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

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, Nuckellos (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
ideophone 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: Supreexpressive > 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 Dingemanse (2012). Dingemanse 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. Dingemanse introduced the term of ‘implicational hierarchy’ of ideophones (Dingemanse 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” (Dingemanse 2012: 663). Sound ideophones (onomatopoeia) are the minimum degree of ideophones. This paper utilizes the ‘implicational hierarchy’ of ideophone systems suggested by Dingemanse (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 Prosatic phonology should have iconic value, and should be found in particular Expressives with precisely that value.” According to Dingemanse (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 /?/ and the uvular stop /q/ have negative association. The following underlined words ‘y?an?aq,’ ‘s?ad?’q/, ‘b?arq/ and ‘Sawa?iqi/ have either the pharyngeal fricative /?/ or the uvular stop /q/ or both. The /q/ sound is [+cont; +back], which means it requires great much muscle tension to be pronounced.

(1)

كمثل الذي ينطق بما لا يسمع (الفقرة، آية 171)

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

(2)

فيه ظلمات ورعد وبرق يجعلون أصابعهم في ذاتهم من الصواعق حذر الموت" (الفقرة، آية 19)

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 'قفتا' /qanta/ which denotes a psychological state of despair. It has three [+cont] consonants.

(3)

وهو الذي ينزل الغيث من بعد ما قفتنا (الشعرى، آية 28)
/wa huwa-l la?i yunazzilu-l yay?a min ba?di ma qanta/  
He is the One that sends down rain (even) after (men) have given up all hope...

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

(4)

لدن كنت هذا الرژ (الأخلاق، آية 134)
/la?in ka?afta ?anna-r rijza/
If thou wilt remove the penalty from us

(5)

إنه المشروكون نخس (التوبة، آية 28)
/?innamal mu?shrikuna najasun/
Truly the pagans are unclean

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

(6)

سمعوا لها تخيظ وزفيرا (الفرقان، آية 12)
/samīū laha tayyūzan wa zəfiran/
...they will hear its fury and its ranging sigh.

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

(7)

فَأَمَّا الذَّينَ فِي قَلْبِهِمْ زَيْخٍ ( آل عمران ، آية 7)
/faʔamma-l laði fī qulubihim зayɣun/
But those in whose hearts is perversity ...

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

(8)

فَاسِتِقَوا الصَّرَاطُ فَأَبْصَرُونَ (س، آية 66)
/faqṣabaqu-S صراط/ faʔanna YubSirūn/
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 'قَارَارٍ' 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)

اللَّهُ الَّذِي جَعَلَ لِكُمْ الْأَرْضَ قَارَارًا (غافر ، آية 64)
/ʔallahu-l laði jaʔala lakum-l ءاردا 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 'أَصَازْ/ azza/ and 'هَازَ/ hazza/. The two words denote movement. The former has the two consonants /z/ and /z/. The latter has /h/ and /z/. The articulatory feature of the consonant /z/ 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)

اَلْمَا رَأَيْتُ أَنَا أَرْسَالُ الْشَّيَاطِينَ عَلَى الْإِلْبَيْلِ تَوْزُعُهُمْ [مرم ، آية 83]
/ʔalam taraʔanna ءاردا-ʔala-ʔaʔafaririiん taʔuzzuhum ءاʔazzan/
Seest thou not that We have set the Evil Ones on against the unbelievers, to incite them with fury?

(11)

وَهُزِيَ اللِّبَكَ بِذَجْذُبَ النَّخْلَةِ (مريم، آية 25)
/wa-huzzuy ʔilayki biiḍ̣aʔi-n naxlati/
And shake towards thyself the trunk of the palm-tree...

(11)

فَإِذآ أَنزَلَنَا عَلَيْهِمْ حَرْقًا (الحج ، آية 39)
/faʔi][aʔanna ءال야اه-ʔaʔalayha-l maʔa ءiiحاتزاʔat wa rabat/
... but when We send down rain to it, it is stirred to life and yields increase.

The ideophonic words 'دَكَّا' داكا/ and 'رَجَّا' rajja/ indicate movement. The first has the two consonants /d/ and /k/. The second has /ʔ/ and /j/. The obstruction or collision in producing the two stops /d/ and the
geminate sound /k/ is significant for the meaning of strong movement in the word 'دَكّ /dakka/. The geminate sounds /k/ and /j/ also play a role in emphasizing the meaning of strong movement.

(12)

"لا إذا نكَت الأرض بكّا دكّا" (الفجّر، 21)
/k alla ti?da dukkat-i ?arDu dakkkan dakkkan/
Nay! When the earth is pounded to powder...

(12)

"إذا رَحَت الأرض رَحّا" (الواقعة، 4)
/ti?da rujjati-i ?arDu rajfan/
When the earth shall be shaken to its depths,

Notice the difference between the words 'رَحّ /rajj a/ and 'رَعُق /raja/ which denote the movement of shaking. The movement associated with /raja/ is weaker than that of /rajj a/. 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 /raja/ is distinguished by the fricative /f/ which weakens the movement of shaking.

