



IRAQI
Academic Scientific Journals



العراقية
لمجلات الأكاديمية العلمية



ISSN: 2663-9033 (Online) | ISSN: 2616-6224 (Print)

Journal of Language Studies

Contents available at: <http://jls.tu.edu.iq>

Establishing the Standards and Categories in Distinguishing Diacritics from Letters in Arabic and English

Inst. Waqqas Saadi Ismael*, Tikrit Universit ,
College of Education for Humanities, Department of English
Inst. Muthana Mohammed Badie , Tikrit University,
College of Education for Women, Department of English
E-mail: Muthana_albazi@tu.edu.iq

Keywords: - <i>Diacritical mark</i> - <i>Grammatical connotation</i> - <i>Linguistics</i> Article Info Article history:- Received:12\12\2019 -Accepted: 20\12\2019 Available online	Abstract: A diacritical mark is a mark which is put above or below the letter. That is to say, diacritical marks are seeming letters that play a vital role in attributing words to different classes. According, they can change the syntactic function as well as the part of speech of the words they are used with. Thus, they are dealt with by different fields of linguistics, such as phonetics, syntax, and so forth. However, the current study aims at investigating the importance of these marks in English and Arabic to show how important these marks are and how similar universally each language with the other(s). In addition, the study comes against the long-adopted view of the importance of these marks in language.
---	--

* Corresponding Author: Muthana Mohammed Badie , E-Mail: Muthana_albazi@tu.edu.iq
, Tel: +96407701726517 , Affiliation : College of Education for womens, Tikrit University –Iraq

ترسيخ المعايير والفئات في تمييز علامات التشكيل من الحروف العربية والإنجليزية

م. مثنى محمد بدع

كلية التربية للبنات/ جامعة تكريت

م. وقاص سعدي إسماعيل

كلية التربية للعلوم الإنسانية/ جامعة تكريت

<p>الخلاصة: علامة التشكيل هي علامة يتم وضعها أعلى أو أسفل الحرف. وهذا يعني أن علامات التشكيل هي حروف تلعب دوراً حيويًا في إسناد الكلمات إلى فئات مختلفة. وفقًا لذلك، يمكنهم تغيير الدالة النحوية وكذلك جزء الكلام للكلمات التي يستخدمونها. وبالتالي، يتم التعامل معها من خلال مجالات مختلفة من اللغويات، مثل الصوتيات، وبناء الجملة، وهكذا دواليك. ومع ذلك، تهدف الدراسة الحالية إلى التحقق من أهمية هذه العلامات باللغتين الإنجليزية والعربية لإظهار مدى أهمية هذه العلامات ومدى تشابه كل لغة مع الآخر (اللغات). بالإضافة إلى ذلك، تأتي الدراسة موضحة الرأي الذي تم تبنيه منذ فترة طويلة حول أهمية هذه العلامات في اللغة</p>	<p>الكلمات الدالة:-</p> <ul style="list-style-type: none">- علامة التشكيل- الدلالة النحوية- اللغويات <p>معلومات البحث</p> <p>تاريخ البحث:</p> <p>الاستلام: ٢٠١٩ ١٢ ١٢</p> <p>القبول: ٢٠١٩ ١٢ ٢٠</p> <p>التوفر على الانترنت</p>
--	---

1. Introduction

Arabic language established on the intended pronunciation of a written word that cannot be absolutely determined by its standard orthographic representation. By placing different diacritics words, it can affect on the meaning of the words. As the following examples:

علم science

علم flag

علم taught

علم knew

All these words are difficult and even impossible to categorize without diacritics. In this respect, the role played by diacritics is equivalent to the roles played

by context and word order, since Arabic, and relatively English is/are of very flexible word order. However, the current study aims to list all diacritical marks in English and Arabic to show the origins regarding the languages they are taken from. It also tries to clearly put a particular compromise among modern and traditional phoneticians regarding the number and type of diacritical marks in English and Arabic. This study also approves that, regardless of their different applications, diacritical marks play the same role in languages. Besides, it shows that the arrangement of letters with diacritics needs an elementary layering to associate any diacritics in the word with their base letter, deprived of having to deal independently and disjointedly each couple of base letter and diacritics.

