



Rising Bangladeshi researcher Mr. Md. Ridwanur Rahman is the only son of Mr. S. M. Shamsuzzaman and Mrs. Sufia Begum. He was born on 29<sup>th</sup> May in 1989. The both names 'Sultan Mohammad Shamrat Sheikh' and 'Maharana Mrigendra Achariya' his two well-known pseudonyms in the world of creative writings. He is also the merely creator and pioneer of the authentic concept 'Pyramidal Poem' not only in Bangladesh but also perhaps in the world. Consequently, a special interview of him was published in the popular page titled "Young and Independent" (Y&I) of the Bangladeshi English newspaper *The Independent* on 5<sup>th</sup> April in 2012. In the February of 2018, the first book of Bengali pyramidal poems according to the Sultanic theory titled *The Burned Heart* by him was published from Shilpatoroo Prokashani for the first time ever in Bangladesh and possibly in the world. However, as an efficient student researcher of North South University, he accomplished the glorious M. A. thesis titled *Ancient Egyptian Hieroglyph as the Pictorial Scrutiny of Modern Linguistics* successfully on 9<sup>th</sup> April in 2014. After that, he defended his thesis paper through a multimedia presentation on 2<sup>nd</sup> July in 2014 according to the schedule, given by the Department of English and Modern Languages. Truly speaking, this M. A. thesis was the historical milestone in the Bangladeshi fields of linguistics and archaeology unquestionably. Because, this research work was done by any Bangladeshi researcher on Egyptian hieroglyphic language for the first time ever in Bangladesh. Nowadays, he is involved in a variety of scientific researches, philosophical thinking, and literary activities.

The First Research Work on Egyptian Hieroglyphic  
Language in the Bosom of Bangladesh



## Ancient Egyptian Hieroglyph as the Pictorial Scrutiny of Modern Linguistics



**Md. Ridwanur Rahman**



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The First Research Work on  
Egyptian Hieroglyphic Language  
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Md. Ridwanur Rahman



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## **A Few Important Words about the Research Work**

Ancient Egyptian hieroglyphs are the most important clue to learning about the culture, life, and communication in ancient Egypt. This ancient writing system also helps the today's learners of linguistics to identify and recognize the hieroglyphic signs in order to enhance the area of modern linguistics. At present, ancient Egyptian hieroglyphs are being vastly studied at the advanced educational institutions in the world. But in Bangladesh, the both teaching and learning of ancient Egyptian hieroglyphs are not well spread at all, because this pictorial language is usually regarded as a kind of dead language. Consequently, the study of this renowned ancient language is not encouraged in Bangladesh in any way.

However, as a proud student of English (Linguistics) in North South University, I accomplished my glorious research work on Egyptian hieroglyphs titled ***Ancient Egyptian Hieroglyph as the Pictorial Scrutiny of Modern Linguistics*** for the first time ever in Bangladesh in 2014. The title literally denotes in the thesis paper that each and every ancient Egyptian hieroglyph represents every single pictorial character of ancient Egyptian writing system, which is under the critical observation of researcher (that is me) in the light of current and existing linguistic viewpoints. Anyway, during the period of my linguistic work, I could not find a single book on learning ancient Egyptian hieroglyphs in the popular libraries, renowned educational institutions, and well-known book shops in Bangladesh. Furthermore, there are no Bangladeshi Egyptologists and skilled linguists who are really expert on deciphering Egyptian hieroglyphs. For this reason, I had to collect only linguistic information about Egyptian hieroglyphs from various printed books, e-books, and websites.

In spite of collecting relevant linguistic information from different information sources, I have some own linguistic contributions on Egyptian hieroglyphs indisputably. In this research work, I myself divide and present the internal and external evolutionary links of Egyptian hieroglyphs. Thereafter, I myself choose and determine the phonetic symbols, which can be applied easily in hieroglyphic signs, words, phrases, and sentences. After that, I myself organize and illustrate the grammatical representations of hieroglyphs in the light of English grammar. Moreover, I myself discover and arrange the synonyms, antonyms, and homonyms of hieroglyphic words. In morphology, the clipping and compounding of hieroglyphic words are completely my creations. In case of the techniques of translation from hieroglyphs into English, the 'perceptions of the decipherers' is my own estimation. I myself establish the study of psychological and neurobiological factors in deciphering

hieroglyphic language. Additionally, the study of the relation between Egyptian hieroglyphs and Egyptian society is my linguistic design.

More to the point, in appendix-1, the astronomical formations of Dendera Zodiac signs have been demonstrated by me on the basis of celestial sky map hypothetically. In appendix-2, I have suggested the only three vowel sounds instead of five vowel sounds for Egyptian hieroglyphs according to the International Phonetic Alphabet (IPA). In appendix-3, I myself explain the work of Dr. Ossama Alsaadawi about the hieroglyphic picture of vast serpent and Prophet Moses with rod. More to the point, I analyze the some hieroglyphic signs of Luxor Temple and the value of the horns of Alexander the Great on my own.

Nowadays, due to the strong influence of globalization, a lot Bangladeshi learners learn a variety of foreign languages like English, French, Turkish, Chinese, German, Arabic, and so forth. As a matter of fact, we employ lots of foreign instructors in order to learn these foreign languages and spend the large amount of currencies. If we are very much interested in knowing about any particular ancient civilization perfectly, we must have to learn the language of that particular civilization undoubtedly. Truly speaking, the main purpose of this research work is to try presenting and establishing a variety of linguistic thoughts in the Egyptian hieroglyphs interestingly so that Bangladeshi learners get interested in studying this ancient language in order to expand their linguistic knowledge and get introduced with the pictorial language of our indirect forefathers who belong to the ancient Egyptian civilization. Finally, the main purpose of this book is to prove the true historical value of my thesis, not to teach people ancient Egyptian hieroglyphs at all.



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# Ancient Egyptian Hieroglyph as the Pictorial Scrutiny of Modern Linguistics

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## STATEMENT OF THE AUTHENTICITY

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I declare that this thesis paper titled *Ancient Egyptian Hieroglyph as the Pictorial Scrutiny of Modern Linguistics* has been accomplished by me for the first time ever in the wealthy linguistic fields of Bangladesh indisputably. Furthermore, my work has never been previously written and published by others. For this reason, I am the only person who is completely responsible for this thesis, if there is any objection or claim from others.

**Name:** Md. Ridwanur Rahman

**Signature:** Md. Ridwanur Rahman

**Date:** April 9, 2014

## MOTTO

“You are the Sun, I am the Sea”

### সূর্য তুমি, সমুদ্র আমি

তুমি আজ অহু,  
তবে নও চিরন্তন সূর্য।  
প্রদোষে হও বিলীন নিমক সলিলে,  
বারিধির গর্জন যেথায়, সদা মোর তূর্য।  
পুড়ে পুড়ে নিঃশেষ হয়ে, হও তুমি অবশেষে রাত্রি,  
নিশাগমকে আমি মুঠোয় পুরে, করি আতঙ্কিত ধরিত্রী।  
আরাধনা করে মনুষ্য সদা উদিত অদ্রির, অস্তমিত অর্কের নয়,  
ঘূর্ণিবাত্যার তুমুল ঝড়জলে আমি পামরদের ত্রাস, তবে নেই স্বীয় ভয়।  
শাশ্বত অত্যাচারী এক শোণিমা আদিত্য তুমি, করছো শাসন সারা মর্ত্যলোক সবসময়,  
তোমার শোষণে আমি ক্ষণিক বাষ্প আর অচির জলকণিকা, তবুও আমি সমুদ্র, নেই যার ক্ষয়।

- সুলতান মোহাম্মদ শম্রাট শেখ

### You are the Sun, I am the Sea

Today, you daylight,  
But not the sun for ever.  
In the evening, you set in the salty water,  
Where the roar of the sea always stands for my trumpet.  
Having gotten exhausted by burning, you become the night at last.  
To keep the darkness in my hand, I panic the whole world,  
Men worship the rising sun forever, not the setting sun.  
Through my cyclonic water, I panic the sinners, but I do not have own fear.  
You are a continuous and tyrannical red sun, who rules the entire world all the time,  
By the suck of yours, I am the temporary vapor and quick drops of water, despite that I am the sea, which does not decay.

- Sultan Mohammad Shamrat Sheikh

# **DEDICATION**

This Research Paper is a simple gift  
to My beloved father and mother  
(Mr. S.M. Shamsuzzaman & Mrs. Sufia Begum).

Their sincere kindness, love, and affection  
have been my big motivation  
to achieve the best for a shiny future.

## ACKNOWLEDGEMENT

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

**(In the name of Allah, the Most Beneficent and the Most Merciful)**

First of all, I would like to express my deepest feeling of gratitude to my honorable teacher Dr. Deena P. Forkan, Associate Professor, Department of English for her affectionate inspiration and proficient guidance during the periods of my research activities. Thereafter, my thanks go to my respected teacher Mr. Mohammad Shahedul Haque, Chair, Department of English who has advised and permitted me for conducting this research paper.

After that, I also give my thanks to my beloved parents S.M. Shamsuzzaman and Sufia Begum who constantly have given me mental supports during finishing my thesis paper. Without them, I am nothing in this world. I also thank my dear younger sister Nawshin Sabrina who was my spirit to finish this thesis undoubtedly.

Moreover, I would like to extend my next gratitude to my valued friends namely Ruma, Sumon, Bari, Sharif, Bishow, Shahidul, and Tanvir who have provided lots of papers for printing my research papers many times. I also do not forget to give thanks to all those people whom I could not mention one by one who helped me during the processes of finishing my thesis.

In the end, I am really aware of this thesis paper, which needs the constructive criticism and suggestions from the readers to make it better. I hope that it is able to contribute to the development of an innovative linguistic thought in the fields of modern linguistics.

## **ABSTRACT**

Ancient Egyptian hieroglyph is popularly and universally believed as the pictorial language of human civilization in the very earliest period. Ancient Egyptian hieroglyph naturally possesses the expected linguistic qualities like the present existing languages of the modern world, such as – English, Bengali, Hindi, Arabic, Urdu, French, German, Chinese, and so forth. However, this research paper deals with the basic linguistic principles of the ancient Egyptian hieroglyphs in keeping with the various branches of modern linguistics. Moreover, a quantity of linguistic procedures of Egyptian hieroglyphs have been scrutinized and described concisely in this paper. As a matter of fact, ancient Egyptian hieroglyphs have been analyzed in this paper as the assets of language evolution, historical decipherment, general grammar, phonetics & phonology, translation studies, semantics, morphology, syntax, psycholinguistics and sociolinguistics, taken as a whole. Firstly, different historical processes of deciphering hieroglyphs have been portrayed. Secondly, a variety of evolutionary links of languages through the ancient Egyptian hieroglyphs have been presented. Thirdly, the IPA symbols have been applied in the hieroglyphic signs in order to demonstrate the phonetic values. Fourthly, the morphological and syntactic structures of the hieroglyphic expressions have been illustrated. Fifthly, the terms of semantics in hieroglyphic words have been exemplified. Sixthly, the tactics of reading and translation of hieroglyphs have been explained. Seventhly and finally, in conformity with the sociolinguistic and psycholinguistic points of view, the new theories in Egyptian hieroglyphs have been established.

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# CHAPTER-I

## INTRODUCTION

### 1.1 Background of the Study

The word hieroglyph is a noun in English, standing for an individual hieroglyphic character. As used in the previous sentence, the word hieroglyphic is an adjective, but is often wrongly used as a noun in place of hieroglyph. In point of fact, the 'hieroglyph' has come from the Greek word hieroglyphikos {Hiero (Sacred) + Glyphikos (Engravings)}. On the whole, the meaning of hieroglyph is 'the sacred engraved letters' ("Egyptian hieroglyphs," n.d.). Hieroglyph always uses symbols or pictures to denote objects, concepts, or sounds, originally and especially in the writing system of the ancient Egypt.

However, ancient Egyptian hieroglyphs are the most important clue to learning about the culture, life, and communication in ancient Egypt. This ancient writing system also helps the today's learners of linguistics to identify and recognize the hieroglyphic signs in order to enhance the area of modern linguistics. Ancient Egyptian writing was somewhat confused over the years. Close analyses of existing remains by language the various experts have shown that hieroglyphs go back in history to at least 3100 BC. Nowadays, the distinctive characters are drawn by the scribes who remain graceful and intriguing, even though the style has not been practiced in modern Egypt for almost 2,000 years.

In this research paper, under the shadow of modern linguistics, ancient Egyptian linguistics deals with the hieroglyphic letters, symbolic grammars, syntactic structures, morphological processes, phonetics and phonology, evolutionary links in various languages through hieroglyphs, sociolinguistic as well as psycholinguistic thoughts in hieroglyphs and so forth. In point of fact, I would like to demonstrate the primeval linguistic representation of the ancient Egyptian hieroglyphs as the splendid reflection of modern linguistic studies.

## **1.2 Statements of the Problem**

I have taken *Ancient Egyptian Hieroglyph as the Pictorial Scrutiny of Modern Linguistics* as the title of my research paper. I myself will try to formulate a few Egyptian hieroglyphic signs and illustrate my own point of view in order to present the different linguistic ideas in this research paper. However, depending on the linguistic materials of the English language, to examine the pictorial sentence structure of hieroglyphs, to analyze morphological processes through the different pictures of hieroglyphs, to show semantic thoughts in hieroglyphic images, to determine the various grammatical items in hieroglyphs is not easy at all. It is also difficult to apply the IPA phonemes (not main conventional phonemes of the Egyptologists), in order to demonstrate the representation and application of the sounds of key Egyptian hieroglyphic letters so that the common people understand the sounds of hieroglyphic signs not only easily but also universally.

## **1.3 Objectives of the Study**

In Bangladesh, the both teaching and learning of ancient Egyptian hieroglyphs are not well spread at all, because this pictorial language is usually regarded as a kind of dead language.

For this reason, the study of this well-known ancient language is not encouraged in Bangladesh by any means. Even though, it is very interesting and the most popular ancient language in the modern world at present. Nowadays, Egyptian hieroglyphs are being vastly studied at the advanced educational institutions in the world. Furthermore, Egyptian hieroglyphs are even being used in computer science as well. Anyway, the main purpose of this research paper is to try presenting and establishing various linguistic thoughts in the Egyptian hieroglyphs interestingly so that Bangladeshi learners get interested in studying this ancient language in order to expand their linguistic knowledge and get introduced with the pictorial language of our indirect forefathers who belong to the ancient Egyptian civilization.

#### **1.4 Scope and Limitation of the Study**

The study of ancient Egyptian hieroglyph is not encouraged in Bangladesh in any way. As a result, there are few books on learning ancient Egyptian hieroglyphs in the popular libraries, renowned educational institutions, and well-known book shops in Bangladesh. Furthermore, there are no Bangladeshi Egyptologists and skilled linguists who are really expert on deciphering Egyptian hieroglyphs. That is why, to take the interview of well-known foreign linguists and Egyptologists named Loy, Alsaadawi, Bruaw, Velde, Kinnaer, Knight etc is not possible for me in any way, because it is not cost effective financially.

That being the situation, I have collected information from my own collected printed and electronic books, especially written on ancient Egyptian hieroglyphs by various prominent linguists and Egyptologists. More to the point, I have collected the various interviews of celebrated Egyptologist Dr. Ossama Alsaadawi on ancient Egyptian hieroglyphs, taken by Mrs. Hehsehboah, Mr. Scott and Mr. Lackey. Moreover, I had to browse the internet and use

standard search engines like Yahoo and Google in order to find out more necessary information concerning the ancient Egyptian hieroglyphs.

### **1.5 Significance of the Study**

Undoubtedly, ancient Egyptian hieroglyph is the most popular and very interesting ancient language in the modern world at the moment. Nowadays, Egyptian hieroglyphs are being vastly studied at the advanced educational institutions in the world. For this reason, by studying ancient Egyptian hieroglyphs, Bangladeshi learners can get introduced with the language of our indirect predecessors historically and understand the links of language evolution linguistically. On the whole, learning the ancient Egyptian hieroglyphs will help the Bangladeshi learners of linguistics to become more knowledgeable in the midst of this competitive world.

# **CHAPTER-II**

## **RESEARCH METHOD**

### **2.1 Research Design**

The descriptive researches have been designed to obtain information concerning the current status of the phenomenon and are directed toward determining the nature of the situation as it exists at the time of the study. There are two kinds of research methods, namely qualitative and quantitative. So, this research paper is not only descriptive but also qualitative, because it possesses a number of common grammatical and linguistic items, which have been applied in the ancient Egyptian hieroglyphs. In fact, this paper can be regarded as the qualitative research paper in accordance with its method of data analysis. It uses the qualitative design, because its goal is to describe and analyze the hieroglyph's decipherment, evolutionary link, phonetics, grammar, semantics, translation, sociolinguistic value, psycholinguistic value, and so on.

### **2.2 Data Source**

To write this paper, I almost completely depended on a number of printed books, E-books, researches, and theories of the experienced Egyptologists and linguists who are authentic experts on deciphering and translating the ancient Egyptian hieroglyphs.

## 2.3 Research Instruments

Considering this study as qualitative, the main instrument of this particular research is me. In reality, I have obtained the data through the deep observation and study all the hieroglyphic signs, collected and scrutinized by the knowledgeable, qualified, and experienced Egyptologists.

## 2.4 Data Collection

In case of collecting the data, some steps have been taken by me. First of all, I deeply observe and studies all hieroglyphic signs collected and scrutinized by the two late Egyptologists named Sir Alan Henderson Gardiner and Sir E. A. Wallis Budge. Secondly, I bring together the phonetic, morphological and syntactic features of all the hieroglyphic signs from the different books, theories and researches of Budge, Gardiner, Loy, Alsaadawi, Kinnaer, and so on. Thirdly, I collect the valuable information about hieroglyphs from the published interviews and video interviews of the Egyptian Egyptologist named Dr. Ossama Alsaadawi, found from the websites. Fourthly, I store a variety of important information about the society, culture, and lives of the ancient Egyptians, found in the pictures of Egyptian hieroglyphs. Fifthly and finally, I accumulate the various terms from the English books on grammar, phonetics and phonology, semantics, sociolinguistics, psycholinguistics, morphology, syntax, etc. in order to apply on the ancient Egyptian hieroglyphs.

## **2.5 Data Analysis**

I portray the different historical processes of deciphering hieroglyphs. Thereafter, I present a variety of evolutionary links of languages through the ancient Egyptian hieroglyphs. Moreover, I apply the IPA symbols in the hieroglyphic signs in order to demonstrate the phonetic values. After that, I illustrate the morphological and syntactic structures of the hieroglyphic expressions. Thereafter, I exemplify the terms of semantics in hieroglyphic words. Furthermore, I explain the tactics of reading and translation of hieroglyphs. At the end of this paper, I establish the new thoughts in Egyptian hieroglyphs in conformity with the sociolinguistic and psycholinguistic points of view.

# **CHAPTER-III**

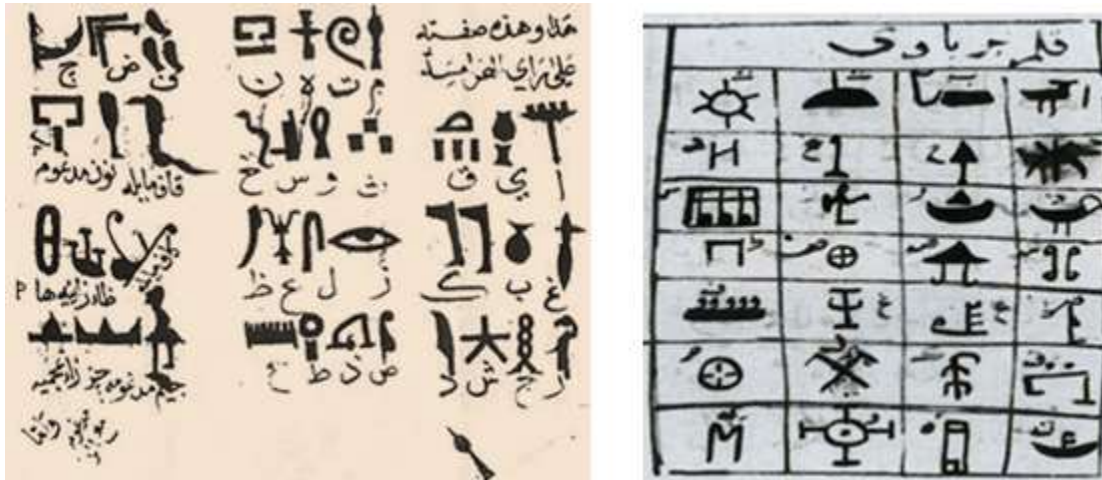
## **ORIGIN OF DECIPHERING EGYPTIAN HIEROGLYPHS**

### **3.1 Contribution of the Muslim Scholars**

The works of deciphering ancient Egyptian hieroglyphs start long after the Muslim invasion in Egypt in 641 AD. However, during the 10<sup>th</sup> century, the famous alchemist named Ibn Wahishiya who comes from Iraq and visits Egypt. In fact, he has a number of contributions on ancient Egyptian hieroglyphs. Though, there are some modern scholars who doubt about his existence and regard him as a fictional character. His works on hieroglyphs are already cited and discussed by his contemporaries. His book on the decipherment of hieroglyphs among many other ancient scripts more than ninety survive in probably a handful of copies worldwide including the one in Paris which is used in the research of Dr. Okasha El Daly. It shows that he reaches the correct understanding that hieroglyphs are not really pictures or symbols, but they have phonetic values.

In point of fact, Ibn Wahishiya distinguishes himself by his success in understanding that some hieroglyphic signs are used not only for their phonetic values (Phonograms) but also for determinatives (Ideograms). To compare a set of such signs in his work with our standard current works on Egyptian grammar, we can notice that Ibn Wahishiya is averagely correct in many of his identifications of hieroglyphic signs. Moreover, in the 14<sup>th</sup> century AD, Egyptian signs are also deciphered in Abul-Qasim al-Iraqi's book titled *Kitab al-Aqalim al-Sab'a* (The Book of

Correct Points). His book is entirely copied from the ancient Egyptian monuments with hieroglyphic texts correctly, and we have also his table of Egyptian hieroglyphic alphabets with their phonetic values. Not only all of his phonetic renderings are correct but also the principle and several phonetic values are correct.



