The Character of Phonetic Substitution in The Works of Maulana

Mevlâna'nın Eserlerindeki Fonetik Değişimlerin Özelliği

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Abstract

In this article, an investigation is made into the fascinating phenomenon of phonetics, with particular reference to sound substitutions and changes. These are based on the verses of the poetic works of Jalaladdin Rumi, a seminal figure in the classical artistic heritage, as exemplified by the works "Mesnavi" and "Divan-e Shams." To obtain detailed information about the historical substitutions of sounds and words in Persian, it is necessary to examine the history of this language. Like those of other classics, the creative works of Maulana provide a rich and comprehensive corpus of material that can be used to restore the sounds that existed in classical Persian and whose pronunciation has been lost today. This is important for determining the correct reading of the works of the classics. The digraph of two consonants, represented by the letter خو /khᵛ/, and/khᵃ/ existed in the ancient, middle, and classical periods of Persian history. This is known in modern language as the "unpronounceable vav" or "loaded vav" واو معدوله /vav-e ma'dule/ in one form or another.

The present study investigates the substitutions of Persian consonants with each other, categorized into three sections according to the participation of the vocal cords and the place of formation – articulation. The study revealed that consonant sounds undergo modifications in their phonetic characteristics and are substituted with each other to ensure optimal articulation, contingent on their acoustic properties and the method of formation. In the course of the study, we have also included, as far as possible, which of the two optional variants (sometimes three) used in these works was more functional during the time of Maulana.

Keywords: Maulana, Azerbaijani language, Persian language, phonetic substitution, voiced consonant, voiceless consonant.

Özet

Bu makalede, fonetiğin ses ikameleri ve ses değişimleri olarak bilinen ilginç bir olgusu, klasik edebi mirasın eşsiz incilerinden olan Celaleddin Rumi'nin manzum eserlerinin ("Mesnevi" ve "Divan-ı Şems") beyitleri temelinde incelenmeye çalışılmıştır. Farsça'daki seslerin ve kelimelerin tarihsel değişimleri hakkında ayrıntılı bilgi edinebilmek için bu dilin geçmişine bakılması gerekmektedir. Klasik eserlerin doğru okunmasını şart koşan, klasik Farsça'da mevcut olup günümüzde telaffuzu unutulmuş seslerin yeniden canlandırılması için, diğer klasik eserler gibi Mevlâna'nın eserleri de zengin ve çok yönlü bir malzeme sunmaktadır.

İki ünsüzden oluşan خو/khᵛ/, /khᵃ/ digrafı, eski, orta ve klasik Farsça dönemlerinde mevcut olmuş ve modern dilde farklı şekillerde izlerini koruyarak "okunmayan vav" veya "yüklenmiş vav" olarak bilinen واو معدوله (vav-e ma'dule) formunda tanımlanmıştır. Farsça ünsüzlerin birbirleriyle yer değiştirme olgusu, ses tellerinin katılımına ve artikülasyon yerlerine bağlı olarak üç ana başlıkta incelenmiştir. Araştırma sonucunda, sertlik-yumuşaklık özellikleri ve oluşum yöntemine göre ünsüz seslerin telaffuzu kolaylaştırmak amacıyla karakterlerini değiştirdiği ve birbiriyle yer değiştirdiği tespit edilmiştir. Araştırma sürecinde, adı geçen eserlerde kullanılan iki tür ses değişiminin (bazı durumlarda üç tür) Mevlânâ döneminde hangisinin daha işlevsel olduğu da mümkün olduğunca incelenmiştir.

Anahtar kelimler: Mevlâna, Azerbaycan dili, Farsça, fonetik ikame, yumuşak ünsüz, sert ünsüz

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Introduction

Maulana Jalãladdin Rumi (1207-2073), whose mystical life and creativity have aroused great interest in the history of Sufism in the East with his unique and rare contributions to world literature and culture, was born in the city of Balkh, present-day Afghanistan. He is regarded as one of the most accomplished geniuses in the realm of Eastern and world poetry (Cihangir, 2025, p.51). Jalãladdin Rumi's father, Bahãddin Walad al-Balkhi (1148-1231), was renowned as one of the most distinguished scholars, orators, and Sufi sheikhs among the Muslim theologians of his era.

Many studies have been conducted on Jalãladdin Rumi and his literary heritage, both within Azerbaijan and beyond its borders. Significant contributions have been made to Rumi studies, drawing upon modern scientific foundations and methodologies. Nevertheless, despite these advances, our understanding of Rumi's world and rich artistic heritage is not yet complete, and there are evident scientific inadequacies in this area.

Heydar Abbasi Barishmaz, who translated selections from Maulana's "Masnavi" from Persian into Azerbaijani, writes in the preface to the book: "The language Maulana uses in "Masnavi" is colloquial. As it is well known, written language constitutes a small part of colloquial language, and there are still many words that are not recorded in dictionaries. Maulana Jalaluddin Rumi conceptualized his "Masnavi" and other literary works in Persian, employing Turkish within the framework of the laws of this language. This phenomenon is addressed by Maulana in numerous instances throughout his corpus" (Movlane Jalaladdin Rumi, 2015, p.6).

As with all classical monuments, Maulana's works represent an unparalleled source of research for various branches of linguistics, including the section on phonetics (Özok, 2025). This study has attempted to investigate interesting linguistic phenomena, such as phonetic substitutions and sound changes in Maulana's works. These works represent unparalleled jewels of his classical heritage, including "Masnavi" and "Divan-e Shams".