The study is limited to the phonetic field only. Though sometimes explanations of the word order and syntax are mentioned, the focus of the current study is mainly on phonetics. It also has to do with English and Arabic standard languages. What is related to colloquial dialects will fall outside the scope of the current study. The value of this study springs from its contributions to show that languages are all universally similar. It develops a new model that phonetically gathers together all diacritics in English and Arabic. It also helps English and Arabic readers/learners to understand the main differences and similarities between English and Arabic regarding diacritical marks in the languages selected.

The current study does not depend on a specific model due to the elusive situation among traditional vs. modern English phoneticians on one hand and traditional vs. modern Arabic phoneticians on the other hand. It, therefore, consults all possible models that contribute in one way or another to studying diacritics in English and Arabic.

2. English Diacritical Marks

2.1 Review

Garner (2015:938) states that some languages use diacritics to represent values not covered by the basic letters such as Czech, Polish, and Croat use them with vowels and consonants to distinguish Slavonic phonemes not found in Latin. Pinyin, the Romanized script for Chinese, uses them to represent distinctions in tone (see also Algeo, 2010: 39).

McArthur (1992: 210) mentions that the use of diacritics is minimal in English. English is one of the few European languages that does not have many words that contain diacritical marks. David (1965: 113) adds that exceptions are unassimilated foreign loanwords, plus borrowings from French and, increasingly, Spanish; however, the diacritic is also sometimes omitted from such words.

Frequently Loanwords that seem with the diacritic in English include *café*, *résumé* or *resumé*, *soufflé*, and *naïveté*. In older practice, one may see words like *élite* and *rôle*. Native speakers of English sometimes object to diacritics on aesthetic grounds, complaining that they defile otherwise plain print with untidy clutter. Although there is, a kind of diacritical that is used in English, containing two ordinary symbols with diacritical possessions: the apostrophe and dot. These are so greatly part of the script arrangement that they are rarely assumed of as diacritical marks (see also Aitchison, 2001: 21).

2. 2 Classification of Diacritics in English

There are nine types of diacritical marks in English. They will be classified in the following subsections:

2. 2. 1 Acute Accent ('): /ə-kyoot/

[17c: Latin *accentus acutus* sharp tune]. Bruchfield (1996: 197) states that an acute accent is a right-inclined oblique stroke high up a letter: French *é* (*café*, *élite*, *née*), transliterated Sanskrit *ś* (*śastra*, *Śiva*), Spanish to mark vowels of stressed syllables (*naciôn*) and the rising tonal accent of classical Greek (*lógikos*, *prótasis*).

Wilson (1993: 39) adds that in English, the acute accents present in borrowing words from other languages are often dropped (*cafe*, *elite*, *nee*) or replaced by some other device such as *h* in *shastra*, *Shiva*, except when the use of foreign conventions is necessary for accuracy or effect, or occasionally to preserve a pronunciation, as in *café*, a word sometimes informally and jocularly pronounced 'kaff' or 'kayf' in BrE, especially if the establishment in question is considered seedy (see also Garner, 2015: 940).

2. 2. 2 Breve (˘): /breev/ or /brev/

[13c: Latin *breve*, neuter of *brevis* short, a double of *brief*]. The *breve* diacritic is a cup-like diacritic which is placed over a vowel letter. This mark, which is used most commonly in pronunciations, indicates that a vowel is short or unstressed as stated by Wilson (1993: 42) and David (1965: 127). Since its use in conventional scansion to show a short syllable, the breve diacritical has come to indicate in English scansion where the syllable to which it belongs is unstressed.

2. 2. 3 Cedilla (¸): /sə-dil-ə/

[16c: Spanish cedilla, zedilla, feminine diminutive zeda, the letter z]. Originally, the letter *z* was written after the letter *c* to indicate that the sound it represented was 'soft'; later, the *z* was written underneath, where it developed the present shape. This diacritic is used in French under the letter *c* in order to indicate a soft pronunciation (/s/ not /k/) as in : *académie française* and *façade* (Robins, 1999: 52). This use may or may not be carried over into English pronunciation in a borrowed word: for example, both *façade* and *facade* occur. Cedilla diacritic can also be used in many other languages such as Portuguese, Romanian, and Turkish.

2. 2. 4 Circumflex (ˆ): /sər-kəmfleks/

[16c: Latin circumflexus which means *bent round*, a loan word translation of Greek perispomenos]. The circumflex diacritic is placed over vowel symbols. For Algeo (2010: 41), circumflex has three forms: (i) angled (ˆ), (ii) rounded (ˆ) and (iii) waved (ˆ). In classical Greek, the circumflex marks a rise/fall pronunciation in pitch.

