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## The Phonosemantics of the Sibilant Sounds of the Arabic and English Languages

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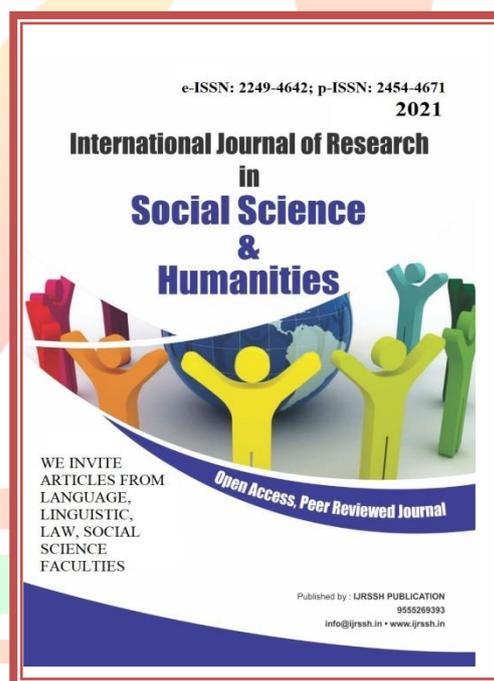
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## ABSTRACT

Understanding the general meaning of phonemes and their combinations helps to guess the meaning of unknown words intuitively. The aim of this paper is to examine a group of Arabic as well as English phoneme combinations as examples to prove they have some specific common meaning, a so-called DNA that can be traced in all given words. Thus, a group of selected words were chosen from the Holy Qur'an whose language represents the Classical Arabic variety. It has been assumed that the relationship between phonemes and what they signify is non-arbitrary. It is determined that certain consonant combinations retain their meanings. Thus, upon closer examination, words that are not similar to one another but which have identical consonant phonemes combinations bear an element of meaning which is absent in words not containing such combinations.

**Key Words:** *sibilant sounds, phonosemantics, word meaning, Arabic, English*

ملخص

يساعد فهم المعنى العام للفونيمات ومجموعاتها على تخمين معنى الكلمات غير المعروفة بشكل حدسي. الهدف من هذا البحث هو دراسة مجموعة من تركيبات الصوتيات العربية والإنجليزية كأمثلة لإثبات أن لها بعض المعاني المشتركة المحددة ، وهو ما يسمى بالحمض النووي الذي يمكن تتبعه في جميع الكلمات. وهكذا ، تم اختيار مجموعة من الكلمات المختارة من القرآن الكريم التي تمثل لغتها العربية الفصحى. تم افتراض أن العلاقة بين الصوتيات وما تدل عليه ليست اعتباطية. تم تحديد أن بعض التركيبات الساكنة تحتفظ بمعانيها. وبالتالي ، عند الفحص الدقيق ، فإن الكلمات التي لا تتشابه مع بعضها البعض ولكنها تحتوي على مجموعات صوتية متطابقة تحمل عنصرًا من المعنى غائبًا في الكلمات التي لا تحتوي على مثل هذه المجموعات.

## INTRODUCTION

A noticeable major feature of any language is that it can undergo substantial changes, i.e., no language is sound still. All languages change by time, depending on many factors including social, political, and geographical and many others. By this, languages can be compared with human beings since both are developing and changing continuously and constantly. Accordingly, disparity is found in the route of language development throughout the history, i.e., not all languages develop and evolve the same way; there must be differences and a variety ways or routes that constitute the history of developing any language. Modern languages are said to be composed of a complex hierarchical system of connected signs represented by phonemes. The phonemes constitute the language we use to communicate with each other. Though languages differ, sound symbolism is one feature that is shared between divergent languages.

The purpose of my research is to investigate whether the phonemic/idea relationship exists, how various phonemes/sounds are connoted (i.e. more positively or more negatively), and if there is inter-linguistic correlation.

## Word and Meaning

The field of studying phonemes semantically is called phonosemantics. Accordingly, nature specifies a meaning for every sound in this universe. If this hypothesis considered true, then any heard or spoken sound results in a corresponding specific emotion inside us as human beings. In this case, any sound could be considered a kind of a message sent to us by nature. Bin Jinni's definition of language is quite accurate. Bin Jinni said. The limit of language is sounds by which all people express their purposes and this is an accurate definition that mentions many of the distinctive aspects of language. Bin Jinni first emphasized the phonetic nature of language, as he mentioned its social function in expressing and transmitting thought, so every nation has their own language. Modern researchers say different definitions of language, and all these modern definitions confirm the phonological nature, social function of language, and the diversity of the linguistic structure from one society to another.

This definition agrees to a large extent with the views of Western functionalists as it is rich in deliberative values, the most important of which are: that language has a utilitarian and expressive values. Bin Jinni's (239 AH)

definition of language is similar to the views of the pragmatist school in the modern western linguistic studies. Both deal with the study of language in use. That is, when it is in circulation among its users.

One of the opinions and theories through which scholars tried to explain the phenomenon of the emergence of language is 'Simulation theory'. Bin Jinni supported this theory by stating that man established the beginning of language by imitating sounds he heard in nature, e.g., the sounds of wind, purl neighing horse, water and other things. Western linguists called it 'Onomatopoeia'. The most important thing to be taken on this theory is that it limits the basis of the genesis of language to observation based on a sense of what is happening in the environment. It ignores the need of the desperate naturalness of communication, understanding, and expression of what is in the soul, that need which is one of the most important motives for the emergence of the human language.

What may support this theory is what we find sometimes in terms of the participation of some sounds in words that simulate nature in several languages. For example, the word denoting a whisper is in Arabic (hams), in English (whisper), in German as (flustern), and in Turkish,

(susmak). The common factor between all these languages in these words is the whistling sounds /s/ or /ş/, which are the characteristic sounds of the whispering process in nature. It can be concluded that there is a natural strong link between the word and its meaning. But Bin Jinni was dazzled by the magic of the Arabic language and he contemplated its accuracy and its delicacy. If it was after that he had been reassured to say that the language is a convention of human beings he returns hesitantly to declare that this language cannot be a spawn of a random convention, and it is impossible to be taken from the sounds of wind, thunder and water, rather it tends to be a revelation from Allah Almighty, it was revealed to Adam in all languages at the same time.

Due to this relationship between sound and meaning, all languages in this universe have evolved. Modern linguists disagree with this finding, despite of the philosophical support. It has been assumed that the reason behind this is that they are trying to name an object based on its construction but the truth is that nature does not give any name to any being. Human beings observe objects according to their needs.