Main part

This linguistic phenomenon, termed phonetic substitution in Azerbaijani, is referred to in English as phonetic gradation; in Russian, it is known as фонетические чередования; In Persian: تبدیل آواها /tabdil-e avaha /. "Unlike historical substitution, phonetic substitution depends on the interaction of phonemes in the act of speech or on the position of phonemes in use. Phonetic substitution has two types: 1) Position-related substitution 2) Combinatorial substitution. The former is characterized by its position-related nature, while the latter is contingent on the characteristics of the neighboring phonemes" (Dilchilik Ensiklopediyası, II, 2008, p.349). In order to obtain detailed information about the historical substitutions of sounds and words in Persian, it is necessary to examine the history of this language. As with the works of other classics, Maulana's work can provide rich and comprehensive material for restoring of sounds that existed in classical Persian and whose pronunciation has been lost today. This is important for determining the correct reading of the works of the classics. This study aims to exchange views on one of the most common historical phoneme substitutions. A detailed analysis of the phonetic-graphic characteristics of the digraph "خو" /kh^v/, /kh^a/ in Maulana's work, along with identifying its dual pronunciation, is essential for ensuring the accurate reading and comprehension of these works without any distortions.

The digraph of the two consonant combinations خو /kh^v/; /kh^a/ existed in Old, Middle, and Classical Persian. This is known as the *unpronounceable vav* or *loaded vav* واو معدوله /vav-e ma`dule/ in modern language in one form or another.

The phonetic structure of the Persian language, which has a long history, has undergone three significant stages during its development. The current phonetic system and structure of the Persian language haveemerged due to long-term improvement originating from the depths of history. To comprehensively study this phonetic structure, researchers must first thoroughly study the history of the Persian literary language, its periods and stages of development

A fact that when alphabets replace each other in any language throughout history, the newly formed alphabet, in most cases, cannot reflect all the sounds of the language and their various shades of pronunciation. During the transition from Old Persian to Middle Persian, and subsequently, from Middle Persian to Dari Persian (correspondingly, from the cuneiform alphabet to Pahlavi and then to the Arabic alphabet), numerous sounds were inevitably lost, and their pronunciation was subsequently forgotten (possibly transferred to genetic memory – A.M.) or deviated from their original form (See: Bagheri, 1390; A.Mammadova, 2007). In the first volume of his renowned 3-volume work سبکشناسی "Stylistics", M.T. Bahar presented a table of sounds in the "Avesta" that was derived from multiple sources (Bahar, 1382, p.191). A considerable number of scholars have conducted various studies in the direction of studying these sounds, which do not exist in modern Persian but which do not pose significant difficulties in their estoration from a scientific and theoretical aspect (Benvenist, 1968, p.61; Khanlari,1382, p.50; Bagheri, 1390, p.93; Edelman, 1973, p.80; Mammadova, 2018, p.10) etc.

"Phonetic research, in addition to studying all the characteristics, signs and functions of a spoken language, also examines the close relationship between the sounds of a language and its writing, in other words, its graphics" (Zinder, 1979, p.4).

During the classical period, there was a notable prevalence of certain lexical elements in the works of Persian poets Firdawsi, Sadi, Hafez, and Azerbaijani poets such as Khagani Shirvani, Nizami Ganjavi, and Imameddin Nasimi, who wrote in Persian due to the demands of the time, lexemes such as خورد ، خورده , خود, خوش are encountered with some frequency. In ancient and middle Persian, the two separate graphemes خ and خو had a separate written sign. A. Meye shows that the sound خو is /kh^v/; /kh^a/ in Indo-European languages, and different from خ – "٣" , in Avesta it has a unique written form "ڋ" and, that it is a sound peculiar to ancient Indo-European languages (Meillet, 1949, p.91). When the Pahlavi alphabet was transliterated into the Arabic alphabet since, there was no suitable letter in the Arabs' graphics to express this letter and the sound it gave (as we know, there is only one letter خ in this alphabet - A.M.). To prevent words written with this letter from being lost from the language, they tried to get the pronunciation of that sound by adding the letter و to the letter خ. Given that the increased *vav* is not read, it remains as if it is loaded in this composition. This phenomenon is called as the *loaded vav*, an appellation derived from the Arabic term *adlun*, signifying *load*. This letter combination was indeed read and employed for a certain period during the classical Persian language period, and it closely approximated the original pronunciation in the works of poets and prose writers in actual language materials.

The study demonstrates that traces of the letter combination خو /kh^v/, /kh^a/, /kh^{va}/, which existed in the later Persian language, both in terms of pronunciation (sound) and form (graphics), remained in the classical Persian language. The sound, often termed "ear rhyme," was articulated precisely as it was in Middle Persian. This sound was not a variant of و /v/ but an allophone of the خ /kh/ phoneme.

The digraph خو /kh^v/; /kh^a/ and its pronunciation in Maulana's works

A reliable method of shedding light on how the words written with خو /vav-e mâ`dule/ in the "Masnavi" and "Divani Shams" were read at that time is to compare the rhyme and parallel lexemes of the lines of various couplets with each other. As illustrated by the following examples, the utilization of these lexemes within the couplets and their positions therein are contingent on the poet's manner of expression, style, and artistic prowess, with the possibility of their appearance at the beginning, middle, or end of the line.

- خوش /khosh → kh^{a}sh / - *nice***:**

In the works of the poets and in the books of "Masnavi", we have listed the word خوش /khosh/ *nice* or *friendly* is often used in various places in modern Persian as the variant /kh^{a}sh/.

While the pronunciation as /khash/ is undoubtedly a salient point, it is regrettable to note that this subtle nuance is frequently overlooked by both native speakers and philologists engaged in this field, resulting in inconsistencies in the fluidity, smoothness, division, and rhyme of the poetic example.