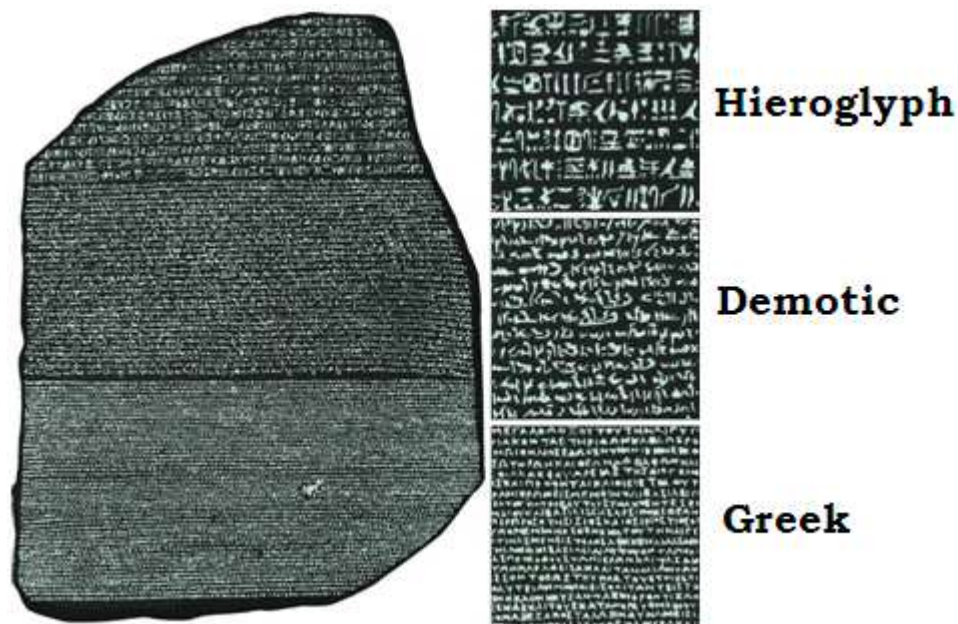
**Figure:** Hieroglyphic Signs Interpreted by Ibn Wahishiya (left) & Abul-Qasim (right)

(Source: Daly, 2005)

### 3.2 Rosetta Stone

The stone of Rosette is universally known as the Rosetta Stone. Actually, the name Rosetta is attached to the stone of Rosette. This is a compact basalt slab (114×72×28 cm) that was found by the French army of Emperor Napoleon in July 1799 in the small Egyptian village Rosette (Rashid), which is located in the western delta of the Nile. Today, the stone is kept at the British Museum in London. As a matter of fact, the discovery of the Rosetta Stone dating back to 196 BC. The importance of this inscription is that it was written in three different forms of

writing: hieroglyphs, demotic (a simplified form of ancient Egyptian hieratic writing) and Greek. By means of the Greek script, the ancient Egyptian hieroglyphs are decoded. In 1822, a French scholar named Jean-Francois Champollion is able to prove the fact that hieroglyphs do not possess only symbolic meaning, but that they also serve as a spoken language. In this way, a great deal of knowledge about the civilization, religion and social life of the ancient Egypt comes into the sight of modern people magnificently.



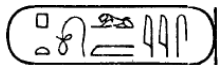
**Figure: Rosetta Stone**


(Source: [http://i-cias.com/e.o/slides/rosetta\\_stone01.jpg](http://i-cias.com/e.o/slides/rosetta_stone01.jpg))

British scholar Thomas Young who is actually not only a physicist but also a physician tries to decipher the Rosetta Stone at the outset. He is drafted into the royal society in 1802, just three years after the discovery of the Rosetta Stone. He studies various oriental languages but he

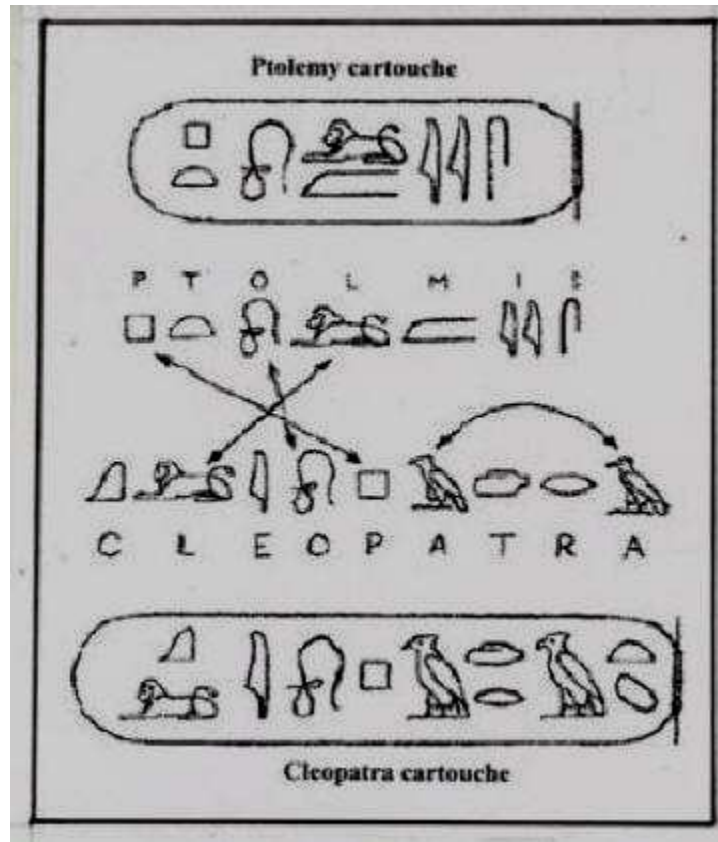
is not a philologist. He becomes a fellow of the Royal Society in 1804. For some reasons, Young receives the assignment to work on hieroglyphs. In 1814, the English noble man named William John Bankes discovers an obelisk of Ptolemy VII at Philae with a bilingual text in Greek and hieroglyph known as Philae Obelisk. After that, he makes immediately a copy that is available to Young. The name of Ptolemy is sure to be on the obelisk. In fact, when the obelisk is discovered in Philae, its base is inscribed with the names of Ptolemy VII and his wife Cleopatra. It is generally assumed that the Rosetta Stone alone is the key to the decipherment of hieroglyphs, but the Philae Obelisk also played a role. The Rosetta Stone bears many inscription of Ptolemy in hieroglyphics, demotic script and Greek. From these inscription, it is possible for the French Egyptologist Jean-Francois Champollion to identify the hieroglyphic form of the name 'Ptolemy' in 1822.

Champollion observes that the hieroglyphic names of Ptolemy and Cleopatra exist inside of spaces on the Rosetta Stone surrounding by a line framing each name. This way he is able to analyze and compare the various hieroglyphic icons and translate them into letters corresponding to the names Ptolemy and Cleopatra. In actual fact, Champollion argues that if the hieroglyphic inscription has the same meaning as the Greek, these names must also occur in it. Anyway, the only name is found on the Rosetta Stone that is Ptolemy, contained in a cartouche. When Champollion examines the hieroglyphic inscription on the Philae Obelisk, he finds out the two

most important royal names, which are Ptolemy  /ptwlmjs/ and Cleopatra

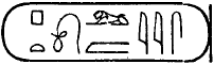



















 /kllwpa:dra:tsa:/. In point of fact, in the both names, a few same

apparent English letters (not phonemes) take place.



**Figure:** Observation of Champollion between ‘Ptolemy’ and ‘Cleopatra’

(Source: Silva, n.d.)

In the cartouche of Ptolemy , the sound of the every symbol phonologically represents  /p/,  /t/,  /w/,  /l/,  /m/,  /j/,  /s/. However, the Greek form of Ptolemy is actually Ptolemaios. On the other hand, in the cartouche of Cleopatra , the sound of the every symbol phonologically stands for  /k/,  /l/,  /l/,  /w/,  /p/,  /a:/,  /d/ (not /t/),  /t/,  /a:/,  /t/,  /sa:/.

Therefore, the original hieroglyphic sound of Cleopatra is Cleopadratsa. In case of Rosetta

stone, the only name Ptolemy was inscribed several times in a different way in conformity with the skillful observation of Champollion.

# **CHAPTER-IV**

## **LANGUAGE EVOLUTION THROUGH EGYPTIAN HIEROGLYPHS**

### **4.1 Evolutionary Links through the Egyptian Hieroglyphs**

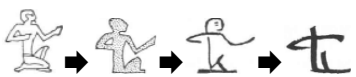


Language constantly changes through passing the many paths of evolution indisputably. But, today's existing target language always contains the limited inheritance of its original language existence as the processes of language evolution. As a matter of fact, the limited inheritance from the original language existence determines the evolutionary links of several target languages. Overall, the evolutionary link refers to the connection with the original language existences, from which a variety of new languages get born as a result of language evolution, and respectively become living language existences on earth. For instance: Bengali, Hindi, and Urdu are now the living language existences, which possess Indo-European language links undeniably.

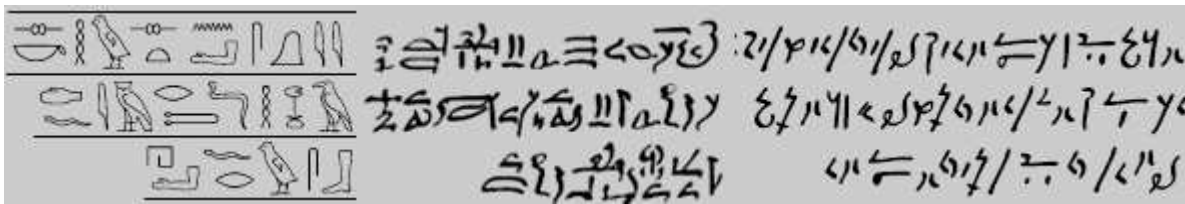
Let us come to the main point, if we consider the ancient Egyptian hieroglyph as the original language existence, then the evolutionary links with the hieroglyphs can be divided into the two links regarded as (1) internal evolutionary links and (2) external evolutionary links. However, the internal evolutionary links related to the Egyptian hieroglyphs deal with the gradual development of hieroglyphs in order to become the origin of the target languages in the bosom of Egypt. On the other hand, the external evolutionary links related to the Egyptian hieroglyphs deal with the gradual development of hieroglyphs in order to become the origin of

the target languages not only inside Egypt but also the outside world. So, the descriptions of internal and external evolutionary links with the Egyptian hieroglyphs have been described below:

### **Internal Evolutionary Links**

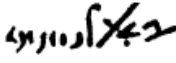
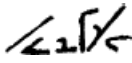
The internal evolutionary links deal with the evolutionary processes of Hieroglyphs to Hieratic to Demotic to Coptic. Anyway, the earliest form of writing in ancient Egypt is hieroglyph. The hieroglyphic writing first comes into light around 3100 BC, and it remains in use till 400 AD. It is engraved in the stonework of temples, decorated the walls of tombs, and is written in papyrus scrolls. It is also applied for monuments and religious subjects and everyday writing. Thereafter, hieratic writing appears around 1600 BC and it is only applied for day to day writings. Around 1000 BC, it begins to be used more on the stonework and for the religious subjects. Actually, hieratic is a script form of writing where characters are written with quick and short brush strokes. Hieratic writing varies from writer and its characters are recognizable from their hieroglyphic origins. According to the process of language evolution, hieroglyphic letter to

hieratic letter demonstrate just for example: (a)  (b)  (c)  and the like (Velde, n.d.).



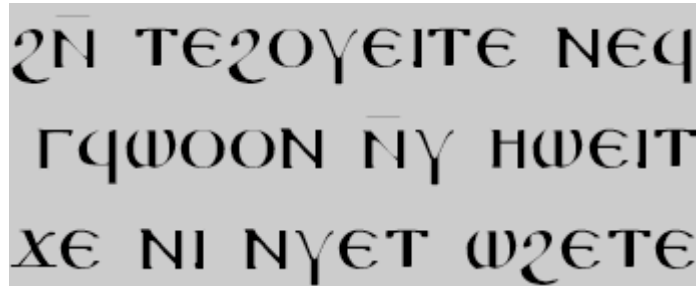
**Figure:** Writings from Left – Hieroglyph, Hieratic, and Demotic

(Source: Bruaw, 2002)

After that, demotic writing emerges around 700 BC, and it replaces hieratic writing for all components writings excluding religious subjects. Demotic is a simplification of hieratic writing. Characters are altered very importantly that their hieroglyphic origins do not become visible. Demotic turns into more alphabetic in nature and applied ligatures as bridges to group characters together. In demotic writings, a single character refers to a sound that stands for several letters. In reality, demotic is nothing but a simplified writing technique, taken as a whole. Additionally, in the demotic writings of Rosetta Stone, a French scholar named Champollion who finds out the alphabetical values for the name of Ptolemy. Thereafter, he notices that a few demotic letters and sounds of the name ‘Cleopatra’ are common in demotic letters and sounds of the name ‘Ptolemy’. In effect, having received the demotic version of Cleopatra, Champollion examines the names Ptolemy looks  and Cleopatra looks  in demotic writings.

As a final point, the Coptic language is the fourth and last step of evolution of the ancient Egyptian language after Hieroglyphs, Hieratic and Demotic. Around 300 AD, during the Roman occupation in Egypt, Coptic came into use. Coptic was a hybrid of Greek and Demotic. In fact, Coptic was written in the Greek alphabet, which was actually supplemented by seven letters

borrowed from demotic writings. Coptic also replaced the religious terms and expressions of earlier Egyptian with words borrowed from Greek.



**Figure:** Coptic Language

(Source: Bruaw, 2002)

Coptic remained as the language of native Egyptians until the Arab invasion of Egypt in 641 AD. Due to that invasion, the Copts were harassed and forced to abandon their native language for Arabic. For a number of centuries, the Copts were remained bilingual. But, by the thirteenth century, they became mainly Arabic speakers. However, Coptic was remained the liturgical language of the Coptic Church, and a strong symbol of the resistance of the Copts to the efforts of their urbanization. Today, the Copts have demands to teach the native language of their country in public schools, but the strong Islamic orientation of the Egyptian society prevents any alteration to the heavily pan-Arabic educational systems. In Egypt, a few normal families and many Diasporas have adopted Coptic as their native language recently. Moreover, many Coptic schools and universities have been lately inaugurated in North America, Australia and Europe. Coptic Language is also taught worldwide in many prestigious institutions, but in Egypt it is only confined to Coptic schools and to the American University in Cairo.

## External Evolutionary Links

During the period of 12<sup>th</sup> dynasty (1991–1802 BC), Egyptian rulers sent numerous expeditions to the mines in Senai. Nevertheless, it is thought that Sinai was conquered by Egypt for its turquoise mines and trade routes. The hieroglyphic representation /znj/ or /snj/ that means 'coming out of Senai' (Alsaadawi, 1999). The natives who served the expeditions spoke Semitic language, which is quite different from the ancient Egyptian hieroglyphs. However, the natives perhaps were the mine foremen, who learned the principles of the hieroglyphic alphabet, and applied it to their own language. In fact, the process of adoption is quite interesting. Egyptian hieroglyphs already have phonetic signs in addition to determinative signs, but the Sinitic people did not adopt these phonetic signs. Instead, they chose Egyptian hieroglyphs randomly.









In this way, the Sinitic language was born. This language is also known as Proto-Sinitic or Proto-Canaanite. Anyway, the mine foremen actually imitated the Egyptian hieroglyphs, but they gave them a Semitic value, which was originated from the name Sam, son of Prophet Noah. According to the description of the holy Bible, Sam is believed as the father of the Semitic people. So, the word 'Semitic' actually has been taken from the ancient hieroglyphic

representation /sm/ (Alsaadawi, 2004). For example: In ancient Egyptian hieroglyph /lh/











indicates 'ox', whereas in Sinitic (aleph) indicates 'powerful'. In hieroglyph, /h/


indicates 'quarter of a city', whereas in Sinitic (beth) indicates 'house'. In hieroglyph,




/nw/ indicates 'town', whereas in Sinitic (teth) indicates 'mud'. In hieroglyph,

 /IrI/ indicates ‘to see’, whereas in Sinitic  (ayin) indicates ‘to see’ too. In hieroglyph,  /n/ indicates ‘water’, whereas in Sinitic  (mem) indicates ‘sea’. In hieroglyph,  /hrw/ indicates ‘sun’ whereas in Sinitic  (ghayin) indicates ‘seer’. In hieroglyph,  /r/ indicates ‘mouth’, whereas in Sinitic  (pei) also indicates ‘mouth’, and so forth.

Phoenician language is also a Semitic language of the Northern Central (often called Northwestern) group, spoken in ancient times on the coast of Syria and Palestine in Tyre, Sidon, Byblos, and neighboring towns and in other areas of the Mediterranean, colonized by the Phoenicians. Moreover, this language is also known as Paleo-Hebrew or Old Hebrew. Anyway, the Phoenicians represented a confederation of maritime traders rather than a defined country. What the Phoenicians actually called themselves is unknown, though it may have been the ancient term Canaanite. However, it was long believed that the Phoenicians were renowned merchants and sailors, who invented Phoenician alphabets through the ideas and sounds of the

Sinitic alphabets. For instance: *aleph* in Sinitic looks  and in Phoenician looks , *beth* in Sinitic looks  and in Phoenician looks , *teth* in Sinitic looks  and in Phoenician looks , *mem* in Sinitic looks  and in Phoenician looks , *ayin* in Sinitic looks  and in Phoenician looks , and so on.

It is probably 11<sup>th</sup> century before our era, the Greeks borrow the Phoenician alphabet. The shapes, names, and order of letters were taken over bodily. Phoenician *aleph*  becomes










alpha A, Phoenician beth  turns into beta B, Phoenician gimel  develops into gamma Γ, Phoenician daleth  turns out to be delta Δ, and so forth. On the whole, it is clearly understood that the Greeks borrow their alphabet from the Phoenicians. After that, having made certain modifications, the Greeks pass it on to the Romans. As a result, the original Latin alphabet is the current alphabet that we use in English in the present day. It is actually based on an ancient Etruscan alphabet with some borrowed Greek letters.

An Evolving Alphabet						
Hieroglyphic	Proto-Sinaitic	Phoenician & Paleo-Hebrew	Early Greek	Greek	Latin	Modern Hebrew
						
						
						
						
						
						
						
						
						







**Figure:** Evolution of Alphabets

(Source: Goldwasser, 2010)


In accordance with the original links of ancient Egyptian hieroglyphs, one of the great outcomes of the theory on true hieroglyphs is that Dr. Ossama Alsaadawi (2005) discovered that the worldwide popular and famous English Alphabet also known as Latin alphabet contain the








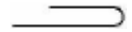


pure Egyptian hieroglyphic origin. For instance: the English small letter ( a ) was taken from the ancient Egyptian vulture sign  /a:/ by both grapheme and utterance. The English small letter ( b ) was exactly taken from the ancient Egyptian foot sign  /b/ by both grapheme and utterance. The English capital letter ( K ) was exactly taken from the ancient Egyptian take-up sign  /k/ by both grapheme and utterance. The English capital letter ( M ) was exactly taken from the particular hieroglyphic sign  /m-m/ by both grapheme and utterance. The English capital letter ( R ) was taken from the Egyptian roaring lion sign  /rw/ by almost both grapheme and utterance. The English capital letter ( T ) was exactly taken from the particular hieroglyphic sign  /t/ by both grapheme and utterance. The English letter ( W ) was taken from the Egyptian loop sign  /w/ by both grapheme and utterance. The English letter ( X ) was exactly taken from the Egyptian chair sign  /ks/ by almost both grapheme and utterance. The English letter ( Z ) was taken from the Egyptian sign  /z/ by both grapheme and utterance.











It is generally believed that when the Israelites left Egypt with Prophet Moses and Prophet Aaron, they adopted the Phoenician alphabet that is typically known as ‘Paleo-Hebrew’ or ‘Old Hebrew’ or ‘Hebrew of Old Testament’. At the present time, the present Hebrew alphabet, which is called ‘Late Square Hebrew’ or ‘Modern Hebrew’, came from an adaptation of Aramaic during the Babylonian captivity. As a matter of fact, a few Hebrew letters are the explicit proportionate line drawings of ancient Egyptian hieroglyphs. They did not come from Aramaic or Phoenician or anything else. Phoenician is a simplified set of hieroglyphs, while







‘Late Square Hebrew’ or ‘Modern Hebrew’ is copied directly from the ancient Egyptian hieroglyphs. For example: the Hebrew letter א (alef) is the physical representation of the hieroglyphic bird in a flight  /pa:/. The Hebrew letter ב (beit) is the physical representation of the hieroglyphic house  /pr/. The Hebrew letter ז (zayin) is the physical representation of hieroglyphic axe  /ntr/ or /a:l/, indicating a god in hieroglyph. The Hebrew letter ל (lamed) is the physical representation of hieroglyphic lion  ///. The Hebrew letter פ (fe) is the physical representation of the hieroglyphic ape  /Imht/. The Hebrew letter ש (shin) is the physical representation of hieroglyphic garden  /j/ (Stewart, 2006).

Arabic also belongs to the Semitic language group like Hebrew. Arabic is undoubtedly a particular language, but its sounds of the letters match with the letters of Hebrew. In point of fact, Arabic and Hebrew both are the descendants of the Phoenician language in keeping with the various descriptions of various documents. In a roundabout way, Arabic has the deep connection with the ancient Egyptian hieroglyphs. Depending on the theory of Dr. Ossama Alsaadawi (1999), I have found out the signs of Arabic letters, which are taken from all graphemes Egyptian hieroglyphs by shape and utterance or nearly utterance. After that, I myself divide this type of evolution process of the hieroglyphs to Arabic letters into two parts, as in (1) directly visible, (2) indirectly visible.