It is noted that the regular correlation between the form of a word and its meaning is controversial. For that ,

Crystal( 1985:161) stated " discussion of the possible naturalistic basis of meaning – positing a natural relationship between 'words' and 'things' – had taken place since Plato" Many linguists insist that the relationship between sounds and what they signify is arbitrary . To Saussure, meaning is of two faces but the relationship between them was arbitrary. To explain these two sides or faces, the terms *signified* (*the thing being signified*) and *signifiant* (*the thing which signifies*) are used to clarify the distinction between them.' Sign', which is a mental, real and concrete entity, is the title that is used to address the relationship of a signified to a signifier. Accordingly, 'langue' is considered ' a system of signs'. (Ibid) Other terms are used to refer to the same relationship such as *concept vs acoustic image; content vs expression*, though they could be controversial. It is hard to deny that the sound itself carries no universal meaning, but it does have relative value in each language.

### Phonosemantics

It is, quite simply, the combination of phonology and semantics. Meanwhile, semantics is the study of signs; that is, the relationship between object and meaning. Phonosemantics is the idea that sounds have inherent meanings. That is, the possibility that phones have predetermined

associations and meanings. This differs from lexical meaning in that lexical meanings have a one to one correspondence with outside meanings (and are clearly defined). Inherent meanings are (if they exist) not clearly defined, and the sound-idea correspondence would be much more general/abstract. If this possibility is indeed true, it would contradict Saussure's theory of arbitrariness.

This difference creates a controversy between phonosemantics and those who follow Saussure's school of thought. A small, but growing branch of linguistics, phonosemantics lies at the opposite end of the spectrum from Swiss linguist Ferdinand de Saussure's foundational *Theory of Signs*. This is why languages have such a variety in words, referencing the same object. The work of de Saussure has informed much of linguistics research for more than a century. The theory consists of three main terms - the "sign," the "signifier," and the "signified." The sign is the relationship between the signifier and the signified, or the relationship between word and object/idea. The signifier is the word itself, or how human beings refer to a specific object. The signified is the object/idea. For instance, in the sign of a tree, tree ('the tall plant with a trunk and leaves') would be the signifier - the word that points to the

concept. A dog is a dog because it is not a cat or a mouse or a horse, etc.

Recently Blasé et al. have argued that there is frequently a phonological crossover of words inter-linguistically. Blasi et al. studied a list of Swedish words to compare their phonological composition across 4000 languages. They found out that though languages are distant and of different language families, they share some features. They concluded that specific sounds are connected with specific ideas, regardless of the language family. One of their findings is that "breasts was associated with the bilabial /m/, perhaps echoing "the mouth configuration of suckling babies or...the sounds feeding babies produce" (Blasé, 2016).

These concluding remarks of Blasi's et al. research contradict Saussure's theory of "arbitrariness of sign". This theory essentially refers to an arbitrary relationship between a word and the object to which it refers. Their findings represent a refutation of de Saussure's theory and a potentially significant shift in the field of linguistics. Another type of research that has to do with phonosemantics in the marketing area of linguistics is conducted by Yorkton and Menon (2004), studying the use of "potent" sounds to optimize customers' opinions of the brand. They concluded that "when people encounter a

brand, they automatically infer attributes based on the name itself."

### English Sibilant Sounds

"Changes in the language have led to the emergence of voiced and voiceless phonemes, namely /f/, /v/, /s/, /z/, /θ/, and/ð/". (Clark and Yallop,1990).The word "sibilance" comes from the Latin "sibilare," meaning "to hiss" or "to whistle," and is in itself an example of sibilance, since it contains repeated "s" sounds. Linguists define sibilant sounds as those made by pushing air through closed teeth with the mouth open.

In phonetics, sibilants sounds or fricatives are produced with higher amplitude and pitch, made by directing a stream of air with the tongue towards the teeth. Examples of sibilant fricative consonant sounds are [s] [z] [ʃ] [ʒ].These fricatives are characterized by intense sound to attract one's attention (a paralinguistic use). A good example to illustrate this function is when calling someone using "psst!" or quieting someone using "shhhh!"

Resulting in a high pitch, the back of the tongue forms a narrow channel to focus the stream of air more intensely when producing the alveolar swishing sibilants [s] and [z]. Whereas the tongue would be flatter with low pitch when

producing the hushing sibilants including English [ʃ], [tʃ], [ʒ], and [dʒ].

Stridents is another category that includes more fricatives than sibilants. All sibilants are also stridents, therefore the terms can be used interchangeably but they do not express the same meaning. The English stridents are /f, v, s, z, ʃ, ʒ, tʃ, dʒ/. The length of the pitch determines the type of the sound, i.e., sibilants are recognized for their high pitch, e.g., sibilants include the following sounds /s, z, ʃ, ʒ, tʃ, dʒ/. /f/ and /v/, whereas stridents are the opposite of the sibilants since they are pronounced with a lower pitch.

Teeth, on the other hand, play a major role in defining and identifying the sounds. Opposite to non-sibilant fricatives and affricates, when producing sibilant

consonants, fricatives and affricates teeth are used. They are considered as an obstacle to the airstream when producing them.

The intensity characteristic of sibilants means that small variations in tongue shape and position are perceivable, with the result that there are many sibilant types that contrast in various languages. Some still disagree about the exact number of sibilant sounds because there are some hissing sounds that do not differ from /s/ sound but they are not pure sibilants, e.g., /ʃ/, /θ/, /z/, /v/, and /ʒ/.

Chart (1) English Phonemic System

	Bilabial	Labiodental	Dental	Alveolar	Alveopalatal	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	p, b			t, d			k, g			ʔ
Nasal	m			n			ŋ			
Trill				r				R		
Flap				ɾ						
Fricative		f, v	θ, ð	s, z	ʃ, ʒ					h
Approximant	w			ɹ		j				
Lateral Approximant				l						
Affricate					tʃ, dʒ					

*Sibilance in English Literature*

Sibilance can give language a musical element, and can help emphasize words that resonate with the main ideas or themes of the work. Sibilance is also used to give any piece of writing form and structure. As with assonance, consonance, and alliteration, sibilance adds rhythm and musicality to a piece of text by suggesting which syllables a reader should emphasize. Recursiveness of words that consist of sibilants attract the readers' attention and urge them to dig deeply to grasp, understand, and analyze the phrases or words to reach the intended theme of the work and add a playful quality to the text, and make it hard to ignore. Sharing sounds in common can make the words in phrases more memorable.

Enhancing imagery in the mind's eye of the reader or listener is another reason for intentionally using sibilant sounds. /S/ sound, for example, could be used to signal the sound and movement of snakes, winds or steam engines. In addition, the rustling of leaves or the murmur of a crowd is described by hushing "sh" or "zh" sounds.

