). The poetry heritage was dominant over the prose legacy of pre-Islamic literature. Poetry is easy to memorize and prose is the opposite (Mubarak, 1986). Because of ignorance, they have not relied on drawing to preserve their heritage. The drawing was not from the beginning in the image that we see in it now. Rather, it went through several phases (Attia, 2009). The first was the image phase. At this stage, people resorted to express what he wanted in pictures and drawings. If he wanted to express a hunting trip, then he would draw a scene that expresses hunting. The second was the symbolic phase. It represented an advanced leap in the path of writing. The human had symbolized meanings or abstract ideas with glyphs in this phase. If he wanted to express love, then it was symbolized by a pigeon, and if he wanted to express day, then it was symbolized by the sun. The third was the syllabic phase. At this stage, they began drawing with glyphs that express syllables. The human resorted to representing the syllables of the word, in glyphs that have nothing to do with the word itself. Each glyph represents a syllable, and by synthesizing these syllables, the words were formed. The fourth was the phonetic or sounding phase. At this stage, humans resorted to using glyphs to indicate the letters of the word instead of its syllables. Thus, they prepared an image for each letter. The glyph of the dog indicated (kaf), and the gazelle indicated (the gin). The fifth was the orthographic phase. This stage was considered an advanced stage in writing. The glyphs that symbolize sounds have been dispensed, and alphabets have replaced these.

THE SECOND COMPONENT: REASONING SOME WORDS DEVIATES FROM ARABIC ORTHOGRAPHY

In this section, we deal with explanations of some of the words that deviate from the rules of orthography. It is well known that the Arabs do not say anything or draw anything except it is convincingly explained. It is said that the Arabs spoke according to their instinct and character, they knew where and what to speak and they had all the explanations of the deviates in mind (Bin Ahmed, 1985). Some scholars have written books on explanations and ailments in grammar (Al-Mubarak, 1986). It is an attempt to explain some of the words deviated from the rules of orthographic drawing in the orthography studies, especially in the issue of adding and deleting the letters of the word and drawing the alif (ل) letter at the end of the word (Bin Ahmed, 1985). These are explained the letters which are extra-added or omitted in drawing without reasoning.

Deleting the Alif (ل) Letter from Some Words

The alif (ل) letter is a consonant letter that does not always precede the word. It is the

strongest Arabic letter in terms of clarity. Its strength lies in its ability to attract the listeners' attention. It is a soft, interchangeable pronoun, which means that it is extensible and explosive. Hence, it is mostly used in calling. The letter alif (ا) has multiple rules in orthography. Among those rules, some are omitted when drawing some words. An example of this is mentioned in books that deal with old and modern orthography. In which, it is mentioned that the alif (ا) is omitted when comes in the middle of the word. For example, we may in the middle of the following demonstrative nouns (demonstrative pronouns in English) *i.e.*, this (اِذِه), these (ءالوِه), that (كِلْد), those (كَيْلُوا) and these (ناتاه). Moreover, in the middle of the following words *i.e.*, Allah (الله), God (اله), the Most Gracious (الرحمن), Taha (طه) and but (لكن). All the books on Arabic editing, orthography, and modern drawing skills have come across this information in the same presentation but without explanation. It is noticed that the alif (ا) letter is omitted in some words, and they have prevented it from being omitted in other words. Considering Arabic editing and orthography skills, this research has attempted to explain the omission of alif (ا).

