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IDEOPHONIC WORDS IN THE HOLY QUR'AN

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ABSTRACT

The aim of this research is to examine the ideophonic words which belong to different grammatical classes in the Holy Qur'an. The study argues that phonemes play a role in determining the connotative meaning in the Holy Arabic text. Ideophones are descriptive and intensive words whose phonetic structure is often different from an average word. This study uses phonetic features and morphological features to identify ideophones. This study accounts for the many instances of iconic mappings between form and meaning in the Holy Qur'an. Ideophones have a dramaturgic function; i.e. they depict events and states. The emphasis of this paper is not to identify and fit different words into an ideophonic category, rather it will describe words that are ideophonic or related to ideophonic words by using the criterion of iconicity, and see how they develop uniqueness from other vocabularies. Ideophones have expressive phonology and expressive word-formation processes (Kilian-Hatz 2001).

Keywords: *Arabic, Phonosemantics, Ideophones, Sound Symbolism*

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1. INTRODUCTION

Many linguists acknowledge the fact that the sounds of onomatopoeic and mimetic words fit their meanings. The study goes far beyond the level of onomatopoeia to find out how such fittingness or correlation operates. "Ideophones are marked words depictive of sensory imagery found in many of the world's languages" (Dingemanse 2012: 654). "Ideophones are sound-symbolic lexical items that vividly evoke perceptual representations" (Meng 2012:1). Ideophones are first attested in African languages (cf. Ameka 2001). Japanese has a large inventory of sound symbolic or mimetic words (Kilian-Hatz: 2001). Ideophones are a universal feature in human language. English, for example, has ideophonic words like glimmer, twinkle, swish which have sensory images. However, Nuckollos (2004) points out that ideophones are not common in Western languages. Though languages differ in the way in which ideophones are used, they have a universal experience and dramaturgic function.

The representation of ideas through sound is sometimes addressed under the term 'sound symbolism'. The relationship between sound and meaning dates back to the Cratylus Dialogue. However, it is Ferdinand de Saussure (1955) that introduced the term 'signe' which consists of 'concept' and 'image acoustique'. The latter refers to the sound image which is only present in the mind. The idea of ideophones

does not pose a challenge to the Saussurean idea of arbitrariness because the phenomenon of ideophones is related to connotation not to denotation. Denotation is in some essential sense arbitrary. The relationship between sound and given elements of meaning is based on various levels on a 'non-arbitrariness – arbitrariness' scale (Hinton, Nichols and Ohala 1994). Research on sound symbolism has been focused on by Jespersen (1933) and Firth (1935). The term 'phonaestheme' is introduced by Firth (1930). Householder (1946) defined a phonaestheme as a phoneme or cluster of phonemes shared by a group of words which also have in common some element of meaning or function, though the words may be etymologically unrelated. The notion of 'phoaesthesia' refers to the connection between the phonetic element and the semantic meaning. In the recent years the neuroscientist Danko Nikolić (2009) introduced the concept of ideasthesia which is a phenomenon that links our sensory perception and ideas in our minds.

Ideophones are descriptive words that appeal to the senses and give a vivid picture which would otherwise require a lot of words to describe. They are part of the connotative meaning. An ideophone is "a vivid re-presentation or re-creation of an event in sound" (Fortune 1962: 6). Dingemanse (2011:25) defines ideophones as "marked words that depict sensory imagery". Dingemanse (2012: 659) classifies iconicity into three types: "imagic iconicity, in which the sound of the word mimics a sound in the world; gestalt iconicity, in which word structure depicts event structure; and relative iconicity, in which related forms map onto related meanings." Ideophones, however, evoke all sensory events and states, whether related to sound (phonomimes), to non-auditory experience (phenomimes), or to psychological experience (psychomimes) (Akita 2009). As suggested by Kita (2008), ideophones can systematically distinguish events and states. Studies on ideophones propose the existence of a correspondence between expressiveness or iconicity and linguistic structures. Akita (2009) suggests a lexical iconicity hierarchy (LIH) as follows: Superexpressive > phonomimes > phenomimes > psychomimes > nonmimetics. The hierarchy is based on semantic classification of sound-symbolic words. Onomatopoeias are 'sound-mimicking words' and state words include manner-mimicking words (phenomime) and psychological-state-mimicking words (psychomime).