Today it appears most commonly over French vowels after which an *-s-* was once elided (as in *côte* [our *coast*] and *fête* [our *feast*]). It may indicate vowel quality often due to the loss of a phoneme or syllable.

In English, the circumflex, similar to other diacritics, is occasionally reserved on loan-words that used it in the unique language (for example, *rôle*).

It is worthy to mention that, the circumflex diacritic in the Latin writing is chevron-formed (ˆ), whereas the Greek circumflex might be showed either like a tilde (˜) or like a reversed breve (˘) (see Herbert, 2007: 30).

2. 2. 5 Diaeresis [umlaut] (¨): /dI-er-ə-sis/ and /uum-lowt/

Garner (2015: 960) mentions that this diacritic is used with vowel by putting two points over a vowel, as in *ä, ë*. McArthur (1992: 297) adds that in English, this diacritic shows that a vowel that changes from being silent to be sounded as in *Brontë* or that the second vowel of a pair is to be sounded separately as in *naïve, coöperate*. Forms of spelling that might once have had a diaeresis or a hyphen are currently often written and printed without either: *Bronte, naive, cooperate*.

2. 2. 6 Grave Accent (`): /grayv/

[From Latin *accentus gravis* a heavy tune pronounced]. In French *è* the grave accent is placed over a letter such as: *première, siècle*. It is not usually retained when a word containing it is borrowed into English *fin de siècle, premiere*, usually because it is not available on a keyboard (Bruchfield, 1996: 213). Grave accents are, however, sometimes applied to English words to mark such distinctions as the pronounced *e* of the second item of the pairs *aged/agèd, learned/learnèd*. Aitchison (2001: 25) states that in Shakespearian verse, the pronunciation of a silent *e* in *-ed* may be shown by a grave. The spelling is normal and unaccented in the prose of the Lady Macbeth's *Out, damned spot!* (Macbeth, 5. 1) but in Hamlet's, shows the contrast between elision in *damri'd defeat* (Hamlet, 2. 2) and pronunciation in *damnèd villain!* (1. 5).

2. 2. 7 Okina (‘): /oh-kee-nə/

[16c: through Latin from Greek *apostrophe*]. Garner (2015: 944) states that this diacritical mark, which is also called a *hamzah*, appears mostly in the Arabic and Hawaiian languages. The okina marks the glottal stop in the Hawaiian language and is sometimes carried over into English contexts. It is similar to the grave accent but does not appear above a letter. The okina diacritic can be completely instantiated by the English glottal stop /ʔ/. This glottal stop indicates that the air passage is entirely cutoff in pronouncing a word containing such sound (cf. David, 1965: 117).

2. 2. 8 Macron (¯): /may-kron/ or /mak-ron/

[1850s: Greek *makrón*, neuter of *makrós* large]. Also less properly stroke. McArthur (1992: 297) states that macron is a conventional diacritic in the form of a

parallel bar over a vowel letter which shows that it is long as in certain renderings of Latin and Maori words.

Since its use in traditional scansion to indicate a long syllable, it has come to indicate in English scansion that the syllable in which it occurs is stressed opposing with the *breve*. Similarly, the macron diacritic has been used over certain vowel symbols in the respelling systems of English dictionaries and in teaching grammars to mark traditional 'long' vowels, which include diphthongs (see Herbert, 2007: 35).

2. 2. 9 Tilde (~): /til-də/

[1860s: Spanish *tilde*, from Latin *titulus* superscription; cognate with French *titre*, English *title*]. David (1965: 113) shows that tilde uses are:

- The mark which appears over the Spanish *n* as in *señor*, to indicate a palatalized nasal sound which is sometimes rendered into English as a depalatalized *ny*, as in *canyon*, from *canon*.
- It is placed over a vowel in Portuguese such in *são saint*, in order to indicate nasality.
- It is used as a symbol in mathematics to indicate equivalency or similarity between two values.
- It is used in logic to indicate negation.
- Finally, it is used as a swung dash.