It is noticed that the name of Majesty is drawn Allah (الله), while the spoken word is Allah (الله). It is mentioned that they have entirely omitted the alif (ا) of Allah (الله), and the Most Merciful (محرل) due to abundant use (Al-Hajib, 1425 AH; Gagah, 1423 AH). Besides, in Alkanash, they have omitted the alif (ا) from the name of Majesty Allah (الله), it is drawn with two lams (ل) and written on with ha (ه) letter without the alif (ا) after the second lam (ل) because of its frequent use (Ibn Shaenshah, 2000 AD). Besides, it is said in "Almosaed fi Tasheel Alfawayed" that alif (ا) letter is omitted from Allah (الله), because of the frequent use to avoid confusion (Ibn Aqil, 1400 AH). According to the abovementioned, it can be said that the reasoning has been limited only to frequent use. However, frequent use does not allow omission except to avoid being suspected. So, the confusion is avoided in the name of the Majesty Allah (الله). Therefore, it is considered that if the alif (ا) is fixed in the name of the Majesty Allah (الله). However, the confusion would occur and would be hard to differentiate. So, alif (ا) is omitted, in the name of the Majesty Allah (الله), from the similarity with the idol's name at that time. Moreover, the matter continued even after placing the diacritical dots. The successors have found that the name is drawn for less than alif (ا), so they have followed the paths of those who preceded them for honoring the name of the Majesty Allah (الله). In addition to the fact, this drawing is omitted in the Holy Qur'an and we must adhere to it.

The origins of God (الله) in the drawing are (الله), (الله) and (الله). Here again, the omission of the alif (ا) is explained by frequent use. This reasoning is not sufficient, but we believe that the omission may have been made to avoid confusion with (الله). Some Arab tribes who have not turned alif (ا) to Ya (ي), such as Bani Al-Harith bin Ka'b. They want to express about (I went to him) (الله), and (peace be upon you) (مكيلي ع ماسل او) that the alif (ا) has not turned to the Ya (ي) for them (Qashash, 2002 AD). In addition to these ailments, this may be acceptable. It seems that the omission also appears to have come for fear of being confused. The relative pronoun which comes after the exception word (ال), even if the people of Basra do not allow that, then a group of them including Ibn Al-Anbari has permitted it (Ibn Aqil, 1980 AD). In grammar, no pronoun comes after the exception word (ال) except personal pronouns (separate pronouns). Moreover, some of the Kufic have allowed that after it the connecting pronoun comes (Al-Hamiri, 1999 AD). Confusion would occur because we know that drawing does not pay much attention to the accentuating marks (stress) in the word (unless). This ailment can be added to the previous ailments that the word (God) has several meanings in the Arabic language as

came in the Original Etymological Dictionary of The Words of Holy Quran. They are linguistic meanings that are taken from the use of the word (god), such as the god of the sun and skinning the snake (Jabal, 2010 AD). From the abovementioned, it becomes clear to us that the omission of the alif (ا) from (god) has come to avoid confusion with (god) meaning (to him) according to Bani Al Harith bin Ka'ab, (god) means except him, and (god) means the god of the sun and skinning the snake. All these meanings are understood almost the same in this regard. Besides, we add to it the consideration of the similarity between it and the name of Majesty (جلال), from which the alif (ا) is omitted due to frequent use. Moreover, the word (ال) is the definite form of (إل), it does not need any explanation, and it is sufficiently explained in the word (إل).

This word Rahman (رحم) means abundant mercy in both the worldly and the hereafter life (Mahdi, 2001 AD). It is a very restrained adjective to Allah (جلال) most exalted and glorified. It is impermissible to describe any other creature with this adjective in conjunction with alif (ا) and lam (ل) letters (Shaker, 2000 AD). Alif (ا) is omitted from the word Rahman (رحم) if it relates to the defining (ل). They have explained this by saying, "Everything that relates to the Holy Qur'an should be followed, and we shouldn't be relinquished from it. For example, (in the name of Allah the most gracious the most merciful) (بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ), it has three omitted alif (ا) letters from the calligraphy. The first omitted alif (ا) is in (بِسْمِ) as drawn as (بِاسْمِ), this is called connecting alif (ا). The second omitted alif (ا) is in the name of Majesty Allah (الله) before the "ha" (ه) letter like (الله). The third omitted alif (ا) is in (الرَّحْمَنِ) before the (ن) *i.e.*, (الرَّحْمَان). All of these are omitted from being drawn due to excessive use (Ibn Babshat, 1977 AD). In the book Almatate'e Alnasriah, the alif (ا) of (الرَّحْمَنِ) should be omitted whenever it is drawn such as (عبد الرحمن) based on what Islam Sheikh has said in reasoning Alshafiah. Although Malawi has restrained it's omitting only in ("بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ"). He has perhaps followed Aldorah. Of course, it is required for it to be permissible to omit it here as it is a definite adjective even if it is added such as in (Rahman Al-Yamamah), as their saying: (مَنْ الدُّنْيَا وَالْآخِرَةِ رَحِيمًا) (Merciful in the world and the Hereafter) (Al-Huwairni, 2005). It seems that omitting the alif (ا) from (الرَّحْمَنِ) is due to abundant use and it has followed the Othmani calligraphy as well. It is a restrained adjective to (الله), which should not share by any others. It is not like (الرَّحِيمِ), which is a shareable adjective by humans. Whenever it is drawn with alif (ا) or drawn with omitting the (ل), it loses its divine characteristics and privacy.