## 2. Significance and Scope of the study

The study focuses on the ideophonic words in the Holy Qur'an and the role they play in depicting events and states. The connotative meaning of these words is correlated with their articulatory features. The study does not tackle consonant clusters because Arabic does not permit initial consonant clusters and more than two consecutive consonants in other positions. Vowel Symbolism is not part of this study. All prosodic features such as stress, intonation and rhythm are not included. The different types of sound repetition such as rhyme, alliteration or assonance are also not considered in the study.

## 3. Research Questions

The research problem for this study is to identify the varied types of ideophonic words in the Holy Qur'an and their different functions. The contribution of this study lies in its attempt to answer the following research questions:

- 1) What makes a word an ideophone in the Holy Qur'an?
- 2) What are the types of ideophones in the Holy Qur'an?

## 4. Literature Review

The concept of ideophone has received considerable attention in many studies in different languages. Studies on ideophonic phenomenon in languages across the world have been accumulating in the past decades. Diffloth (1972) and Kilian-Hatz (2001) consider the phenomenon of ideophones as a universal feature of human language. Mok (2001), for example, explores ideophones in Mandarin Chinese. Another study of the phenomenon in Japanese is conducted by Akita (2009). Newman (1968: 107), Klamer (2002: 263) and Kruspe (2004: 102) show that ideophones have distinctive phonology. Earl Anderson wrote *A Grammar of Iconism* in 1998. There are many recent studies on ideophones (cf. Ameka 2001). However, there are few studies in Arabic. Therefore, this study is going to fill a gap in Arabic grammar.

## 5. Data Collection and Methodology

Data in the study are collected words from the Holy Quran. The current study is based on the descriptive analytic method. This method is appropriate for the research problem. I have gone through the

whole text. To achieve a level of accuracy a rich variety of techniques have been used, from manual search to dictionary-based methods. I collected manually the words which have sounds with significant articulatory features such as continuants, sibilants and the derivative and reduplicative words. To restrict choices and identify ideophones I used *Mukhtar Alsahah* to find out meanings. I selected the words which are expressive or depict events and states. Then, I classified ideophonic words into two categories:

- 1) ideophonic words based on their articulatory features
- 2) ideophonic words based on morphological processes such as derivation and reduplication

The study aims at reinterpreting the phenomenon of sound symbolism in the Holy Quran. It will be restricted to the Holy Quran because it is the main written Arabic text. Selection will be restricted to words which depict events and states. The criterion used in identifying these words depends on the degree of lexical iconicity proposed by Kilian-Hatz (1999: 35-41) and Akita (2009: 20-32). Translations of the Holy verses are taken from the translation of Yusuf Ali.

## 6. Theoretical Framework

The theoretical framework of the study is based on the model of Dingemans (2012). Dingemans argues that the main observation is that there is certain logic to the connotation of ideophones. While some ideophones only depict sound (onomatopoeia), others extend beyond that to the movement or to other senses or even to inner feelings and psychological states. Dingemans introduced the term of 'implicational hierarchy' of ideophones (Dingemans 2012: 663). According to the 'implicational hierarchy' of ideophones, languages with ideophones for inner feelings have ideophones for sounds and movements. If a language has ideophones for inner feelings, it will have ideophones for visual patterns. Visual patterns are more commonly observable and relatively salient. "If a language has ideophones for visual patterns ..., it will also have ideophones for movement and sounds, et cetera" (Dingemans 2012: 663). Sound ideophones (onomatopoeia) are the minimum degree of ideophones. This paper utilizes the 'implicational hierarchy' of ideophone systems suggested by Dingemans (2012).

### Sound < movement < visual patterns < other sensory perceptions < inner feelings and cognitive states

The hierarchy is ordered in such a way because sound is common and highly marked for humans and movement frequently accompanies sound. Sound is the minimum degree of iconicity. The issue of sound symbolism is based on the theory of proximity which defines the principle of perception in Gestalt psychology. This means that there is always proximity between the word sounds and its meaning.

Ideophones are "distinguished by their aberrant phonology" (Kruspe 2004: 102). Phonosemantics is the term that is sometimes used to refer the relationship between sound and meaning. Phonosemantics in Arabic does not depend on sound sequence. The phonetic composition of the ideophones conveys association; they have little to do with word denotation. They play a much role in connotation. Connotative meaning is associative iconic meaning. Connotation seems to have a subconscious and psychological effect. The implicational hierarchy of ideophone is based on Iconicity theory which is explained by Diffloth (1980: 50), who argues that "every pattern found in Expressive phonology and absent in Prosaic phonology should have iconic value, and should be found in particular Expressives with precisely that value." According to Dingemans (2012), Westermann (1927, 1937) and Diffloth (1972, 1994) show that certain "sounds evoke smallness" and speed and other sounds evoke "large size" and "slowness". He pinpoints that features such as "vowel quality, vowel quantity and muscle tension of consonants" correlate with word meaning (2012: 658).