As demonstrated by the selected examples from the "Masnavi", the pronunciation of the digraphs خو /khᵛ/, /khᵃ/, /khᵛᵃ / in the same line or verse with homonymous words such as /atash/, /darash/, /atasham/, /makash/ in following the original pronunciation rule, that is, not as /khosh/, but as /khᵃsh/, in turn, serves to prevent the specific, perfect rhyme system of Eastern poetry from being violated, and also meets its rules and requirements. In Nizami's "Khamsa", the lexeme /khᵃsh/ - *good, pleasant* is also used with complex compositions such as /delkhᵃsh/ - *happy heart*; /zabãnvash/ - *tongue-like (hairless)* (Mammadova, 2022, p.44)

سینه خورشید که **پر آتش است** ،

روی تو بیند از آن **دلخوش است .**   (Nizami, 1370, p.911)

/sine-ye khorşid ke por ã**tashast,**

ru-ye to binad az ãn **del**khᵃ**shast /**

 The sun, whose chest is filled with golden fire,

 He is glad to see your face.

The lexeme /por ãta̲sast/ *"full of fire"* in the first line of the couplet mentioned couplet is rhymed by the linguistic norms of that time, as is the case with /delkhoshast → delkhᵃshast/ in the second line.

As in Nizami's time, the word خوش /khosh/ *"good, nice",* and the word /khᵃsh/ *"good"* were pronounced and written as /sh/, that is: /khosh →khᵃsh/ *"good"*. Let's pay attention to the examples:

تا کنیز در وصالش **خوش** شود،

آب وصاش دفع آن **آتش** شـــود .   (*Mesnevi*, 1375, p.13, c. 15)

/tã kaniz dar vosãlash khᵃ**sh** shavad,

ãb-e vaslash dafʿ-e an ã**tash** shavad/

The maid is happy with the wish,

This fire has subsided since she met her love (Zaki, 2024, p.35, c.1)

The case of the adjective خوش according to the persons also allows us to say that this lexeme was functional for that period. For example, in "Masnavi", the frequency of use of lexemes coincides with the suffixes such as /khᵃsham/ - *I am happy* (I singular); /khᵃshi/ -*you are happy* (II singular); /khᵃshast/ -*he/she is happy* (III singulars), etc.:

تو خوش و خوبی و کان هر **خوشی،**

تو چرا   خود منّت هر باده **کشی؟**   (*Mesnevi*, 1375, p.887, c.16)

/to khash o khubi-yo kãn-e her khᵃ**shi,**

 to çera mennet-e her bãde **kashi**?/

You are friendly you are good, you are a culture of kindness,

So why do you demand so much gratitude from someone?

 - خود **/kh**o**d** → khᵃd**/** - **self:**

در یکی گفته که بگذار آن **خود** ،

کان قبول طبع تو ردست **و بد .**   (*Mesnevi*, 1375, p.25, c.14)

 /dar yeki qofte ke bogzar ãn-e khᵃ**d,**

kãn ķabul-e tab` to raddast o **bad**/

He would tell someone to abandon their possessions,

Whatever your nature desires, you do reject it.

 Or:

چون بــر آورد پرّ بپرد او **بخود،**

(*Mesnevi*, 1375, p.29, c.19)   بی تکلف بی صفیر بی نیک **و بد.**

/çon bar ãvard parr beparrad u **be**khᵃ**d,**

 bi tekallof bi şafir, bi nik **o bad** /

 Simple, without any fuss, without waiting for good or bad,

 As soon as its wings sprout, it will take flight.

The final word in the first line of the first of the couplets above, namely خود the reflexive pronoun of oneself, is not pronounced as /khod/ as in modern language, but rather as خود /khᵃd/, following classical Persian. Consequently, since it is pronounced as /khod → khᵃd/, the poet rhymes it with the adjective (lexem) بد - /bad/.

 خور **/khor → kh**ᵃ**r/ -** *to eat***;** - خورد **/khord →** khᵃ**rd/ -** *ate* :

گفته اینک ما بشر، ایشان **بشر،**

(*Mesnevi*, 1375, p.16, c.22)   ما وایشان بسته ی خوابیم و **خور.**

/goft inek mã bashar, ishãn **bashar,**

 mã vo ishãn baste-ye khᵃãbim **o kh**ᵃ**r/**

He said: Now we are also human beings to them,

*We are also dependent (we need) on them for **food** and sleep.*

We have taken another example from the story "The Grocer and the Parrot's Spilling Oil in the Shop" in the first book of Maulana's "Masnavi":

آب را ببرید و جـــــو را پاک **کرد،**

(*Mesnevi*, 1375, p.17, c.26)   بعد از آن در جو روان کرد آب **خورد.**

/ãb-rã bobrid o ju rã pãk **kard**,

b`ad az ãn dar ju ravãn kard ãb-e **kh**ᵃ**rd**/

He closed the water and cleaned the ditch,

Then, pure water began to flow in the ditch.

As the aforementioned example demonstrate. The words are pronounced and marked as /khar/ and /khᵃrd/. The primary objective is to illustrate the rhyme between /bashar/ and /kard/ in the initial lines of the couplets.

The pronunciation of the word / khor → khᵃr/, formed with the participation of the digraph خو /khᵃ/ or / khᵛ / in the second line of the first verse, is according to /بشر/ in the first line; its reading as /khord → khᵃrd/ in the second verse is pronounced in this way according to the lexeme /کرد/. As the above examples demonstrate, the digraph /khᵃ / can be used in different places within a verse and line.