According to another research, the alif (ا) is omitted from some other words, like the word Skies (تأويمسلاو), and those (كئلاو) and from the name Taha (ط). Here, the omitting purpose is not explained (Ibrahim, 1393). Moreover, it is mentioned in another research that in Taha (ط) there is no alif (ا). As these are separated letters the same as Yasin (سي), Sad (ص), and so on (Bin Ashour, 1984). Similarly, (صعئك) is drawn due to its sound, not its name. Some of them have made it from the foreign words of Kalim and Toor (Al-Husayni, 2004). Someone may say that Taha is a masculine name, these are not separated letters. It is believed that the Arabs did not know such a name before. It is taken from the Holy Qur'an as a name after its blessing with its wording. Exclusively, it is necessary to take it by drawing. There are many people in Egypt and Sudan whose names are Yassin. They write it as mentioned in the Holy Qur'an. If we agree with those who say that it should be drawn with the alif (ا), then the previous should be drawn as TA HA (ءاءءاط) and it is impossible. The ancients have justified the omission of the alif (ا) in proper nouns, especially with its frequent use and in line with the Ottoman drawing (Al-Qalqashandi, 1409; Al-Aqili, 2008).

In orthography, (نكـل) is also drawn without alif (ا) with static or accented noon (ن). They have mentioned the information without reasoning it. The ancients have justified that it is due to abundant use. It has come in many language and reasoning books that for Arabs (نكـال) which is drawn with alif (ا) but it is not drawn like this in the Holy Quran (Ibrahim, 1395; Al-Azhari, 2001). Noon (ن) is like this in the two languages of tashdeed, and in the language of Maftooha, it is smooth to voiceless for them. Those who draw it with tashdeed may consider it the nouns which become the accusative case if it is not followed by a verb. Those who consider the noon (ن) smooth and voiceless do not follow it with a noun or a verb. It is proved that it is drawn without alif (ا) and their explanations are based on abundant use. It is also believed that this is explained to avoid the confusion with the other word la-kin (نكـال), (Al-Huwairni, 2005) which means no cover or no house (Al-Afriqi, 1414).

At this point, it is believed that there are twenty-eight meaningful letters in the Arabic language (Alama, 1995). These are divided into five different sections. The first section is comprised of the mono letters. These are thirteen letters *i.e.*, (نيسلا، عاتلا، ءابلا، فلألا، ؤزمهلا) letters. These are twenty-six letters *i.e.*, (أ، إذ، أم، آ)، (ن، لام، لا، قد، كي، في، عن، أو، أي، إي، د، ل، أن، إن، أل، إذ، أم، آ)، (ة) letters. These are twenty-five letters *i.e.*, (عدا، رب، سوف، خلا، جـل، جـير، ثم، يد، لى، أي، إن، أن، أما، ألا، إلى، إذا، إذن، أجل، أي، آ) letters. The fourth section is comprised of the quadrant letters *i.e.*, (لولا، لمتا، هلا، لوما، لكن، لعل، كأن، كلاً، حتى، حاشا، إما، أما، ألا، إلا، أمذا) letters. It is noticed that all those letters are compound letters except hata (حتى), which is a simple letter. Concerning ama (إما) and hashha (اشاح), these are sometimes letters and verbs other times. The fifth section is contained the pentagonal letters. It has only one letter *i.e.*, lakena (لكن).