On the one hand, iconicity is not based on acoustic features but on articulatory distinctive features of sounds. Only the following articulatory features will be considered in the study of ideophonic words in the Holy Qur'an.

1. [+/- continuant] "Continuant sounds are produced without interruption in the air flow through the oral cavity; non-continuant sounds are produced with a total blockage of the air flow through the oral cavity" (International Encyclopedia of Linguistics: 316).
2. [+/- sibilant] It is a feature of obstruents which have friction (Gussenhoven and Jacobs 2005: 64).
3. [+/- back] [+back] segments are produced with the tongue dorsum bunched and retracted slightly to the back of the mouth. [-back] segments are bunched and extended slightly forward.
4. [Radical] Radical sounds are articulated with the root of the tongue, such as pharyngeal

On the other hand, some ideophones involve some definable morphological processes. They acquire expressiveness through morphological processes: derivation and reduplication. This morphological dimension focuses on how ideophones develop expressive or synesthetic meaning through derivation, derivation and reduplication. Full reduplicative words are disyllabic. The process of deriving ideophonic words from prosaic words has been called 'ideophonization' in various studies (Kunene 2001). The study examines all ideophones which belong to the different grammatical classes and which occur in all sentence types.

## 7. Analysis

### 7.1 Ideophonic words based on phonosemantics

The first category of ideophones is based on phonosemantics. The Holy Qur'an utilizes the articulatory phonetics of some sounds to convey the meaning vividly and extensively. The analysis tries to correlate the muscle tension of the consonants in the ideophones with their connotative meanings. Many words, for example, which have the pharyngeal fricative /ʕ/ and the uvular stop /q/ have negative association. The following underlined words 'ينعق' /yanʕaq/, 'رعد' /raʕd/, 'برق' /barq/ and 'صواعق' /Sawaʕiq/ have either the pharyngeal fricative /ʕ/ or the uvular stop /q/ or both. The pharyngeal fricative /ʕ/ is [+cont; +sibil; +radical], which means there is much turbulence in the air stream. The /q/ sound is [-cont; +back], which means it requires great much muscle tension to be pronounced.

(1)

كمثل الذى ينعق بما لا يسمع (البقرة ، آية 171)

/kamaθali-l laði yanʕaqu bima laa yasmaʕu/

...as if one were to shout like a goat-herd, to things that listen to nothing...

(2)

"فيه ظلمات ورعد وبرق يجعلون أصابعهم فى آذانهم من الصواعق حذر الموت" (البقرة ، آية 19)

/Fihi Zulumatun wa raʕdun wa barqun yajʕaluna ʔaSabīʕahum fi ʔaaḏanihim mina-S Sawaʕiqi Haḏara-l mawt/

In it are zones of darkness, and thunder and lightning: They press their fingers in their ears to keep out the stunning thunder-clap, the while they are in terror of death.

Notice the following underlined word 'قنط' /qanaTa/ which denotes a psychological state of despair. It has three [-cont] consonants.

(3)

وهو الذى ينزل الغيث من بعد ما قنطوا (الشورى ، آية 28)

/wa huwa-l laði yunazzilu-l ɣayḡa min baʕdi ma qanaTu/

He is the One that sends down rain (even) after (men) have given up all hope...

The words 'رجز' /rijz/ and 'نجس' /najas/ imply evil. Both words have alveo-palatal affricate /j/ and the dento-alveolar fricative /z/ or /s/ which is [-cont; +sibil].

(4)

لئن كشفت عنا الرجز (الأعراف ، آية 134)

/laʔin kaʕafta ʕanna-r rijza/

If thou wilt remove the penalty from us

(5)

إنما المشركون نجس (التوبة ، آية 28)

/ʔinnamal muʕrikuna najasun/

Truly the pagans are unclean

The word 'تغيظ' /taɣayuz/ which denotes agony has the uvular fricative /ɣ/, which is +back and articulated with turbulence. It also has the dental emphatic fricative /Z/ which is [+sibil].

(6)

سمعوا لها تغيظا وزفيرا (الفرقان ، آية 12)

/samiʕuu laha taxayuzan wa zafiran/  
...they will hear its fury and its ranging sigh.