Sibilance is also used to create mood. Sibilant consonants have a whispering quality to refer to such situations: somberness, sleepiness, sensuality, and closeness. Sibilance can be

found in all types of writing. Sibilant words are mostly used in poetry and lyrics as they give a musical element to the writing. These sounds are louder and have high frequencies at the acoustic energy level.

## Examples of Sibilance in English Literature

1-Sibilance in John Milton's *Paradise Lost*

Earlier in his poem, Milton uses subtle sibilance to slow the reader down, drawing attention to the density and subtlety of his language. The hissing /s/ sound is used to signify the sound of the serpent, tempting Eve with the "fruit of that forbidden tree," and leading to the expulsion of mankind from the Garden of Eden.

OF MAN'S first disobedience, and the fruit  
Of that forbidden tree whose mortal taste  
Brought death into the World, and all our woe,

With loss of Eden, till one greater Man  
Restore us, and regain the blissful Seat,  
Sing, Heavenly Muse, that on the secret top

Of Ore, or of Sinai, didst inspire  
That Shepherd who first taught the chosen seed

2-Another good example is a dialogue from William Shakespeare 'Hamlet':

Sit down a while  
and let us once again assail your ears,  
that are so fortified against our story,  
what we have two nights seen.

In this short dialogue, Bernardo is telling his friend, Francisco, a story about seeing the ghost of King Hamlet. The sibilance of the repeated “s” sounds gives an impression of the atmosphere since the story is about ghosts; the whispering sound serves to draw us closer, as if we are being told a story in a quiet / whistling voice to match the whole situation.

Another example from Hamlet:-

HAMLET: To die- to sleep-  
No more; and by a sleep to say we end  
the heartache, and the thousand natural shocks  
that flesh is heir to. Tic a consummation  
Devoutly to be wish’d. To die- to sleep.  
To sleep- perchance to dream: ay, there’s the rub!  
For in that sleep of death what dreams may come  
  
When we have shuffled off this mortal coil,  
Must give us pause. There’s the respect  
That makes calamity of so long life

This excerpt comes from Hamlet’s famous “To be or not to be” speech. Here Hamlet repeats the word “sleep” many times over, which, of course, begins with the sibilance consonant of “s.” There are many more examples of sibilance in this passage, including words such as “thousand,” “shocks,” “flesh,” “consummation,” “wished,” “perchance,” “shuffled,” “pause,” and “respect.” Hamlet

uses a mixture of hissing and hushing sibilant words in this passage, indicating his vacillation between hope and despair.

4-Gatsby believed in the green light, the orgiastic future that year by year recedes before us. It eluded us then, but that’s no matter — to-morrow we will run faster, stretch out our arms farther. . . . And one fine morning ——

so we beat on, boats against the current,  
borne back ceaselessly into the past.

(*The Great Gatsby* by F. Scott Fitzgerald)

This excerpt from F. Scott Fitzgerald’s novel *The Great Gatsby* constitutes the final lines of the book. The last line has been singled out as one of the most famous conclusions of a novel ever, and indeed it is quite poetic. Part of the poeticism is Fitzgerald’s use of sibilance, which we can see in the words “so,” “boats,” “against,” “ceaselessly,” and “past.” Just looking at these words together, it is clear that they comprise the most important aspects of the line—boats that try to carry the characters into the past, and the characters’ fight against this movement. The aural harmony between the words unites them more tightly together.

5-Another good example is Wordsworth’s poem “I Wandered Lonely as a Cloud”, in which different sibilant sounds are used

fruitfully to refer to certain meanings in the poem.

### **I Wandered Lonely as a Cloud**

That floats on high o'er vales and hills,

When all at once I saw a crowd,

A host, of golden daffodils;

Beside the lake, beneath the trees,

Fluttering and dancing in the breeze.

Continuous as the stars that shine

And twinkle on the milky way,

They stretched in never-ending line

Along the margin of a bay:

Ten thousand saw I at a glance,

Tossing their heads in sprightly dance.

The waves beside them danced; but they

Out-did the sparkling waves in glee:

A poet could not but be gay,

In such a jocund company:

I gazed—and gazed—but little thought

What wealth the show to me had brought:

For oft, when on my couch I lie

In vacant or in pensive mood,

They flash upon that inward eye

Which is the bliss of solitude;

And then my heart with pleasure fills,

And dances with the daffodils.

This poem “I wandered lonely as a cloud” deals with natural scenes when many daffodils are growing in a beautiful landscape and surpassing everything in their elegance and pulchritude. When anyone is in a bad or pensive mood, nature is their safe haven. When having memories related with nature, this could have a great effect on one's spirit especially when remembering the minute details related to the whole atmosphere, e.g., flowers, trees, water falling and so on.

The lyric opens the poem by comparing itself to a lonely cloud, walking around without any explicitly mentioned purpose or destination and moving here and there on high vales and hills. The hissing /s/ sound is used to refer to loneliness and solitude because of whispering and rustling that happen by the collision of the leaves of the trees to produce such sizzling sounds. The observer remains passive, just watching a peaceful landscape while drifting aimlessly over it. At the beginning, the daffodils are

described as a “crowd”, that is as a disorganized accumulation. In doing so, these flowers are presented as more precious-as they are compared to gold that is of a yellow color similar to that of the daffodil flowers. In this way, the reader gets more aware of the beauty and importance of the daffodils which are growing “beside the lake, beneath the trees”. Such an atmosphere reflects the silence and quietness of the location, represented by using the voiceless hissing sound /s/ and the voiced /z/sound. Furthermore, a soft “breeze” causes the daffodils to flutter and to dance. By the word “fluttering”, an onomatopoeia, the author establishes a certain impression of a rhythm within the line, and this is why the flowers' movement is so vivid, but not disorganized (similar to the movement of the waves). Again, the speaker believes the description of a dance, a harmonious swaying by the wind, to be much more adequate. This means that even if there are many single daffodils, they are made dancing together by the breeze. All these scenes are signified phonologically and semantically by /s/, /z/, /v/, /f/, /ʃ/ sibilant fricative sounds in the present poem.

In the next stanza, the daffodils are compared to “stars that shine / and twinkle”. By this link between the earth and the endless universe, or, more precisely, “the Milky Way”, the flowers

and their appearance gain a timelessness and are seen in a larger dimension. For one thing, the lyric view of the stars gets more intense, as the latter do not just shine, but even twinkle. Nothing is just there by coincidence; the speaker presents both “the local order”, that is the flowers and their place in nature, and the greater order of the cosmos .The voiced consonant fricative /z/ sound stands for the happiness and the active speaker's mind that organizes everything that it sees into coherent movements (fluttering and dancing). It is in contrast to the initial loneliness and passive experiencing of the surroundings, represented by the voiceless hissing /s/ sound.