The structure of the letters aims to reach the meanings it gives in four letters. In hayya (حـتى), it is a simple letter. When more than three letters are combined usually a compound letter such as (hala and alla) (هلاً وألاً) is formed. These are compound letters from (hl and la) (الو له) and (an and la) (الو ن أو). Similarly (نكـ) is a compound of kaf (ك) for similarity and (ن) for assertiveness. Here (but) (لكن) is a simple letter that is not combined according to the correct saying, and it is made up of five letters. Therefore, its alif (ا) is omitted for fear that its drawing would exceed four letters while it is not combined. The weakened word (لكن) is used more often than the strengthened word (لكن). The weakened is the original due to its function and it is thinning the branch due to its negligence (Al-Afriqi, 1414).

It is known that it is mentioned in the Holy Qur'an and also justified. It is obligatory to follow the Ottoman drawing of the Qur'an. It is mentioned in the rest of Arabic orthography books, and the dictators. The editors are not justified except by their saying that the omission of the alif (ا) is due to frequent use (Al-Nasiriyah, 1391). It is also claimed that omission of alif (ا) in (هأتتم وهأنا ألف ها) is not an important issue (Ibn Al-Hajeb, 2004). It seems that it is not original, and it is not possible to be in the structure of the demonstration. Rather, it is brought forth by the pronunciation of ha (الحاء), it alerts the letter's qualities and characteristics. It is also claimed that in (ثم الهاء ولولا هتة في الهاء، وقال مرة هتة لأشبهت) the letter alif (ا) approaches the articulation of ha (الحاء) sound. Otherwise, they might get confused due to the approach of their articulation (Bin Ahmed, 1985). It has to squeeze the voice with weakness and hiddenness. The ha (الهاء) is a letter that the tongue does not share in its articulation. Therefore, it is an air sound that can be phonologically pronounced, and it comes with alif (ا) after it. Similarly, identification of (اذه) and

the “ha” (هـ) sound comes for alarming and is written according to its sound. Moreover, if the ha (هـ) is attached after the sign noun tha (ذ), then these become like one word. The alif (ا) is also omitted from this (اذه مذمو) and these (ءالؤه ناذمو) due to continual use with (اذ). These form one letter with it. The same applies to the subject pronoun (يه) in the abundance of use. It is claimed that (here I am) (اذنأه), (here you are) (تنأمو), and (here you are plural) (متنأه) are written with one alif (ا), because it is with the same noun as the single letter (Al-Lingui, 1990 AD). As, it is not original, due to its abundant use and for the contraction, it is permissible to omit it to avoid confusion. Moreover, this is applicable for this (مذه), these two (ناتاه), and these (ءالؤه). It is well known that the demonstrative noun thaleka (كلذ) is used to express something far distant from being the truth. Tha (ذ) is a demonstrative noun, the letter lam (ل) is for the distant and the letter kaf (ك) is for addressing from which alif (ا) is omitted. The ancients have reasoned it for frequent use. However, it is believed that fear of confusion is also the reason for this.

Omitting the Lam (ل) Letter from Some Relative Nouns

All Arabic orthography books have omitted the lam (ل) letter from (الَّذِي, who أذني, who الذي, which التي). Previously, these were written like this *i.e.*, (الَّذِي, who اللذين, which اللتي). The reason for drawing is the fear of confusion (Ibn Al-Hajeb, 2004). Here, we add another reason, which is dependent on others. For example, if the word who (يذلا) is written without lam (ل) to coincide with the plural of the word who (نيذلا), which is drawn without lam (ل). So, the singular corresponds to the plural in drawing even though the singular is the original (Al-Nazim, 2000 AD). There is another word (الذين) which is drawn without lam (ل) to avoid confusion with who (الذي) and who for two (اللذين). Both are cases of accusative and genitive (Ibn Al-Hajeb, 2004). Consequently, the omission takes place for the singular to correspond with the plural, and in order not to confuse the plural form with the dual form.