The dento-alveolar fricative /z/ and the uvular fricative /ɣ/ in the word 'زيغ' /zayɣ/ imply blurring.

(7)

فأما الذين في قلوبهم زيغ (آل عمران ، آية 7)  
/faʔamma-l laḏi fii qulubihim zayɣun/  
But those in whose hearts is perversity ...

The word 'صراط' /SiraT/ is ideophonic since it implies straightforwardness or righteousness, which is expressed by the two emphatic sounds /S/ and /T/.

(8)

فاستبقوا الصراط فأنى يبصرون (يس ، آية 66)  
/fastabaqu-S SiraTa fa-ʔanna YubSiruun/

then should they have run about groping for the Path, but how could they have seen?

The study classifies ideophonic words which are based on phonosemantics into five types. Ideophones depict either movement, strength, closeness vs. openness, cognate state or psychological state.

### 7.1.1 Movement

In this section we show some ideophonic words which enhance the meaning of movement and stability. The consonants in the word 'قرار' /qarar/ reflect stability. It consists of the uvular stop /q/ which is [-cont; +back] and the twice occurrence of the alveolar trill /r/. The repetition of the anterior trill reflects a sense of stability after oscillation.

(9)

الله الذي جعل لكم الأرض قرارا (غافر ، آية 64)  
/ʔallahu-l laḏi jaʕala lakum-l ʕarDa qararan/

It is Allah Who has made for you the earth as a resting place,

The geminate sound /zz/ in the following underlined words indicates movement. The two ideophonic words are 'أز' /ʔazza/ and 'هز' /hazza/. The two words denote movement. The former has the two consonants /ʔ/ and /z/. The latter has /h/ and /z/. The articulatory feature of the consonant /ʔ/ is /-continuant/ but that of the sound /h/ is /+continuant/. The glottal stop /ʔ/ is harder than the glottal fricative /h/ because of the more muscle tension required for the obstruction. The muscle tension in producing /ʔ/ is greater than that in producing /h/. The glottal fricative /h/ is associated with slight movement.

(10)

ألم تر أننا أرسلنا الشياطين على الكافرين توزهم أزا (مريم ، آية 83)  
/ʔalam tara ʔanna ʔarsalna-š šayaTiin ʕala-l kaafririin taʔuzzuhum ʔazzan/

Seest thou not that We have set the Evil Ones on against the unbelievers, to incite them with fury?

(11)

وهزي إليك بجذع النخلة (مريم ، آية 25)  
/wa-huzzi ʔilayki bijiḏʕi-n naxlati/

And shake towards thyself the trunk of the palm-tree...

(11)

فإذا أنزلنا عليها الماء اهتزت وربت (الحج ، 5) (فصلت ، آية 39)  
/faʔiḏa ʔanḏalna ʕalayha-l maʔa ʔihtazzat wa rabat/  
... but when We send down rain to it, it is stirred to life and yields increase.

The ideophonic words 'دك' /dakka/ and 'رج' /rajja/ indicate movement. The first has the two consonants /d/ and /k/. The second has /r/ and /j/. The obstruction or collision in producing the two stops /d/ and the

geminant sound /k/ is significant for the meaning of strong movement in the word 'دك' /dakka/. The geminate sounds /k/ and /j/ also play a role in emphasizing the meaning of strong movement.

(12)

"كلا إذا دكت الأرض دكا دكا" (الفجر ، 21)  
/kalla ʔiða dukkati-l ʔarDu dakkan dukkan/  
Nay! When the earth is pounded to powder,...

(12)

"إذا رجت الأرض رجا" (الواقعة ، 4)  
/ʔiða rujjati-l ʔarDu rajjan/  
When the earth shall be shaken to its depths,...

Notice the difference between the words 'رج' /rajja/ and 'رجف' /rajafa/ which denote the movement of shaking. The movement associated with /rajafa/ is weaker than that of /rajja/. Both have the sound /r/ which is produced by quick repeated movements of the tongue. They also have the sound /j/ which is an affricate sound; i.e. it ends with friction. The word /rajafa/ is distinguished by the fricative /f/ which weakens the movement of shaking.

(13)

"يوم ترجف الأرض والجبال" (المزمل ، آية 14)  
/yawma tarjufu-l ʔarDu wa-l jibalu/  
One Day the earth and the mountains will be in violent commotion.