It is acknowledged that each language possesses its own unique set of grammatical laws and phenomena, arising from the intralingual system of that language and constantly manifesting. For instance, in

numerous Indo-European languages, including Persian, a phonetic phenomenon of deafening voiced consonants occurs at the end of words and in the vicinity of deaf consonants. In the context of Turkic languages, including Azerbaijani Turkish, the law of harmony and harmony can be cited as an illustrative example. As is well documented, in the native vocabulary of the language under scrutiny, the vowel that occurs in the first syllable of the root of the word regulates the vowels and consonants in all subsequent syllables added to it in the thick-thin and labial-non-labial harmony (Veysalli, 1993, p.73).

1. Substitutions of Persian consonants due to the participation of the vocal cords

Substitution of consonants due to the sign of deafness-ringing is the widespread in Maulana's poetic creativity, both in "Masnavi" and "Divan-e Shams". The poet resorted to various phonographic phenomena for the beauty of harmony and style, using the subtleties of Arabic graphics. In addition to the literary language, examples of colloquial language were also reflected in Maulana's pen. Subsequent investigation of the cases arising from the law of phonetic restriction in these works, from the perspectives of phonetics, artistic style, lexical grammar, and linguistics, has yielded noteworthy results. The research findings indicated that every phonetic phenomenon present in this language and numerous artistic figures, are subject to the law of phonetic restriction previously mentioned.

1.1. Replacement of a voiced consonant at the end of a word with a voiceless consonant phoneme

اسپ ← اسب /asb → asp/ - *horse*; کسپ ← کسب /kasb → kasp / - *gain, acquisition*, etc.

In the following examples, the words written with a voiced consonant in the verses become voiceless in pronunciation due to the phonetic phenomenon of voiced consonant at the end of the word (association - assimilation). Depending on the position, voiceless consonants are present in most Indo-European languages. Persian belongs to the same language family, it also exhibits voiceless consonants depending on their position. A consideration of Maulana's creative output reveals the utilisation of both variants of the lexemes /asb/, /kasb/. Irrespective of whether such words are written with a voiced or voiceless consonant, the words are always pronounced with a voiceless consonant (in proper pronunciation, articulation does not allow them to be pronounced with a voiced consonant).

- اسپ ← اسب /asb → asp/- *horse*:

In the second book of the "Masnavi," a verse taken from the chapter "The Turkish emir's hurt a young man with a snake in his mouth" says:

عاقلی بر **اسب** می آمد سوار،

در دهان خفته ای می رفت مار   (*Mesnevi*, 1375, p.253, c.4)

/ˆãḳeli bar **asp** miyãmad savãr,

dar dahãn-e khoftei miraft mãr/

*A wise man was passing through a place on **horse**back,*

and saw a snake entering the mouth of a sleeping person.

In the corpus of Maulana's poetry, the variant of this word written with پ /p/ is used with a higher frequency. For instance, consider the following pairs of lines: For example, the word اسب is used 25 times, while اسپ is used 37 times. As previously mentioned, words written with the final voiced consonant /b/ should also be pronounced with the consonant /p/, due to the phenomenon of the voiced consonant at the end of the word. For further illustration, see the following example:

بدم بی عشق گمراهی، در آمد عشق ناگاهی،

بدم کوهی، شدم کاهی برای **اسب** سلطان را.   (*Divan-e Shams*, 1381, p.92, c.5)

/bodam bieshḳ gomrãhi, darãmad eshḳ -e nãgãhi,

bodam kuhi, shodam kãhi, barã-ye **asp-e** soltãn-rã/

I was a lost, loveless person, I fell in love unexpectedly,

I was a mountain, I became straw, I became the straw for that Sultan's <u>horse</u>.

It is interesting that the noun كسب /kasb/ - *acquisition, earning*, borrowed from Arabic, is written not only in speech but also in graphics with the letter /p/ as كسب ← كسپ /kasb/ is more frequently used. (Compare: كسب 26 times; كسپ - 7 times)

- كسپ←كسب /kasb → kasp / - *gain, obtain*:

Examples:

<div dir="rtl">

لقمه ای کو نور افزود و کمال،

آن بود آورده از **کسب** حلال.
</div>

(*Mesnevi*, 1375, p.88, c. 6)

/loḳmei ku nur afzud o kamãl,

ãn bovad ãvarde az **kasb-e** halãl/

The morsel that increases intelligence and perfection

*He has <u>**obtained**</u> it through lawful labor.*

In the verse above, Maulana offers counsel to the populace, asserting that sustenance procured through legitimate labour enhances intelligence, perfection, and comfort. Concurrently, he seeks to instill in individuals the understanding that nurturing offspring with the sustenance procured through lawful labor is paramount. Such an approach, he contends, will guide children towards a life of righteousness and caution, steering them away from vice and immorality.

The following example with the lexem /p/ provides further evidence for this analysis:

<div dir="rtl">

قوم گفتندش که هین اینجا مخسپ،

تا نکوبد جانستانت همچو **کــــسپ.**
</div>

(*Mesnevi*, 1375, p.508, c.1)

/ḳoum goftandesh ke hin injã **maxasp**

 tã nakubad jãnsetãnat hamçu **kasp**/

 A group of people told him to stay away,

not to sleep here, lest your soul will be destroyed.

1.2. Replacing a voiced consonant in the middle of a word with a voiceless consonant

A group of words adopted from Arabic to Persian without a nominative case suffix are typically monosyllabic /CVCC/ lexemes, such as /sabr, dars, vaḳt, naḳsh/. In Persian, when two voiced consonants occur in the middle and at the end of words borrowed from Arabic, one of these consonants changes a change in its place and becomes a fricative consonant. This change is based on the principle of facilitating the position of the articulation organs.