Drawing the Alif (ا) at the End of the Words

It is mentioned in the ancients' books and the books of modern writing skills that the alif (ا) is written in the form of a long alif (أ) at the end of the letters except for (إلى, upon على, even حتى and yes لب) (Arabic Punctuation, 2018). This exception comes without reasoning for the drawing. It is found that the ancients have reasoned that the alif (ا) is turned into ya (ي) with the pronoun so we say to (him nbl) (ك وع ل يك) uoy nopu dna uoy ot) dna (يه) (mih nopu) (Qutaybah, 2008). In (حتى وبلى), they have reasoned that it is permissible to umlaut the two letters (Al-Hajeb, 1975).

Here, (ال) is a preposition. The alif (ا) is drawn at the end in the form of (ي). According to the rules, it is a priority to draw this way to avoid confusion. Similarly, it (ل) is another preposition. Here again, alif (ا) is drawn this way (ي). Otherwise, the word should have been written this way (لا), which would confuse it with the exclusion tool (لا). Likewise, (yes ta) (ل) fila lanigiro htiw rettel rewsna na si (ل) sey) taht denoitnem si tl .rettel rewsna na si (ل) the end of the word (Al-Ansari, 1985 AD). In addition, ancients have added that (yes لب) is drawn by (ي) instead of alif (ا) to avoid confusion. It was drawn this way (لا), it would get confused with the next letter (ب) and would become (بالا) which means except. Besides, it is well known that (حتى) is a letter which has several meanings. It has three sections in the Egyptian system. It can be a genitive preposition letter, it can be a conjunction letter or starting letter. Kufic

system has added a fourth section that it can be an accusative letter. It turns the present into the accusative case. Some grammarians have added the fifth section that it can have the meaning of the fa (ف) (Al-Mouradi, 1992). It is noticed that its alif (ا) is drawn as (ى). The ancients have permitted it to be drawn as (ى), especially among the people of Yemen and umlaut is dominant on their tongues (Al-Suyuti, 1992). It is found from a keen observation of (حَتَّى) that it consists of four letters which is a simple uncombined letter. It is the only simple letter in the four-letter group that does not deviate from its letter system of the word. It makes possible for the reader to think of it as a name if you draw it together like this (Hatta حَتَّا).

It is mentioned in the books of writing skills that the long alif (أ) is written in foreign names, except for Musa, Isa, Khusra, Matta, and Bukhara (Writing skills, 2018; Arabic Edition, 2019). It is seen that these names are transferred into the Arabic Language and are spoken by the interpreters of the Holy Qur'an and the interpreters of hadith and the Prophetic Sirrah without mentioning other foreign words. Some Arabs are called these names. These are closely connected to the Islamic religion. Besides, these are treated as Arab names whose alif is more than three letters and it is not preceded by ya (ي). So, its alif is written in the (ي) form. According to the orthographic rule that says that alif in non-triple letters nouns are written in (ي) (Arabic Punctuation).

CONCLUSION AND RECOMMENDATIONS

After explaining some of the words deviates from the rules of orthography, this research has resolved that writing has come after speaking. It is found that scholars differ regarding the evolution of writing. They follow two doctrines which are the syncretic doctrine, and the idiomatic and moderation doctrine. The writing at the beginning was not in the way we see today. It has passed through several phases, such as the symbolic phase, the syllabic phase, the phonetic phase, and the alphabetical phase. The Arabs have drawn their words consciously and they do not like verbal confusion in speech and writing. The drawing of the Qur'an is recognized, and it is not permissible to relinquish it even if it is contrary to the rules of orthography drawing. By contemplating the reasoning in contrary to the rules of orthography, it is found that avoiding confusion is the common explanation of a deviation of the rules of orthography. Moreover, the attempt to condense the abundant use of the frequent word has derived from the rules of orthography. Besides, looking at the structure of the word and attaching it to other words has also violated the rules of orthography sometimes. It is strongly recommended to conduct similar studies on reasoning the deviates from the rules of orthography.

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