### 7.1.2 Strength

Some consonants are articulated with more muscle tension than other consonants. Stop sounds, for example, are harder than fricative sounds. Notice the word 'مذكر' /muddakir/ which refers to the one who receives admonition. It is derived from the word 'ذكر' /ḏakara/. The use of the [-cont] sound /d/ instead of the [+cont] sound /ḏ/ implies strength. There is also gemination in the word 'مذكر' /muddakir/ which indicates intensification.

(14)

"ولقد يسرنا القرآن للذكر فهل من مدكر" (القمر ، 17)  
/wa laqad yassarna-l qurʔaana li-ḏḏikri fahal min muddakirin/  
And We have indeed made the Qur'an easy to understand and remember: then is there any that will receive admonition?

Both the words 'قضم' /qaSama/ and 'فصم' /faSama/ have the meaning of breakage. But the use of the uvular [-cont] sound /q/ in the former gives the meaning of vast strong destruction and the use of labio-dental [+cont] sound /f/ in the latter implies less degree of breakage.

(15)

"وكم قصمنا من قرية كانت ظالمة (الأنبياء ، آية 11)  
/wakam qaSamna min qaryatin kanat Zalimatan/  
How many were the populations We utterly destroyed because of their iniquities,

(16)

"فقد استمسك بالعروة الوثقى لا انفصام لها (البقرة ، آية 256)  
/faqad ʔistamsaka bilʔurwati-l wuḥqa la-nfiSaama laha/  
... hath grasped the most trustworthy hand-hold, that never breaks.

The following underlined words 'طحا' /TaHa/ and 'دحا' /daHa/ denote spreading in the following verses.

(17)

"والأرض وما طحاها" (الشمس ، آية 6)  
/wa-l ʔarDi wama TaHaha/  
By the Earth and its (wide) expanse...

(18)

"والأرض بعد ذلك دحاها" (النازعات ، آية 30)

/ wa-l ?arDi baʕda ḏalika daHaha/

And the earth, moreover, hath He extended (to a wide expanse)

The dento-alveolar emphatic stop /T/ has much muscle tension than the dental stop /d/ has.

The following words 'خامد' /xaamid/ and 'هامد' /haamid/ express ruin. The word 'خامد' /xaamid/ has the meaning of extinction. The use of the uvular fricative /x/ is associative. But the use of the glottal fricative /h/ in the word 'هامد' /haamid/ implies less degree of ruin or damage.

(19)

حتى جعلناهم حصيدا خامدين ( الأنبياء ، آية 15 )

/Hatta jaʕalnahum HaSidan xaamidiina/

... till We made them as a field that is mown, as ashes silent and quenched.

(20)

وترى الأرض هامدة (الحج ، آية 5)

/wa-tara-l ?arDa haamidatan/

... thou seest the earth barren and lifeless, ...

The uvular fricative sound /x/ is harder than the glottal fricative /h/.

The same sound /x/ occurs in the underlined words 'خشع' /xašʕaʕa/ and 'خضع' /xaDaʕa/ which express humility. The dento-alveolar emphatic stop /D/ is used to express physical humility in the latter. The alveo-palatal fricative /ʕ/ is used to convey spiritual humility in the former.

(21)

ومن آياته أنك ترى الأرض خاشعة (فصلت ، 39)

/wamin ?aayaatihi ?annaka tara-l ?arDa xaašʕiʕatan/

And among His Signs in this: thou seest the earth barren and desolate...

(22)

ألم يأن للذين آمنوا أن تخشع قلوبهم لذكر الله (الحديد ، 16)

/?alam yaʕin li-l्लाḏīna ?aamanu ?an taxšʕaʕa qulubuhum liḏikr-il lah/

Has not the time arrived for the Believers that their hearts in all humility should engage in the remembrance of Allah...

(23)

فظلت أعناقهم لها خاضعين (الشعراء ، 4)

/faZallat ?aʕnaaquhum laha xaDiʕina/

... they would bend their necks in humility.

The quadrilateral verb 'أبلس' /ʔablasa/ originally is taken from the verb 'أفلس' /ʔaflassa/ which denotes bankruptcy. The change from /f/ to /b/ gives the pronunciation much more muscle tension. The word /ʔablasa/ denotes despair.

(24)

يبلس المجرمون (الروم ، 12)

/yublisu-l mujrimuuna/

... the guilty will be struck dumb with despair.

(25)

وهم فيه مبلسون (الزخرف ، 75)

/wahum fiihi mublisuun/

... and in despair will they be there overwhelmed.