Directly visible refers to the Arabic letters whose evolution process is unproblematic to observe almost undoubtedly. For example: the Arabic letter ع (medial ‘ain’) has come from the hieroglyphic arm  /a/, the Arabic letter ب (ba) has come from the hieroglyphic

sign , the Arabic letter ن (noon) has come from the hieroglyphic liquid  /nw/, the Arabic letter ح (medial 'ha') has come from the hieroglyphic sign , the Arabic letter ث (sa) has come from the hieroglyphic sign , the Arabic letter ل (lam) has come from the hieroglyphic sign , the Arabic letter لا (lam-alif) has come from the hieroglyphic sign , the Arabic letter ه (medial 'ayn') has come from the hieroglyphic lasso  /w/, the Arabic letter ص (medial 'saad') has come from the hieroglyphic  /s/, the Arabic letter ش (medial 'shin') has come from the hieroglyphic garden  /ʃ/, and the Arabic letter ا (alif) has come from the hieroglyphic reed  /I/.

On the other side, indirectly visible refers to the Arabic letters whose evolution process is not easy to observe indisputably. For instance: the Arabic letter ج (jiim) has come from the hieroglyphic bird's hunting  whose evolutionary process looks , the Arabic letter خ (kha) has come from the hieroglyphic ram's head  whose evolutionary process looks , the Arabic letter ظ (zowa) has come from the hieroglyphic giraffe  whose evolutionary process looks , the Arabic letter ذ (jal) has come from the hieroglyphic man carrying a load  whose evolutionary process looks , the Arabic letter ق (qaf) has come from the hieroglyphic insect  whose evolutionary process looks , and the Arabic

letter  (hamza) has come from the hieroglyphic head of the vulture like    whose evolutionary process looks  = .

# CHAPTER-V

## PHONETIC VALUES OF EGYPTIAN HIEROGLYPHIC SIGNS



### 5.1 Phonetics in Hieroglyphs













In accordance with the modern study of hieroglyphs, the ancient hieroglyphic signs are applied as the pictures in order to transport ideas and thoughts. Egyptian hieroglyphs cannot be considered as pictographic merely. In a true pictographic writing, each sign means what it represents. In fact, a sign that represents a cow would convey the meaning ‘cow’; the image of a man would mean ‘man’, and the like. A big disadvantage of this type of writing is that it can only be used to refer to material things. Writing the words with more abstract meanings is almost impossible. Thus, a number of different words, which can be written with a purely pictographic writing is very limited. However, ancient Egyptian hieroglyph basically distinguishes between two types of signs, which are (1) ideograms and (2) phonograms.

**Ideograms** are also considered as the determinative signs, which mean what they represent. One ideogram can represent more than one word, or it can represent a more general sense, and not a specific meaning. When we see the road sign showing a car with skid marks






, we know it means there is a slippery road ahead (Millmore, 2009). Nevertheless, ideograms or determinative signs are the pictures of objects, which help the readers to understand the meaning of a word. The written words did not represent all of the sounds of

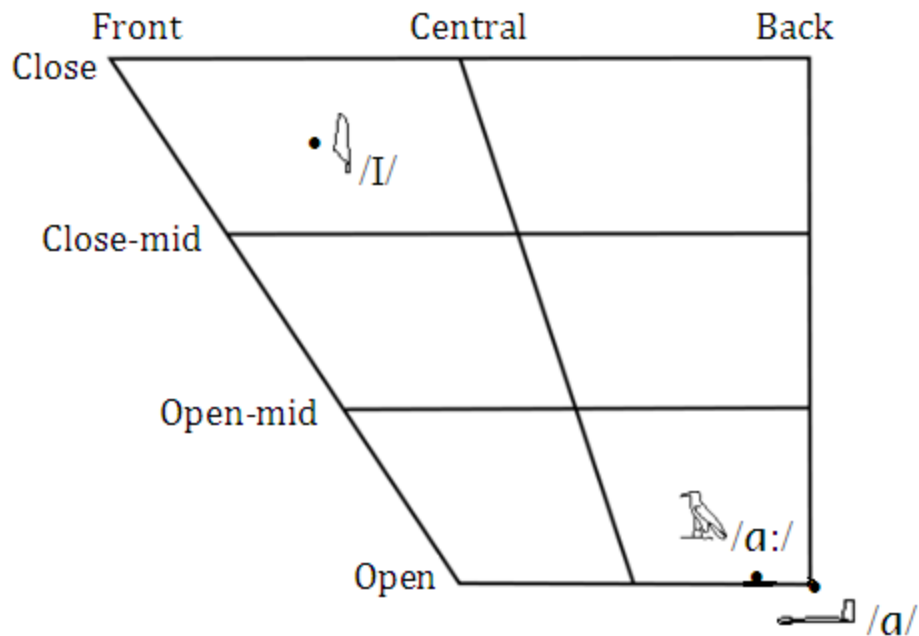
spoken words. For instance: the word ‘boat’ is universally expressed in ancient Egyptian hieroglyphs as  /dpt/. As a consequence, the hieroglyphic /dpt/ sound of the boat is almost similar to the word ‘Depet’ that is commonly believed as a particular person’s name. With a view to preventing the readers from mistaking it for another word, the writer includes a picture of a boat in a hieroglyphic word to clarify the word’s meaning that looks like  /dpt/ (Millmore, 2009).

Besides, in ancient Egyptian hieroglyphs, pictures are the cores of ideograms or determinative signs in which the sounds do not take place all the time. Nevertheless, the hieroglyphic king , the hieroglyphic old man , the hieroglyphic duck , the hieroglyphic fish , the hieroglyphic snake , the hieroglyphic tree , the hieroglyphic box , the hieroglyphic cattle , the hieroglyphic human head , the hieroglyphic sail , the hieroglyphic savage , the hieroglyphic pot , and so forth are generally accepted as the ideograms or determinative signs (Kinnaer, n.d.).

**Phonograms** are the signs, which have phonetic values. They represent vowels and one or two or three consonants. In other words, phonograms convey ideas, which represent the sounds. Ancient hieroglyphic words were normally written by combining these two types of signs. The signs, which represent sounds and they become important parts of the hieroglyphic writings. Overall, in the ancient Egyptian hieroglyphs, there are three types of phonograms, which are (1) unilateral signs, (2) bilateral signs, and (3) trilateral signs (Kinnaer, n.d.). Furthermore, I personally have avoided the main conventional phonemes of the Egyptologists

and established the IPA phonemes in the key hieroglyphic signs in order to make the common people understand not only easily but also universally.

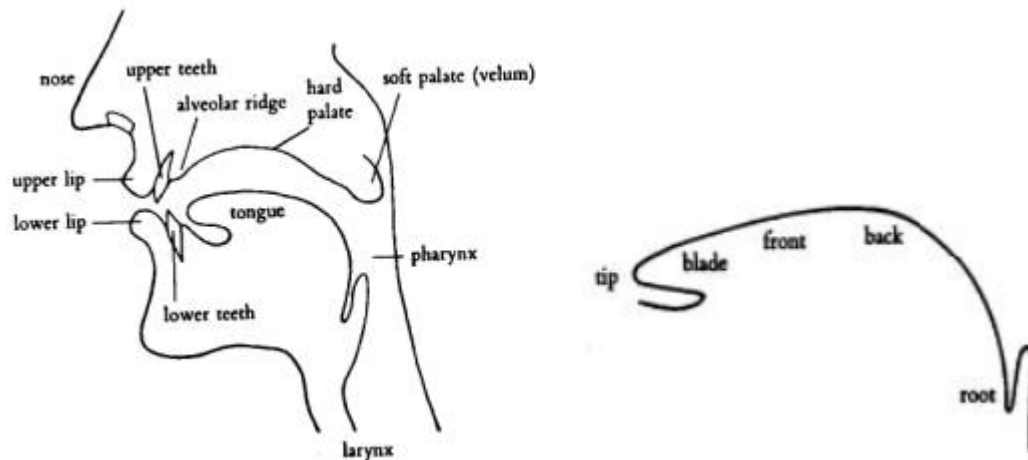
(1) **Unilateral signs** are the hieroglyphic signs, which correspond to the single letter sounds. There are basically two kinds of unilateral signs, which are (1) vowel signs, and (2) consonant signs. Anyway, **vowel** is a speech sound in which the airstream from the lungs is not blocked in any way in the mouth or throat that is usually pronounced with the vibration of vocal cords (Richards, Platt, & Weber, 1985). Many languages have pairs of similar vowels, which differ in length and usually also in vowel quality. Therefore, in English, /a:/ sound is always longer than /a/ sound. However, in ancient Egyptian hieroglyphs, there are a few pictures, which stand for vowel signs. For this reason, longer /a:/ sound is appeared in hieroglyphic vulture  /a:/ and shorter /a/ sound is appeared in hieroglyphic forearm  /a/. Moreover, in English, the /I/ sound is regarded as short vowel that is applied in the hieroglyphic reed  /I/.



**Figure:** The Diagram of Hieroglyphic Vowels





In conformity with the above diagram for hieroglyphic vowels, /i/ is in the close front area of the tongue and that is compared to the English cardinal vowel [i]. Moreover, it is made with the front of the tongue as high as possible in the mouth without touching the roof of the mouth. After that, /a/ is almost directly similar to the English cardinal vowel [a] that is made with the back of the tongue as low as possible in the mouth. In the end, /a:/ is an open vowel, which is nearly located in the region of English cardinal vowel [a], but not as back as that.



**Consonants** are the speech sounds where the airstream from the lungs is either completely blocked (Stop), or partially blocked (Lateral) or where the opening is so narrow that the air escapes with audible friction (Fricative). With some consonants (Nasals) the air stream is blocked in the mouth but allowed to escape through the nose (Richards, Platt, & Weber, 1985). In conformity with the **places of articulation**, consonants are the speech sounds in which the air from the lungs is seriously obstructed by the different articulators at different places in the vocal tract, and then goes out through the oral passage and in some cases through the nostrils (Maniruzzaman, 2006).












**Figure:** The articulators and the sub-divisions of the tongue





(Source: Rouch, 2000)


However, in the places of articulation of consonants, to produce the **bilabial consonants**, the two lips function as the primary articulators (Maniruzzaman, 2006). They first make contact to block the lung air and then go apart to release it. English bilabial consonants include /p/, /b/, /m/ and /w/, which are frequently emerged in the hieroglyphic door  /p/, in the hieroglyphic foot  /b/, in the hieroglyphic owl  /m/ and in the hieroglyphic quail chick  /w/.




Moreover, to produce the **labio-dental consonants**, the lower lip makes contact with the upper front teeth (Maniruzzaman, 2006). English labio-dental consonant is /f/ sound is usually come into sight in the hieroglyphic two horned viper  /f/. Furthermore, to pronounce the **dental consonants**, the tongue tip is slightly pushed between the lower and upper front teeth. In common English phonetic alphabets, /<sup>t</sup>/ sound does not usually become visible. In point of fact, this sound generally takes place in order to represent the Bengali letter  /<sup>t</sup>d/. However, many







English linguists and Egyptologists use alveolar consonant /t/ for hieroglyphic loaf sign like . As a matter of fact, the authentic pronunciation of the loaf  sign is /t̪/ sound that is a dental consonant. Likewise, English /θ/ sound is used in the hieroglyphic pestle  /θ/ as a dental consonant instead of alveolar consonant /t/ sound.

Thereafter, the blade or tip and blade of the tongue articulate with the upper alveolar ridge with a view to producing the **alveolar consonants** (Maniruzzaman, 2006). English alveolar consonants include /d/, /l/, /n/, /s/ and /z/, which generally appear in the hieroglyphic hand  /d/, in the hieroglyphic lion  /l/ (also /rw/ sound) in the hieroglyphic ripple of water  /n/, in the hieroglyphic folded cloth  /s/, and in the hieroglyphic door bolt  /z/. After that, to produce the **post alveolar consonant**, the tip of the tongue articulates with the back part of the upper alveolar ridge (Maniruzzaman, 2006). The English language possesses only one post alveolar consonant, which is commonly applied in the hieroglyphic mouth  /r/.








Furthermore, to produce the **palato alveolar consonants**, the blade or tip and blade of the tongue articulates with the alveolar ridge, and at the same time, there is a rising of the front of the tongue towards the hard palate (Maniruzzaman, 2006). The English language possesses the palato alveolar consonant /ʃ/ that is frequently used in both the hieroglyphic garden  /ʃ/ and the hieroglyphic lake  /ʃ/. Furthermore, the palato alveolar consonants /dʒ/ and /tʃ/ are normally applied in the hieroglyphic snake  /dʒ/ and the hieroglyphic tongs  /tʃ/. Additionally, the front of the tongue articulates with the hard palate to produce the **palatal**




**consonant** (Maniruzzaman, 2006). The English language has only one palatal consonant /j/, which is generally, comes into view in the hieroglyphic double reeds  /j/.


Moreover, to articulate the **velar consonants**, the back of the tongue makes a contact with the soft palate (Maniruzzaman, 2006). English velar consonants encompass /k/ and /g/, which normally become visible in the hieroglyphic basket with handle  /k/ and in the hieroglyphic stand  /g/. As a final point, to produce the **glottal consonant**, there is an obstruction or a narrowing causing friction but not vibration between the vocal folds (Maniruzzaman, 2006). The English language possesses only one glottal consonant /h/ that is always applied in the hieroglyphic twisted flax  /h/.



Now, in keeping with the **manners of articulation**, the consonants refer to produce the different consonants in various languages, different speech organs or articulators behave in diverse manners (Maniruzzaman, 2006). In accordance with the manners of articulation, the consonants in ancient Egyptian hieroglyphs can be categorized by the IPA phonemes. Anyway, to produce a **plosive consonant**, a complete closure at some points in the vocal tract is made. Behind the closure, air pressure is built up, and then the lung air is released explosively (Maniruzzaman, 2006). The plosive consonants include /p/, /b/, /t/, /d/, /k/ and /g/, which are commonly emerged in the hieroglyphic door  /p/, in the hieroglyphic foot  /b/, in the hieroglyphic loaf  /t/, in the hieroglyphic hand  /d/, in the hieroglyphic basket with handle  /k/ and the hieroglyphic stand  /g/.

To pronounce an **affricate consonant**, a complete closure at some points in the mouth is made. Behind the closure, air pressure builds up and the separation of the organs is slow







compared with that of a plosive. Therefore, that friction is a characteristic second element of the sound (Maniruzzaman, 2006). The affricate consonant has /dʒ/ and /tʃ/ sounds, which are normally come into sight in the hieroglyphic snake  /dʒ/ and the hieroglyphic tongs  /tʃ/. Thereafter, the **fricative consonant** is articulated when two speech organs approximate to such an extent that the air stream passes between them with friction (Maniruzzaman, 2006). Fricative consonants possess /f/, /θ/, /s/, /z/, /ʃ/, and /h/, which are generally applied in the hieroglyphic two horned viper  /f/, in the hieroglyphic pestle  /θ/, in the hieroglyphic folded cloth  /s/, in the hieroglyphic door bolt  /z/, and in the hieroglyphic garden  /ʃ/.

To articulate a **nasal consonant**, a complete closure at so points in the mouth is made. Then the soft palate is in the lowered state, and the lung air escapes through the nose (Maniruzzaman, 2006). The nasal consonants are /m/ and /n/, which are frequently come into light in the hieroglyphic owl  /m/, and light in the hieroglyphic ripple of water  /n/. After that, to produce the **lateral consonant**, a partial closure is made between tongue and the alveolar ridge, and the air stream is allowed to escape on one or both sides of the contact (Maniruzzaman, 2006). The English language possesses only one lateral consonant /l/, which can be utilized in the hieroglyphic lion  /l/ (also /rw/ sound).

**Trill consonant** is a series of rapid intermittent closures, which are made by a flexible organ on a firmer surface (Maniruzzaman, 2006). For example: in the /r/ sound, the tongue tip taps against the alveolar ridge or where the uvula taps against the back of the tongue. As a matter of fact, the hieroglyphic mouth  /r/ stands for the trill consonant. In the end, the

**approximant consonants** are produced with no great closure or friction of the speech organs and the air stream, but with relatively free escape of the lung air (Maniruzzaman, 2006). The approximant consonants include /w/ and /j/, which are always appeared in the hieroglyphic quail chick  /w/ and in the hieroglyphic double reeds  /j/.

(2) **Bilateral signs** are the hieroglyphic syllabic signs, which stand for a combination of


two letter sounds. For instance:  /ha:/,  /mi/,  /aw/,  /iw/,  /mn/,  /ms/,  /hr/,



 /ba:/,  /ka:/,  /pa:/,  /rw/,  /nb/,  /wp/,  /nw/ and so on are the


examples of bilateral signs in the ancient Egyptian hieroglyph (Kinnaer, n.d.). Besides, a number

of bilateral signs can also be used as ideograms. For instance: the sign  /hr/ can be used purely

for its phonetic value in words, such as  /hrj-t-mt-a/ that means ‘dread’ in English

and as an ideogram in the word  /hr/, which means ‘face’ (Kinnaer, n.d.). As a result, the sign

without sound looks  that is to be interpreted as an ideogram and the reading of  /hr/ is a

phonogram. Actually, the phonetic value of the sign  /hr/ can be explained as being derived

from the word ‘face’ that consists of the consonants (/h+/r/).

Furthermore, in order to understand the expressions in ancient Egyptian hieroglyphs, the decipherers observe the systems or techniques, which the ancient Egyptians used it to write their words and names hieroglyphically. Some people try to use our modern alphabetic writing of words to write their names in hieroglyphs, such as – the name ‘Ramses’ in their hieroglyph is

 /ra:msas/, which is categorically wrong, because the right one is  /ra-

ms-s-s/. In reality, ancient Egyptians used mainly bilateral phonetic graphemes to write their hieroglyphic words, which could be added to single phonemes or additional bilateral phonetic graphemes to constitute different Egyptian words or expressions. However, the hieroglyphic

expression /mrI/ (Alsaadawi, 1999) does not only represent the sound /mrI/ but also represent the name of Biblical woman ‘Mary’ who is actually the mother of the Prophet Jesus

Christ. Moreover, the hieroglyphic expression /ms-s-I-a:/ (Alsaadawi, 1999) does not only represent the sound /ms-s-I-a:/ but also represent the Quranic name ‘Messiah’ who is universally known as the Jesus Christ.

**(3) Trilateral signs** are the hieroglyphic syllabic signs, which present the phonetic value of three letter sounds. In this case, the distinction between phonogram and ideogram is vague for the trilateral signs to a certain extent. A small number of samples of the trilateral signs are

/xpr/, /nfr/, /ntr/, /sdm/, /ndm/, /wa:s/, /wa:d/, /bnr/, /hka:/, /htp/ and so forth (Kinnaer, n.d.). Anyway, if we notice the ancient Egyptian ruler Sneferu’s name in his


cartouche that looks /s-nfr-r-w/. The pronunciations of the each and every

hieroglyphic sign of this cartouche are /s/, /nfr/, /r/ and /w/. Therefore, in the


cartouche of Sneferu, only the hieroglyphic sign /nfr/ refers to the pattern of a trilateral sign.

## 5.2 Aspiration

Aspiration is the action of pronouncing a word with /h/ sound. When, there is a puff of air or a period of breath between the release of the consonant sound and the starting of the vowel, the said consonant sound is called an aspirated sound. Particularly, the release of /p/, /t/, /k/ sounds is followed by a burst of noise. Then, in the post-release phase, a period during which air escapes through the vocal folds, making a sound like /h/ sound. In English, the /p/, /t/, /k/ sounds are aspirated at the beginning of the word, such as the words ‘cat’ /k<sup>h</sup>æt/, ‘pan’ /p<sup>h</sup>æn/, ‘tin’ /t<sup>h</sup>ɪn/, but when it is preceded by an /s/ sound, as in the words ‘space’ /speɪs/, ‘star’ /stɑːr/, and ‘sky’ /skaɪ/, there are no puff of air. Therefore, in the words, ‘space’, ‘star’, and ‘sky’, /p/ sound is not aspirated. Moreover, if /p/, /t/, /k/ sounds are pronounced in the end of the word, which will not be aspirated, such as the words – ‘map’ /mæp/, ‘bat’ /bæt/, ‘Make’ /meɪk/.

Furthermore, in the word, if the syllabic consonants are uttered particularly after /p/, /t/, /k/ sounds, which will not be aspirated at all, as in the words, ‘apple’ /æpl/, ‘little’ /lɪtl/, ‘Miracle’ /mɪrəkl/. In the phonetic notation, aspiration is exhibited by the symbol [h] in English. On the other side, the aspirated sounds take place in the ancient Egyptian hieroglyphs as well. In Scottish English, the phoneme /x/ is often used in place of the phoneme /k/ with the same sound. For example: the word ‘loch’ which phonetically represents both /lɒx/ and /lɒk/. On the contrary, in Egyptian hieroglyphs, the phoneme /x/ is used by Egyptologist or linguist for /k<sup>h</sup>/ sound instead of /k/ sound unlike Scottish English. Anyway, when hieroglyphic sign /x/ (k<sup>h</sup>) sound is released, it is possible to realize the aspiration by placing the hand in front of the mouth. The sounds, which make prominent use of aspiration like /h/ sound. Unlike English, the

hieroglyphic aspirated sounds can always be pronounced not only initially but also medially. For

instance: (1) the meaning of inundation season in hieroglyph is  /ʃxt/ (Kinnaer, n.d.), whose

authentic aspirated sounds represent like /ʃk<sup>h</sup>t/ in which the aspirated sound has been pronounced

in medially, and (2) the pronunciation of King Khufu's cartouche is  /xwfw/ that





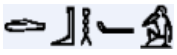



actually represents /k<sup>h</sup>wfw/ in which the aspirated sound has been pronounced initially.



### 5.3 Elision & Assimilation

Elision is a term, which is applied in phonetics and phonology to refer to the omission of sounds in connected speech. Both the consonants and vowels may be affected, and whole syllables may be sometimes elided. The nature of elision may be stated quite simply under certain circumstances sounds disappear; one might express this in more technical language by saying that a phoneme may be have zero realization in certain circumstances. Actually, elision is typical of rapid and casual speech, which is the living out of a sound or sounds in speech. For instance: 'last line' /lɑ:slaɪn/, 'blind man' /blaɪnmæn/, 'left knee' /lefni:/, 'locked car' /lɒk kɑ:/, 'waste of money' /weɪst ð mʌni/, 'best country' /bestʌntri/, 'send seven' /sendsevən/, 'bus stop' /bʌstɒp/, 'that is true' /ðæt tru:/ and the like.