(13)

"يوم رَجف الأرض والجبال" (المزمّل، آية 14)
/yawma tarjufu-l ?arDu 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 'مَدَكّ /muddakir/ which refers to the one who receives admonition. It is derived from the word 'دَكّ /dakara/. The use of the [-cont] sound /d/ instead of the [+cont] sound /θ/ implies strength. There is also gemination in the word 'مَدَكّ /muddakir/ which indicates intensification.

(14)

"وَلَدَى يَسُرنا القُرآن لَلذّكَر فَهِل مِن مَدَكّ" (القَمّر، 17)
/wa laqad yassarna-l qur'aana li-θikri 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 'قَسَم /qaSama/ and 'فَسَم /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)

"وَكَمْ قَسَمْنا مِن قَرْنِّا كَانَت طَالَائِمَة (الثَّلَاثَاء، آية 11)
/wakam qaSama min qaryatin kanat Zalimatan/
How many were the populations We utterly destroyed because of their iniquities,

(16)

"فَقَد أتَمَكَت بالزَّور الوَقْتِ لا انفِصَامِ لِهَا (البقرة، آية 256)
/faqad ?istamsaka bilurwati-l wu?bqa la-nfiSaama laha/
... hath grasped the most trustworthy hand-hold, that never breaks.

The following underlined words 'طَحاّ /TaHa/ and 'دَحاّ /daHa/ denote spreading in the following verses.

(17)

"والآَضَرَل وَمَا طَحَّاه" (الثَّقَالات، آية 6)
/wa-l ?arDi wama TaHaha/
By the Earth and its (wide) expanse...

(18)

"والآَضَرَل بَعْد ذَلٍّا بِحَا" (النَّازِعات، آية 30)
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 'خمام' /xaamid/ and 'خمام' /haamid/ express ruin. The word 'خمام' /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 'خمام' /haamid/ implies less degree of ruin or damage.

The uvular fricative sound /x/ is harder than the glottal fricative /h/. The same sound /x/ occurs in the underlined words 'خشغ' /xaša/ and 'خغغ' /xaDaša/ which express humility. The dento-alveolar emphatic stop /D/ is used to express physical humility in the latter. The alveo-palatal fricative /š/ is used to convey spiritual humility in the former.

The quadrilateral verb 'أثِظ' /ablasa/ originally is taken from the verb 'أكِظ' /aflasa/ which denotes bankruptcy. The change from /f/ to /b/ gives the pronunciation much more muscle tension. The word /?ablasa/ denotes despair.

7.1.3 Closeness vs. openness

The concept of the destined sustenance from Allah is reflected by the two words 'جغ' /qabaDa/ and 'ثغؾ' /basTa/. The former denotes closeness and the latter denotes openness. The consonants used in the word 'جغ' /qabaDa/ imply closeness. The word consists of the uvular stop /?/, the bilabial stop /b/ and the dento-alveolar emphatic stop /D/.
It is Allah that giveth (you) Want or plenty.

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

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

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

Verily thy Lord doth provide sustenance in abundance ...

7.1.4 Cognate State

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

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

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

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

And the Dawn as it breathes

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

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

7.1.5 Psychological State

And they say: “The Fire shall not touch us...
An example of an ideophonic word is '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)

وَاَنْ أُوْهَنَ الْبُوْتُ لِيِبْتُ الْعَكْبُوتُ "(الْعَكْبُوتُ ، ٤١)
/wa-?inna ?awahana-l buyuti labaytu-l ?ankabuut/
... but truly the flimsiest of houses is the spider’s house...

(36)

وَلَا تَنْهَى فِى ابْتَزَاءِ الْقُوَّمِ "(الْقُوَّمَ ، ١٠٤)
/wala tahinuu fi-ibtiiyaa?-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 'حَصْرٌ /HaSara/ which denotes narrowing.

(37)

أَوْ جَاءَكُمْ حَصْرُتُ صَدْورُهُ أَنْ يُقْتَلُوا "(الْقُوَّمَ ، ٩٠)
/?aw jaa?uukum HaSirat Suduruhum ?an yuqaatilukum/
... or those who approach you with hearts restraining them from fighting you...

Notice the words 'حَصْرٌ /HaSara/ and 'خَسْرٌ /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)

كَذَا كَرِيَّهُمْ اللَّهُ أَعْمَالَهُمْ حُسَرَاتٍ "(الْفَرْجَةَ ء ، ١٦٧)
/ka?daliika yurihimu-l lahu ?a?maalahum Hasaratin/
Thus will Allah show them (The fruits of) their deeds as (nothing but) regrets.

(39)

"الذَّينَ حَسَرُوا أَنْفُسَهُمْ (الْزِّمْرَ ، ١٥)
/alla?ina xasiruu ?anfusahum/
... 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 'تَفَعُّلُ /tu-?aa?il/. Notice the following word 'تَسَافَطُ /tu-saaqi?/.

