

OBRY Pronunciation (instructions and guidance for reading and speaking) **by: Jonathan Machtemes**

It is not the intent of this guide to be a commentary on the OBRY language past acquainting the speaker/reader with the tools necessary to move through it. Yes, the terminology is not what one would come to expect in/from language, (based on our current understanding of language); however, I must insist that the reader/hearer of these words consider the motive behind all this author's work in OBRY... understanding.

It is my belief, and thus "operandi", that we are witnessing a language within the characters (called "letters") themselves. They would therefore be "ideographs" instead of mere "letters". This shift in understanding what we once believed was "Hebrew" and it's subsequent "letters" has produced a need to re-understand it at the fundamental level. It is a "new" language in the sense that it won't be understood if persistently held up to Masoretic "Hebrew" for comparison.

The purpose to language is to transfer ideas in the most expedient and accurate way from the mind of the bearer to the mind of the hearer/reader. The terms I currently employ, or will employ in the future are just means to an end. That end being an imparted understanding and renewal of mind of the elect. May our $\forall L W \Delta z$ "El Shaddai" (MH) guide my (and all His children's) minds and hands in this endeavor.

("singing" characters are what are commonly called "vowels". "walking" characters are what are commonly called "consonants".)

\forall - as English short A: most commonly "ah"	(singer)
\sqcup - as English B	(walker)
\neg - as English G: always hard "garage" not "garage"	(walker)
Δ - as English D	(walker)
Ψ - as English short E: most commonly "eh"	(singer)
Υ - as English double O: most commonly "oo"	(singer)
z - as English Z	(walker)
Ξ - as English H	(walker)
\otimes - as English T	(walker)
z - as English Y: most commonly "ee"	(singer)
Ψ - as English K	(walker)
L - as English L	(walker)
\mathfrak{M} - as English M	(walker)
γ - as English N	(walker)
\mathfrak{F} - as English S	(walker)
\circ - as English long O: most commonly "oh"	(singer)
\int - as English P	(walker)
\mathfrak{r} - as English Ts: "hats" - "tsyun"	(walker)
Φ - as English Q: most often like "qu" but more subtle	(walker)
\mathcal{R} - as English R	(walker)
W - as English Sh	(walker)
\times - as English Th	(walker)

Examples: (syllables are divided thus: (-) longer syllable space, (') shorter syllable space, (~) obligatory vocalization between "walking" characters

זָהָהָ - ee-eh'oo'eh
 טְבַח'וּת - ts'bah'ooth
 אֲרִי - ah'r~ts
 אֲדָמָה - ah'd~m
 פְּרִי - p'r~th
 אֱלֹהֵינוּ - ahl oh'lee'oon
 זָרֵחַ - z'r~h
 קָדַשׁ - kw'd~sh
 זְרֵק - ee-ts'h~kw
 טוֹב - toob
 שָׁחַ - sh~th

Keep in mind:

- the above words demonstrate a long and more proper way of OBRY pronunciation. Over time, many of our fathers reduced these to the point where "ee-ts'h~kw" would have been "eets'ock". There is an advantage in having a full understanding of the language, it's roots, and the way in which words are built. Then pronunciations may be more fluent without the hearer's loss of understanding.
- ק has the most subtle rounding after it... not a full "qu" sound. This character also falls under the previous statement. Although ט is not ק, like with English phonetic redundancies (C, K, Q... E, I, Y), in a culture and context wherein all have an inherent understanding of the words, these pronunciations would have tended towards being quicker and more fluent.
- certain "walking characters" or consonants must have an obligatory breathy vocalization to move from the one to the next. (') and (~) are employed above. Do not emphasize the vocalization. Its only a bridge from one consonant to the next. It may often occur that an involuntary vowel sound will be produced when moving from ט to ט as in טְבַח'וּת above, or פ to פ, as in פְּרִי above.
- ח is naturally breathy (as the English H) so it tends to demand a bit of a hard breath and can precipitate a more pronounced vocalization at times, such as at the end of words like: נְחָה = n~hh or חַחַח = hoohh

1. As a general rule, OBRY is being expressed in two and three character roots with or without modifiers.

2. As stated above, with a two character word, if the characters are "walking" characters, the reader/speaker is obliged to move briskly from the one to the other: שָׁחַ = sh~m. There will be a sort of vocalization that will occur by walking from the one to the next, but it's to be kept minimal. When an additional character is added, the gap now becomes shorter and easier to not vocalize, as the emphasis will typically be on the latter half: (these are not progressive roots, but examples of vocalizing based on root and additional characters), שָׁמַעַ = sh'mee, שָׁמַעַם = sh'm'eem, אֲשָׁמַעַם = eh-sh'm'eem.