(see also Robins, 1999: 56)

3. Arabic Diacritical Marks

3. 1 Review

Dots and diacritics are used with the glorious Quran. They were added continually. In Arabic writing, the equivalent base glyph can symbolize many letters and the same word without vowels can symbolize various semantics. The reading problems caused by misunderstanding among consonants of the same form and between words of the same form, the absence of counting short vowels led to the discovery of diacritical symbols to become immovable and simplify reading. In this respect, as al-Qarani (2004: 5) states, Arabs had to stick on a particular system to avoid such confusion; accordingly, short vowels, by placing red-coloured dots above

or below letters. Traditionally, the first to commission a system of *harakat* in Arabic was Ali appointed Abu al-Aswad al-Du'ali for the task. Allam and Mahmoud (2009: 74) state that Abu al-Aswad al-Du'ali put dots to refer to the three short vowels of Arabic. This system of dots predates the *i'jām*, dots used to distinguish between different consonants. The system of *harakat* invented by Abu al-Aswad al-Du'ali was dissimilar from the system we recognize nowadays. The system used red dots with each arrangement or position indicating a different short vowel and different pronunciation.

According to his classification, a dot above a letter specified the vowel *a*, a dot below designated the vowel *i*, a dot on the side of a letter reared for the vowel *u*, and two dots stood for the *tanwīn*. However, the early documents of the glorious Qur'an did not use the vowel symbols for every letter needful them, but only for letters where they were essential for an exact pronunciation.

It is to be noted that al-Du'ali opened new horizons for other phoneticians to reconsider the importance of *harakat* in Arabic. Therefore, al-Khalil Bin Ahmed al-Farahidi developed Abu al-Aswad al-Du'ali's system. This is the precursor to the system which we know today. al-Qarani (2004:7) indicates that Al-Farahidi institute that the assignment of writing using two dissimilar colours was boring and unpractical. Another difficulty was that the *i'jām* had been presented by them, which, while they were small strokes rather than the round dots seen nowadays, meant that without a colour difference the two could become disordered (Al-Qaisi, 1996: 45).

Consequently, he substituted the *harakat* with small superscript letters: small *alif*, *yā'*, and *wāw* for the short vowels conforming to the long vowels written with those letters, a small *s(h)īn* for *shaddah* (geminate), a small *khā'* for *khafīf* (short consonant; no longer used). His system is basically the one we know today.

3. 2 Classification of Diacritics in Arabic

Diacritics which accurately means 'motions', are the short vowel symbols. In fact, there is some disagreement among Arabic traditional and modern phoneticians in

deciding the number and type of diacritics in Arabic (cf. Ahmed, 2013: 7). However, the classification carried out in this study tries to put a compromise to the number and type of diacritics in Arabic taking into account the contributions proposed by traditional and modern Arabic phoneticians. Phonetically, diacritics in Arabic are:

3. 2. 1 **Fathah** (الفتحة) (ـ)

Ibn Jinni (1970: 370) mentions that **fathah** (فَتْحَة) is a small slanting line positioned above a letter, and indicates a short /a/ (like the initial sound in the English word "up"). The word *fathah* itself (فَتْحَة) means *opening* and refers to the opening of the mouth when producing an /a/. For example, with *dāl* (henceforth, the base consonant in the following examples): <د> /da/.

Fathah represents a long /a:/ when it placed before the letter <ا> (*alif*), like the initial sound in the English word "apple"). For example: <دا> /da:/ (see also Anis, 1971: 24). The *fathah* is not usually written in such cases. When a *fathah* placed before the letter <ي> (*yā'*), it creates an /e:/ (as in "play"). Consider the following example:

1. دَخَلَ الشَّيْخُ إِلَى دَارِهِ (the sheikh entered into his house).

A closer look at (1) above reveals that when *fathah* is placed on a letter followed by <ا> (*alif*), it represents a long /a:/; and when placed on a letter without being followed by <ا> (*alif*), it represents a short /a/.

3. 2. 2 **Kasrah** (الكسرة) (ـ)

kasrah (كَسْرَة) is a small diagonal line below a letter. It represents a short /i/ (as in "Tim"). For example: <دي> /di/. Ibn Jinni (1993: 101) sees that a *kasrah* represents a long /i:/ when it placed before the letter <ي> (*yā'*), (as in the English word "steed"). For example: <دي> /di:/. Usually, the *kasrah* is not written in such cases, but if *yā'* is pronounced as a diphthong /ei/, *fathah* should be written on the previous consonant to avoid mistake. The word *kasrah* means 'breaking'. Consider the following example:

2. رَأَيْتُ كَثِيرًا مِنَ الْمُتَصَدِّقِينَ (I saw many benefactors).