After that, assimilation is a general term in phonetics and phonology as well. When a particular sound is adjusted or replaced by another due to the influence of the next similar sound. Furthermore, it is one of the main means whereby fluency is maintained. For example: 'good girl' /gʊd gɜ:l/, 'good night' /gʊdnait/, 'meat pie' /mi:pai/, 'light blue' /laɪp blu:/, 'bright

color' /braɪk kʌlɪð/, 'quite good' /kwɑɪk ɡʊd/, 'that case' /ðæk keɪs/, 'this shoe' /ðɪʃ ʃuː/, 'those years' /ðəʊz jɪəz/, 'that side' /ðæs saɪd/ and so forth.

However, there are a lot of books on ancient Egyptian hieroglyphs in which the authentic pronunciation of hieroglyphic words or expressions have been shortly presented by the writers of those books. That being the situation, I have applied the concepts of elision and assimilation in hieroglyphic words or expressions in order to establish the combination of elision and assimilation in hieroglyph in a roundabout way. For example: /pɑ:-ɑ:/ is the authentic pronunciation of hieroglyphic sign  (meaning 'this' or 'the') whose bookish pronunciation is /pɑ:/. Thereafter, /p-pɑ:-ɑ:/ is the authentic pronunciation of hieroglyphic sign  (indicating the auxiliary verb 'had') whose bookish pronunciation is /p-pɑ:/. After that, /hb-hb/ is the authentic pronunciation of hieroglyphic sign  (meaning 'festival') whose bookish pronunciation is /hb/. Thereafter, /ʃw-w/ is the authentic pronunciation of hieroglyphic sign  (meaning, 'god') whose bookish pronunciation is /ʃw/. Moreover, /dbh-dbh/ is the authentic pronunciation of hieroglyphic sign  (meaning 'to beg') whose bookish pronunciation is /dbh/. Furthermore, /mr-r/ is the authentic pronunciation of hieroglyphic sign  (meaning 'to desire') whose bookish pronunciation is /mr/. Thereafter, /sɪkr/ is the authentic pronunciation of hieroglyphic sign  (meaning 'to enrich') whose bookish pronunciation is /s-kr/. After that, /s-mn-n/ is the authentic pronunciation of hieroglyphic sign  (meaning 'firm') whose bookish pronunciation is /s-mn/. Moreover, /s-xw-x/ is the

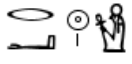









authentic pronunciation of hieroglyphic sign  (meaning 'to glorify') whose bookish pronunciation is /sx/. Furthermore, /sdm-m/ is the authentic pronunciation of hieroglyphic sign  (meaning 'to hear') whose bookish pronunciation is /sdm/.

## CHAPTER-VI



### GRAMMAR IN EGYPTIAN HIEROGLYPHS

















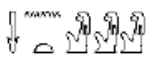
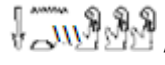
#### 6.1 Parts of Speech

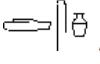






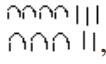

Parts of speech is a conventional term to describe the different kinds of words, which are applied to form the sentences, such as – noun, pronoun, adjective, verb, adverb, preposition, conjunction, and interjection. However, these parts of speech have been found out by various Egyptologists and linguists in the ancient Egyptian hieroglyphs in a roundabout way. Therefore, the descriptions of the parts of speech related to the ancient Egyptian hieroglyphs are as follows:








**Noun** is a word used as the name of a person, place or thing. In ancient Egyptian hieroglyphic nouns,  /ra/ (name of Egyptian sun god), and  /snfrw/ (an Egyptian king's name) represent proper nouns. Thereafter,  /zt/ means 'woman' and  /nwt/ means 'city' represent the common nouns. After that,  /masa-sa/ means 'army', which refers to the collective noun. Moreover,  /sbt-abh/ means 'laughter' and  /bIn-srIw/ means 'badness' represent the abstract nouns. Subsequently,  /nbt/ means 'basket' refers to a material that is a countable noun. Furthermore,  /Iwn/ means 'pillar' that stands for a countable noun, and  /mw/ means 'water' stands for the uncountable noun.










In the **genitive case** of ancient Egyptian hieroglyphs, nouns can be combined to convey a sense of possession. This is known in grammatical terms as the genitive case. Generally, the hieroglyphic genitive consists of putting two nouns after each other, with the first noun denoting the object that is being possessed and the second the object that possesses the first. For example:

 /ns- masa-sa/ means 'the troops' leader'. Besides, if the noun indicating the 'owner' refers to gods or to kings, it is written before the first noun, though grammatically it will come after. For instance:  /ntr-hw-t-pr/ means 'God's house' (Kinnaer, 2013).

In case of the **number** of the ancient Egyptian hieroglyphs, the most common and compulsory plural signs look like  or . Sometimes, the hieroglyphic sign like  /w/ is applied as an assistant sign along with  and  (Loy, 1998). Firstly,  /sn/ means 'brother'. If we make it plural, it will look like  /snw/ means 'brothers' (Loy, 1998). Thereafter,  /snt/ means 'sister'. If we make it plural, it will appear like  /sntj/. After that, if we portray brothers and sisters in hieroglyph, it will be  /snw-w/ (Chen, n.d.). Moreover, the hieroglyphic sign  /ntr/ stands for a 'god' as a singular number. On the contrary, the hieroglyphic sign  /ntrj/ represents 'gods' as the plural number. Furthermore, the dual is commonly formed by adding  /wj/ or  /j/ between the typical hieroglyphic signs and the determinative signs in hieroglyphs (Loy, 1998). Besides, in hieroglyphs, the two sisters look  /sntj/ or  /sntj/. If it is more than two, it can be  /sntj/ or  /sntj/ represents three sisters (Chen, n.d.).

More to the point, in the ancient Egyptian hieroglyphs, the **number** refers to the amounts, which are generally written after the words of which they render the amounts. Actually, in the hieroglyphs, the pictorial numbers are added, because hieroglyphic words are normally written in singulars. For instance:  /ds/ means 'jug'. After adding hieroglyphic units like , it will be  /ds/ that stands for 'two jugs'. Thereafter,  /z/ means 'man'. After adding hieroglyphic units like , it will be  /z/ that indicates 'two men'. After that,  /hfa:w/ indicates 'snake'. After adding hieroglyphic figure '75' like , it will be  /hfa:w/, which indicates '75 snakes' (Kinnaer, n.d.).

In case of **gender** of the ancient Egyptian hieroglyphs, the masculine words appear as the manlike determinative signs. On the other side, the feminine words usually possess  /t/ before the womanlike determinative signs, which clarify the meanings. For example: the hieroglyphic representation  /z/ means 'man', whereas  /zt/ means 'woman'. Furthermore,  /sn/ means 'brother', on the other hand,  /snt/ means 'sister'. Additionally,  /hm/ means 'servant', on the contrary,  /hmt/ means 'Female Servant' (Loy, 1997).











In the Ancient Egyptian hieroglyphs, **pronouns** are applied vaguely. However, the signs  /I/,  /I/,  /I/,  /I/,  /I/ etc. are applied as the first persons 'I', 'me', and 'my' for both singular masculine and singular feminine. Thereafter, the hieroglyphic sign  /k/ is used as 'you' and 'your' for singular masculine, and the hieroglyphic signs  /tj/ and  /t/ are also used as 'you' and 'your' for singular feminine. After that, the hieroglyphic sign  /f/ is
















applied as ‘he’, ‘his’, and ‘him’ for singular masculine as well as the hieroglyphic sign /s/ is applied as ‘she’, and ‘her’ for singular feminine (Loy, 1997).


Moreover, the hieroglyphic signs /n/ mean ‘we’, ‘us’ and ‘our’, which are plural for both masculine and feminine. Thereafter, the hieroglyphic signs /tjn/ and /tn/ mean ‘you’ and ‘your’, which are plural for both masculine and feminine. After that, /sn/ and /sn/ mean ‘they’, ‘their’, and ‘them’, which are plural for both masculine and feminine (Loy, 1997). Furthermore, the hieroglyphic sign /nj/ represents the dual for ‘we two’, ‘us two’ and ‘our two’. Thereafter, the hieroglyphic sign /tjnj/ corresponds to the dual for ‘you two’ and ‘your two’. After that, /snj/ stands for the dual for ‘they two’, ‘their two’ and ‘them two’ (Knight, 2009).


Besides, we know ‘that’, ‘these’ and ‘those’ are regarded as the demonstrative pronouns in English. In this way, the ancient Egyptian hieroglyphs possess demonstrative pronouns. In Egyptian hieroglyphs, /nn-n/ means ‘these gods’. As a matter of fact, here, /nn-n/ means ‘these’ and the determinative signs represent ‘gods’. Furthermore, /Imn-pw/ means ‘this Amun’. In point of fact, here, /Imn/ refers to ‘Amun’ which is the name of an Egyptian god and /pw/ means ‘this’ (Loy, 2001).

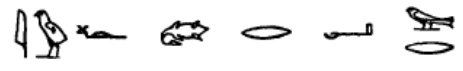






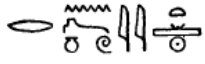
In the ancient Egyptian hieroglyphs, **adjectives** are come into light all the time. For example: /nfrt/ or /nfrt/ means ‘beautiful’ or ‘attractive’ or ‘nice’ that stands for an adjective. After the combination of determinative woman sign and the other hieroglyphic


















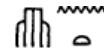

signs  /nfrt/, which will be appeared like  /nfrt/ that means ‘beautiful woman’ (Loy, 2000). Likewise,  /nfrt/ means ‘nice crown’, and  /nfrt/ means ‘attractive cow’ (Kinnaer, 2013). Additionally, there are a few common adjectives in ancient Egyptian hieroglyphs, which are  /bIn/ means ‘miserable’,  /ma:/ means ‘true’,  /Ikr/ means ‘excellent’,  /dw/ means ‘sad’,  /bw-bIn/ means ‘evil’,  /bw-nfr/ means ‘good’ and so forth.
















In the ancient Egyptian hieroglyphs, there are a lot of determinative hieroglyphic signs, which unswervingly indicate **verbs** to some extent. For instance: this sign  indicates ‘to rejoice’, this sign  indicates ‘to pray’, this sign  indicates ‘to eat’, this sign  indicates ‘to see’, this sign  indicates ‘to hear’, this sign  indicates ‘to walk’, this sign  indicates ‘to hug’, this sign  indicates ‘to smell’, this sign  indicates ‘to cut’ and so forth (Kinnaer, n.d.). Beside these, Egyptian hieroglyphs possess the perfect verbs, which express themselves by the combination of phonograms and ideograms. For instance: this hieroglyphic word  /i:w/ means ‘to come’, this hieroglyphic word  /wbn/ means ‘to rise’, this hieroglyphic word  /wpl/ means ‘to divide’, this hieroglyphic word  /pzd/ means ‘to shine’, this hieroglyphic word  /dwa:/ means ‘to worship’, this hieroglyphic word  /ha:/ means ‘to fight’ and so on.


In the ancient Egyptian hieroglyphs, the prepositions and certain substantives and adjectives to which  /t/ is normally prefixed in order to denote the **adverbs** in a roundabout

way. As a matter of fact,  /r/ is often applied in Egyptian hieroglyphs with a view to helping to create the meanings of adverbs like ‘exceedingly’ and ‘immediately’. For instance:

 /w-f-snd-r-awr/. In the sentence,  means ‘was’,  means ‘he’,  /snd/ means ‘afraid’ and finally by adding  /r/ initially the  /r-awr/ means ‘exceedingly’. So, the whole sentence means ‘he was afraid exceedingly’. Besides, by the initial addition of  /r/, the hieroglyphic representation for ‘immediately’ is  /r-n-stp-n-w-j-t-sat-ra/ as an adverb (Budge, 1910).

In the ancient Egyptian hieroglyphs, the **prepositions** are not always clearly noticeable like English. Despite that,  /m/ or  /Im/ can be compared to the English preposition ‘in’. Thereafter,  /r/ can be compared to the preposition ‘to’, ‘against’, ‘into’ ‘at’, etc. After that,  /n/ (masculine) or  /nt/ (feminine) can be compared to ‘of’. Moreover,  /hr/ or  /hr/ can be compared to ‘about’. Furthermore,  /In/ can be compared to ‘by’. Moreover,  /xft/ can be compared to ‘before’. After that,  /mI/ can be compared to ‘like’. Furthermore,  /hna/ can be compared to ‘with’ (Loy, 1997). After that,  /tp/ can be compared to ‘upon’,  /xr/ can be compared to ‘under’,  /xr/ can be compared to ‘from’,  /ma/ can be compared to ‘by’,  /hna/ can be compared to ‘with’,  /tr/ can be compared to ‘since’,  /xnt/ can be compared to ‘in front of’,  /ha/ can be compared to ‘behind’, and the like (Budge, 1910).

**Conjunction** is one of the parts in parts of speech, which connects the two words or clauses or sentences and shows the relation between them. To specify the indications of expressing conjunctions in ancient Egyptian hieroglyphs is quite difficult indisputably. However,  /n/ can be considered as ‘because of’ (Budge, 1910). Furthermore,  /mI-I/ can be considered as ‘as...like’ and  /ʃa:-saʔ-r/ can be considered as ‘as-far-as’ (Millmore, 2009). Moreover,  /r/ can be considered as ‘until’,  /hr/ can be considered as ‘because’,  /xft/ can be considered as ‘when’,  /mI/ can be considered as ‘as’,  /rpw/ can be considered as ‘or’,  /Is/ or  /Ist/ or  /Isk/ can be considered as ‘when’,  /xr/ can be considered as ‘now’,  /Ir/ or  /Irf/ or  /rf/ can be considered as ‘therefore’ and the like (Budge, 1910).




In English grammar, an **interjection** may be a word used to express an emotion or sentiment on the part of the speaker. Interjection is also known as exclamation off and on. However, English interjections are usually one or two words that come at the beginning of a sentence. They can show happiness (*yippee*), sadness (*aww*), anger (*grr*), surprise (*holy cow*), getting attention (*hi*) or any other emotion. Overall, they have no real grammatical value but we use them quite often, usually more in speaking than in writing. When interjections are inserted into a sentence, they have no grammatical connection to the sentence. Interjection is sometimes followed by an exclamation mark (!) when is written. As a result, it is completely difficult to know about the sound of sudden feelings and emotions of the ancient Egyptians. Anyway, in the ancient Egyptian hieroglyphs, the exclamatory expression  /hj/ (Millmore, 2009) stands



for ‘greetings’, which can directly be compared to the English expression ‘Hi!’. Therefore,




/hj/ can be regarded as a kind of hieroglyphic pattern for interjection in a roundabout way.

## 6.2 Articles


In the ancient Egyptian hieroglyphs,  /wa/ means ‘one’, which can be compared to the English indefinite article ‘a’ or ‘an’ (Kinnaer, 2013). After that,  /pa:/ or  /pa:/

is applied as a definite article ‘the’ for male and  /ta:/ is applied as a definite article ‘the’ for female in ancient Egyptian hieroglyphs (Budge, 1910). For instance:  /snt/ means ‘sister’.

Consequently,  /ta:-snt/ means ‘the sister’ (Kinnaer, 2013). These are the most

common aspects of articles in ancient Egyptian hieroglyphs. Besides,  /na:/ or





 /na:n/ are often used as definite are ‘the’ in order to indicate the ‘plural’. For example:

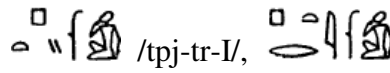
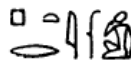


/na:-pw-ntj/ means “the (people) who are...” (Budge, 2010).



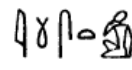
## 6.3 Particles

Particle is a kind of grammatical term that does not fit into the conventional grammatical categories like parts of speech, tense, article and the like. Anyway, in the ancient Egyptian

hieroglyphic particles,  /ma,  /ma/,  /nma/ and  /zj/,  /Ix-sat/,

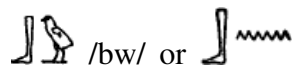

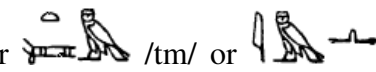

 /tpj-tr-I/,  /prtI-tr-I/, etc. are compared to the English question ‘what?’.

Subsequently,  /tnnw-tm-xn/ is compared to the question ‘where?’. Thereafter,

 /njmI/ is compared to the question ‘who?’. Moreover,  /zj/ and  /lkt/

are compared to the English questions ‘which?’, ‘what?’ and ‘who?’. Overall, these particles are known as interrogative particles. Besides, in keeping with the negative particles,

 /In/ or  /In/ means ‘no’ or ‘not’,  /In-zp/ means ‘never’ or ‘at no time’,

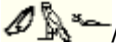


 /bw/ or  /bn/ or  /tm/ or  /Im/ means ‘not’ (Budge, 1910). In

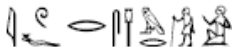
addition to denote the positive particle,  /θwI/ means ‘yes’ (Millmore, 2009).

## 6.4 Tense

Regarding the ‘tense’ in the ancient Egyptian hieroglyphs, Jim Loy (1999) states:

“Tense in Egyptian, is often ambiguous. In most languages, the simple form of the verb is present tense (shows that the action is occurring now); then there are usually other forms of the verb to show past or future action. This is not quite true of Egyptian. The simple form of the verb (the form found in dictionaries) can show present, past, or future. Sometimes, the tense is shown in the text by some clear statement of the time, ‘yesterday’, ‘then’, ‘later’ etc. Or the entire context may be past, as when a person is telling a story, or when the action is about a person who is deceased. As many examples of Egyptian writing is found in tombs, much of the writing becomes past tense.”











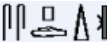
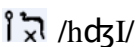


In the ancient Egyptian hieroglyphs, the simple form of verb is  /sdmf/ that possibly means ‘to think’, which typically belongs to the present tense. After that, in order to make the verb past, we have to enter the hieroglyphic sign  /n/ into this verb. As a result, the past tense will be  /sdm-n-f/, which possibly means ‘thought’ (Loy, 1999).

Additionally, the hieroglyphic sentence  /Iw-f-r-smr/ means “he will be a companion” (Knight, 2009). This sentence belongs to the future tense unquestionably.









## CHAPTER-VII







### SEMANTIC ITEMS IN EGYPTIAN HIEROGLYPHS

#### 7.1 Antonyms

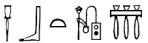

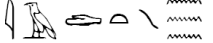
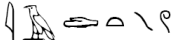

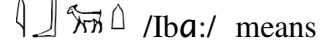
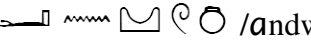

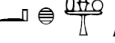
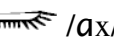




Antonym is a word, which is completely opposite in meaning to another word. In case of ancient Egyptian antonymous hieroglyphs, a number of hieroglyphic words are absolutely opposite to other hieroglyphic words as well. For instance:  /hrw/ means 'day' and  /grh/ means 'night'. Thereafter,  /dw/ means 'sad' and  /ha-aw/ means 'happy'. After that,  /bkt/ means 'servant' and  /nb/ means 'master'. Moreover,  /nfr/ means 'good' and  /bIn/ means 'bad'. Furthermore,  /prI/ means 'to go' and  /h-hs-zI/ means 'to return'. Thereafter,  /ss-pd/ means 'to make' and  /hdzI/ means 'to destroy'. After that,  /anx/ means 'life' and  /mt/ means 'death'.

#### 7.2 Synonyms

Synonym is a word that possesses the same or nearly the same meaning as another word. But, in case of ancient Egyptian hieroglyphs, I personally think that a number of hieroglyphic synonyms words are naturally presented by means of the differences of sounds and pictures with the same meaning. For example: the synonymous meaning of both  /hm-t/ and  /bkt/ is 'servant'. Thereafter,  /dj-rt/ and  /smt/ both mean 'desert'. After that,  /abxh/ and  /dmdz/ mean 'to unite'. Moreover, both  /bIn/ and  /dw-w/

represent 'bad'. Furthermore, both  /Ib/ and  /hɑ:tj/ stand for 'heart'. Thereafter,  /ʃm/ and  /rwI/ corresponds to 'to depart'. Furthermore, both  /ss-pd/ and  /Ip/ mean 'to make'.

### 7.3 Homonyms

Homonyms are the words, which are written in the same way and sound alike but which possess different meanings all the time. On the other hand, in case of hieroglyphic homonyms, pictorial words are often depicted in a different way but sound alike. Nevertheless, they do not have the same meanings. For instance:  /ɑ:bt/ means 'brand' and  /ɑ:bt/ means 'family'. Thereafter,  /Iadt/ means 'influence' and  /Iadt/ means 'net'. After that,  /Iba:/ means 'to dance' and  /Iba:/ means 'draughtsman'. Moreover,  /andw/ means 'jar' and  /andw/ means 'dawn'. Thereafter,  /ax/ means 'brazier' and  /ax/ means 'to fly'. Moreover,  /hwI/ means 'to strike' and  /hwI/ means 'driving off cattle'. Furthermore,  /s-s/ means 'ashes' and  /s-s/ means 'to hurry'.