For example, the voiceless consonant /t/, due to the participation of the vocal cords, changes to / ḳ → x/ under the influence of the place of formation: وخت← وقت / vaḳt→ vaxt / - *time* ; Or, due to the involvement of the vocal cords, the voiceless /sh/ consonant, due to its place of formation dorsal, voiceless consonant, forces the somewhat complex, voiced /ḳ/ consonant to be replaced by the voiceless /x/ consonant. Thus, / ḳ → x/ is pronounced as نخش ← نقش /naḳsh → naxsh/-*pattern, drawing* ; نقشها ← نخشها / naḳshha → naḳxshha / - *drawings* .

- وخت←وقت /vagt→ vaxt /– time:

 Maulana says in one of the ghazals of "Divan-e Shams":

<div dir="rtl">

چون پشّه نموده **وقت** پیکار،
</div>

پیـــلان تهمتـــن قـــوی را.   (*Divan-e Shams*, 1381, p.115, c.10)

/çon pashshe nemude **vaxt-e** peykãr,

pilãn-e tahamtan-e ķavi - rã /

During the battle, he turned,

Powerful elephants into gnats.

In another example, under the influence of the voiced consonant /s/, the plosive consonant /ķ/ is replaced by the consonant /x/. Although the standard written form of this sound is represented by the letter "ق" (pronounced as /ķ/), in actual pronunciation, it is pronounced as /x/. This is following the prevailing phonetic law. In the poet's works, such phonetic substitutions are evident with notable frequency.

نخش ← نقش / naķsh → naxsh/- *pattern, drawing* . This lexem is written as "ق", but is pronounced as "خ" /x/. In "Masnavi," this lexem is used 44 times, and "Divan-e Shams" 25 times.

نخش ← نقش / naķsh → naxsh/- *pattern, drawing*:

نقش باشـــد پیش نقـــاش و قلم،

عاجز و بسته چو کودک در شکم.   (*Mesnevi*, 1375, p.31, c.1)

/**naxsh** bãshad pish-e naķķãsh o ķalam,

ãcez o baste ço kudak dar shekam /

*If an artist and a pen create a work of **art**,*

It becomes immobile and helpless like a child in its mother's womb.

The following example, drawn from "Divan-e Shams," will be examined:

مهر تو جان نهان بود، مهر تو بی نشان بود،

در دل من ز بهر تو **نقش** و نشان چرا ؟ چرا ؟   (*Divan-e Shams*, 1381, p.88, c.23)

/mehr-e to jãn nahãn bovad, mohr-e to bineshãn bovad,

dar del-e man ze bahr-e to **naxsh-e** neshãn çerã?çerã?/

Your love is hidden; there is no sign of your love,

*Why? So why is there your eternal mark, your **sign** in my heart?*

The poet employs repetition and rhetorical questioning to present a memorable poetic message that excites the reader.

In another example, the voiceless /ķ / consonant is replaced by the voiced /kh/ consonant under the influence of the voiceless /s/ consonant. Although "ق" is written /ķ/ in graphics and writing, it is pronounced /x/ according to the general phonetic law in pronunciation. The frequency of the word رقص/rakhş / - *dance* in both poet's works included in this study is 70.

رقص /raķş → rakhş / - dance:

In his famous ghazal titled "Khace biya, khace biya" in "Divan-e Shams", Maulana says:

ای ز نظر گشته نهان، ای همه را جان و جهان،

بار دگر **رقص** کنان بـــــی دل و دستار   (*Divan-e Shams*, 1381, p.82, c.20)
بــیا.

/ey ze naẓar gashte nehãn,ey hame-rã jãn o jahãn,

bãr-e degar <u>rakhs</u> konãn bidel o dastãr biyã /

O soul of all, far removed from the world and sight,

*Come once more, **<u>dancing</u>** carefree, happy and joyful.*

In the first book of "Masnavi", Maulana says:

جسم خاک از عشق بر افلاک شد،

(*Mesnevi*, 1375, p.6, c.25)   کوه در **رقص** آمده چالاک شـــــد.

/jesm-e khãk az `eshḳ bar aflãk shod,

kuh dar <u>rakhs</u> ãmade çãlãk shod /

Love gave the earth a place on the throne,

Love gave the mountain a walk on the earth (Zaki, 2024, p. 18)

In the examples below, the voiced consonant is replaced by its counterpart counterpart. It also occurs between the consonants ج ← چ /ç ← j/:

اجتنتب ← اجتنتب /ejtenãb → eçtenãb/ - *hesitation, giving up;* اجتهاد ← اجتهاد /ejtehãd → eçtehãd/ - mujtahidism, study.

- /ejtenab → eçtenab/ اجتنتب ← اجتنتب *- hesitation, giving up:*

عاشقا، کمتر ز پــروانه نه ای،

(*Divan-e Shams*, 1381, p.194, c.6) کی کند پروانه ز آتش
اجتناب .

/ʾãsheḳã, kamtar ze parvãne nei,

key konad parvãne zãtash **eçten**ãb/

Oh lover, you are no less than a moth,

When did a moth avoid fire?

- /ejtehãd **→ eçteh**ãd/ -mujtahidism, study: اجتهاد ← اجتهاد**

ز اجتهاد و از تحرّی رسته ام ،

(*Mesnevi*, 1375, p.6, c.25) آستین بر دامن حـــــق بسته ام.

/zejtahãd o az taharri rasteam,

ãstin bar dãman-e haḳ basteam/

I have gone through ijtihad and search,

I have chosen the refuge of the true God (Zaki, 2024, p. 371).