Moving backwards and forwards, the flowers dance and flutter as the wind blows. In these lines the breeze as well as the metaphor of dance reoccur. The perception of the flowers as a group with many daffodils that nevertheless belong together and move simultaneously is stressed. While the speaker's scope of what he sees becomes expanded and intensified, the reader's awareness of the daffodils and the environment in which they are growing is extended, too. The interdental fricative sound /θ/ in "ten thousand" semantically refers to this expansion. The waves are also moving because of the breeze, and the daffodils are growing next to the lake. Now the metaphor of dance is applied to

the water. The waves are acted upon by the force of the wind, and, as water is a fairly simple substance, the pattern of response is comparatively limited. In this stanza the daffodils are set in contrast to the waves which are not able to surpass the flowers in beauty and joy. The image of dance is mentioned again, though always in a different form: “dancing”, “dance”, “danced”, and “dances”, to the effect that the poem appears as a well-structured and closed whole. The poem is eventually made happy by the daffodils' “show”.

In the third stanza, the ‘waves’ of the sea also ‘danced’ beside the daffodils, putting different aspects of nature in communion (to use that word again) with each other. The word that is associated with the daffodils in each of the poem's four stanzas is ‘dance’. But the association changes through the course of the poem: ‘Fluttering and dancing in the breeze’ refers solely to the daffodils which the speaker of the poem notices. The same goes for the second stanza, where the daffodils are described as ‘Tossing their heads in sprightly dance’, which reinforces the personification of the daffodils which the word ‘dancing’ had already suggested (again, this is subtle and unforced: flowers have heads, just as human beings do).

### An Overview of Modern Standard Arabic Phonology

Arabic is one of the major languages of the whole world as it is spoken by about 300 million people all over the world and specially in the Arab countries .It is the official language for many countries that speak Arabic but they speak it with variations that have to do with the geographical spots which resulted in having different dialects or varieties, such as Modern Standard Arabic, [Egyptian Arabic](#), which is the most common and familiar to almost all Arab speakers because of the TV programs , shows , and films . In addition, there are also Gulf Arabic, Maghrebi Arabic, Levantine Arabic and many others. Some of the dialects are so different from one another that speakers have a hard time understanding the other (especially the Maghrebi Arabic).

A brief glance at the Arabic phonemic system shows that Arabic consists of vowels and consonants but differ, to some extent, from their English counterparts.

Modern Standard Arabic has, like Proto-Semitic, three short and three long vowels, plus two diphthongs. Vowel length is phonemic.

*Front:* if, i:

Back: u, u:

Pronunciation of Arabic vowels is influenced by neighboring emphatic consonants and is quite variable in the colloquial languages.

Arabic has, like other Semitic languages, a remarkable number of

very back consonants (uvular, pharyngeal and glottal). Arabic consonants can be voiceless, voiced or emphatic. The emphatic consonants are produced with constriction of the pharynx (pharyngeal zed). Every consonant may be geminated (doubled).

Chart (2) Arabic Phonemic System

		Labial	Dental	Alveolar	Palatal	Velar	Uvular	Pharyn.	Glottal
Stop	Voiceless			t		k	q		ʔ
	Voiced	b		d					
	Emphatic			t <sup>ʕ</sup> d <sup>ʕ</sup>					
Affricate	Voiced				dʒ				
Fricative	Voiceless	f	θ	s	ʃ	x		ħ	h
	Voiced		ð	z		ɣ		ʕ	
	Emphatic		θ <sup>ʕ</sup>	s <sup>ʕ</sup> z <sup>ʕ</sup>					
Nasal		m		n					
Lateral	Voiced			l					
	Emphatic			l <sup>ʕ</sup>					
Trill				r					
Glide		w			j				

Though the Arabic script doesn't have specific letters to represent the vowels, the signs for *alif*, *waw* and *yā'* might be used to represent the long vowels ā, ū, and ī, respectively. The shape of the letters changes according to their position in the word (initial, medial, final); if a letter is written alone it is similar or identical to the word-final form. *Al-hamza* is not considered a full letter but a diacritic which is added to *alif* to mark a glottal stop. In transliteration it is often omitted but replaced by an apostrophe above the [a] sound, e.g., *wafa'*.

The Arabic alphabet is shown here, including in the first column the name of the letters, in the second the Arabic symbols (isolated forms), in the third the symbols of the International Phonetic Alphabet, in the fourth the standard transliteration in the Latin alphabet, in the fifth an alternative transliteration.

Chart (3) Arabic Alphabet

<i>Name</i>	<i>Symbol</i>	<i>IPA</i>	<i>Trans1</i>	<i>Trans2</i>
'alif	ا	a:	ā	
bā'	ب	b	b	
tā'	ت	t	t	
thā'	ث	θ	th	t̤
jīm	ج	dʒ	j	
ḥā'	ح	ħ	ḥ	
khā'	خ	x	kh	ħ
dāl	د	d	d	
dhāl	ذ	ð	dh	d̤
rā'	ر	r	r	
zā'	ز	z	z	
sīn	س	s	s	
shīn	ش	ʃ	sh	ʃ̣
ṣād	ص	sˤ	ṣ	
ḍād	ض	dˤ	ḍ	
ṭā'	ط	tˤ	ṭ	
ẓā'	ظ	ðˤ/zˤ	ẓ	
'ayn	ع	ʕ	ʕ	
ghayn	غ	ɣ	gh	ɣ̣
fā'	ف	f	f	
qāf	ق	q	q	
kāf	ك	k	k	
lām	ل	l	l	
mīm	م	m	m	
nūn	ن	n	n	
hā'	ه	h	h	
wāw	و	w	w	
yā'	ي	j	y	
hamza	ء	ʔ	ʔ	ʔ

Chart

(4)

Arabic phonemes / Place and Manner of Articulation

	Labial	Labio-dental	Inter-dental	Dental-alveolar	Palatal	Velar	Uvular	Pharyngeal	Laryngeal
Plosive	b ب b پ			t ت t ط d د d د (alternatively [z])	ج ج [tʃ] ج (voiceless retroflex affricative)	k ك k ك q ق q ق		ء ء ء ء	
emphatic				ط ط ط ط					
Fricative		f ف f ف	ث ث [θ] ث (voiceless alveolo-palatal sibilant fricative)	s س [s] س z ز z ز dh ذ z ذ	ش ش [ʃ] ش (voiceless retroflex sibilant fricative)		خ خ kh خ gh غ gh غ	ح ح b ح ع ع ع ع	ه ه [x] ه
emphatic			ظ ظ [dʒ] ظ	ص ص ص ص					
Nasal	m م m م			n ن n ن					
Lateral				l ل l ل					
emphatic				ض ض [dʒ] ض (voiced alveola affricative)					
Tap				r ر [ɾ] ر (retroflex approximant)					
Glide					y ي y ي	w و w و			