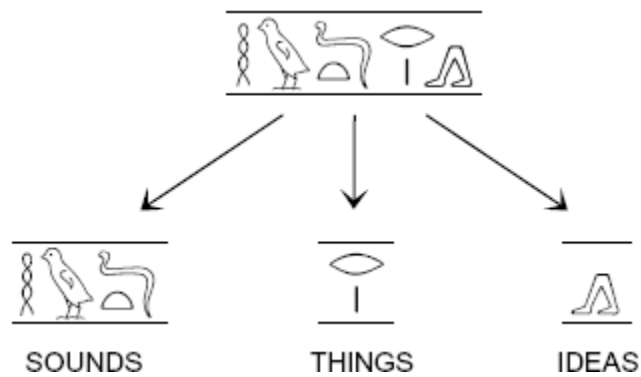
# CHAPTER-VIII

## MORPHOLOGY AND SYNTAX IN EGYPTIAN HIEROGLYPHS

### 8.1 Morphology

Morphology is the study of morphemes and their different forms and the way they combine in word formation. For instance: the English word ‘unfriendly’ is formed from the root word ‘friend’. After the adding the suffix ‘ly’ to the word ‘friend’, it becomes the adjective ‘friendly’ Finally, after the adding of the negative prefix ‘un’ before ‘friendly’, it turns into the negative adjective ‘unfriendly’ completely (Richards, Platt, & Weber, 1985). On the contrary, in case of ancient Egyptian hieroglyphic morphology, I naturally compare the English word formation to the Bruaw’s written concept of hieroglyphic character that actually corresponds to the functions of hieroglyphs. According to Bruaw (2002):


“Hieroglyphic characters are iconic representations of objects from Egyptian life and are used to represent sounds or ideas. Hieroglyphs can take several meanings: (1) as the **sound** of the object, (2) as the **thing** shown, and (3) as an **idea** associated with the thing shown.”





**Figure:** Morphological Representation in Hieroglyphs

(Source: Bruaw, 2002)

Even though, Bruaw has not clarified his idea of hieroglyphic characters in his script perfectly. However, in this case, I myself have tried to elucidate Bruaw's above presented

hieroglyphic characters. Here, the hieroglyphic object  possesses the sound like /hwɔʒt/.

After that, the hieroglyphic thing looks  that indicates 'mouth' or 'opening' or 'door' determinatively (Budge, 1910). As a matter of fact, it can be the the door that is open. Finally,

the hieroglyphic idea looks , which stands for 'go' or walk' or 'inter' (Budge, 1920). On the

whole, Bruaw's hieroglyphic character  /hwɔʒt/ perhaps means 'entering into the open door'.

**Clipping** is known as one of the significant morphological processes in morphology. In reality, it is the deletion of the some parts of a longer word to represent a shorter word with the same meaning. For instance: in English language, 'doctor' becomes 'doc', 'promotion' becomes 'promo', 'laboratory' becomes 'lab', 'advertisement' becomes 'ad', 'demonstration' becomes

‘demo’ and so forth. On the other hand, in Egyptian hieroglyphic clipping,

/maxra:w/ becomes /ma:- a:/ or /ma:- a:/ means ‘True of

Voice’, /swtn/ becomes /sw/ indicates ‘King of Upper Egypt’,

/ka:-nxt/ becomes /a/ means ‘Victorious Bull’ (Kinnaer, n.d.).

Besides, the clipping has been also found in the names of many persons in the world as well. For example: the well-known novel titled *Twilight* by Stephenie Meyer and a series of seven high fantasy novels titled *The Chronicles of Narnia* by C. S. Lewis. In the story of the *Twilight*, the name of the female protagonist is ‘Isabella’. But, in the whole book, ‘Isabella’ is frequently called by the other characters as ‘Bella’. Whereas, in *The Chronicles of Narnia*, the character ‘Edmund’ is often addressed as ‘Ed’. Likewise, the authentic name of Queen Cleopatra

in her royal hieroglyphic cartouche represents /kllwpa:dra:tσα:/.

The authentic sound of the Cleopatra’s cartouche is /kllwpa:dra:tσα:/ that does not represent the name ‘Cleopatra’ at all, rather it represents the name as ‘Cleopatratsa’. So, the apparent and factual name of Queen Cleopatra is ‘Cleopatratsa’ not ‘Cleopatra’. But, Queen Cleopatratsa is historically and universally known as Queen Cleopatra due to the clipping.

**Compounding** is a sort of morphological process that is the combination of different lexical categories. In English, bookcase (N+N) whereas in Bengali আনন্দসলিল (Tears of Joy) = আনন্দ (Joy) + সলিল (Water) [N+N] can be easily found. Thereafter, in English, bluebell (A+N) whereas in Bengali সর্ববলী (Most Powerful) = সর্ব (Most) + বলী (Powerful) [A+N] can be easily found. Besides that, in compounds in English (V+N) and (P+N) are commonly found in

washcloth and overload respective categories, but (V+N) and (P+N) are not usually available in Bengali compounds. In point of fact, in Bengali compounds, (N+N) is taken place in maximum cases. For instance: **চিত্তগুহা** (Cave of Heart) = **চিত্ত** (Heart) + **গুহা** (Cave) [N+N], **হৃদয়কন্দর** (Cage of Heart) = **হৃদয়** (Heart) + **কন্দর** (Cage) [N+N], **হৃদয়লক্ষ্মী** (Sweetheart) = **হৃদয়** (Heart) + **লক্ষ্মী** (Beloved) [N+N], **প্রাণভোমরা** (Life) = **প্রাণ** (Soul) + **ভোমরা** (Bumble bee) [N+N], **শয়নভঙ্গ** (Waking Up) = **শয়ন** (Bed) + **ভঙ্গ** (Break) [N+N], **মালমশলা** (Ingredient) = **মাল** (Goods) + **মশলা** (Spice) [N+N] and so forth.

There are two types of compounds, which are endocentric and exocentric in both English and Bengali languages. In endocentric compound, the rightmost component of the compound identifies the general class to which the meaning of the entire word belongs. For example: doorbell = a kind of bell, fast-food = a kind of food. Whereas in Bengali, a type roar is **ঘনগর্জন** (Thunder of Clouds) = **ঘন** (Cloud) + **গর্জন** (Roar), and a sort of face is **সহস্যাবদন** (Smiling Face) = **সহস্য** (Smiling) + **বদন** (Face). As a matter of fact, here in Bengali the rightmost components of the compound represent their classes as well like English. But in Bengali, these types of words are considered as the literary compound words, which are not generally used in everyday conversation and writings like English endocentric compound. Besides that, in exocentric compound, the meaning of the compound does not follow the meanings of its parts. For instance: bluebell = a type of flower, blueprint = a kind of conspiracy. On the other hand, in Bengali, **আকাশকুসুম** (Imagination) = **আকাশ** (Sky) + **কুসুম** (Flower). In actual fact, the English exocentric compound is commonly applied in writings and conversation, but this Bengali exocentric compound has come from Bengali idiom, which is generally used in order to enhance the beauty of Bengali language.

On the contrary, according to my point of view, in ancient Egyptian hieroglyphs, ideogram is the sign, which mean what it represents and phonogram is also the sign that has a phonetic value. In point of fact, hieroglyphic compounding can take place by means of the compounding of phonogram and ideogram. So, a few hieroglyphic compound words have been clarified by me below:

⇒ /lɑ:wt/ + (old man) = old age

⇒ /psdʒ/ + (sun) = shine

⇒ /mw-t/ + (woman) = mother

⇒ /nIs/ + (man) = summon

⇒ /hɑp/ + (water) = river (probably the Nile river), and so on.

In the light of above clarifications, hieroglyphic compounds can be normally believed as endocentric, because the rightmost component of the ideogram identifies the general class to which the meaning of the entire hieroglyphic word belongs in general. As a matter of fact, hieroglyphic compound words can be not only endocentric but also exocentric. Ideogram does not indicate the exact representation all the time, because ideograms often depend on the phonograms in order to express the exact meaning. In point of fact, the determinative sign in hieroglyphs titled ‘the man with hand to mouth’ looks like that generally refers to ‘eat’, ‘drink’, ‘speak’, ‘think’, etc and it does not point out the same meaning all the time. For instance:

/mr-r/ + (man) = to desire

/srx/ + (man) = to complain

/swr-r-Imw/ + (man) = to drink

/sbt-dbh/ + (man) = to laugh

/z/ + (man) = man


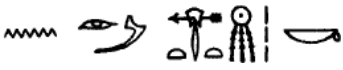




/h-hs-s/ + (man) = to sing, and the like.

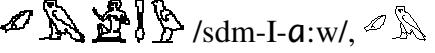













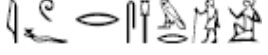

## 8.2 Syntax






Syntax is the most important aspect of both grammar and linguistics in English. It refers to the way by which words are put together in a group to create meaning as phrases, clauses or as a sentence. Studying the syntax of a sentence involves investigating the structure and relationships of its words. On the whole, syntax is the study of sentences structures. Like English sentence, ancient Egyptian hieroglyphic sentence also possesses the structure subject-verb-object (SVO) off and on. For instance: the hieroglyphic sentence looks

/ta:-m-ʃrtw-n-ma:-tsa:txw-k/ (Budge,

1910). So, in this sentence, /ta:/ indicates the subject 'earth', /m/ is preposition

‘in’,  /r<sub>t</sub>w/ is verb, which means ‘to rejoice’, finally the object is  /n-ma:-tsa:txw-k/. In the object,  /n/ is preposition for ‘at’ in this case,  /ma:/ means ‘sight’,  /tsa:txw/ refers to ‘beams’, and  /k/ means ‘your’. In accordance with the sense of this hieroglyphic sentence, the possible meaning of the sentence is “The earth is in rejoicing at the sight of your beams” (Budge, 1910).

Besides, the standard hieroglyphic sentence structure is verb-subject-object (VSO) in reality (Loy, 1997). For example: in the hieroglyphic sentence,  /sdm-I-a:w/,  /sdm/ represents the verb ‘hear’, the determinative sign  /I/ stands for the subject ‘I’ and  /a:w/ indicates the ‘object’ ‘voice’. Overall, the meaning of the hieroglyphic sentence is “I hear a voice”. Likewise,  /Iw-n-m-prf/ (Knight, 2009) in which  /Iw/ represents the ‘to be verb’ that is actually ‘are’,  /n/ represents the subject ‘we’,  /m/ represents the preposition ‘in’, and  /prf/ means the object ‘his house’. Overall, the meaning of the sentence is “we are in his house”. Furthermore, in the hieroglyphic sentence  /Iw-ra-m-pt/ (Knight, 2009),  /Iw/ stands for the to be verb ‘is’,  /ra/ stands for the subject ‘sun’,  stands for the preposition ‘in’, and  /pt/ stands for the object ‘the sky’. On the whole, the meaning of the sentence is “the sun is in the sky”. Moreover, in the hieroglyphic sentence  /Iw-f-r-smr/ (Knight, 2009),  /Iw/ represents the to be verb ‘is’,

 /f/ represents the subject 'he',  /r/ represents the preposition 'to' or 'towards',  /smr/ represents the object 'friend' and the signs   stand for as determinative signs. Overall, the meaning of the sentence is 'he is towards a friend' in accordance with the word-for-word translation. But, in conformity with the sense-for-sense translation, the meaning of the sentence is "he will be a friend".

# **CHAPTER-IX**

## **READING AND TRANSLATION OF EGYPTIAN HIEROGLYPHS**

### **9.1 Techniques of Reading**

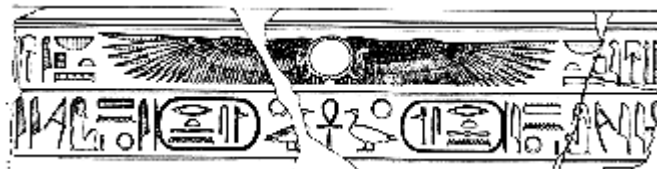
A variety of ancient Egyptian hieroglyphic texts demonstrate that the pictorial signs are not always written in the same direction. Hieroglyphic texts are normally written both in rows and columns, from right to left or from left to right. However, it is necessary to first establish the orientation of the signs and where to start reading. As a general rule, signs representing human figures or animals all look towards the beginning of the text. In fact, the hieroglyphic human figures or animals face the direction from which they are read. As a rule the hieroglyphic signs are written from top to bottom or in column as well (Kinnaer, n.d.). The following example uses a piece of fictive text to present the different orientations of hieroglyphic signs.



**Figure:** Directions of the Hieroglyphic Text


(Source: Kinnaer, n.d.)

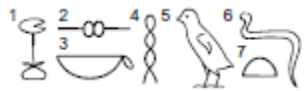
In the above image, the texts **A** and **B** are written in rows. The signs in text **A** look to the left so again the text is to be read from right to left, whereas the signs in text **B** look to the right in rows. Furthermore, the texts with **C** and **D** are written in columns, with a vertical line dividing the different columns. The signs in text **C** look to the left so again the text is to be read from left to right and from top to bottom, whereas the signs in text **D** look to the right. This kind of flexibility allows a symmetrical construction of texts on the walls of temples and tombs. The example below demonstrates how symmetry is obtained while writing on the strut of a door (Kinnaer, n.d.).










**Figure:** The Strut of a Door

(Source: Kinnaer, n.d.)

In the strut of a door, the ancient hieroglyphic text in the second row starts in the middle of the strut with the sign looks  and runs to the sides. In such a way, this text to the left is read from the middle to the left and the text to the right is read from the middle to the right (Kinnaer, n.d.). Additionally, an important part of hieroglyphic writing involves the proper placement of the signs. So, the stacked hieroglyphic signs are read in accordance with the reading direction then downward. Actually, the signs earlier in the reading order precede those, which follow and signs above take the precedence over those. For example: in the hieroglyphic writing



(Bruaw, 2002), part of a papyrus  is firstly placed from left and beside that door bolt is  placed under which basket with handle  is placed. Next to both door bolt and basket with handle, the rope  is placed beside that a quail chick  is placed. Beside the quail chick, a snake  is placed under which a loaf  is placed in the end.

## 9.2 Techniques of Translation

Translation is the process of translating words or text from one language into another language. The processes of translation are generally divided into word-for-word translation and sense-for-sense translation generally. As a matter of fact, the word-for-word translation indicates to translate the meaning of each lexical item in sequence. On the other hand, the sense-for-sense translation conveys the sense of the text. In case of the translation of Egyptian hieroglyph into English, both the word-for-word translation and sense-for-sense translation take place. However, a number of ancient Egyptian hieroglyphs have been found at Kariang in Australia. I personally

have chosen the hieroglyphs of Kariong with a view to demonstrating the patterns of both word-for-word and sense-for-sense translations.

However, Kariong is a locality of the Central Coast region of New South Wales, Australia west of Gosford along the Central Coast Highway. It is part of the City of Gosford local government area. Everyone can see the famous or infamous Kariong hieroglyphs, which have been discovered by Dan Collins at Kariong, not re-carved by students in 1964, as with the big sister site, only meters away, some of the hieroglyphs so badly eroded, that it is hard to figure out their meaning, the ultimate proof, that the Kariong hieroglyphs are real and have existed for some 4,500 years in Australia. In order to prove that these Proto-Egyptian hieroglyphs are not graffiti, as claimed by various experts and Egyptologists but are the written record left by pre-historic man, written in a coherent and understandable language that makes sense even 4,500 years later. This very fact makes the Kariong Hieroglyphic Sites the most ancient written records in Australia. It is important to be aware, that the text was engraved, like in the main site, by illiterate men, who followed what was written by Nefer-Djeseb on tree bark with charcoal, before transferring it to the wall for engraving (Senff, 2011).



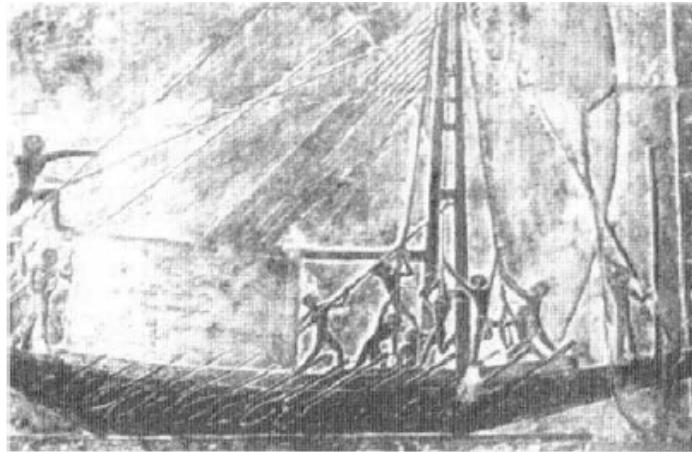
**Figure:** Hieroglyphs inscribed at Kariong in the West wall of the newly discovered site.

(Source: Senff, 2011)

The above presented image possesses seven hieroglyphic signs. Therefore, in conformity with the word-for-word translation, from left, /dw/ means ‘mountain’, is the determinative sign for ‘coffin’, /m/ or /ks/ means ‘side’ or ‘half’, /hrw/ means ‘sun’ or ‘day’, /ht/ means ‘house’, /Im/ means ‘to be in’, and /sa:/ means ‘back side’. On the other hand, in accordance with the sense-for-sense translation, the translation of the Kariong hieroglyph is the following:

“(In the) mountains, (we) buried (them in the) Side or half chamber (on a) day (when the) sun (was shining). (We prepared their) house (of Eternity). (You get) in (through the) door. (They are) at the back of the chamber” (Senff, 2011).

A number of Egyptian hieroglyphs have been discovered at Kariang in Australia. So, it is unquestionably proved that once upon a time, ancient Egyptians travelled in the land of Australia probably for commercial purpose. In relation to the historical confirmation, the forty-three meter long and five meter wide ship that was buried at the Pyramid of Khufu by King Khufu some 4,500 years ago raises another question. We find ships on the Ivory labels of King Aha (also known as King Menes), yet Sir Alan Gardiner does not display a similar hieroglyph in his book. However, it can be easily guessed that ancient Egyptians came in Australia by means of the ancient ships of them (Senff, 2011).



**Figure:** King Khufu's Ship in Hieroglyph






(Source: Senff, 2011)



In the above presented picture, the ancient Egyptian ship was depicted at Kariang as the hieroglyphic evidence of ancient Egyptians in Australia. Furthermore, an Australian Egyptologist named Raymond Johnson who personally works on the Egyptian hieroglyphs at Kariang in


Australia. Depending on the works of Raymond Johnson (Sheet-2, Plate-4), I have found out the decipherment of Johnson on the subject of King Khufu:




(Source: Senff, 2011)

In the first row,  /rs/ means 'south' and  /bIt-t/ means 'north'. In accordance with the word-for-word translation, the probable meaning is 'south and north'. Thereafter, in the second row, there is a cartouche, in which the sounds sound as  /x/,  /w/,  /f/,

 /w/. This is undoubtedly the name 'Khufu' a famous Egyptian King, who built the Great Pyramid of Giza. In the third and final row, the determinative sign for a man looks .


As a matter of fact, the physical posture of the man is similar to an Egyptian God named 'Ptah'. So, in this case, 'Ptah' is the sense for .


If we look at the past, particularly the decipherment of French scholar Champollion, we


will find the cartouche of Rosetta Stone looks  /ptwlmjs-**anx**-dʒtta:-  
pth-mrj/, which means “Ptolemy, the ever-living, beloved of Ptah” (Loy, 2000). Therefore, by means of this time-honored formula of the Rosetta Stone, the possible meaning of this Kariong hieroglyphs will be “Khufu, the King of Upper and Lower Egypt, beloved of Ptah” according to the both word-for-word and sense-for-sense translations.

### 9.3 Perceptions of the Decipherers

In the fields of the word-for-word and sense-for-sense translations, ‘perception’ plays a very important role in translating the ancient Egyptian hieroglyphs. In fact, perception always works as the function of eyes and brain. So, the decipherers perceive hieroglyphs as a whole rather than in parts. However, the hieroglyphic signs can be broken down into their visual elements, as in – line, shape, texture, and sound. These visual elements of the hieroglyphic signs allow the decipherers to perceive to translate them in keeping with the various situations and contexts. Additionally, in case of translating Egyptian hieroglyphs, perceptions always vary

decipherer to decipherer. For example: the pronunciation of the sign like  [S34] is both /anx/


and /lm/ and the pronunciation of this sign like  [S29] is /s/. As a Muslim Egyptian decipherer



Dr. Ossama Alsaadawi (1999) selects the pronunciation /lm/ not /anx/. Therefore,  /slm/


represents ‘salam’ in Arabic that means ‘peace’. Thereafter, the pronunciation of a God’s name



‘Amun’ in hieroglyph is  /Imn-n/, which sounds like ‘Iman’ that indicates ‘belief’ in Arabic

according to the perception of Alsaadawi (1999). Thereafter, the double normally

crowns  [S5] represent the crowns of Upper and Lower Egypt. So, the Egyptian men who

wears the double crowns on head like  [A43] and  [A310D] signify the rulers of Upper and

Lower Egypt. In the different perspectives, the pronunciation of the double crown  is /nb/ that indicates ‘nabi’ in Arabic, which denotes ‘prophet’. So, the Egyptian men who were double

crowns on head like  and  are the prophets in keeping with the perception of Alsaadawi (1999).

On the whole, the Islamic perceptions rises question – how does Arabic sounds suit with the sounds of ancient Egyptian hieroglyphs? In the answer of this question, I will say ancient Egyptian hieroglyphic language is the grand grand grand father of the Arabic in conformity with the language evolution. If the Sanskrit is considered circuitously as the grand grand grand father of Bengali, then the sounds of many Sanskrit words are naturally found in Bengali words. For instance: the sounds of pure Sanskrit words are /kɔrmɔ/ (work), /ʃʊrɔzɔ/ (sun), /tʃʊnɔrɔ/ (moon), /dʒʊl/ (water), /nɔði:/ (river), /nɔr/ (man), etc. Thereafter, the sounds of dialectal Sanskrit words are /nemɔn<sup>t</sup>ɔnnɔ/ (invitation), /tʃʊnɔr/ (moon), /ʃʊrʊz/ (sun), /pa<sup>t</sup><sup>t</sup>ɔ:r/ (pot), /ʃɔmʊð-ðʊr/ (sea), /pɔra:n/ (life), /ra<sup>t</sup><sup>t</sup>Ir/ (night) etc. After that, the sounds of evolved Sanskrit words are /adʒ/ (today), /bɔn/ (sister), /maʃ/ (month), /kadʒ/ (work), /batʃ<sup>h</sup>ʊr/ (calf), /pa/ (leg), /pahar/ (hill) and so on. So, we often face a number of familiar sounds of Sanskrit

words, which are usually heard in Bengali language. Actually, in keeping with the perception of the decipherers, this issue unquestionably refers to the term called etymology. In fact, the etymology is commonly known as the study of the origin of words, and of their history and changes in their meaning. To end with a few words of Dr. Ossama Alsaadawi who says in an interview on “Eye on the Future Radio:

“The Egyptian lingual etymology is very great and rich. Every place, village, town, district or even streets in Egypt utter with Ancient Egyptian Spoken Language. Likewise are many popular or countryside songs and thousands of Egyptian spoken proverbs and religious phrases. In short, Ancient Egyptian spoken language is still preserved in hearts of the modern Egyptians. In fact all those Egyptian pictures are in fact another form of that Egyptian lingual etymology. Based on my correct deciphering of Hieroglyphs and on the Egyptian lingual etymology I followed a simple technique to decipher them. The Egyptians believed me only when they read my deciphering and interpretations of those pictures!” (Hehpsehboah, 2006).