It is important to note that these substitutions are not only present in Persian, which belongs to the Indo-European language family but also in Azerbaijani, which belongs to the Oghuz group of the Turkic language family. In the modern Azerbaijani language, substituting of consonants according to the sign of voiced-voiceless is also relatively widespread. Almost all voiced and voiceless consonants in the Azerbaijani language undergo phonetic substitution with their voiced and voiceless counterparts under

specific phonetic conditions. Consequently, each lingual, voiced consonant is substituted by its voiceless counterpart. For instance, the substitution /d → t/: *bulud →bulutsuz; süd → sütsüz; görmüşdü→görmüştü* and etc.; the substitution /z→s/: *yaz→yassa; poz→possa; gəz→gəssə* and etc. (Axundov, 1984, p.220).

1.3. The phonetic phenomenon of deafening or elision of a voiced consonant

This substitution "...corresponds to the phonetic phenomenon of assimilation, one of the widespread phonetic phenomena in Persian" (Hãtami, 1955, p.111). In some cases, pronunciation difficulties arise when the final sound of the first word and the initial sound of the second word belong to different groups due to the involvement of the vocal cords. For instance, /b/ and /p/; /d/ and /t/ belong to different groups according to the participation of the vocal cords, as illustrated by the following examples. Consequently, /b/, and /d/ are voiced; /p/, /t/ are voiceless consonant phonemes. Therefore, to facilitate pronunciation, the language uses its potential to transform voiced consonants into voiceless consonants, /ba**dt**ar → ba**tt**ar→ batar/ - *worse*. The word *worse*, which indicates the comparative degree of an adjective, has three pronunciations and two spellings in Persian phonetically. All three of these lexemes are encountered in Persian writing samples, and Maulana uses all three variants (with different frequencies of use) in his works.

- بتر ←بتّر ← بدتر /badtar → battar→ batar/ worse :

١. گشته من زیر و زبر از صرصر هجران تو،

تا ببـــینم روی تو **بدتر** شوم پیچا ن تـــــو. (*Divan-e Shams*, 1381, p.1412, c.15)

/gashte man zir o zabar az ṣarṣar-e hejrãn-e to,

tã bebinam ruy-e to **badtar** shavam piçãn-e to /

I am devastated by your separation,

But when I see your face, I am even worse because of your suffering.

٢. علتـــی **بتّر** ز پندار کمــــال،

نیست اندر جان توای ذو دلال. (*Mesnevi*, 1375, p.140, c.23)

/ˀellati **battar** ze pendãr-e kamãl,

nist andar cãn-e to ey ẕu dalãl/

You think you have perfection everywhere,

This is a disease in your soul, your miserable dream.

٣. نظاره گو مباش در این راه و منتظر،

والله که هیچ مرگ **بتر** ز انتظار نیست. (*Divan-e Shams*, 1381, p. 252, c.9)

/naẓẓare qu, mabãsh dar in rãh o montaẕer,

vallãh ke hiç marg **batar** az enteẕãr nist/

Tell the one who is waiting not to wait on this path,

By Allah, waiting is worse than death.

It has been observed that in several poetic compositions within Maulana's oeuvre, the frequency of occurrence of the word /batar/, derived from colloquial speech, exceeds that of /badtar/ and /batar/. (Compare: /badtar/-7; /battar/-8; /batar/-35). It is imperative to consider the constraints imposed by the poetic meters employed by the poet in his oeuvre when analyzing these phenomena.

2. Substitution of consonants according to place of occurrence

2.1. Phonetic substitutions /n → m/

In the context of distributive properties of lexemes, the occurrence of two consonants with differing articulation denominators dose to other prompts the language to modify the articulation denominator of one of the consonants, thereby facilitating articulation. Depending on the place of occurrence, the consonants /nb/ with different articulations are formed according to different characteristics. In pursuit of optimal articulatory ease, the language employs its innate capabilities, demonstrating an apparent predilection for articulating of the consonant combination /**mb**/, characterized by a close articulation denominator. This process entails the substituting of the lingual-dental sound /n/ with the consonant /m/, which corresponds to the double labial consonant /b/. This following words exemplify this phenomenon:

- شنبه /sha**nb**e → sha**mb**e/-Saturday- ; جنبید /jo**nb**id →jo**mb**id / -trembled, moved.

As demonstrated in the preceding examples, the /n/ sound preceding the /b/ phoneme is pronounced as the /m/ phoneme. To pronounce ن /n/ in these lexemes, the front part of the tongue is pressed against the front palate, after which the tongue must quickly retract to pronounce the /b/ sound. In this case, the /b/ phoneme is pronounced by pressing the lips together. The most straightforward method to resolve this complex situation is to transform the /n/ sound into the /m/ sound. The tongue employs this strategy to successfully navigate this challenging scenario. This is due to the fact that the articulation of both the /m/ and /b/ sounds is formed by pressing the lips together.

- **شنبه /shanbe → sha_mb_e /- Saturday** *(a day of the week):*

عالم ویرانه به جغدان حلال،

باد دو صد **شنبه** از آن جهود.   (*Divan-e Shams*, 1381, p.476, c.16)

/ʾãlam-e virane be joghdãn halãl,

bãd do ṣad **shambe** az ãn-e johud/

May the ruins of the world be lawful for owls,

and may the Jews have two hundred Sabbaths.

The various forms of the verb جنبیدن: the root, the base, the noun formed from it, and the verb adjective, each of which has a wide frequency of use in the poet's work:

- **جنبیدن - /jonbidan→jo_mb_idan /-** *to move, to act* **(infinitive):**

مرده بود و زنده گشت او ازشگفت،

اژدها بر خــــویش **جنبیدن** گـــــرفت.   (*Mesnevi*, 1375, p.381, c.28)

/morde bud o zende gasht u az shegeft,

azhdahã bar khish **jombidan** gereft /

It was dead; surprisingly, it came back to life,

The dragon began to move on its own.