Arabic Sibilant Sounds

Arabic consonant sounds are considered sibilant (fricative / emphatic) English and Arabic might share some fricative sounds. English fricatives are the following: /f/, /v/, /θ/, /ð/, /s/, /z/, /ʃ/, /ʒ/ and /h/. Arabic fricatives, on the other hand, include the following: /f/, /θ/, /ð/, /s/, /ʃ/, /z/, /ʒ/, /x/, /ɣ/, /ħ/ and /h/. During their production, the articulators get close to each other to create a disorderly or disturbed airstream. As Arabic is rich in words that are composed of uvular and emphatic pharyngeal /z/ sounds, /ʃ/, /d/, /t/,

and /z/ are considered emphatic sounds. ظ

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For one semantic reason or another, some of these sounds are joined and reduplicated to form quadrilateral vocabulary words. They are joined to express certain meaning and to convey certain messages. Some of these sound combinations: /ħ+/ʃ/ to form [ hashasa ], /z/ +/l/ = [zalzala], /k+/b/ = [kobkobo] , /d+/m/= [damdama], and many others will be discussed in the following section.

Arab successor scholars disagreed about some Arabic quadrilateral

vocabulary items. They disagreed about their origin and naming, and how to deal with them. Any scholar recognized the splendor, beauty and significance or connotative aspects related to these words. Recent trends of modern linguists have realized the phonological beauty in the literal repetition and intensity of the relationship between the sound of the repeated sound and the image it represents or expresses. In a semantic lexical study of the sounds under study, some of the Qur'anic vocabulary words are dealt with (salsa – zahzah- waswas-hashas –safsaf – kobkob –sarsar -ᶑasᶑas –demdem).

The scholars mentioned different names for the repeated quadruple expressions which proved to be of different interpretations. Al-Khalil bin Ahmad (d.170 AH) called it the multiplier. Sibawayh (d.180 AH) called it the multiplier of the four daughters such as earthquake / zilzal . Bin Jinni (d. 392 AH) mentioned it as the multiple of the four. He was the first to declare the difference between the triple and the quadruple origin of words.

Arabic sibilant or vibrating sounds are those sounds that attracts your feelings to sense their meanings before seeing their forms. Such utterances make you feel the meaning and move your imagination towards a series of meanings that are

connected to the word through the repetition of the syllable in it. It is related to the bell of the word, its rhythm and the shades it carries. Accordingly, Al-Khalil bin Ahmad Al- Faraheedi (175 AH) stated that any doubled utterance is a reflection of the bell of the word ,i.e. , such words as salsalah and zalzalah convey a hidden meaning that is expressed by repeating certain syllables of the same word .To support this statement, Bin Jinni (392 AH), in his book Al-Khasa'is , mentioned that when the verb was the sign of the meanings, they repeated the strongest and made it evidence of the strength of the meaning given by it, which is the repetition of the action .He continued his declaration concerning the relationship between sound and meaning saying that the arrangement of sounds in the word plays a crucial role in identifying the intended meaning, i.e., the position of the sound whether initially, medially or finally could determine the required and desired meaning . It can be said here that the ancient Arab scholars were the first who attracted the attention to the role played by repetition of certain syllables in the utterance and the strength and power it adds to the meaning of the word. Arab scholars used to choose the most suitable and expressive sounds that reflect the required meaning.

Modern scholars have referred to this issue; Ullman says that in extreme cases, one word may take the place of a complete phrase or sentence, e.g., when someone heard screaming " fire, fire " or 'help, help. These two utterances stand for complete sentences, though not factually uttered but understood, depending on the situation and time when they are uttered. That is, the word takes the place of physical movements and the emotions that accompany them, providing us with the intonation necessary for understanding. Dr. Ibrahim Anees believes that this is an activity in all the members of speech at the same time. When speaking in a vocalization syllable, we notice that all speech organs are very active, as the muscles of the lungs activate a great deal, and the movements of the two vocal strings strengthen and close together to allow less air leakage, thus increasing the amplitude of the oscillations. As a result, the sound becomes loud and clear in hearing. This is in the case of loud voiced sounds which include :

ب، ج، د، ذ، ر، ز، ض، ط، ع، غ، ل، م، ن، و، ي

As for the voiceless sounds, the two vocal chords may separate from each other during the passage of air from the lungs, allowing it to exit without being met by any objection in its path, and then the two vocal chords do not fluctuate and in this

case the so-called whispering occurs to get the voiceless sounds which include

ت، ث، ح، خ، س، ش، ص، ط، ف، ق، ك، هـ

### Semantic analysis

In Arabic, to understand and grasp the meaning of unknown words intuitively, we must understand the general meaning of phonemes and their combinations. Sibilant sounds are classified into groups, depending on the combination of the syllable sounds found in each lexical item:

1- Zalzal – z l + z l / z+l زلزل

This utterance was used many times in the Holy Qur'an to give different meanings:

1- هُنَالِكَ ابْتُلِيَ الْمُؤْمِنُونَ وَزُلْزِلُوا زَلْزَالًا شَدِيدًا 11  
(.....)(الاحزاب)

There, the believers were tried and shaken with a mighty shaking (Al-Ahzab/ 11)

2- يَا أَيُّهَا النَّاسُ اتَّقُوا رَبَّكُمُ إِنَّ زَلْزَلَةَ السَّاعَةِ شَيْءٌ عَظِيمٌ..... (١)(الحج)

O mankind! Fear your Lord. Lo! The earthquake of the Hour (of Doom) is a tremendous thing. (The Pilgrimage /1)

3- أَمْ حَسِبْتُمْ أَنْ تُدْخَلُوا الْجَنَّةَ وَلَمَّا يَأْتِكُمْ مَثَلُ الَّذِينَ خَلَوْا مِنْ قَبْلِكُمْ مَسَّنَّهُمْ الْأَسَاءُ وَالصَّرَاءُ وَزُلْزَلُوا... (البقرة)  
(214/

Or think ye that ye will enter paradise while yet there hath not come unto you the like of (that which came to) those who

passed away before you? Affliction and adversity befell them, they were shaken as with earthquake, (The Cow/214)

4- إِذَا زُلْزِلَتِ الْأَرْضُ زِلْزَالَهَا (الزلزلة)

When Earth is shaken with her (final) earthquake. (The Earthquake/ 1)

The earthquake is basically the great movement and the severe disturbance of the earth. This movement has the meaning of repetition. For this movement, Allah Almighty described it as great as mentioned in the above verses. In addition, adding the referential attached pronoun [ - ha- in 'zilzallaha'], gives additional feelings and meanings of intensive torment the unbelievers will get as a result of their disobeying and not following Allah's commands. The shake of the earth will be as much great and severe as their sins and mistakes.