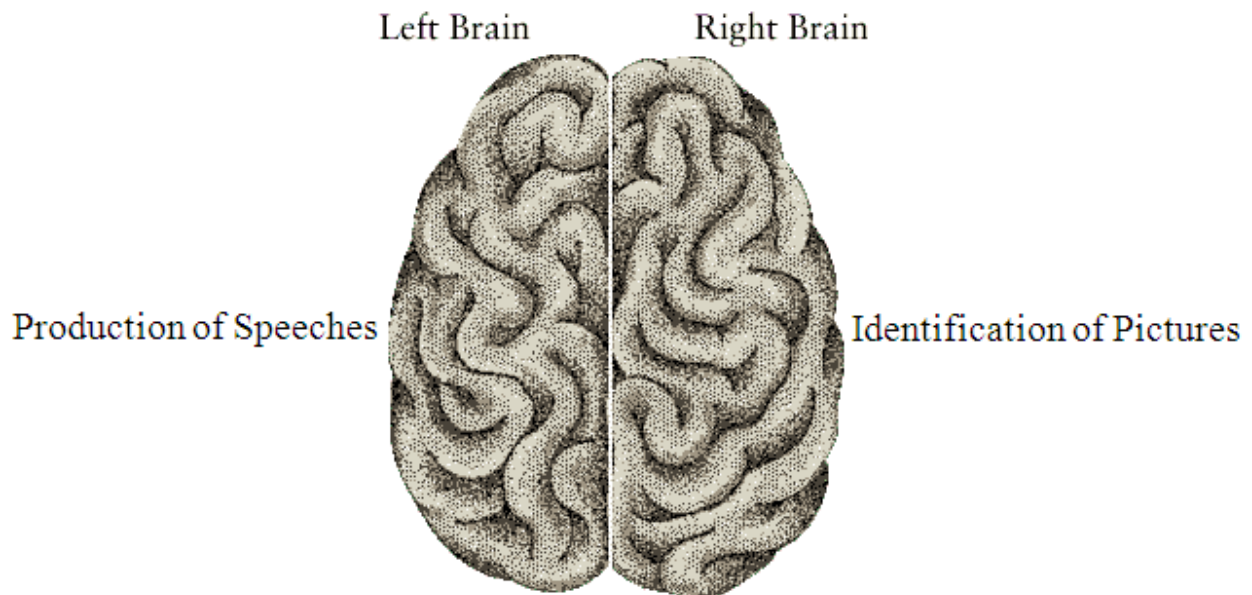
# CHAPTER-X

## PSYCHOLINGUISTICS IN EGYPTIAN HIEROGLYPHS

### 10.1 Psycholinguistic Conditions of Decipherer's Brain







Decipherers of the ancient Egyptian hieroglyphs are those persons who are involved in discovering the meanings of hieroglyphic writings. We came to know before that the works of deciphering ancient Egyptian hieroglyphs start long after the Muslim invasion in Egypt in 641 AD. Thereafter, the authentic door of deciphering hieroglyphs gets opened from 1822 AD through the decipherment of the Rosetta Stone by French decipherer named Jean-Francois Champollion. Once, Renaissance astrologers and metaphysicians were convinced that ancient Egyptian hieroglyphs were esoteric signs, which contained the key to a long-lost mystic rite or philosophical system. However, Champollion works for fourteen years before deciphering a single word of hieroglyphic writing, only reluctantly abandons the belief that each individual picture must represent a separate object or idea. After Champollion, many decipherers namely Gardiner, Budge, Alsaadawi, Knight, Loy, among others get involved themselves in deciphering ancient Egyptian hieroglyphs. Anyway, in case of deciphering hieroglyphs, language behavior of a decipherer is mediated by brain structures. Because, Egyptian hieroglyphs are extremely multifaceted and these have complex representations in the brain. Therefore, it is important to know about the brain, related to the decipherer's comprehension and production of ancient Egyptian hieroglyphs in case of the works of his decipherment.

Brain is the organ of the body in the upper part of the head that controls the thoughts and feelings. The theory of brain structure and functions suggests that two different parts of the brain control two different ways of thinking. As a consequence, the human brain is made up of two halves, which are a left and a right brain. The theory of right brain and left brain grew out of the work of Roger W. Sperry who was awarded by the Nobel Prize in 1981. While studying the effects of epilepsy, Sperry discovered that cutting the corpus callosum that was the structure, and that connects the two hemispheres of the brain could reduce or eliminate seizures. In fact, we have two eyes, two hands, and two legs, so why not two brains? The brain is divided in half, a right and left hemisphere also known as right brain and left brain (“Understanding,” n.d.).



**Figure:** Language Functions of the Left and Right Brains for the Egyptian Hieroglyphs

(Source: “Understanding,” n.d.)

The left side of our body is connected to the right side of our brain and the right side of our body to the left side of the brain. Furthermore, the right brain and left brain dominated people can be considered as the convergent and divergent thinkers respectively. A person who is a convergent thinker is often said to be more logical, analytical, sequential and objective. On the contrary, a divergent thinker is comparatively more thoughtful, creative, expressive and subjective (“Understanding,” n.d.). In case of deciphering activities for the hieroglyphic language production and comprehension, a decipherer is naturally dominated by his both right brain and left brain. For example: in the acts of comprehension, the categories of these hieroglyphic birds look like the vulture  [G1], the quail chick  [G43], and the owl  [G17] are taken place in the right brain through the art awareness. On the other hand, the productions of the sounds of the same birds are taken place in the left brain, such as – the vulture  is /a:/, the quail chick  is /w/, and the owl  is /m/ phonologically. Anyway, the psycholinguistic conditions of decipherer’s brain Egyptian hieroglyphs can be characterized by conceptualization, signification, and verbalization in general.

**Conceptualization** is the derivational outcome of concept in accordance with a particular morphological process. Therefore, concept is the general idea or meaning, which is associated with a word or a symbol in the mind of a person. Anyway, conceptualization occurs in conformity with the various contextual states of affairs. So, in the matter of conceptualization, people attend to the aspects of their world. In this way, they conceptualize those aspects. When a parent points a lion to the child, then the child says ‘lion’ that is an animal as only entity not as color, shape and size (Rajimwale, 2000). So, in case of the ancient Egyptian hieroglyphs,
















pictorial items habitually represent the conceptual meanings. By and large, conceptualization is considered as the process of the hieroglyphic language comprehension.

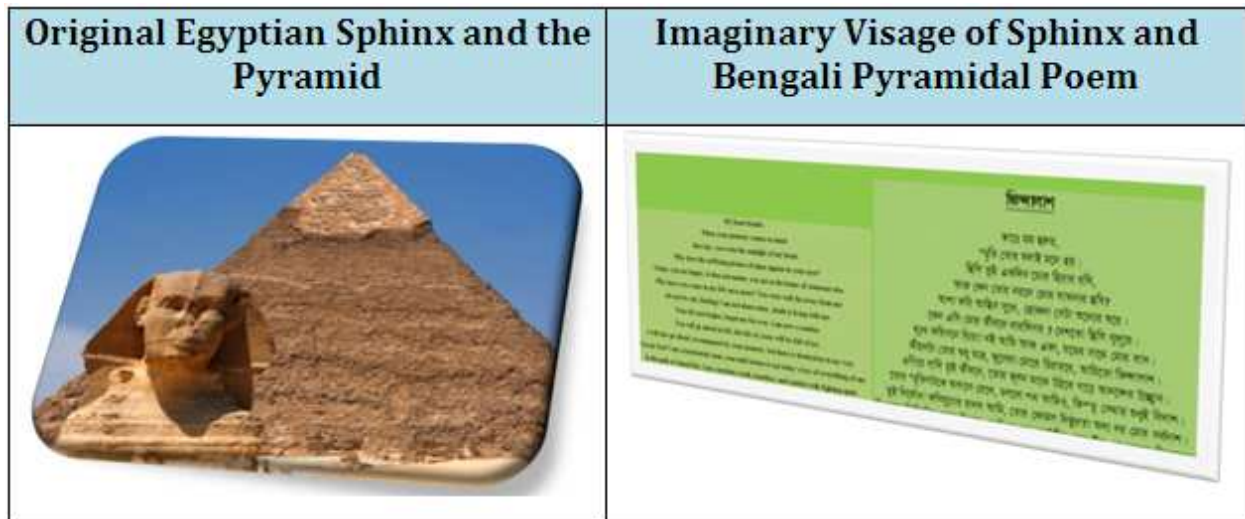
Moreover, a lion is not stored in the brain as a complete concept. It is stored as a series of details that can be associated to the concept. If a sufficient number of these details are detected, then a decision center in the brain decides that the whole concept is present. In this way, not only a particular lion can be recognized, but also the process can recognize a series of objects that resemble the original lion (Rajimwale, 2000). It classifies lions in reality. By adding details that can be associated with it, the concept of a lion can be expanded. In fact, the resulting information that passed the decision center, which is used for further reasoning. Together with other details, the same details can also be used to detect other concepts by a different connection. The whole processes of conceptualization are generally controlled by the frontal lobe of the left brain, because the left brain is generally involved in thought, reasoning, and judgment as the complete processes of conceptualization (Carroll, 2008).

As a result, if we think about lion as an animal, which will be naturally visualized in our mind as a cruel and powerful animal with yellowish brown furs. In the literary sense, the lion is universally accepted as the symbol of power according to the upshot of conceptualization. For example: Baliati Palace is a well-known tourist spot in Bangladesh to the outer world located at Shaturia in Manikganj nowadays. Every imposing gateway of this palace is spanned by semi-circular arch surmounted by an attractive stucco figure of a lion. The four lion gateways are the common features of the feudal palaces in colonial architecture and considered the symbol of pride and power.



**Figure:** Baliati Palace & Lion of the Gateway




In this way, we can easily consider the hieroglyphic lion with gateway sign  [E152] as the natural representation of power for the ancient Egyptian rulers as the result of conceptualization. Other hieroglyphic lion signs are  [E22],  [E23A],  [E128],  [E123],  [E121],  [E107],  [E122],  [E124],  [E120],  [E112A],  [E242], and so forth. Let us come to the point, which is about the Sphinx. Actually, the Sphinx is a large stone statue with a lion's body and a person's head, found in the desert near Cairo in Egypt. In the ancient period, the Great Sphinx of Giza symbolizes the power of the ancient Egyptian rulers. The almost lion-like signs in hieroglyphs look  [E161],  [E259A],  [E152], etc. generally stand for the sphinxes.







**Figure:** Representations of Pyramid and Sphinx








The Great Sphinx, which always stands in front of the pyramid of Khafre at Giza in Egypt. In relation to this context, Bangladeshi poet named Sultan Mohammad Shamrat Sheikh once depicts a Bengali ‘Pyramidal Poem’ titled “জিন্দালাশ” (“Zombie”). Thereafter, he translates his “Zombie” from Bengali into English in order to create a Sphinx beside his ‘Pyramidal Poem’ through the outcome of his conceptualization.


Furthermore, through the visual activities, to store information about any particular object in brain is one of the important processes of someone’s conceptualization. The visual centers lie at the back of the brain is called occipital lobe (Carroll, 2008). Actually, the visual activities are always conducted by both the left brain and right brain. However, the right brain of normal human being more deals with visual activities and plays a role in putting things together. Thus, the right brain of a decipherer takes the visual information of hieroglyphs and puts the all seen hieroglyphic signs together. On the other hand, the left brain of normal human being tends to be the more analytical part, which analyzes information collected by the right. Likewise, the left










brain of a decipherer receives the information regarding hieroglyphs from the right brain and analyzes those hieroglyphic signs through the processes of conceptualization in mind. For instance: among the ancient Egyptian hieroglyphs, having seen the hieroglyphic sign looks , which can be simply regarded by the decipherer as the representation for the pyramid of Khafre and the Great Sphinx as the consequence of conceptualization. Besides, after seeing this sign looks  that indicates the step pyramid of Saqqara and this sign looks , which refers to the three pyramids of the Giza Plateau namely pyramid of Khufu, pyramid of Khafre, and the pyramid of Menkaure through the result of decipherer's conceptualization.

**Signification** is the established meaning of a word in a particular language. In fact, language is made by means of the signs. Therefore, a sign is something that can be interpreted as having a meaning. This matter has been inspired by the renowned linguist named Ferdinand de Saussure. Every sign has two sides like a coin or a sheet of paper. Saussure characterizes the signs as the relationship between concept and sound (Varshney, 2007–08). For instance: the shape of a word 'star' possesses the sequence of letters like <s><t><a><r> in order to represent the concept of a star, which is signified. Thereafter, the sound of the word 'star' is /stɑ:r/, which creates the impression of a star in human mind that is the signifier. In contrast, the hieroglyphic representation of star is  /sb/ (Millmore, 2009) in which the determinative star sign looks  that is signified, because it directly stands for the concept of the original star, and the sound  /sb/ is signifier, because it is the sound of the star hieroglyphically. On the whole, the

complete representation of the hieroglyphic star looks  /sb/ that is the combination of both signified and signifier.

Above and beyond,  /sb/ possesses the sound  /sb/, which is hieroglyphically signifier by means of the dominance of the decipherer's both the left brain and right brain. As a matter of fact, decipherer's left brain helps producing the sound /sb/, and decipherer's right brain helps recognizing the pictures look  that is the combination of hieroglyphic folded cloth  and the hieroglyphic leg . Besides, the folded cloth  possesses the sound /s/ and leg possesses the sound /b/, which are determined and produced by the decipherer's left brain. Furthermore, the determinative sign for star looks , which is hieroglyphically signified and that results the reorganization of the hieroglyphic picture of the star through the dominance of the right brain of the decipherer.

More to the point, in case of ancient Egyptian hieroglyphs, if we think about the name 'Alexander', the concept will be a tall, vigorous, and good-looking Greek warrior that is signified. Moreover, the sound of the name 'Alexander' according to his hieroglyphic cartouche looks like  /a:lkzIndrz/ that is also a concept and signified as well.


Nevertheless, the signifier refers to the name 'Alexander' from left of the cartouche is a vulture  /a:/, a lion  /l/, a basket with handle  /k/, a door bolt  /z/, a reed  /I/, a ripple of water  /n/, a hand  /d/, a mouth  /r/, a door bolt  /z/ in place of the physical appearance like a tall, vigorous, and good-looking Greek warrior. In this case, for a

decipherer, the production of sounds is the result of left brain dominance and the recognition of hieroglyphic pictures is the result of the right brain dominance of a decipherer.






In general, the linguistic observation for the signification, the written language and spoken language are naturally dominated by the left brain all the time. But, in case of ancient Egyptian hieroglyphs, understanding written language is dominated by both left brain and right brain. Because, left brain works not only on hieroglyphic words but also hieroglyphic sentences, hieroglyphic phrases, phonetic values, grammatical rules, and so on. Furthermore, the right brain only works on recognizing the pictorial existence in conformity with the art awareness of the pictures in the fields of ancient Egyptian hieroglyphs.

**Verbalization** is the expression of idea in words verbally by means of the left brain dominance of the decipherer. Due to the reorganization of pictures and the production of speech, the verbalization in Egyptian hieroglyphs is dominated by the both left and right brain of the decipherer. In fact, the reorganization of hieroglyphic pictures is taken place by the dominance of decipherer's right brain. Moreover, the production of speech in hieroglyphs is taken place by the dominance of decipherer's left brain. Consequently, in this context, the three components named lemma, lexeme, and lex can be applied in the processes of verbalization as the act of the decipherment of the ancient Egyptian hieroglyphs. In point of fact, the lemma, lexeme, and lex have been established by the Dutch psycholinguist William Levelt in his blue-print hypothesis.






However, lemma is known as the thought of something that can provide semantic and syntactic ideas in general. In reality, it is a meaningful representation of an idea. In the decipherment of hieroglyphs, lemma suggests how decipherers should arrange the ideas into words and eventually how words are arranged into the sentences. It also provides the information

concerning its placement in a hieroglyphic sentence. For example: a type of hieroglyphic sentence looks  (Budge, 1910). With a view to

deciphering this hieroglyphic sentence, when a decipherer who speaks and writes in English transforms this hieroglyphic sentence into English sentence, then the sentence will be from left –

 indicates ‘worship’  indicates ‘book’,  indicates God Ra (sun god),  means ‘when’,  means ‘rising of the sun’.

On the whole, the structure of the hieroglyphic sentence possibly denotes in English: “According to the book, when the sun rises, worship the Sun God Ra”. As a matter of fact, this English translation from hieroglyphic sentence has been accomplished because of lemma. In point of fact, the right brain of the decipherer recognizes the each and every hieroglyphic sign in lemma. Whereas, the right brain of the same decipherer arranges the hieroglyphic signs into hieroglyphic words and the hieroglyphic words into hieroglyphic sentences.

Thereafter, through the lemma, the decipherer goes through the lexeme. Lexeme is a stage where a decipherer of hieroglyphs deals with the exact pronunciation of hieroglyphic expression, and how to pronounce the sounds of the words in hieroglyphic sentence. Therefore, the processes are the results of lexicalization. In fact, the lexicalization is the process in speech production whereby we turn the thoughts underlying words into sounds: we translate a semantic representation (the meaning) of a content word into its phonological representation of form (its sound). For instance:  is /dwa:/,  is /sat/,  is /ra/,  is /xft/,  is

/wbnraf/. By and large, the complete representation for the phonological sounds of this

hieroglyphic sentence stands for  /dwa:- sat- ra-xft-

wbnra<sup>f</sup>/ through the anterior speech cortex or the speech center of the decipherer's brain. Actually, the anterior speech cortex or the speech center is also known as the Broca's area, which is located in the left brain and that is crucially involved in the production of speech (Yule, 1997).

As a final point, lex is the ultimate stage or component for the verbalization. Eventually, it is the articulatory production of speech for the final stage of decipherer's verbalization during the periods of deciphering hieroglyphs. As a matter of fact, the verbalized sound /dwa:- sat- ra-

xft- wbnra<sup>f</sup>/ for the hieroglyphic sentence  that has

been produced in the mouth and throat of the decipherer. In addition to this context, close to the Broca's area is the part of the motor cortex that is located in the middle region of the brain called parietal lobe (Yule, 1997). So, the motor cortex has controlled the articulatory muscles of the decipherer's face, jaw, tongue and larynx during articulating the same hieroglyphic sentence as the lex, which is considered as the final stage of verbalization.

However, the complete issue unswervingly refers to generative transformational grammar that is a theory of grammar which was proposed by the American linguist Noam Chomsky in 1957 AD. Since, it has been developed by him and many other linguists. Chomsky attempted to provide a model for the description of all languages. A generative transformational grammar tries to demonstrate the knowledge that a native speaker of a language uses in forming grammatical sentences with a system of rules. Chomsky has changed his theory over the years. The most well-known version was published in his book *Aspects of the Theory of Syntax* in 1965. It is often referred to as the Aspects Model or Standard Theory. This model consists of four main










parts: (1) the base component, which produces basic syntactic structures called Deep Structures. (2) the transformational component, which transforms the basic structures into sentences called Surface Structures. (3) the phonological component, which gives the sentences a phonetic representation in order that they can be pronounced. (4) the semantic component, which deals with the meaning of the sentences (Richards, Platt, & Weber,1985).

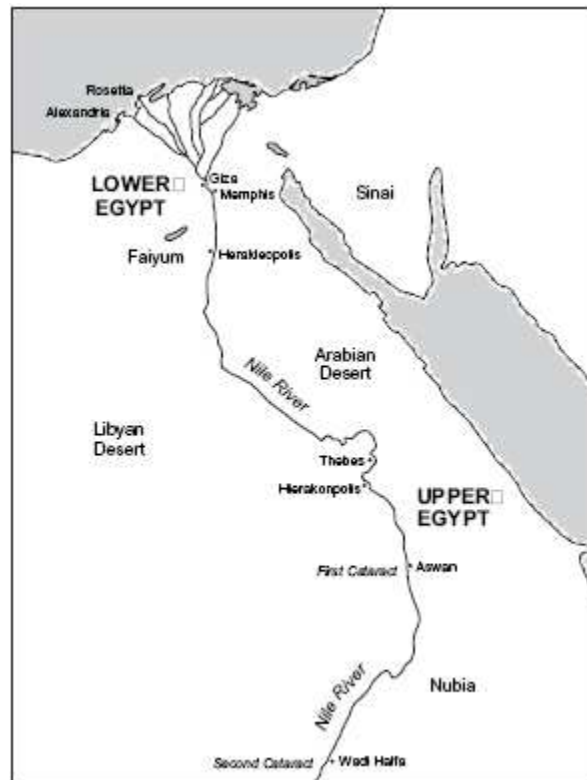
In the light of above portrait, it is clearly understood that the different language ability of the decipherer of Egyptian hieroglyphs is located in his left brain that is crucially involved in the production of hieroglyphic expressions. On the other side, the right brain of decipherer plays important roles in comprehension and in the pragmatic aspects of the ancient Egyptian hieroglyphs. However, the psycholinguistic conditions of decipherer's brain are generally characterized by conceptualization, signification, and verbalization. In point of fact, these three characterized conditions of a particular decipherer's brain always help directing the linguistic behavior and mental processes of him during the periods of deciphering ancient Egyptian hieroglyphs.