- **جنبش /jonbesh →jo_mb_esh/-** *movement, motion* **(composite noun):**

خلق را از **جنبش** آن مرده مار،

گشتشان آن یک تحیر صد هزار.   (*Mesnevi*, 1375, p.383, c.1)

/khalk̲ -rã az **jombesh-e** ãn morde mãr,

gashteshãn ãn yek tahayyor ṣad hezãr/

The people's amazement and astonishment at the sight of that,

dead snake increasing by more than thousand times.

The verses under consideration are drawn from the intriguing narrative of the third book of the "Masnavi," entitled "Snake Catcher" (the story of the frozen dragon (great snake) who was discovered deceased, tied with ropes, and conveyed to Baghdad)"

It is imperative to observe orthophony, phonetic laws, and style when reading Maulana's texts, graphics.

2. 2. /b/→ /v/ phoneme substitution

In the works of Maulana, specifically the "Masnavi" and the "Divan Shams", two graphic variants of the verb /nevashtan/, which translates to *to write,* are utilized in statistically close numbers. In these works, the consonant /b/ is recorded 24 times as نوشتن /nevashtan/, and 24 times as نبشتن /nevashtan/. This finding suggests that both variants of these lexemes were employed concurrently during Maulana's era.

As is known, the calligraphers who copied the four letters dörd: - پ چ، ژ، گ which were in Middle Persian and were later added to this alphabet when they adopted the Arabic alphabet, usually wrote the following in the graphics: /p/پ → /b/ as the letter /b/; ژ /j/ → ز /z/ as the letter /z/; چ /ç/ →ج /j/ as the letter /j/; گ /g/ → ک /k/ as the letter /k/. This led to confusion of meaning in many cases. However, when referring to ancient copies of manuscripts, it is possible to phenomenon above observe the aforementioned phenomenon.

In the poet's work, the infinitive form of the verb - نوشتن ← نبشتن /nebeshtan → neveshtan/-*to write* is employed in numerous conjugation forms, including the past tense, verb forms, and verb adjectives. In the following two verses, both phonetic variants of the verb *to write* are employed in the third-person singular past tense.

- نوشتن ← نبشتن / nebeshten→ neveshten / - to write:

در ثنا ی او یکی شعری دراز،

بر نبشت و سوی خانه رفت باز.   (*Mesnevi*, 1375, p. 600, c.13)

/dar s̲anã-ye u yeki she`r-e derãz,

bar nebesht o su-ye khãne raft bãz /

He wrote a long poem in her honor,

And then he went bask home.

که غرق آبم و آتش ز مـــوج دیــده و دل،

مرا چه چاره؟ **نوشت** او که چارۀ تو همین.   (*Divan-e Shams*, 1381, p.918, c.23)

/ke ghark̲ -e ãbam o ãtash ze mouj-e dide vo del,

ma-rã çe çãre? **nevesht** u ke chãre-ye to hamin /

I am drowning in water, burning in fire, from tears and my heart,

What is the cure for my pain? It is written that you are my cure.

- نوشته ← نبشته / nebeshte→ neveshte / - written:

بر میوه ها **نوشته** که زینها فطام نیست،

بر برگ ها **نبشته** ز پایـــــیزایمنـــــی.   (*Divan-e Shams*, 1381, tarji`ãt, 43)

/bar mivehã **neveshte** ke zinhã fatãm nist,

*bar bargh*ã ***nebeshte*** *ze* p*ã*yiz imani /

It is written on the fruits that they should not be picked,

It is written on the leaves that you are safe from autumn.

Both variants are employed within the microtexts (lines – A.M.) of a single verse. The lexeme نبشته /nebeshte/ "written" in the first of the verses corresponds to Middle Persian and Dari; the lexeme نوشته /neveshte/ "written" corresponds to the lexeme currently used in modern Persian.

2.3. /p/ → /f/ phonetic substitutions:

A statistical analysis of the frequency of use of the words سپید ← اسپید /espid →sepid / - white; فیل←پیل /pil →fil/ - elephant was conducted, yielding an interesting result. The results of this statistical analysis are presented in the following table:

In Persian	پیل	فیل	سپید	اسپید
Transcription	Pil	fil	sepid	espid
processing frequency	88	5	27	12

 As demonstrated in the table, the variant written with /p/ of both lexemes was more functional during the Maulana period. Over time, however, the functional variant was superseded by the less functional graphic variant written with /f/. Notably both lexemes possess equivalent dimensions, a factor that, by convention, would be expected to influence the poet's selection. Consequently, we contend that the initial lexeme attained functional status during the Maulana period, while the latter emerged as the dominant variant in subsequent periods. In contemporary language, only the second variant, i.e. /fil/, and/sefid/ variants of these words, are in use.

سپید ← اسپید /espid → sepid / - *white*:

In a short ghazal of great flow, beautiful style, and profound meaning, written in the Hejaz Bahr (maf`ul e mafaelon faulon) that we have taken from the "Divan-e Shams", Maulana says:

1.او باز **سپید** پادشاه است،

پرّید بسوی پادشـــــا شـــــد.   (*Divan-e Shams*, 1381, p.359)

/u bãz-e **sepid-e** pãdshãh ast,

parrid be su-ye pãdeshã shod/

It was the king's white falcon,

It flew and went to the king.