Now, let's analyze the sounds physiologically, the sound /z/ in the above utterance / salsa /, is a voiced alveolar fricative whereas the second repeated sound / l / is a voiced alveolar lateral sound. Both of these sounds share a single exit with little difference. This juxtaposition in the exit helps the word to be pronounced faster. It is as if the earthquake that occurs on that day is not compared with the earthquakes that have

occurred since Allah created the earth, due to its intensity, strength and speed.

In addition, the letter / z / is a soft (flabby), voiced and open letter as well. The common characteristics and features between these two sounds confirm the meaning that we have introduced. A fragile softness of the earth suits the intensity of the earthquake ,i.e., as if the earth with its high huge mountains is soft enough to vanish and fade and cannot withstand before this huge destruction which is open to them like the opening of the two sounds /z/ and /l/.

The terrifying image is drawn by the sounds composing the term [zalzala] is compared with the term [sarsara] in the following verses. This reduplicated lexical item is also found in different verses of different sewar in the Holy Qur'an:

مَثَلُ مَا يُنْفِقُونَ فِي هَذِهِ الْحَيَاةِ الدُّنْيَا كَمَثَلِ رِيحٍ فِيهَا صِرٌّ  
أَصَابَتْ حَرْثَ قَوْمٍ ظَلَمُوا أَنفُسَهُمْ فَأَهْلَكَتْهُ وَمَا ظَلَمَهُمُ اللَّهُ  
وَلَكِنْ أَنفُسَهُمْ يَظْلِمُونَ (ال عمران/ 117)

The likeness of what they spend in this world is the likeness of a wind which is extremely cold; it struck the harvest of a people who did wrong against themselves and destroyed it, (i.e. the good deed of a person is only accepted if he is a monotheist and believes in all the Prophets of Allâh, including Christ A.S. and Muhammad SAW). Allâh wronged them

not, but they wronged themselves.  
(117)(Al-Imran)

إِنَّا أَرْسَلْنَا عَلَيْهِمْ رِيحًا صَرْصَرًا فِي يَوْمٍ نَحِيسٍ مُّسْتَمِرًّا  
(19)(القمر)

Verily, We sent against them a furious wind of harsh voice on a day of evil omen and continuous calamity. (19)(Al-Qamar)

وَأَمَّا عَادُ فَأَهْلَكُوا بِرِيحٍ صَرْصَرٍ عَاتِيَةٍ (٦)(الحاقة)

And as for A'ad, they were destroyed by a fierce roaring wind (The Reality / 6)

Sound /Ṣ/, a voiceless velarized alveolar fricative, and the voiced alveolar trill sound /r/ are joined and reduplicated to express the strength and continuity of the wind. /Ṣ/ denotes strength of the event and / r/ denotes repeating it. In the above verses, this item is found in three grammatical cases in the nominative, accusative and genitive cases. Feelings of horror and fear were represented by the shivering of the teeth, shivering of the tongue when repeating the sound/Ṣ/ followed by the repetitive sound / r/. All these introductions have added additional flavor of intensity, and embodied the image of dread, so there is neither warmth nor protection available, this person seeks refuge, a shelter or a protection from the bitter cold but he does not find it. An exaggerated image of the windy extremely cold weather is represented here to denote the hardness of the whole situation .A

certain significance is given by the combination of these two phonemes, i.e., the single [sar] could refer to the wind but the doubled item [sarsar] might mean 'very cold', ' strong voice', ' voice of the wind', ' screaming mightily', or shouting out of thirst.(Al-Asfahani, 502 AH)

The significance of these two letters is to clarify the idea of the strength of the wind as it continues. The letter "Ṣ" is a whispering sound, so it is not heard from the wind except for its strong whistling, friction and collision with its surroundings, making strong sounds. The rapprochement of the two sounds in their points of articulation indicates the succession and continuation of the wind and its strength. And when Dr. Hassan Abbas thought deeply of the sounds of Arabic letters, to reveal their characteristics, he found out that these letters are distributed between the senses and the human feelings. Each sense has a set of sounds or letters, and each emotion has a special letter, so the letter /r/ is considered a taste sound while the /Ṣ/ letter has to do with feelings. If we applied this suggestion to the word (sarsara), we would find that it indicates their feeling of the strong wind and then their taste of the bitterness of their actions and their infidelity.

2- Z+h زحزح / zoh zoha /

This item is found twice in the Holy Qur'an:

1- وَلَتَجِدَنَّهُمْ أَحْرَصَ النَّاسِ عَلَى حَيَاةٍ وَمِنَ الَّذِينَ أَشْرَكُوا  
يَوَدُّ أَحَدُهُمْ لَوْ يُعَمَّرُ أَلْفَ سَنَةٍ وَمَا هُوَ بِمُرْحَزٍ مِنْ  
الْعَذَابِ أَنْ يُعَمَّرَ وَاللَّهُ بَصِيرٌ بِمَا يَعْمَلُونَ (البقرة) (٩٦)

And thou wilt find them greediest of mankind for life and (greedier) than the idolaters. (Each) one of them would like to be allowed to live a thousand years. And to live (a thousand years) would be no means remove him from the doom. Allah is Seer of what they do. (The Cow/96)

2- كُلُّ نَفْسٍ ذَائِقَةُ الْمَوْتِ وَإِنَّمَا تُوَفَّوْنَ أُجُورَكُمْ يَوْمَ  
الْيَوْمِآةِ فَمَنْ رُحِزَ عَنِ النَّارِ وَأُدْخِلَ الْجَنَّةَ فَقَدْ فَازَ وَمَا  
الْحَيَاةُ الدُّنْيَا إِلَّا مَتَاعُ الْغُرُورِ (١٨٥) (ال عمران)

Every soul will taste of death. And ye will be paid on the Day of Resurrection only that which ye have fairly earned. Whoso is removed from the Fire and is made to enter paradise, he indeed is triumphant. The life of this world is but comfort of illusion. (The Family of 'Imrân / 185)

This lexical item / zuh'ziha/, which is composed of /z/ and /h/ used to mean "is drawn away from" The Qur'an employs the word to mimic its sounds. / Z/, voiced alveolar fricative, expresses in some situations severity and care, at other times. In this context, it has a presence when joined with the / h /, the voiceless

pharyngeal fricative, to gain more harmony that helps to identify the significance of this combination; which is deliverance.