## CHAPTER-XI

### SOCIOLINGUISTICS IN EGYPTIAN HIEROGLYPHS

#### 11.1 Title of the Ancient Egyptian Kings

In the ancient Egyptian hieroglyphs, the crown looks  that is the crown of Upper Egypt and the crown looks , which is the crown of Lower Egypt. Therefore, the hieroglyphic man  wearing only the crown of Upper Egypt indicates the king Upper Egypt. After that, the hieroglyphic man  wearing only the crown of Lower Egypt denotes the king Lower Egypt. However, Menes was the king from Upper Egypt who was the traditional founder of the united Egypt after attacking and defeating the King of Lower Egypt. Consequently, in the ancient Egyptian hieroglyphs,  /swtnt-nt/ means 'King of the South and North' that is also known as the 'King of the Lower Egypt and Upper Egypt. The hieroglyphic sign  shows that a man is wearing double crowns on his head looks  that is actually the combination of the crown of Upper Egypt  and the crown of Lower Egypt  as the indication of the man's united realms. Therefore, this hieroglyphic man is the king of Lower Egypt and Upper Egypt undoubtedly.

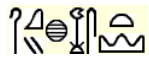


**Figure:** Lower Egypt and Upper Egypt

(Source: Bruaw, 2002)



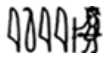



Now, let us come to the main point that is regarding the title of the ancient Egyptian Rulers. In the holy Bible and the holy Quran, a kind of historical contradiction is taking place about the designation of ancient Egyptian ruler when Prophet Joseph or Yusuf was in Egypt. As a matter fact, in the Biblical verses, the designation of Egyptian king is **Pharaoh**, and in contrast, in the Quranic verses, the designation of Egyptian king is **Malik**. In keeping with religious history, Prophet Moses or Musa was not the only prophet who lived in the land of Egypt in the history of ancient Egypt. The Prophet Joseph or Yusuf had lived in Egypt long before the time of Moses. Once upon a time, the stability of real ancient Egyptian pharaohs was weakening and the second intermediate period of weakness (from around 1750 to 1570 BC) was about to begin.

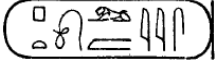
During the time of weakness, many non-Egyptians entered the country. A group called the Hyksos took control of the nation. The meaning of Hyksos is the ‘rulers of the foreign country’. The Hyksos belonged to a group of mixed Semitic-Asiatic people who infiltrated Egypt during the Middle Kingdom and became rulers of Lower Egypt during the Second Intermediate Period (from about 1674 to 1553 BC). Moreover, the hieroglyphic evidence for Hyksos looks




/hkjx-xa:st/ means ‘rulers of the foreign country’. The possible entry of Prophet Joseph or Yusuf in Egypt can be dated to the Second Intermediate Period (from about 1674 to 1553 BC), a time when the Hyksos ruled Egypt. Regarding this matter, celebrated Islamic scholar Harun Yahya (2001) states:

“Historical records available today show us the reason for the different nomenclature of these rulers. The word ‘Pharaoh’ was originally the name given to the royal palace in ancient Egypt. The rulers of the old dynasty did not use the title. The use of the word pharaoh as the title of the ruler did not start until the ‘New Kingdom’ era of Egyptian history. This period started with the 18th dynasty (1539-1292 BC), and by the 20th dynasty (945-730 BC) the word ‘Pharaoh’ was adopted as title of respect. Therefore the miraculous nature of the Qur’an is manifested here once again: Joseph lived at the time of the Old Kingdom, and hence the word ‘Malik’ was used for the Egyptian ruler rather than ‘Pharaoh’. On the contrary, since Moses lived at the time of the New Kingdom, the ruler of Egypt is addressed as ‘Pharaoh’.”

Anyway, a normal hieroglyphic word for king is  /swtn/. Furthermore, some common conventional designations for king are  /hm/ means ‘majesty’,  /Iθj/ means ‘sovereign’,  /nb/ means ‘lord’ (Saifullah, Abdullah, & Karim, 2006). Nevertheless,  /nb/ (lord) is almost similar to the similar Quranic word ‘Malik’ in my view. Actually, the designation for pharaoh starts from the New Kingdom Period that is from 1550 to 1077 BC. In reality, the ‘pharaoh is a Greek word, which is based on an Egyptian word that means ‘Great House’. When this word was first used, it referred to the palace of the king and its greatness, not just to the king himself. Nowadays, we use the word ‘pharaoh’ to mean the ruler of ancient Egypt. However, the real hieroglyphic expression for pharaoh is like  /pr-a:/ that means ‘Great House’.

After that, the Ptolemaic dynasty was founded by Ptolemy, son of Lagus, a general of Alexander the Great. After the death of Alexander in 323 BC he was appointed satrap of Egypt, and eventually declared himself king in 304 BC. The dynasty lasted until the death of Queen Cleopatra VII and the Roman conquest of Egypt in 30 BC, an episode which is still one of the best-known chapters of ancient history. In the Rosetta Stone, dating back to 196 BC, only the name Ptolemy (Ptolemy V) was spelled out by Champollion in 1822 as 

/ptwlmjs/ (Ptolemy) and  /ptwlmjs-anx-dʒtta:-pth-mrj/ (Ptolemy, the ever-living, beloved of Ptah).



**Figure:** Ptolemy, inscribed in the Rosetta Stone

(Source: Alsaadawi, 1999)

## 11.2 Israel in Egypt

The famous religious stories of Prophet Abraham, Prophet Joseph, Prophet Jacob, Prophet Moses, and Prophet Aaron are biblically and quranically related to the language and society of the ancient Egypt. Apart from the Prophet Abraham, the rest of the four prophets were sent by the God to the Egyptian communities who were known as Israel. The strong Semitic presence in Egypt in second intermediate period would seem to provide an appropriate background for the Biblical description of the coming of the people of Israel to the land, and the biblical chronology can be understood to point to their arrival at about the time of the Hyksos domination. However, regarding Israel, The holy Bible states:

“Then Jacob arose from Beersheba and his sons of Israel carried their father Jacob, their little ones, and their wives, in the carts, which Pharaoh had sent to carry him. So they took their livestock and their goods, which they had acquired in the land of Canaan, and went to Egypt, Jacob and all of his descendants with

him. His sons and his sons’ sons, his daughters and his sons’ daughters and all his descendents with him. (**Genesis, 46: 4 –7**). Then he sent Judah before him to Joseph, to point out before him the way to Goshen. And they came to the land of Goshen. So, Joseph made ready his chariot and went up to Goshen to meet his father **Israel**... (**Genesis, 46: 28 & 29**). Then Pharaoh spoke to Joseph, saying: your father and your brothers have come to you. The land of **Egypt** is before you. Have your father and brothers dwell in the best of the land; let them dwell in **the land of Goshen**... (**Genesis, 47: 5 & 6**).”


Prophet Jacob’s other Biblical name is Israel, which shortly and hieroglyphically stands for /Isr/ (Alsaadawi, 2004). For this reason, his descendents are known as Israel in keeping with his name. In the ancient Egyptian hieroglyphs, the exact hieroglyphic expression


for ‘Israel’ is /IrI-Ist-a:l/ (Alsaadawi, 2004). Moreover, the name of Prophet Jacob has been

discovered in the hieroglyphic cartouche /jakb-hr/ (Saifullah, Abdullah, & Karim, 2006). In the cartouche, the Quranic name ‘Yakub’ was engraved. In fact, ‘Yakub’ is the Quranic name of the biblical Prophet Jacob. In conformity with the religious view, almost everybody knows that Prophet Jacob was the father Prophet Joseph. After losing Joseph, 40 years later, Prophet Jacob comes in Egypt and gets back his dearest son Joseph who comes out to meet his

father in his chariot. The hieroglyphic representation of chariot is /wrIt/ or /wrIt/ (Budge, 1910). Moreover, the hieroglyphic representation of Egypt was reported in the Palermo

Stone looks /msr/ that is actually ‘Mishor’ and the hieroglyphic sign for pyramid /mr/

stands for the short indication of ‘Mishor’. Furthermore, the expression ‘entering into Egypt’ hieroglyphically represents . Thereafter, the land of Goshen is almost certainly the


Wadi Tumilat, the great valley. The hieroglyphic sign  /dw/ indicates the valley between the two hills. After the deaths of Prophet Jacob and Joseph, the holy Bible states:

“... the children of Israel were fruitful and increased abundantly, multiplied and grew exceedingly mighty; and the land was filled with them. Now there arose a **new king** over Egypt, who did not know Joseph. and he said to his people: ‘look the people of the children of Israel are more and mightier than us; come, let us deal shrewdly with them, lest they multiply and it happen in the event of war, that they also join our enemies and fight against us, and so go up out of the land.’ Therefore they set taskmasters over them to afflict them with their burdens and they built for **Pharaoh** supplies cities, **Pithom** and **Ramses**. But the more they afflicted them, the more they multiplied and grew ...” (Exodus, 1:7–12).

From this Biblical quotation, the new king is a Pharaoh who is historically known as Ramses II. In accordance with the discoveries of Champollion, one of the hieroglyphic

cartouches of Ramses II appears like  /Imn-n-mr-rꜥ-ms-s-s/. Ramses II compels


the Israelites to build the two cities namely Ramses according to his name and other one is Pithom. Once upon a time, in Papyrus Anastasi VI (B.M. 10245, late 19<sup>th</sup> Dynasty), a border official reports letting Bedouin tribes of Edom come in the fortress of Pharaoh Banenre Merenptah. Furthermore, the fortress is actually positioned in the region named Tjeku where they go to the pool of Per-Atum in order to survive and keep their cattle alive. The complete






location is most probably the eastern end of Wadi Tumilat. As a matter of fact, the word ‘Per-Atum’ is the biblical representation for ‘Pithom’. The possible hieroglyphic expression for Per-Atum or Pithom is  /pr-t-tm/ that means ‘house of Atum’ or ‘house of God Atum’ (Saifullah, Abdullah, & Karim, 2006).

### 11.3 Egyptian Mummification

Ancient Egyptian mummification is not only the part of their distorted religion, but also their part of their culture. In conformity with the Quranic and Biblical tradition, the dead men should be buried not mummified for those people who believe in single God. But, the habitual culture of the ancient Egyptian society often compels the believers of single God to follow this custom. Concerning this issue, the holy Bible states:


“Then Joseph (Yusuf) directed his servants who are the physicians in his service to mummify his father Israel (Yakub/Jacob). So the physicians mummified him, taking full forty days, for that was the time required for mummifying. And the Egyptians mourned for him seventy days.” (Genesis, 50:2-3).



In keeping with the citation of the holy Bible, the whole process of ancient Egyptian mummification technique usually takes seventy days and involves removing the internal organs, removing the brain through the nose, and desiccating the body in a mixture of salts, called natron. Furthermore, the Ancient Egyptians indisputably believed there was life after death. They believed the body had to be preserved for the next life. The Egyptian pyramid was a safe place to keep the body. Anyway, a few hieroglyphic representations for pyramid are  /mr-mr-

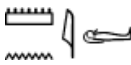

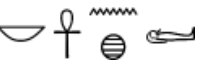
mr/,  /mr-mr-mr/,  /mr-mr/,  /mr/,  /mr/,  /mr/, and so forth. Regarding placing the dead body or mummy inside the pyramid, the holy Bible states:


“So, Joseph (Yusuf) died at the age of one hundred and ten years; and he was mummified and placed in a coffin in Egypt.” (Genesis, 50:26).

It has been proved by the citations of the holy Bible that it is really very difficult for those people who believe in single God to go out from the conventional culture of any society. As a result, Prophet Yakub and Yusuf were mummified instead of burying after the death of them.

Anyway, in ancient hieroglyphs, the mummified bodies hieroglyphically represent  [A53],

 [A54],  [A55], and the like. Additionally, in accordance with the mummy signs,

 /mn-n-I/ means ‘death’,  /wI/ means ‘mummy-case’,  /nb-anx-n-

x/ means ‘coffin’,  /ha:t/ means ‘corpse’ and so on.

# CHAPTER-XII

## CONCLUSION

### 12.1 Conclusion

In the light of overall findings and analytical discussions of this paper, like the modern scientific study of human language, the linguistics of ancient Egyptian hieroglyphs can be broadly broken into language form, language meaning, and language in context. Like the existing thoughts of linguistics, the linguistics of hieroglyphs include the study of language structure, or grammar in pictures, the formation and composition of hieroglyphic words, the structure of hieroglyphic sentences, and phonetics that is a related branch of linguistics concerned with the actual properties of speech sounds and non-speech sounds, and how they are produced and perceived in the hieroglyphic language. Furthermore, the study of language meaning is concerned with how languages employ logical structures and real-world references to convey, process, and assign meaning, as well as to manage and resolve ambiguity in hieroglyphic expressions. In fact, this category includes the study of semantics that is how meaning is inferred from words and concepts in hieroglyphs.

The linguistics of ancient Egyptian hieroglyphs also deals with the broader context in which language is influenced by social, cultural, historical and political factors at all times. In point of fact, this matter includes the study of evolutionary links of languages, which investigates into questions related to the origins as well as growth of languages and historical linguistics. Additionally, it explores language change; sociolinguistics, which looks at the relation between

linguistic variation as well as social structures, and psycholinguistics that explores the representation and function of language in the mind by means of the human brain.

## **12.2 Suggestion**

Nowadays, due to the strong influence of globalization, a lot Bangladeshi learners learn a variety of foreign languages like English, French, Turkish, Chinese, German, Arabic, and so forth. As a matter of fact, we employ lots of foreign instructors in order to learn these foreign languages and spend the large amount of currencies. Let us come to the point, if we are very much interested in knowing about any particular ancient civilization perfectly, we must have to learn the language of that particular civilization without a doubt. However, it matters little to the government of Bangladesh to hire foreign Egyptologists in order to establish the departments of Egyptian hieroglyphs in various government universities. Besides, a few wealthy private universities of Bangladesh shortly named NSU, East West, BRAC, AIUB, etc. can easily take the steps for either establishing a department of Egyptian hieroglyphs in their varsities, or launching a particular course of linguistics that will deal with the Egyptian hieroglyphs. In this way, linguistic study of Bangladesh will be rich and able to compete with the linguistic study of advanced countries undoubtedly.

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## APPENDIX-1

The alphabet has often been referred to as one of the greatest inventions of humankind. It has helped to make literacy more widespread and made the recording and dissemination of information, culture, and history more proficiently. As far back as 2000 years ago, classical writers noted that the alphabet appears to have originated in Egypt (Moran & Kelley, 1969). Moreover, in 1912, W. M. Flinders Petrie, who discovered the proto-Sinaitic script in Egypt, challenged the standard Egyptian origin hypothesis, noting that many pre-alphabetic signs found in prehistoric Egypt and other lands appeared “long before the hieroglyphic system in Egypt” (Petrie, 1912).




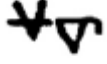





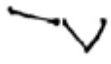

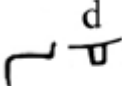




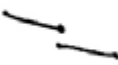

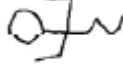


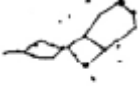

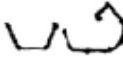
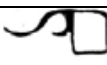






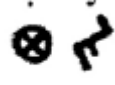



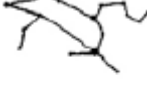

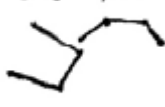
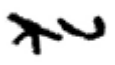



The astronomical linguist named Hugh A. Moran, following Petrie in rejecting an Egyptian origin, asked how the alphabet “thus invented, does not show some logical form and correlation in its several parts, but bears internal evidence of having been an unpremeditated growth around some primitive but forgotten principle?” (Moran & Kelley, 1969). He posited certain criteria for a theory for the development of the phonetic alphabet: (1) An organizing principle, (2) Great age, (3) Widespread distribution, (4) Correlation of form, meaning, and phonetic value, (5) Constant order (Moran & Kelley, 1969). Thereafter, Moran looked to astronomy, the Near East, and China for an answer. While focusing on China, he noted an interesting correspondence between the twenty-two Hebrew letters of the alphabet, the twenty-two Chinese calendar signs, and the twenty-eight lunar asterisms or lunar constellations, as he felt that an astronomical template for the alphabet would satisfy his above five conditions. He then attempted to correlate all twenty-two Hebrew letters with the twenty-eight Chinese lunar

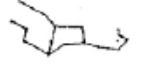

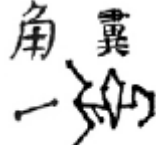
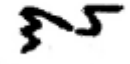
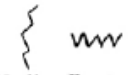






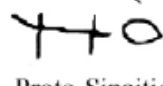

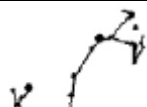
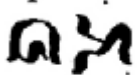




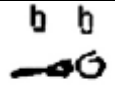

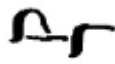
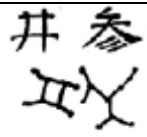
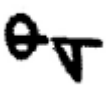



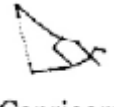




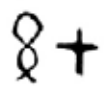

stations, and in 1953 he published the results in his book *The Alphabet and the Ancient Calendar Signs* (Moran & Kelley, 1969).

After that, another astronomical linguist named Brian R. Pellar who discovered a number of more astronomical representations of alphabets in a variety of languages. In actual fact, Pellar (2009) wrote his research paper titled *On the Origins of the Alphabet* in which he states about his work:

“In 2003, completely unaware of Moran and the others’ work, I discovered that if you rotate the Phoenician alphabet ninety degrees counter-clockwise, and join the twenty-two letters into sequential couplets, a pattern appears that resembles the eleven constellations of the Egyptian solar zodiac. The alphabet doesn’t follow a simple circular pattern, but instead follows a more complex pattern that incorporates letter reversals at the solstices. It also forms two loops that meet at the constellation Gemini. Furthermore, this astro-alphabetic pattern is not only found in Modern Hebrew, the Chinese Lunar Zodiac, Phoenician, Proto-Sinaitic, Egyptian Hieratic and Hieroglyphs, but, in accordance with Petrie’s assertion, proto-astro-alphabetic glyphs also appear on a European stag bone from 3800 BC, and on a Karanovo Culture zodiac from 4800 BC...”

Furthermore, the constellations and selected astronomical alphabets of a verity of languages, which have been chosen by me from the works of Pellar (2009) in the following:

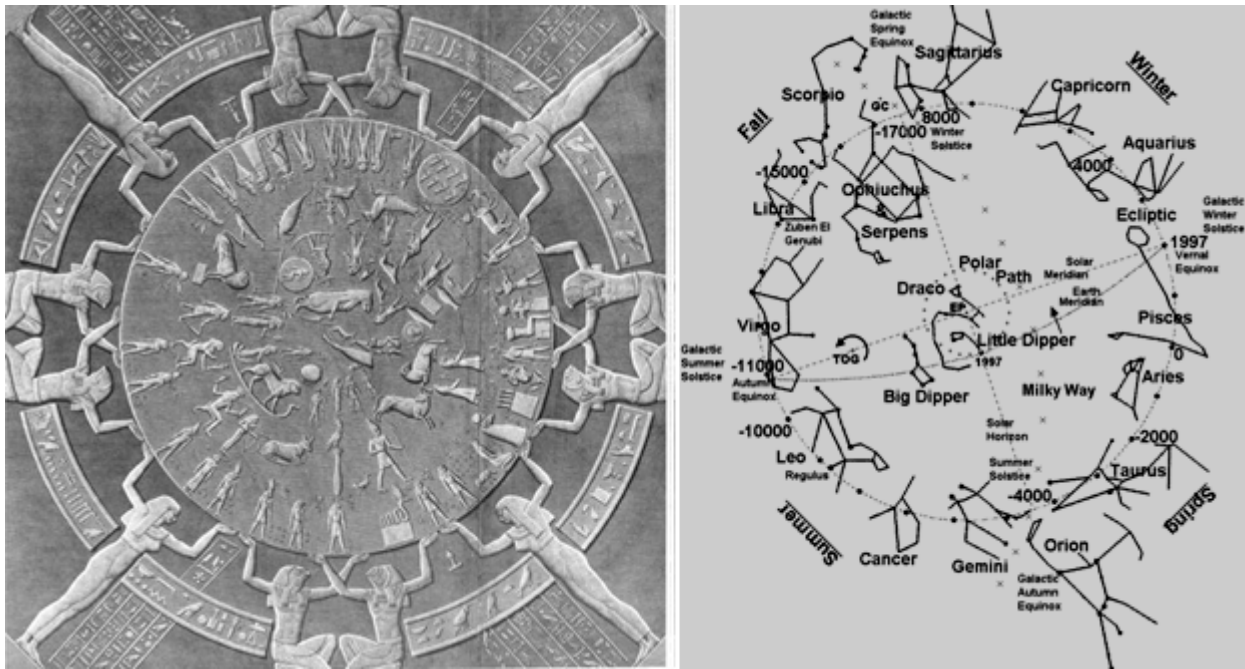
 <p>Taurus (bull)</p>	<p>a b</p>  <p>Bull Woman House Modern Hebrew</p>	<p>牛女</p>  <p>Ox Woman House Chinese Lunar Zodiac</p>	<p>a b</p>  <p>Phoenician</p>	<p>a b</p>  <p>Proto-Sinaitic (rotated)</p>	<p>a h</p>  <p>Egyptian Hieratic</p>	<p>a b</p>  <p>Ugaritic</p>
 <p>Aries (ram)</p>	<p>g d</p>  <p>Modern Hebrew</p>	<p>虛危</p>  <p>Chinese Lunar Zodiac</p>	<p>g d</p>  <p>Phoenician</p>	<p>d</p>  <p>Proto-Sinaitic</p>	<p>d g</p>  <p>Egyptian Hieratic</p>	<p>g d</p>  <p>Ugaritic</p>
 <p>Pisces (bull leg/ chisel)</p>	<p>h w</p>  <p>Modern Hebrew</p>	<p>室璧</p>  <p>Chinese Lunar Zodiac</p>	<p>h w</p>  <p>Phoenician</p>	<p>h</p>  <p>Wadi el-Hol (rotated)</p>	<p>h w</p>  <p>Ugaritic</p>	<p>w b</p>  <p>Egyptian Hieratic</p>
 <p>Gemini (candle)</p>	<p>z ḥ</p>  <p>Modern Hebrew</p>	<p>箕尾</p>  <p>Chinese Lunar Zodiac</p>	<p>Proto-Sinaitic</p> 	<p>&lt; p</p>  <p>Egyptian Hieratic</p>	<p>z ḥ</p>  <p>Phoenician</p>	<p>z ḥ</p>  <p>Ugaritic</p>
 <p>Cancer (croc)</p>	<p>ṭ y</p>  <p>Modern Hebrew</p>	<p>心房</p>  <p>Chinese Lunar Zodiac</p>	<p>ṭ y</p>  <p>Phoenician</p>	<p>Proto-Sinaitic R. (Matches Hebrew/Crab?)</p> 	<p>ṭ d</p>  <p>Egyptian Hieratic</p>	<p>a b</p>  <p>Ugaritic</p>
 <p>Leo (lion)</p>	<p>k l</p>  <p>Modern Hebrew</p>	<p>氏九</p>  <p>Chinese Lunar Zodiac</p>	<p>k l</p>  <p>Phoenician</p>	<p>k l</p>  <p>Ugaritic</p>	<p>l</p>  <p>Proto-Sinaitic</p>	<p>k f</p>  <p>Egyptian Hieratic</p>