In this verse, the Sufi poet unmistakably alludes to the realm of Sufism. When the term "Padesha" is employed, it is understood that the Creator, God, is being referred to. Three lexemes within the verse are phonetically written and pronounced differently than in modern Persian. These are attributed to phonetic substitution. 1. /sepid/ - white; 2. /parrid/ - flew; 3. /padesha/ - king. It is noteworthy that the poet was compelled to utilize two of these lexemes: "parrid" in place of "parid" and "padsha" in lieu of "padshah". This approach was adopted to align with the poem's meter, with "padsha" employed

accordingly. The poem's meter iz Hazac (maf`ul-e maf`ãelon fau`lon), so he was forced to use the lexemes in this way, taking into account the meter of the verse (maf`ul-e maf`aelon fau`lon).

چون نویسی کاغذ **اسپید** بر،

آن نبشته خوانده آید در نظر . *(Mesnevi*, 1375, p. 315)

/çon nevisi kãghaẕ -e espid bar,

ãn **nebeshte** khande ãyad dar naẕar/

Since you wrote your text on white paper,

The eye can read it well.

The verses previously analyzed demonstrate that the words /sepid/ and /espid/ - *white*, which are frequently used in Maulana's work, are also used in the classical language, with the form /espid/ being used with a specific frequency in Maulana's language. A noteworthy observation is that the poet dose not refer to the graphic and pronunciation form of this form used in modern language, /sefid/ - *white*.

In contrast to the works of Nizami Ganjavi (1370) and Muhammad Fuzuli (1374), which feature the variant written with the consonant /f/ of the words سفید/sefid/ - *white* فیروزه /firuze/ - *turquoise*. In contrast to the poets mentioned above, Rumi opted for the phonetic variant اسپید /espid/,which followed the metathesis phonetic phenomenon of the word سپید /sepid/. This variant is not observed in the works of the previously mentioned poets.

In conducting a study of the lexeme /fil/- elephant, which is written with the consonant /f/ in modern Persian, it is evident that in the works of Jalaladdin Rumi, the graphic version of this word written with "ف" is used on only five occasions. In contrast its version written with /p/ is used 88 times. This finding provides compelling evidence to support the hypothesis that the poet extensively utilized colloquial and Afghan languages in his literary works. The following examples will illustrate this point:

- فیل ← پیل /pil → fil / - elephant :

1.تا بیامد بر لب جـوی بزرگ،

کندرو گشتن زبون **پیل** سترگ. *(Mesnevi*, 1375, p.317)

/tã beyãmad bar lab-e ju-ye bozorg,

kandaru gashtan zabun **pil-e** sotorg /

Finally, they reached the edge of a large river,

Even a large elephant would have been helpless to cross it.

2. گر ترا وسواس آید زین قبیل،

رو بخوان تو سورۀ اسحاب **فیل**. *(Mesnevi*, 1375, p.317)

/gar torã vasvãs ãyad zin ḳabil,

rou bekhãn to sure-ye ashãb-e **fil**[1]/

If you have such doubts,

---

[1] This verse refers to the Surah Ashabi-e-Fil of the Holy Quran: "He sent against them flocks of birds (the ababil birds), which threw at them small stones made of baked clay.

Go and read the Sura"Ashab-e __fil"__

/bastar → pastar / بستر→ پستر - *bed, the sleeping place:*

۱. ز کیمیا طلبی ما چـــــــو مس گدازانیم،

تو را که **بستر** و همخوابه کیمیاست بخسب.   (*Divan-e Shams*, 1381, p.1293)

/ze kimiyã ṭalabi mã ço mesgodãzãnim,

torã ke **bastar** o hamkhãbe kimiyãst, bekhosb/

In search of the elixir (chemistry), we are the copper smelters,

Your bed and your bedmate are the chemistry, sleep.

۲. **پستر** ما را بگستر سـوی در،

بهر مهمان گستر آن سوی دگر.   (*Mesnevi*, 1375, p. 891)

/**pastar-e** mã-rã begostar su-ye dar,

bahre mehmãn gostar ãn su-ye degar/

Put our bed on the side of the door, and

Put the guest's bed on the other side.

As with many phonetic substitutions employed in Maulana's oeuvre, the variant پستر /pastar/ of the word   بستر /bastar/ was not encountered in the works of Nizami Ganjavi (cf. Nizami Collection).

Conclusion

- Jalaladdin Rumi's works have been the subject of numerous studies worldwide, with modern methodologies shedding new light on his literary contributions. Our investigation focused on the phonetic substitutions in "*Masnavi*" and "*Divan-e Shams*", revealing significant linguistic phenomena that reflect broader patterns of language evolution.

- Firstly, a discussion was held regarding one of the most prevalent historical phonetic substitutions, namely /khosh → /khᵃsh/, /khod/ → khᵃd/, and /khor/ → /khᵃar/. The study encompassed a comprehensive analysis of Maulana's verses, which led to the identification of two predominant types of phonetic substitutions:

a) Substitution driven by vocal cord participation (voiced vs. voiceless consonants): a) Replacement of a voiced consonant with a voiceless consonant phoneme at the end of a word; b) Replacement of a voiced consonant with a voiceless consonant in the middle of a word; c) Deafening or elision of a voiced consonant.

b) Ssubstitution based on the place of occurrence and interaction with neighboring phonemes: a) /n/ → /m/ phonetic substitutions; b) /b/ → /v/ phoneme substitutions; c) /p/ → /f/ phonetic substitutions.

While the first is related to position, the second depends on the nature of neighboring phonemes. Each type was further classified into three distinctive features, offering insights into the phonetic dynamics of Rumi's poetic language.

- The investigation underscores that Maulana's works exhibit diverse phonetic, graphic, lexical, and morphological transformations, reflecting a linguistic shift from classical to modern language forms. This highlights the necessity of detailed and systematic research into these changes to better understand their impact on interpreting and preserving Rumi's literary legacy.

By integrating Rumi's works into interdisciplinary linguistic research, we can deepen our understanding of their historical and cultural significance.

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