### 7.1.3 Closeness vs. openness

The concept of the destined sustenance from Allah is reflected by the two words 'قبض' /qabaDa/ and 'بسط' /basaTa/. The former denotes closeness and the latter denotes openness. The consonants used in the word 'قبض' /qabaDa/ imply closeness. The word consists of the uvular stop /q/, the bilabial stop /b/ and the dento-alveolar emphatic stop /D/.

(26)

"والله يقبض ويبسط" (البقرة ، 245)

/wa-llahu yaqbuDu wa-yabsuTu

It is Allah that giveth (you) Want or plenty,

The consonants used in the word 'بسط' /basaTa/ imply openness. The word consists of the bilabial stop /b/, the dento-alveolar fricative /s/ and the dento-alveolar emphatic stop /T/.

(27)

والله جعل لكم الأرض يساطا (نوح ، 19)

/wa-llahu jaʔala lakumu-l ʔarDa bisaTan/

And Allah has made the earth for you as a carpet (spread out)...

(28)

لئن بسطت إلى يدك لتقتلني (المائدة ، آية 28)

/laʔin basaTta ʔilayya yadaka li-taqtulani/

If thou dost stretch thy hand against me, to slay me, ...

(29)

إن الله يبسط الرزق (الإسراء ، آية 30)

/ʔinna rabbaka yabsuTu-r rizqa/

Verily thy Lord doth provide sustenance in abundance ...

#### 7.1.4 Cognate State

The interdental sound /θ/ is iconic in the word 'بث' /baθθa/ since it expresses the state of spreading. The interdental frication by the sound /θ/ in the word /baθθa/ is associated with the notion of spreading.

(30)

وما بث فيهما من دابة (الشورى ، آية 29)

/wama baθθa fiihima min dabbatin/

... and the living creatures that He has scattered through them...

(31)

وبث منهما رجالا كثيرا ونساء (النساء ، آية 1)

/wa-baθθa minhuma rijalan kaθiran wa-nisaaʔan/

... scattered (like seeds) countless men and women...

The dento-alveolar fricative /s/ expresses the notion of spreading in the word 'تنفس' /tanafasa/.

(32)

والصبح إذا تنفس (التكوير ، آية 18)

/wa-SSubhi ʔiða tanaffasa/

And the Dawn as it breathes

The occurrence of the /s/ sound in the following word 'مس' /massa/ denotes mischief.

(33)

كما يقوم الذي يتخبطه الشيطان من المس (البقرة ، 275)

/kama yaquumu-l laḏi yataxabbaTuhu-š ʕayTanu mina-l massi/

As stand one whom the Evil one by his touch Hath driven to madness.

(34)

وقالوا لن تمسنا النار (البقرة ، 80)

/wa-qaaluu lan tamassana-n naaru/

And they say: "The Fire shall not touch us..."

#### 7.1.5 Psychological State



An example of an ideophonic word is 'وهن' /wahana/ which expresses the psychological state. It has the watery voiced bilabial approximant /w/ and the voiceless glottal fricative /h/. The ideophonic word denotes weakness.

(35)

"وان أوهن البيوت لبيت العنكبوت" (العنكبوت ، 41)  
/wa-ʔinna ʔawhana-l buyuti labaytu-l ʔankabuut/  
... but truly the flimsiest of houses is the spider's house...

(36)

"ولا تهنوا في ابتغاء القوم" (النساء ، 104)  
/wala tahinuu fi-ibtiyaaʔi-l qawmi/  
And slacken not in following up the enemy...

The two [-cont] sounds require little effort in their articulation, which, in turn, reflects a sense of weakening. Another example of an ideophonic word which expresses the psychological state is the word 'حصر' /HaSara/ which denotes narrowing.

(37)

أو جاءوكم حصرت صدورهم أن يقاتلوكم (النساء ، 90)  
/ʔaw jaaʔuukum HaSirat Suduruhum ʔan yuqaatilukum/  
... or those who approach you with hearts restraining them from fighting you...

Notice the words 'حسر' /Hasara/ and 'خسر' /xasira/ denote loss in the following verses. The former has the pharyngeal fricative /H/, the dento-alveolar fricative /s/ and the alveolar trill /r/. The latter has the uvular fricative /x/, the dento-alveolar fricative /s/ and the alveolar trill /r/. The uvular sound /x/ is associated with much more loss than the pharyngeal /H/.