In example (2) above, the *kasrah* is placed under the letter before (ق) and shows that the pronunciation of (ي) her is as long as the English /i:/.

3. 2. 3 Dammah الضمة (ـِ)

Al-Qarani (2004: 7) illustrates that the diacritic of **dammah** is mostly like the letter (و) *wāw*. The **dammah** (ضَمَّة) is a small curl-like diacritic placed above a letter to characterize a short /u/ (and sounds like the 'oo' sound in the English word "took"). For example: <دُ>/du/. When a *dammah* is placed before the letter (و) (*wāw*), it symbolizes a long sound /u:/ (like the 'oo' sound in the English word "tool"). For example: <دُو>/du:/. The *dammah* is commonly not written in such cases, but if *wāw* is pronounced as a diphthong /aw/, *fathah* should be written on the preceding consonant to avoid mispronunciation (cf. Ahmed, 2013: 14), as in:

3. سيكُون المؤتمر يوم الاحد (the conference will be on Sunday).

3. 2. 4 Maddah المدّة (ـَ)

The **maddah** (مَدَّة) is a tilde-like diacritic, which can seem frequently high up an *alif* and designates a glottal stop /ʔ/ followed by a long /a:/.

In concept, the similar arrangement /ʔa:/ could similarly be symbolized by two *alifs*, as in *⟨أأ⟩, the /ʔ/ represents by hamza above the first *alif* while the second *alif* refers to /a:/ (cf. Sibawihi, 1988: 67). Though, in the Arabic orthography successive *alifs* are never used. But, continuously this sequence must be written as a single *alif* with a *maddah* above it, the arrangement is well-known as an *alif maddah*. For example the word: <قُرْآن>/qur'ʔa:n/.

Moreover, *maddah* can also appear above *wāw* and *yā'*.

3. 2. 5 Khanjariyah Alif الألف الخنجرية (The Dagger Alif ٰ)

The **superscript (or dagger) alif** (أَلِفٌ خَنْجَرِيَّةٌ) (*alif khanjariyah*), is written as a short vertical stroke on top of a consonant. It indicates a long /a:/ sound for which *alif* is normally not written. For example: <هَدَا> (*hādhā*) or <رَحْمَن> (*rahmān*).

Anis (1970: 54) claims that dagger *alif* happens in only limited words, but they contain some common ones; it is rarely written, however, even in completely vocalized texts. Most keyboards or typewriters have no dagger *alif*. The word <الله> is

frequently formed repeatedly by entering *alif lām hā'*. The word involves *alif* + ligature of doubled *lām* with a *shaddah* and a *dagger alif* above *lām*.

3. 2. 6 Alif waslah (ألف الوصلة)

Ahmed (2013: 10) mentions that the **waslah** (وَصَلَّة), **alif waslah** (أَلِف وَصَلَّة) or **hamzat wasl** (هَمْزَة وَصَل) represented by a small letter *sād* above an *alif* (أ) (also designated by an *alif* (ا) without a *hamzah*). It means that the *alif* is not pronounced, such as the word بِأَسْمَ /bism/ which means: *in the name of*.

Al-Qaisi (1996: 53) states that this diacritic occurs initially, also it can occur after the definite article and prepositions. Generally it is found in imperative verbs, the perfective feature of verb stems VII to X and their verbal nouns (*masdar*). The *alif* of the definite article is considered a *waslah*. It occurs in phrases and sentences (related speech, not inaccessible/dictionary forms):

- To substitute the omitted hamza whose alif-seat has assimilated to the preceding vowel. For example: فِي الْيَمَنِ or في اليمن /fi l-Yaman/ in Yemen
- In hamza-first imperative forms resulting a vowel, particularly following the conjunction و (*wa-*) 'and'. For example:
4. قم وأشرب الماء /qum wa-shrab-i l-mā'/ (and then drink the water).

3. 2. 7 Sukun (سكون)

Al-Qarani (2004: 2) clarifies that the **sukun** diacritic (سُكُون) is a circle-formed diacritic which is placed above a letter. It shows that the consonant to which it is devoted is not followed by a vowel. Sukun is a vital symbol for writing consonant-vowel-consonant syllables, which are very communal in Arabic. For example: (دَدْ) (*dad*). Sukūn may also be used to help denote a diphthong. A *fathah* followed by the letter (ي) (*yā'*) with a sukūn over it (يْ) shows the diphthong *ay*. A *fathah*, followed by the letter (و) (*wāw*) with a *sukūn*, (وْ) specifies /aw/.