3- damdama / -/ damdama /

فَكَذَّبُوهُ فَعَقَرُوهَا فَدَمْدَمَ عَلَيْهِمْ رَبُّهُمْ بِذُنُوبِهِمْ  
فَسَوَّاهَا (١٤) (الشمس)

But they denied him, and they hamstrung her, so Allah doomed them for their sin and razed (their dwellings) (The Sun/ 14)

This item was mentioned only once in the Holy Qur'an but with different interpretations. It could mean that Allah tightened the torment on the infidels and put pressures on them. Since they deserved severe punishment, their punishment was exaggerated, and that is why they were surrounded by various kinds of torment and all the outlets were closed on them. They are dead and buried under the earth/ soil. This word suggests the succession of punishment and its infliction on them in a series of sequences.

Another meaning related to this word [damdama] is angry, i.e., any speech that angers man but with hard consequences represented by punishments by practicing types of torture.

This doubled verb [fadamdama] is compared with [fakub'kibū - Then they will be overturned]

فَكَبُّوا فِيهَا هُمْ وَالْعَاوُنَ ﴿٩٤﴾ الشعراء)

Then will they be hurled therein, they and the seducers. (The Poets / 94)

And from it becomes clear that the Arab used to pronounce the letter (kaf) in the beginning of the sources with some grandeur and intensity, so his voice thus suggested intensity and magnitude, but at the end of the words, its pronunciation is somewhat softened by and stretched out as well, so that its voice thus implied friction and heat. /K/ sound is a voiceless velar plosive sound .If its voice stretched out slightly, it would mimic the sound of wood friction against wood. Perhaps the Arab may have inherently borrowed it from this event to make a fire in this primitive way. In this case, it suggests some roughness, heat, strength and efficiency. But if it was pronounced in a high-pitched voice and with a bit of grandiose and cavity, then it implies magnitude, fullness and gathering.

The sound /d/ is a voiced dental-alveolar plosive whereas / m/ is voiced bilabial nasal. Which indicates a person's panic, as if they opened their mouths from the intensity of the torment that had befallen them, then closed them by closing their lips, as if they were bemoaning what happened to them, but it was too late. These two sounds / d/ and /m/ drew this picture and that horrific scene of the occurrence of murmur. The utterance of

the word expresses ingeniously that scene, presenting it with all the shouting and confusion that accompany it in that situation. In addition , both of these sounds are voiced to suit and match the intensity and that loudness of the destruction that befell on them and their shouting and screaming that accompanied that destruction, and the voiced sound / m / came to complete that picture and the drop the curtain down on that horrific scene.

Perhaps what made the word more expressive concerning this situation was the intense and strict tone that was mixed with the meaning in order to get that vocalized image .The repetition of the two aforementioned voiced sounds increased giving the word a double amount of expression, so it harmonic with the connotation it carried . But this sound /d/ is deaf and blind, closed to itself like a pyramid, and it does not suggest anything but the tactile sensations, especially indicating solidity and hardness, as if it were made of flint.it does not have any suggestion of a sense of taste, olfactory, visual, auditory, or emotional, so that this sound would be most appropriate to express the meanings of physical intensity and effectiveness. This closeness made it the fittest of letters to directly express darkness and blackness. Without a metaphor or pun. (Abbas, 1998)

However, if it is true that the lips are more stable in their affinity to each other in the word ending with /m/ sound, then they settle down suddenly, either with intensity sometimes or without intensity most of the time. As for when this sound is pronounced at the beginning of the word, it is pronounced joining the lip on the lip with some intensity and deliberation, which is more representative of the facts of breastfeeding, milking and sucking. This is due to the fact that the letter /m/ was originally created to represent the particular event of breastfeeding. The Arab worked to keep it in the introduction to the two-letter and triple syllables of the meanings of breastfeeding. And so it was said to the mother (Mama), and to the father (Baba). If the letter /m/ is more representative of the meanings of sucking, attachment and unification, and suggests the meanings of tenderness and grasping in motherhood, then the sound of the explosive baa is more representative of the meanings of cows and more indicative of the meanings of intensity and strength in the father / the man.

Another combination of the sound /d/ with /k/ sound is found in the reduplicated lexical item / dakan daka / in verse number (22), Surat "Al-Fajr":-

كَلَّا إِذَا دُكَّتِ الْأَرْضُ دَكًّا دَكًّا ﴿٢١﴾ وَجَاءَ رَبُّكَ وَالْمَلَكُ  
صَفًّا صَفًّا ﴿٢٢﴾ (الفجر)

Nay, but when the earth is ground to atoms, grinding, grinding, (21)

And thy Lord shall come with angels, rank on rank, (22/ Al-Far)

The word [dacha] was mentioned twice to indicate that the earth was successively flattened until all its mountains, buildings, palaces and so forth were broken and gone. The earth shook again and again until it became a waste. To reflect this image of these horrible events , /d/ and /k/ are joined to express the intended meaning of the word which is that of strength and stiffness .Both sounds are plosives but /d/ is stiffer than /k/ in the way of production since it initiates the word . It is mentioned by Abbas that the position of the sound in a word specifies its role in expressing the meaning. /D/ sound is a voiced dent-alveolar plosive and /k/ is a voiceless velar plosive. The former sound is used to represent the sound of demolishing the earth .This scene can be compared with the scene of the teeth as they call you to express this devastation, and the letter/ k/ is used to complement that horrific scene. The land is tamped down as if it were layers one on top of one another, and it closed off the people, trees and mountains in it. We could sense the psychological emotions represented by intense fear, tooth biting together, and

blood coming out of the gums due to the severity of the disturbance. (Qotob, 2004)

To express these frustrations and emotions, the letter kef was used to emphasize the feeling of fear in them and their approaching end. Just as its characteristic of tight closure, the image is also closed to those in it and it is drawn to us through this term and its sharply divided music. In addition to the fact that the letter signifier is a severe, pronounced letter, so it is appropriate for the severity of shattering, breaking, and leveling the ground with those in it and the sound of that destruction from which hearts tremble and the eyes are deceived. Then the letter kef announces the end of the scene, whispering that there is nothing on that land that has calmed down and all that is on its surface got silent, after that huge cosmic explosion.

4- صفا صفا - safan - safa

This utterance is found in different sewar of the Holy Qur'an but it is reduplicated in Surat (Al-Fajr / The Dawn):

وَجَاءَ رَبُّكَ وَالْمَلَكُ صَفَا صَفَا (22) (الفجر)

And your Lord comes with the angels in rows, (22) (The Dawn)

Here, we are introduced to the / sad/ sound which has special

characteristics. This letter is a magnification of the letter /Seen/ and they both share the same feature of whistling, except that it is more coherent. It is just like lead from metals, and as glazed marble hard rocks, whose touch is characterized by hardness and softness at the same time, and like wind squeak, whose sound ignites fire.