(38)

كذلك يريهم الله أعمالهم حسرات (البقرة ، 167)  
/kaðalika yurihimu-l lahu ʔaʔmaalahum Hasaratin/  
Thus will Allah show them (The fruits of) their deeds as (nothing but) regrets.

(39)

"الذين خسروا انفسهم (الزمر ، 15)  
/allaðina xasiruu ʔanfusahum/  
... who lose their own souls ...

The occurrence of the [+back; -cont] sounds /H/ and /x/ in the initial position and the occurrence of the [-cont] sound /s/ or /S/ give a sense of narrowing or losing.

## 7.2 Ideophonic words based on morphological processes

The second category of ideophones is based on morphological structure. Slow movements patterns, for example, can be seen in the use of verb 'تساقط' /tu-saaqiT/. Notice the following word

(40)

"تساقط عليك رطباً جنياً" (مريم ، آية 25)  
/tu-saaqiT ʔalayki ruTaban Janiyan/  
It will let fall fresh ripe dates upon thee

The pattern of the word depicts the slow movement of the situation. Another example is the difference between 'أنزل' /ʔanzala/ and 'نزل' /nazzala/ in the following verses.

(41)

"إنا أنزلناه قرآناً عربياً" (يوسف ، آية 2)  
/ʔinna ʔanzalnahu qurʔaanan ʔarabiyian/  
We have sent it down as an Arabic Qur'an

(42)

"لتقرأه على الناس على مكث ونزلناه تنزيلاً" (الاسراء ، آية 106)  
/litaqraʔahu ʔala-n naasi ʔala mukθin wa-nazzalnahu tanzilan/  
In order that thou mightest recite it to men at intervals: We have revealed it by stages

The slow tempo of the word 'نزل' /nazzala/ correlates with of the meaning of intervals and stages. On the contrary, the fast tempo of the following words 'تستطع' /tastaTiʕ/ and 'تسطع' /tasTiʕ/ correlates with the impatience of the Prophet Moses (Musa). They are used by Al-Khidr in reply to Moses' too many questions.

(43)

"إنك لن تستطيع معي صبيرا" (الكهف، آية 75)

/ʔinnaka lan tastaTiʕa maʕii Sabran/

thee that thou canst have no patience with me

(44)

"مالم تستطع عليه صبيرا" (الكهف، آية 78)

/maa lam tastaTiʕ ʕalayhi Sabran/

which thou wast unable to hold patience

(45)

"مالم تسطع عليه صبيرا" (الكهف، آية 82)

/maa lam tasTiʕ ʕalayhi Sabran/

which thou wast unable to hold patience

Visual patterns are seen in the Holy Quran's words of color. Ideophonic words which express visual patterns are used to describe joy and sadness. Examples are the words 'ابيض' /ʔibyaDDa/ and 'اسود' /ʔiswadda/. They are words composed from derivational processes. They are derived from the tri-consonantal verb 'فعل' /faʕala/. They are based on the pattern 'إفعل' /ʔifʕlla/. This structural pattern has strong association of describing the color and therefore the face.

(46)

"فأما الذين اسودت وجوههم" (آل عمران، آية 106)

/faʔamma-l laḏina iswaddat wujuhuhum/

To those whose faces will be black,...

(47)

"وأما الذين ابيضت وجوههم" (آل عمران، آية 107)

/waʔamma-l laḏina ibyaDDat wujuhuhum/

But those whose faces will be (lit with) white,...

(48)

"وابيضت عيناه من الحزن" (يوسف، آية 84)

/wabyaDDat ʕaynahu mina-l Huzni/

And his eyes became white with sorrow,...

The word 'صفراء' /Safraaʔ/ which is based on the pattern 'فعلاء' /faʕlaaʔ/ is also associated with the description of joy.

(49)

"إنها بقرة صفراء فاقع لونها" (البقرة، آية 69)

/ʔinnaha baqaratun Safraa faqiʕu-l lawnuha/

A fawn-coloured heifer, pure and rich in tone,...

The word 'مصفر' /muSfarr/ which is on the base 'مفعل' /mufʕall/ gives a vivid description of misery.

(50)

"كمثل غيث أعجب الكفار نباته ثم يهيج فتراه مصفرا" (الحديد، 20)

/kamaḥali ḡayḥin\_ʔaʕjaba-l kuffara nabatuhu ḥumma yahiju fatarahu muSfarran/

Here is a similitude: How rain and the growth which it brings forth, delight (the hearts of) the tillers;  
soon it withers; thou wilt see it grow yellow;

(51)

"ولئن أرسلنا ريحا فرأوه مصفرا" (الروم، 51)

/walaʔin ʔarsalna riḥan faraʔawhu muSfarran/

And if We (but) send a Wind from which they see (their tilth) turn yellow...