3. 2. 8 Tanwin (التنوين)

Tanwin means final postnasalized vowel. The three vowel diacritics may be gathered in final position of a word to designate that the consonant *n* is preceded by the vowel. They may or may not be considered ḥarakāt and are identified as tanwīn (تَنْوِين), or nunation. The symbols indicate, from right to left, *-un*, *-in*, *-an* (cf. Sibawihi, 1988: 47).

These endings are used as non-pausal grammatical unfixed case endings in literary Arabic or traditional Arabic (triptotes only).

In a vocalised manuscript, they may be written even if they are not pronounced. See *i'rāb* (parsing) for additional details. In many vocal Arabic dialects, the endings are absent. The grammatical endings may not be written in some vocalized Arabic texts, as knowledge of *i'rāb* differs among countries and there is a tendency to simplify Arabic grammar (see also Anis, 1970: 60).

The mark ⟨ـِ⟩ is most usually written in grouping with ⟨ـَ⟩ (*alif*), ⟨ـٌ⟩ (*tā' marbūṭah*) or stand-alone ⟨ـً⟩ (*hamzah*). *Alif* should always be written (except for words ending in *tā' marbūṭah*, *hamzah*, or diptotes) even if *an* is not. Grammatical cases and *tanwīn* endings in indefinite triptote forms:

- *-un*: nominative case;
- *-an*: accusative case, also serves as an adverbial marker;
- *-in*: genitive case.

3. 2. 9 Shaddah الشدة (ـّ)

Ibn Jinni (1970: 378) mentions that shaddah in Arabic means consonant gemination mark. The shaddah ⟨ـّ⟩ (*shaddah*), or tashdid (تَشْدِيد) (*tashdīd*), is a diacritic formed like a small written Latin letter "w".

Shaddah is used to show gemination (consonant doubling or extra length), which is phonemic in Arabic. It is written above the consonant which is to be doubled. It is the only *harakah* that is sometimes used in ordinary spelling to avoid ambiguity. For example: ⟨ـّ⟩ /dd/; *madrasah* (مَدْرَسَةٌ) ('school') versus *mudarrisah* (مُدْرِسَةٌ) *teacher female* (see also Ahmed, 2013: 16).

4. Contrastive Analysis

The history of Arabic diacritical marks is similar to the history of the Latin's one in some points, but there are some differences and varied, reflecting not only of each script, but differences between them in the linguistic and graphic features and the values on which are established the two cultures for the two languages. So, we find that the main Latin diacritic distributed and established in many European writings. Usually, The diacritical symbols descend from letters that were placed above additional letter. The adding of diacritics was a select among four varieties to overcome the shortcomings of a language belonging to the Latin writing. The others were: to add an additional letter, to mix two or further letters, or to use the apostrophe. The addition of diacritics in Latin writing reformed over time. In the ages of colonization, Latin diacritical mark have been used to develop the Latin alphabet for writing non-Roman languages. When a language has more basically dissimilar sounds –phonemes– than base letters, it can discover new letters or assume letters from other alphabets. The best result is to add diacritics on the letters, frequently imitating the spellings of other languages.

When the holy Quran was documented, diacritics and dots were added sequentially through later periods. In Arabic script, the same base glyph can signify several letters and a similar word without vowels can represent multiple semantics. The reading difficulties induced by misperception between the words of the same form and among consonants of the same form, and the lack of scoring short vowels led to the invention of diacritical symbols to develop stable and simplify reading. At first, it was done by placing coloured dots above or below letters to represent short vowels. This practice has changed and led to the current practice of marking vowels by small symbols. Their forms origins are from equivalent long vowels letters. Letters symbolized by the same base glyph are well-known by adding a number of certain dots that are placed below or above glyph.

The main use of diacritical symbols in the Latin writing is to change the sound-principles of the letters to which they are added. Examples from English are the diaereses in *naïve* and *Noël*, which show that the vowel with the diaeresis mark is pronounced disjointedly from the preceding vowel; the acute and grave accents, which can show that a final vowel is to be pronounced, as in *saké* and

poetic *breathèd*; and the cedilla under the "c" in the borrowed French word *façade*, which shows it is pronounced /s/ rather than /k/. In other Latin alphabets, they may distinguish between homonyms, such as the French *là* (there) against *la* (the) pronounced /la/. In Gaelic type, a dot over a consonant designates lenition of the consonant in question.