3. Most words, (being two to three character roots with various modifiers), will be stressed on the latter half of the word: פְּרִי = p'r~th, אֲדָמָה = ah'd~m, אֲחָלָה = ah'k~l.

4. Prefixes, Suffixes, and Affixes: fewer characters are listed as prefixes than suffixes and no one teaches on affixes, (those are often considered as a new word entirely or deemed the same as the root without the affixed singer). These are not to be considered as concrete when used in OBRY; however, many are used correctly in both Hebrew and OBRY. Hebrew can tend to convolute based on their Masoretic dictates and preconcieved noun/verb categories, but some are, as I said, accurate to a degree.

Many prefixes, that are singers, will be naturally pronounced before the root, as a distinct voice, but with fluid movement into the following root, such as $\text{יְזַחֲמֵר} = \text{oo-ee-ah'mer}$ or $\text{עָגַדְעָל} = \text{eh-g'dool}$. Walkers will have their own brief voice without infringing into a root beginning with a singer: $\text{בְּחִבֵּר} = \text{b-oh'b~r}$ or $\text{תְּחַלֵּל} = \text{th-ah'k~l}$. There will be a natural tendency to vocalize after a walker prefix, such as תְּחַלֵּל , as a sound such as "th" is nearly impossible to express without. A walker prefix to a walker root, ($\text{לְבַד} = \text{l-b~d}$ or $\text{מְאַחֲרֵת} = \text{m-ahr~th}$), may be easy to grasp if it is compared to the French way of apostrophe: l'mot, d'autres. It is my opinion that our modern apostrophe system, in Euro languages, derived from the "walking" character demands in our source language... OBRY.

There is a much wider variety of suffixes, along with the Masoretic Hebrew demands for their usage. If the speaker/reader keeps a basic understanding of "singers and walkers" in mind, any suffix, or any word, will come in the way "Phonics" was supposed to teach us, but typically required rote learning as well, due to Englishes' rampant inclusion of foreign terms and fiat letter combinations. זָיָה , זָעָה , יָצָה , עָה , and זָמָה are all possible suffixes. Sound them out with what you've learned so far: $\text{חָלַהּ} = \text{ahl} > \text{חָלַהּ עָה} = \text{ah'leh} > \text{חָלַהּ זָמָה} = \text{ah'leh'eem}$, $\text{חָלַהּ זָעָה} = \text{ah'leh'eek}$, $\text{חָלַהּ זָיָה} = \text{ah'leh'ee'noo}$. As I've stated, just understanding the sound each character makes and whether it's a walker or singer will allow for any pronunciation... even $\text{נְבֻחַדְנֶצַּר} = \text{n-b'k~d-nahts'r}$, or the loose English transliteration-"Nebuchadnezzar".

Affixes, (Wָלַד becomes Wָזַלַּד , פָּרַח becomes פָּרַחַח or פָּרַחַחַח), can typically be approached the same as if the reader/speaker was applying an obligatory step, such as from the W to the ל in $\text{Wָלַד} = \text{sh~b}$, but now with the "singing" character inserted: $\text{Wָזַלַּד} = \text{sheeb}$. If the instance involves a walker and singer, such as בָּחַח to בָּחַחַח or בָּחַחַחַח its a straight forward addition of the affixed singer: bah, bee'ah, boo'ah. And in rarer cases, when its two or more singers, like עָה עָה to עָה עָה עָה and even עָה עָה עָה עָה above, they certainly all have their own sound ($\text{עָה} = \text{eh'ee}$, $\text{עָה עָה} = \text{eh'oo'ee}$, $\text{עָה עָה עָה} = \text{ee-eh'oo'eh}$), but as expressed in other vocalization issues, the fluent speaker will often cause a natural blend of tones creating a new voice: $\text{עָה עָה} > \text{eh-ee} > \text{aye}$, $\text{עָה עָה עָה} > \text{eh-oo-ee} > \text{ewee}$, $\text{עָה עָה עָה עָה} > \text{ee-eh'oo'eh} > \text{yehweh}$).

Two relatively helpful Prefix and Suffix lists are:
https://en.wikipedia.org/wiki/Prefixes_in_Hebrew
https://en.wikipedia.org/wiki/Suffixes_in_Hebrew

5. Compound Roots can often be recognized for what they are and expressed as either a typical three character with an added two or three character in quick succession: $\text{חָדַמְדַּמְ} = \text{ah'd~m'd~m}$, thus חָדַמְ root w/ prefix, plus דַּמְ root. Another, just for example w/o an etymological debate: $\text{פְּרִשְׁגֹּנִים} = \text{p~r'sh~g~n}$, thus two subsequent two character roots followed by a truncated "un" suffix, (or, in the case of nouns, is said to mean "their" in context). The practical arguments aside, one should see the pattern of OBRY pronunciation by this point.