These phonological characteristics gave it unique character that dominated the meanings of most of the letters in the expressions they issued, from the purity of its voice they gain the purity of the image and the intelligence of meaning, and from its rigidity, intensity, strength and potency, and from its whistling nature a pure acoustic substance that it was best suited to simulate many of the voices of people, animals and nature's events. Sound / Ş/, in Arabic, is a voiceless velarized alveolar fricative whereas / f/ sound is a voiceless labia-dental fricative.

This convergence in the outlet gives the impression of the convergence of the rows and their abundance, in addition to that the letter /Ş/ is a soft, whispered letter and the sound /f/ is also a whispered sound but open, which indicates that only a whisper from these rows is heard because of the horror of the situation. The feature of openness of the / f/ sound makes you feel that the number of rows is indefinite.

Chart(5) Place of Articulation of Arabic Sounds



5-H+S ححصص Has hasa

Another syllabic combination of /ʃ/ is with /ħ/ sound to form a new lexical item [ħaʃħaʃa / is manifest], which is used only once in the Holy Qur'an in Surat Yusuf.

قَالَ مَا خَطْبُكَ إِذْ رَاوَدْتُنَّ يُوسُفَ عَنْ نَفْسِهِ قُلْنَ  
حَاشَ لِلَّهِ مَا عَلِمْنَا عَلَيْهِ مِنْ سُوءٍ قَالَتِ امْرَأَتُ الْعَزِيزِ  
الآنْ خَضَخَصَّ الْحَقُّ أَنَا رَاوَدْتُهُ عَنْ نَفْسِهِ وَإِنَّهُ لَمِنَ  
الصَّادِقِينَ  
(٥١) (يوسف)

(The King) said (to the women): "What was your affair when you did seek to seduce Yusuf (Joseph)?" The women said: "Allâh forbid! No evil know we against him!" The wife of Al-'Azîz said: "Now the truth is manifest (to all), it was I who sought to seduce him, and he is surely of the truthful." (51) (Yusuf)

We notice here a combination of two sounds; sound /ħ/ which is a voiceless pharyngeal fricative and /ʃ/, a voiceless velarized alveolar fricative to denote a new meaning. This gives an indication of the comprehensiveness of these two sounds for the speech apparatus, which is appropriate for declaring the truth and pronouncing it after a long absence. It is as if the truth is a long-awaited visitor, so the human organs and feelings have longed for it and all of them participated in its utterance. The spacing between the two sounds in the articulation apparatus shows the semantic significance of the two sounds in embodying the event. The two letters bear two sounds carry the power of the bell and the splendor of performance, which makes the souls feel the meaning carried by these sounds.

In addition, /h/ is an open voiceless sound, as if its pronouncement has been imprisoned for a long time, it could hardly been heard but only whispers, so the soft, voiceless, closed sound /ʃ/ came to help bring out those words and spread them.

The repetition of the /h/ and /ʃ/ sounds gave the image a double emotional charge, making the word consistent with the meaning in which it was used.

This has given the text an aesthetic dimension that the recipient can sense, feel and be affected by.

عَسَّسَ-6 'as'asa ( it departs )

وَاللَّيْلِ إِذَا عَسَّسَ (17) (التكوير)

"And by the night as it departs;" (17) (Al-Takwir)

This lexical item 'as'as' is used only once in the Holy Qur'an to indicate either the beginning or ending (or maybe both) of the night. Many interpreting books of the Qur'an explained it as the ending of the night that is followed by the beginning of the day, i.e., alternation between day and night. Two sounds /ʃ/ and /s/ are conjoined and repeated to refer to this alternation. As if they were two connected states, so 'as'as the night, means it ended and its darkness that was over the entire universe was gone.

The first sound /ʃ/ is a voiced pharyngeal frictionless continuant whereas /s/ is a voiceless alveolar fricative. Their audio outputs are distant from each other which may draw the image of the distance between the day and the night since they contradict each other. In addition, /ʃ/ is a sound that is in between being soft and stiff. Which indicates the advancement of time during the night, and perhaps its mediation between intensity and looseness, from which it gained this meaning. In the middle of the night, no sound is heard because people lie down to their bed. When compared with other sounds, the sound of the letter /ʃ/ and the weakness of its swish brings it closer to the letters of the /m/, the /n/ and the /l/, and makes it one of these sounds that are closer to the nature of soft sounds.

This image is completed by the following /s/ sound which is characterized by being voiceless soft sound to refer to the night when darkness spreads all over the earth and tranquility prevails and voices are not heard any more. These characteristics suit the /s/ sound which is used to reflect this image perfectly. (Anees, 2007)

The beginning of the night carries a lot of suggestions; the repetition these two sounds successively refers to the duality of night and day:

Darkness must be followed by daylight

These two terms suggest the bell of life in this night when the daylight is feeling its foot or hand blindly.

### CONCLUDING REMARKS

This is a wondrous suggestion and a wonderful choice of expression, and every connoisseur of the beauty of expression and photography is aware of the emotional wealth of the expressions in the words mentioned above, as well as their reference to cosmic realities, a beautiful and graceful wealth that is added to the human balance of feelings. The Qur'an depicts, in the above verses, images of the beauty of the splendid universe and the vitality of their beautiful scenes in order to intend to the hearts that the Qur'an came from that creative ability that created that beauty. These expressions would not have been possible without the qualities of the letters that matched that meanings and gained elegance and beauty.

Sibilance is not limited to words which include "s" in their spelling because a small adjustment to the shape of our mouths and tongues will generate a slightly softer or harsher sound. For example, the difference between the more

turbulent /z/ and the quieter /s/ is created by our vocal chords, but the tip of our tongues remain at the top of our mouths when we push the air through. In this way, the production of these two sounds are very similar.

The characteristics of intensity of the voiced denti-alveolar plosive /d/, the repetitive, moving voiced alveolar trill /r/ sound, the penetrating and emersion features of the voiced alveolar nasal /n/ sound, the shivering, disturbance glottal and fricative qualities of the /h/ sound and the rigidity and purity of the voiceless velarized alveolar fricative /ʃ/ sound of Arabic cannot be captured and grasped by any reader of Arabic easily. Only after deep quiet meditation and long suffering can he understand the relationship between these sounds and the meanings of the words that participate in their structure.

Analyzing the sounds semantically in Arabic is more complicated than that in English. It requires a deep understanding of the hidden meanings for each lexical item in accordance with the context in which it is found, especially if it exists in the Holy Qur'an in which each phoneme must have a certain meaning and role.

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