In other alphabetic systems, diacritical marks may perform other purposes. Vowel pointing systems, namely the Arabic harakat (◌َ, ◌ِ, ◌ُ) which indicate vowels that are not conveyed by the basic alphabet. Cantillation marks are used to indicate prosody.

In orthography and collation, a letter reformed by a diacritic may be treated either as a different, dissimilar letter or as a letter–diacritic combination. This differs from language to language, and may differ from case to case in the same language. In certain cases, letters are used as "in-line diacritics", with the similar purpose as ancillary glyphs where they adapt the sound of the letter preceding them, as in the case of the "h" in the English pronunciation of "sh" and "th".

5. General Concluding Remarks

The general concluding remarks which have been arrived at in this research can be summed up as follows:

1. The diacritical marks or diacritics are used to differentiate one word from another.
2. Though their system and nature are different from language to language, diacritical marks play the same vital role in all language.
3. The use of diacritical marks (in writing and speaking) dissipates ambiguity on various levels: phonetics, semantics, syntax.
4. Diacritics are economical, particularly as substitutes to digraphs (two letters serving to represent a single sound).
5. A diacritic can change the part of speech of an item to which it is applied. In Arabic, for example, the word ذهب is not distinguished without applying diacritics. It can be understood as *gold*, *went*.

6. In English, the same is true. For example, when we put stress on the first syllable of a word like *import*, it will be a noun but when we put stress on the second syllable, it will be a verb.
7. Diacritics in Arabic change the syntactic function of a word they are placed on regardless of whatever positions it occupies.

Arabic References:

- Ibn Jnni, Abu Al-fath Othman (1970): *Al khasaes fil lugha Al-Arabia*, Beirut: Dar Alhuda press for printing, publishing and distribution.
- Ibn Jani, Abu Al-fath Othman (1993): *Ilm ul-Arab fil- lugha Al-Arabia*, Dimascus: Dar Alqalam press for printing, publishing and distribution
- Ahmed, Yahya(2013): *Tul ui-Haraka fil-lugha Al-rabia wa Ilaqatuha bil-Bunia Al-maqtaia*, Dimascus: Dimascus university press - Ibn Jani,
- Anees ibrahim (1971): *Alaswat Al-lughawia fil- Lugha Al-Arabia*, Cairo: Alangloo press for printing, publishing and distribution.
- Seebawaih, Amro Abu Othman (1988): *Alkitab Al-Alim, first Vol.*, Cairo: Dar Alkhanigi press for printing, publishing and distribution.
- Allam abdilazeez Ahmad (2009): *Ilm Al-Sawtiyat fil- Lugha Al-Arabia*, Beirut: Alrasheed press for printing, publishing and distribution.
- Alqarani, Ali Abdalah (2004): *Aathar Al-Harakat fil-lugha Al-Arabia. Dirasat fil-Aswat wal-Bunia* Um Alquraa: Um Alquraa University press.
- Alqaiasi, Abi Muhammed Maki (1970): *Al-Riaie Li Tajweed Al-Qira'a wa Tahqeeq lafdh Al-Tilawa*, Amman: Dar Amar press for publishing

English References:

- Aitchison, J. (2001). *Language Change: Progress Or Decay?* Cambridge: Cambridge University Press.
- Algeo, J. (2010). *The Origins and Development of the English Language*. Wordsworth: Cengage Learning.
- Bruchfield, R. (1996). *The New Fowler's Modern English Usage*. Oxford: Oxford University Press.
- David, J. (1965). *The Old History of English*. Cambridge: Cambridge University Press.
- Garner, B. (2016). *Garner's Modern English Usage*. Oxford: Oxford University Press.

McArthur, T. (Ed.). (1992). *The Oxford companion to the English language*. Oxford: Oxford University Press.

Robins, K. (1999). *The History of the English Language*. Oxford: Oxford University Press.

Wilson, K. (1993). *The Columbia Guide to Standard American English*. Columbia: Columbia University Press.

Al-Hilali, M. T. U. D., & Khan, M. M. (2018). *Translation of the Meanings of the Noble Quran in the English Language*. Madinah: King Fahad Complex for the Printing of the Holy Quran.