The use of the different morphological patterns is iconic in the Holy Quran. For example, the word 'اكتسب' /?iktasaba/ which is based on the pattern 'افتعل' /?ifta'ala/ is different from the word 'كسب' /kasaba/. The pattern 'افتعل' /?ifta'ala/ implies difficulty in gaining.

(52)

لها ما كسبت وعليها ما اكتسبت (البقرة ، 286)

/laha ma-kasabat wa 'alayha ma-iktasabat/

It gets every good that it earns, and it suffers every ill that it earns.

The same connotation can be seen in the word 'استمسك' /?istamsaka/ which is based on the pattern 'استفعل' /?istaf'ala/.

(53)

استمسك بالعروة الوثقى (البقرة ، 256)

/faqad ?istamsaka bil'urwati-l wuθqa /

...hath grasped the most trustworthy hand-hold,...

Reduplication is also used as a morphological process to convey meanings. Examples are the words 'زلزل' /zalzala/, 'عسعس' /'asa'asa/, 'حصص' /HaSHaSa/ and 'دمدم' /damdama/.

(54)

إذا زلزلت الأرض زلزالها (الزلزلة ، 1)

/?iðā zulzilati-l ?arDu zilzaalaha/

When the earth is shaken to her (utmost) convulsion,...

(55)

"والليل ذا عسعس" (التكوير ، 17)

/wa-llayli ?iðā 'asa'asa/

And the Night as it dissipates,...

(56)

الآن حصص الحق" (يوسف ، 51)

/al-?aana HaSHaSa-l Haqqu/

Now is the truth manifest (to all)...

(57)

فدمدم عليهم ربهم (الشمس ، 14)

/fadamdama 'alayhim rabbuhum/

So their Lord, on account of their crime, obliterated their traces...

## 8. Conclusion

To sum up, ideophonic words occur in the Holy Qur'an. They belong to different grammatical classes and they occur in all sentence types. In this study ideophones constitute an extremely rich and important part of the Holy Qur'an's lexicon and expressive potential. These words typically have distinctive phonetic characteristics and highly marked semantics. This study accounts for many instances of correlation between sound and meaning in the Holy Qur'an. Ideophones in the Holy text depicts movements, strength, closeness, openness and cognate; psychological states. This kind of correlation is based on iconic meanings. Iconic meanings are realized either by some articulatory features of some sounds or by some morphological processes such as derivation and reduplication. Articulatory features of some sound contribute to their connotation; the muscle tension of consonants correlate with word meaning.

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#### Appendix: Transcription Conventions

In transcribing the examples, the study uses the following symbols:

##### Consonants

Arabic	symbol
ب	/b/ voiced bilabial stop

ت	/t/	voiceless dental stop
ث	/θ/	voiceless interdental fricative
ج	/j/	voiced alveo-palatal affricate
ح	/H/	voiceless pharyngeal fricative
خ	/x/	voiceless uvular fricative
د	/d/	voiced dental stop
ذ	/ð/	voiced interdental fricative
ر	/r/	alveolar trill
ز	/z/	voiced dento-alveolar fricative
س	/s/	voiceless dento-alveolar fricative
ش	/ʃ/	voiceless alveo-palatal fricative
ص	/S/	voiceless dento-alveolar emphatic fricative
ض	/D/	voiced dento-alveolar emphatic stop
ط	/T/	voiceless dento-alveolar emphatic stop
ظ	/Z/	voiced dental emphatic fricative
ع	/ʕ/	voiced pharyngeal fricative
غ	/ɣ/	voiced uvular fricative
ف	/f/	voiceless labio-dental fricative
ق	/q/	voiceless uvular stop
ك	/k/	voiceless velar stop
ل	/l/	voiced alveolar lateral
م	/m/	voiced bilabial nasal
ن	/n/	voiced alveolar nasal
هـ	/h/	voiceless glottal fricative
ء	/ʔ/	voiced glottal stop
و	/w/	voiced bilabial approximant
ي	/y/	voiced palatal approximant

**Vowels:**

/i/	high front.	/ii/	its long counterpart
/u/	high back	/uu/	its long counterpart
/a/	low central	/aa/	its long counterpart