 Virgo (goddess on back)	m n  Modern Hebrew	 Chinese Lunar Zodiac	m n  Phoenician	m n  Ugaritic	m n  Wadi-el-Hol Proto-Sinaitic	m n  Egyptian Hieratic
 Libra (scales)	s c  scale Modern Hebrew	 Chinese Lunar Zodiac	s c  Phoenician	s/z c  Ugaritic	 Proto-Sinaitic	s i  Egyptian Hieratic
 Scorpio (scorpion)	p s  scorpion Modern Hebrew	 Chinese Lunar Zodiac	p s  Phoenician	p s  Ugaritic	 Proto-Sinaitic (rotated)	b b  Egyptian Hieratic
 Sagitt. (bow/arrow/ ram head)	q r  Modern Hebrew	 Chinese Lunar Zodiac	q r  Phoenician	q r  Ugaritic	 Proto-Sinaitic	q r  Egyptian Hieratic
 Capricorn (goat/fish)	š t  Modern Hebrew	 Chinese Lunar Zodiac	š t  Phoenician	š t  Ugaritic	ḥ t  Proto-Sinaitic	ḥ t  Egyptian Hieratic

Let us come to my own point of view. First of all, we have to understand clearly the differences between astronomy and astrology. Actually, astronomy is the study of the stars in the

scientific way, whereas astrology is the study of the stars in a religious way. Astrology claims to study the effect heavenly bodies have on human events. Astrologers believe that all things in the cosmos are always connected to one another and that by tracking astronomical phenomena, which are able to learn things about human events. Astrologers are usually known for believing that the position of the stars during birth has an influence on every person's personality traits. This popular form of astrology is well known to the many people in the form of Horoscope. Anyway, having been inspired by Moran and Pellar, I personally observe the Dendera Zodiac very carefully and find out various astronomical language expressions with the both ideograms and phonograms, determined by me through the Sky Zodiac of the ancient Egypt hieroglyphically.





As a matter of fact, Dendera Zodiac is a magnificent representation of the ancient Egyptian sky that was found on the ceiling of the Temple of Hathor at Dendera. In fact, the Dendera lies on the western bank of the Nile River about 483 km south of Cairo in Egypt. This celestial sky map was found by Napoleon Bonaparte's troops in 1799 AD, and at the present resides at the Louvre Museum of Paris in France. Called the Dendera Zodiac, for its hieroglyphic depictions of the zodiacal constellations, it is a great circle of about 1.5 m in diameter. However, there are numerous other symbols, which remain to be deciphered in this hieroglyphic circle (Dobek, n.d.).























**Figure:** Circular Dendera Zodiac (left) & Application of Sky Zodiac on It (right)

(Source: Dobek, n.d. & Ramesses, n.d.)

Near the center, the hippopotamus and the mooring post can be found. Next to that is the foreleg of the bull. In a circular fashion around these two, the symbols of the zodiac can be seen. Pisces the two fish are shown attached by a rope and a wavy symbol between them may depict their aquatic association. Moving in a counterclockwise direction, we find Aquarius, Capricorn, Sagittarius, and Scorpio. Continuing in the same direction we come to Libra and then a woman holding what might be a stalk of wheat, representing Virgo. Next is Leo with a god holding on to the tail of the lion. Above the lion is a beetle, which is believed to represent Cancer the Crab. A man and woman holding hands depict Gemini. Taurus the Bull is easily spotted and Aries the Ram completes the zone. Below Taurus is Orion and is holding a staff. A cow in a boat with a star between its horns, found below Leo and Cancer, is thought to be Sirius (Krupp, 1979).

In the ancient Egyptian hieroglyphs of Dendera Zodiac, the hieroglyphic Aquarius  /nw/ (Phonogram / Ideogram) has been formed by the sky Aquarius  . The hieroglyphic Pisces  /btw-btw/ (Phonogram) have been formed by the sky Pisces  .

The hieroglyphic Aries  /hrjs-ʃta:/ (Phonogram) has been formed by the sky Aries  . The hieroglyphic Taurus  (Ideogram) has been formed by the sky Taurus  . The hieroglyphic Gemini  /htr/ (Phonogram) has been formed by the sky Gemini  . The hieroglyphic Cancer  /xpr/ (Phonogram) has been formed by the sky Cancer  . The hieroglyphic Leo  /ma/ (Phonogram) has been formed by the sky Leo  . The hieroglyphic Virgo  (Ideogram) has been formed by the sky Virgo  . The hieroglyphic Libra  /maxa:/ (Phonogram) has been formed by the sky Libra  . The hieroglyphic Scorpio  /srk/ (Phonogram) has been formed by the sky Scorpio  . The hieroglyphic Sagittarius  (Ideogram) has been formed by the sky Sagittarius  . The hieroglyphic Capricorn  (Ideogram) has been formed by the sky Capricorn  .

























## APPENDEX-2


Still today, many Egyptologists apply the modern English letters in order to indicate the pronunciations of the expressions in ancient Egyptian hieroglyphs, which are actually wrong. In point of fact, English letters do not possess the exact pronunciation of hieroglyphic expression all the time. Although in 1822, Jean-Francois Champollion identifies the name of 'Ptolemy' on the Rosetta Stone through the use of apparent English letters. After that, the dictionaries of two volumes titled *An Egyptian Hieroglyphic Dictionary* by British Egyptologist Sir Wallis Budge, published in 1920. In the two dictionaries, phonetic symbols are applied, which are not completely similar to the International Phonetic Alphabet (IPA).





Besides, I would like to mention about the man Sir Alan Gardiner who is one of the premier British Egyptologists of the early and mid-20<sup>th</sup> century. Moreover, he is world famous for his immortal work titled *Gardiner's Sign List*. In fact, the *Gardiner's Sign List* is a standard way of looking up and talking about hieroglyphs. It is developed as a way of categorizing hieroglyphs and making them easy to identify and discuss. Furthermore, it is the absolute standard reference for anyone discussing hieroglyphs. Anyway, Gardiner actually arranges the hieroglyphic signs of ancient Egypt into a number of sections in order to aid categorization. His sign list is accepted by the maximum number of the Egyptologists. In the *Gardiner's Sign List*, phonetic symbols are also used, which are unlike the phonetic symbols of Budge and also not completely similar to the International Phonetic Alphabet (IPA).







In this research paper, I have applied the IPA symbols in order to indicating the hieroglyphic expressions in place of the English letters and conventional phonetic symbols of the


Egyptologists so that common people can easily understand. However, the major conventional phonetic symbols of Egyptologists for ancient Egyptian Hieroglyphs have been collected and presented by me in the following table:



 = a/3/a	 = ä	 = Ī	 = ā/c/ā
 = ū/ō	 = b	 = p	 = f
 = m	 = n	 = r	 = h
 = ħ	 = x/h	 = z/s	 = s/z
 = š	 = l	 = k	 = ḳ
 = t	 = t̄	 = ṫ	 = t'/d̄




Besides, the Egyptologist named Brugsch who is older than both Budge and Gardiner demonstrates some phonetic symbols for Egyptian hieroglyphs in the first volume of his *Wörterbuch* in 1867. As a matter of fact, Budge applies the phonetic symbols of Brugsch in his dictionaries of two volumes titled *An Egyptian Hieroglyphic Dictionary*. Anyway, in 1880, Brugsch publishes the fifth volume of his *Wörterbuch* in which he demonstrates the vowels and consonants for Egyptian hieroglyphs. However, the basic five vowel sounds of Brugsch are 

/a/,  /ä/,  /ā/,  /Ī/ and  /ō/.

In this research paper, I have illustrated the only three vowel sounds instead of five vowel sounds for Egyptian hieroglyphs in keeping with the International Phonetic Alphabet (IPA). In fact, /a/ is long vowel and /ā/ is a short vowel in conformity with the work of Brugsch. But in 1910, in the book titled *Egyptian Language: Easy Lessons in Egyptian Hieroglyphics* by Budge, the long vowel is /a/ and the short vowel is /ā/. The /ā/ sound cannot be compared to the sound like /ə/ sound in any way, because /ā/ is shorter than /a/ and longer than /ə/ sound. Actually, /ā/ sound nearly sounds like the /ʌ/ sound in some way. However, in order to avoid the phonetic contradiction, I have used /a:/ sound for  as a long vowel and /a/ sound for  as a short vowel.

Thereafter, /ä/ sound is used for  that is only just able to represent the long vowel /i:/, the shorter vowel /i/ and the shortest vowel /I/ in a roundabout way. In reality, the phonemes /i:/, /i/, and /I/ can be applied in the words like ‘see’ /si:/, ‘happy’/hæpi/, and ‘sit’/sIt/ in sequence. In this case, both /i:/ and /i/ sounds can be applied for the single /ä/ sound, which creates a sort of uncertainty. Nevertheless, /I/ is the shortest vowel without a doubt, but it can be longer to some extent as a diphthong when it is used in the word ‘my’ /maI/. That being the situation, I have applied /I/ for /ä/ in place of /i:/ and /i/ as an arbitration.

After that, the /Ī/ completely sounds like /j/ sound and the /Ō/ also absolutely sounds like /w/ sound. In point of fact, /j/ and /w/ are not vowel sounds at all; rather they are consonant sounds in accordance with rules of the International Phonetic Alphabet (IPA) undeniably. Furthermore, rests of the phonetic sounds for the ancient Egyptian hieroglyphs are

consonants, which have been discussed in the main papers. As a consequence, in conformity with the rules of International Phonetic Alphabet (IPA), the basic vowel sounds for Egyptian hieroglyphs are only three, which are  /a:/,  /a/ and  /I/ on the whole.

## APPENDIX-3

Ancient Egyptian hieroglyphic language uses the signs or pictures in order to denote the objects, concepts, and sounds. We all should express deep gratitude and appreciation to all great and highly honorable Egyptologists who spent immense sincere efforts trying to decipher the most arduous and complex written language in the history of mankind. Ancient Egyptian hieroglyphs are the most important clue to know about the language and culture of our forefathers in the light of the both ancient myths and time-honored religions. Furthermore, in keeping with the sociolinguistic observations, like the Egyptian myths, both the holy Quran and the holy Bible also hieroglyphically help us to identify and recognize the authentic social and cultural developments in the bosom of ancient Egypt.

Anyway, let us come to the point, an interview on “Eye on the Future Radio”, an interviewer named Mrs. Hehpsehboah (2006) takes the interview of Dr. Ossama Alsaadawi. During the interview, Alsaadawi informs that some officials had the plan to remove the great statue of Ramses II from its current place to a new place in Giza, but they refrained when Alsaadawi declared that the great statue of Ramses II is actually an ancient Egyptian symbol for the Great Egyptian prophet ‘Moses’ and that his name is quite clearly engraved on his left shoulder. Furthermore, Alsaadawi says:

“...Egyptologists are not able to read correctly abc of Egyptian Hieroglyphs they didn’t see all those correct names. For example, they said that the king Ra’meses earned his name from ‘one’ of his cartouches, while his real cartouche on his left shoulder does not include the hieroglyph for ‘Ra’!! It includes only the name ‘ms-s’ which any baby should read it as ‘Moses’! Could you imagine the impact on the





Egyptian peoples when they were told for centuries that Ramses-2 is their biggest tyrant Pharaoh who rejected Moses and children of Israel out of Egypt, then they now discover that this tyrant Pharaoh is the Prophet Moses himself?!!” (Hehpsehboah, 2006).





**Figure:** Biblical Prophet Moses

(Source: Alsaadawi, 1999)

We know that Biblical Prophet Moses and the Quranic Prophet Musa is the same person. In ancient Egypt, camera was not invented and there was no tradition to take the photograph in order to preserve the memory of any particular person. So, it is not impossible at all that ancient Egyptians make the statues of particular person instead of using camera. However, at this moment, I have tried to explain the major points of Alsaadawi about the picture in which whether the man is whether Ramses II or Biblical Prophet Moses. First of all, in the left shoulder

of the statue, there is a key hieroglyphic sign like . If we pronounce this sign individually, every sign will denote  /ms/,  /z-z/. Even though, there is a lack of  /ra/ sound. Besides, French scholar Jean- Francois Champollion demonstrates in his book titled *Précis du système hiéroglyphique des anciens Égyptiens* (Accurate the hieroglyphic system of ancient

Egyptians), the one of the correct hieroglyphic name for the ‘Ramses’ looks like  /ra-ms-z-

z/. As a result, the sound of the hieroglyphic sign in the given picture  is /ms-z-z/, which indicates the name ‘Moses’ not ‘Ramses’. Besides, the two more hieroglyphic feather signs like



/fw/ and




/fw/ represent ‘integrity’ (Budge, 1920) that is the universal attitude of all religious

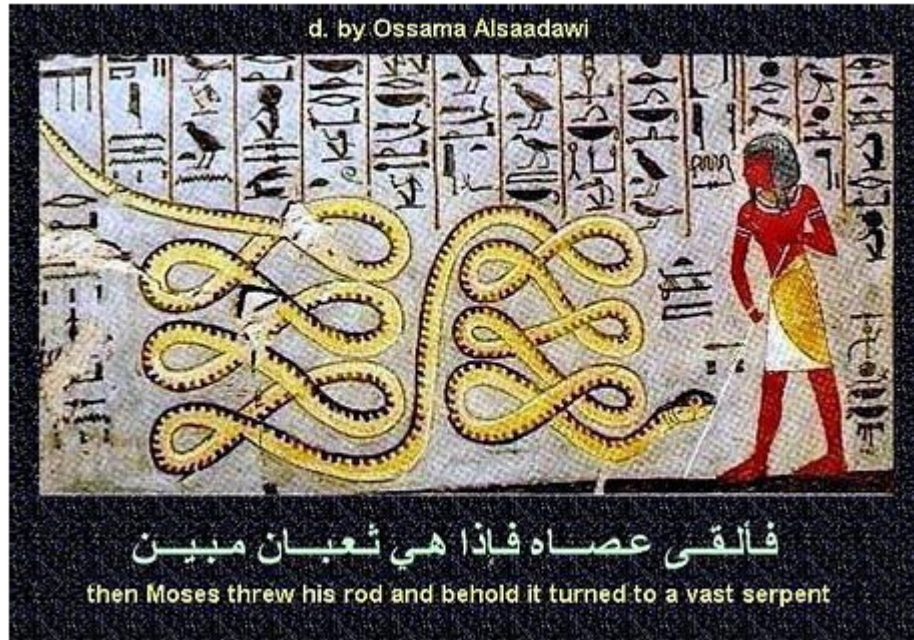
prophets. On the whole, the statue is the Biblical prophet Moses almost certainly.

Besides, in the ancient Egyptian mythology, Ra is the quintessence of all manifestations of the sun-god, permeating the three realms of the sky, earth and underworld. Hence many deities enhance their own divinity by coalescing with this aspect of the sun-god. The physical manifestation of Ra is most commonly a falcon wearing the fiery disk of the sun on its head. The disk is surrounded by the body of the cobra goddess, ‘coiled one’, symbolizing the god’s power

of delivering instant death. The general hieroglyphic representation of Ra is like  /ra/. On

the other hand, Apep is the underworld snake-god. The gigantic body of Apep, often a concertina of coils, represents a kind of void or ‘black hole’ forcing those he swallows into that non-existence which the Egyptians feared so greatly. The lethal powers of Apep are directed against

the sun-god. That is why, Apep is believed as the worst enemy of Ra. The common hieroglyphic representation of Apep is like  /a-p-p/.











**Figure:** Vast Serpent and Prophet Moses

(Source: Alsaadawi, 1999)

Regarding the above presented picture, (found in the tomb of a pharaoh, Valley of the Kings, Thebes), Dr. Ossama Alsaadawi (1999) has claimed in his own theory that there is neither Apep nor Ra in the picture. In point of fact, the man holding a rod is the Biblical prophet Moses or the Quranic prophet Musa who is standing in front of a vast serpent. Truly speaking, I could not find out the complete and clear explanation of Alsaadawi's claim in his works. That being the situation, I personally have tried to elucidate the picture in order to support this religious claim of Alsaadawi. Therefore, according to the holy Quran:

“And what is in your right hand O Musa? He (Musa) said: ‘It is my rod, I lean on it, and I guide my sheep with it, and I have other uses in it’. He (Allah) said: ‘Throw it down, Musa’. So he threw it down, and it became a moving serpent!”  
(Sura Taha, 20:17-20).


By means of these Quranic verses, I have considered the picture as allegorical, because the vast serpent is probably the result after throwing the rod. Additionally, the man is holding a rod, which is perhaps the transformation of vast serpent into the rod. Besides, the god Apep’s hieroglyphic representation  /a-p-p/ possesses a determinative serpent sign like  that can be easily compared to the serpent of the picture. Thereafter, the god Ra’s hieroglyphic representation  /ra/ possesses a determinative falcon-headed god sign with the combination of sun disk and cobra like , which can never be compared the human being of the picture. Besides, the hieroglyphic sign like  that is also considered as the determinative sign of god Ra. Moreover, the picture of the man looks like a common Egyptian particular working man can be called ‘sheperd’, because in egyptian hieroglyphs shepherds are usually depicted “beside a cattle, a man with the rod in hand” as in  [A248],  [A251],  [A252] and the like. However, in the Quranic quotation, prophet Musa says: “It is my rod, I lean on it, and I guide my sheep with it, and I have other uses in it”. From this quotation, it can be understood that prophet Musa is a shepherd. So, the man in this picture is the prophet Moses or Musa in all probability. In the ancient Egypt, shepherds are commonly believed as the lower class people.




Additionally, Alexander the Great who comes in Egypt in 331 BC and defeats the last of the Persian king named Darius III. At the time, the Persians are the primary enemies of the Greeks. He is inspired to choose its site by his personal interpretation of a scene from Homer's *Odyssey*. When he defeats Darius III, he is welcomed by the Egyptians, and he is crowned as a pharaoh in the same year in Memphis. In the following year, he visits the oracle of Amun in Siwa Oasis and he is declared there as a 'son of Amun'. From now on, the priests write about him as the protector of Egypt; king of Upper and Lower Egypt; beloved by god Amun (Milton, 1980). As a result, 'Alexander' is a full Egyptian royal name that is still appeared in his hieroglyphic cartouche at the Luxor temple in Egypt.



**Figure:** Alexander the Great in Hieroglyphs in Luxor Temple

(Source: Milton, 1980)

In conformity with the my own decipherments about the above presented image, the young Pharaoh (left) offers sacrifices to the god named Amun (left) in his relief fro the temple of Luxor (Milton, 1980). In reality, the young Pharaoh in the image is nothing but the greatest Macedonian king Alexander, because number-1 shows that the engraving of Alexander's name vertically, which will horizontally demonstrate like  /a:lk-zIn-drz/.

Thereafter, number-2 shows that Alexander is wearing double crowns on his head looks  that is actually the combination of the crown of Upper Egypt  as well as the crown of Lower Egypt  as the indication of Alexander's united realms. Regarding the two united realms, in the holy Quran:




“They said, O **Zul-Qarnain**, indeed Gog and Magog are great corrupters in the land. So may I assign for you expenditure that you might make between us and them a barrier?” (Sura Kahof, 18:94).

From this quotation, we find the Arabic word called Zul-Qarnain that means the ‘Two-Horned One’. As a matter of fact, ‘Two-Horned One’ allegorically indicates the lord of two realms. Besides, Zul-Qarnain is usually believed as Alexander the Great, because in the ancient Greek coins, the image of Alexander with horns was often come into light.



**Figure:** Alexander the Great with His Horns in the Coin

(Source: <http://www.pothos.org/forum/viewtopic.php?f=2&t=3554>)

After that, the three pyramids of Giza called ‘Pyramid of Khufu’, ‘Pyramid of Khafre’ and ‘Pyramid of Menkaure’ had been known to the educated Greeks for centuries. So, number-3 shows the hieroglyphic pyramid signs of ancient Egypt at Giza looks  $\Delta \Delta \Delta$  /mr-mr-mr/, which became the part of Alexander’s own empire on one occasion. Next, number-4 shows the name Amun-Ra  as /a:mn-ra:-stp-nm/ hieroglyphically. Morphologically, after the clipping of the sound /a:mn-ra:-stp-nm/, it will be /a:mn-ra:/ authentically. In the New Kingdom of ancient Egypt, god Amun-Ra is the special indication of god Amun who was enhanced by interpreting him as a mysterious manifestation of the ancient sun-god of Heliopolis. Subsequently, the number-5 shows the genuine god Amun because he is habitually wearing the double plumes on his head like . Finally, number-6 shows god Amun is holding a sort of wand in his hand that hieroglyphically symbolizes as  in the main.