(40)

تَسَافَطُ عَلَيْكُمْ رِطْباً جَنِينَا "(مُرُيْمَ ، أَيْةٌ ٢۵)
/tu-saaqi? ?alayki 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 'أَنْزَلَ /?anza?la/ and 'تَأْنُزَلَ /nazzala/ in the following verses.

(41)

"الَّذِينَ أَنْزَلَنَا عَرَبَى " (الإِسْرَاءَ ، أَيْةٌ ٢)
We have sent it down as an Arabic Qur’an

In order that thou mightest recite it to men at intervals: We have revealed it by stages

BAHAA-EDDIN ABULHASSAN HASSAN
The slow tempo of the word 'ٗضٍ' /nazzala/ correlates with the meaning of intervals and stages. On the contrary, the fast tempo of the following words 'رغزطغ' /tastaTi/ and 'رغطغ' /tasTi/ correlates with the impatience of the Prophet Moses (Musa). They are used by Al-Khidr in reply to Moses' too many questions.

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 'اثيغ' /ibyadda/ and 'اعٞد' /iswadda/. They are words composed from derivational processes. They are derived from the tri-consonantal verb 'كؼَ' /faala/. They are based on the pattern 'إكؼَ' /iflla/. This structural pattern has strong association of describing the color and therefore the face.

The word 'طلشاء' /Safraaa/ which is based on the pattern 'كؼلاء' /faala/ is also associated with the description of joy.

The word 'مصفر' /muSfarr/ which is on the base 'مفعَل' /muffall/ gives a vivid description of misery.
The use of the different morphological patterns is iconic in the Holy Quran. For example, the word /iktasaba/ which is based on the pattern /ifta/ is different from the word /kasaba/. The pattern /ifta/ implies difficulty in gaining.

لها ما كسبت وعليها ما اكتسبت (البقرة , 286)

/ihma ma-ka-zAbat wa taIayha 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 /istamsaka/ which is based on the pattern /istaf/.

استعمل /?istamsaka/ bil?urwati-l wuIqa /
...hath grasped the most trustworthy hand-hold,...

Reduplication is also used as a morphological process to convey meanings. Examples are the words /zalzala/, /asasa/, /HaShasa/ and /damdama/.

إذا زلزلت الأرض زلزالها (الزلزلة , 1)
/taa zulzilati-l ?arDuzilzaalaha/
When the earth is shaken to her (utmost) convulsion,...

واليلي ذات عصص "(الكوير , 17)
/wa-layli taI?aa ?asasa/
And the Night as it dissipates,...

الآن حسص الحق "(يونس , 51)
/al-?aan? HaShasa-l Haqqu/
Now is the truth manifest (to all)...

فendum عليهم ربهم "(النساء , 14)
/fadamdama ?alamyhim 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.

REFERENCES


Appendix: Transcription Conventions

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

Consonants

<table>
<thead>
<tr>
<th>Arabic symbol</th>
<th>English symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>ة</td>
<td>/b/ voiced bilabial stop</td>
</tr>
<tr>
<td>Arabic</td>
<td>Pronunciation</td>
</tr>
<tr>
<td>--------</td>
<td>---------------</td>
</tr>
<tr>
<td>تَ</td>
<td>/t/</td>
</tr>
<tr>
<td>ثَ</td>
<td>/θ/</td>
</tr>
<tr>
<td>جَ</td>
<td>/j/</td>
</tr>
<tr>
<td>حَ</td>
<td>/h/</td>
</tr>
<tr>
<td>خَ</td>
<td>/x/</td>
</tr>
<tr>
<td>دَ</td>
<td>/d/</td>
</tr>
<tr>
<td>ذَ</td>
<td>/ð/</td>
</tr>
<tr>
<td>رَ</td>
<td>/r/</td>
</tr>
<tr>
<td>زَ</td>
<td>/z/</td>
</tr>
<tr>
<td>سَ</td>
<td>/s/</td>
</tr>
<tr>
<td>صَ</td>
<td>/s/</td>
</tr>
<tr>
<td>ضَ</td>
<td>/s/</td>
</tr>
<tr>
<td>طَ</td>
<td>/t/</td>
</tr>
<tr>
<td>ظَ</td>
<td>/z/</td>
</tr>
<tr>
<td>عَ</td>
<td>/u/</td>
</tr>
<tr>
<td>غَ</td>
<td>/ɣ/</td>
</tr>
<tr>
<td>فَ</td>
<td>/f/</td>
</tr>
<tr>
<td>قَ</td>
<td>/q/</td>
</tr>
<tr>
<td>كَ</td>
<td>/k/</td>
</tr>
<tr>
<td>لَ</td>
<td>/l/</td>
</tr>
<tr>
<td>مَ</td>
<td>/m/</td>
</tr>
<tr>
<td>نَ</td>
<td>/n/</td>
</tr>
<tr>
<td>هَ</td>
<td>/h/</td>
</tr>
<tr>
<td>ءَ</td>
<td>/ʔ/</td>
</tr>
<tr>
<td>وَ</td>
<td>/w/</td>
</tr>
<tr>
<td>يَ</td>
<td>/y/</td>
</tr>
</tbody>
</table>

**Vowels:**

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