

The Phonetic Significance of Vibratory Lexical Items in the Holy Qur'an

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Abstract: This research studies the "Phonosemantic Significance of Vibrational Words" within the Qur'anic context, shedding light on the close relationship and unique integration between the ring of the letters and their morphological and phonetic structure on the one hand, and the emotional and cosmic meanings and connotations they express on the other. The research is divided into two main tracks: the first studies the effect of phonetic significance through doubled phonetic and syllabic repetition in the vibrational structure of the word (such as: ḥaṣḥaṣa, 'as'asa, zalzala, zaḥzaḥa, damdama, dhabdhaba, raḥraḥa); the second treats the effect of phonetic significance in single-sound, single-syllable words that generate a tremoring, kinetic and psychological vibration through the qualities of their letters and points of articulation (such as: al-azz, talazzā, rajjan, bassan, iddan). The research also touches on the miraculous and rhetorical significance latent in these words, showing how the Qur'anic word turns from a mere static linguistic vessel into a felt experience and a living, tangible scene that strikes the listener's ear and works upon their awareness before full mental comprehension.

Keywords: Phonetic Significance, Vibrational Words, Rhetorical Inimitability, Syllabic Repetition, Quranic Context.

Introduction

In the name of God, the Most Gracious, the Most Merciful; praise be to God, Lord of the worlds, and prayers and peace be upon the noblest of messengers and upon his good and pure family.

To proceed: the language of the Arabs is distinguished by unique phonetic features that make the ring of its letters a pulsing echo of their meanings, for the people of the language and those versed in it were keen to match the ring of the letters to the characteristics of the events and referents they express. This phonetic correspondence appears in its most miraculous form in the Noble Qur'an, whose words did not come as mere static vessels for conveying reports, but were fashioned with an exceedingly precise sonic engineering in which the forms fuse with the meanings to embody cosmic and psychological scenes. Among the most prominent linguistic phenomena that testify to this inimitability is what is known as "vibrational words": words whose articulatory structure reflects motion, agitation, eruption, and a stillness that steals into the sense of hearing and the heart.

The problem of the research lies in a fundamental question: to what extent does the phonetic and morphological structure of vibrational words contribute to directing meaning and deepening the psychological and sensory effect upon the listener in the Qur'anic context? How did the Qur'anic composition employ the points of articulation of the letters and their contrasting qualities (such as voicing and voicelessness, plosion and continuance, How does the Qur'ān exploit the phonetic properties of Arabic consonants—such as voicing and devoicing, velarization and openness, aspiration (hams), plosiveness and fricativeness, and velarization (iṭbāq) and openness (infītāḥ)—to construct vibratory lexical forms, whether through syllabic repetition or individual phonemes, that.

do not merely describe an event as a static narrative but rather recreate it vividly within the listener's auditory perception? Furthermore, what rhetorical and miraculous dimensions underlie the Qur'ānic preference for these vibratory phonetic structures over their lexical synonyms in contexts of terror, upheaval, and existential disturbance?

The First Section: The Effect of the Phonetic Significance of the Vibrational Word Between Phonetic Repetition and the Single Sound

First: The effect of phonetic significance through the repetition of two sounds within the vibrational word itself:

The phonetic phenomenon is formed linguistically by the organs of articulation obstructing the exhaled air; while the vibration of the vocal cords determines the qualities of voicing and voicelessness, the nature of this obstruction (closure or narrowing) determines the classification of the sound between plosion, continuance and intermediacy. This scientific distinction appears in the distribution of the letters: plosion and continuance combine with voicing and voicelessness in differing contexts, while the quality of voicing accompanies all the intermediate and liquid sounds, which affirms the independence of the laryngeal mechanism responsible for voicing from the manner of articulation that generates plosion and continuance (Al-Ḥamad, 2010, p. 85).

First: The significance of the point of articulation and the quality:

The guttural and apical (lingua-alveolar) sounds:

ḥaṣḥaṣa (حَصَصَ)

This word "ḥaṣḥaṣa" occurs in the quadriliteral form on the pattern (fa'lala) in the words of the Most High: *أَنَا الْحَقُّ حَصَصَ الْآنَ الْعَزِيزُ امْرَأْتُ قَالَتْ سُوءٍ مِنْ عَلَيْهِ عَلِمْنَا مَا لِلَّهِ حَاشَ فُلْنُ نَفْسِهِ عَنْ يُوسُفَ رَاوَدَتْهُ إِذْ خَطْبُكُنَّ مَا قَالَ* (Yūsuf: 51.). A lexical survey of the word reveals a semantic root; it is stated in Al-ʿAyn: "ḥaṣṣ: al-ḥaṣḥaṣa is motion within a thing until it settles and becomes firmly established in it; al-ḥaṣḥaṣa is the manifestation of truth after its concealment" (Al-Farāhīdī, 2003, vol. 3, p. 14; Ibn Manẓūr, n.d., vol. 7, p. 15).

The suiting of words to harmonize with the sounds of the events they resemble is a great principle and a well-trodden method, a clear and followed path among those acquainted with it, for the people of the language are in constant pursuit of matching the ring of the letters to the characteristics of the events they express; they weigh and compare them to shape the word in the image of its referent. This phonetic correspondence between a word and its referent is far more influential than can be estimated or sensed (Ibn Jinnī, 1429 AH, vol. 2, p. 159).

The place of exit of the ḥā' is between the deepest part of the throat (the point of articulation of the hamza and hā') and the nearest part of the throat (the 'ayn and khā'); it is articulated by narrowing the vocal tract in this region. Ibn al-Jazarī said:

Then, from the deepest of the throat: hamza and hā'; then from its middle: 'ayn and ḥā'. (Ibn al-Jazarī, 2020, p. 56.)

The ṣād is one of the sounds with a strident ring; its point of articulation is from the tip of the tongue against the area above the lower incisors. The ṣād combines weak and strong qualities, and the predominance of strong qualities is what makes it a strong letter, for velarization and openness are two contrasting qualities like voicing and voicelessness (Al-Ḥamad, 2002, p. 245).

The exegetes have brought out the hidden treasure of the word in its context, drawing from it the meanings that suit its phonetic significance. Ibn ʿAṭiyya said regarding the words of the Highest: *حَصَصَ الْآنَ* (Yūsuf: 51.): "Some exegetes said that when the wife of the ʿAzīz heard their speech and how they had turned aside from falling into disgrace, an intention and resolve came over her, so she said: (al-āna ḥaṣḥaṣa al-ḥaqq — now the truth has come to light). Ḥaṣḥaṣa means it became clear after being hidden — so said Al-Khalīl and others. It is also said to be derived from al-ḥiṣṣa (the share), i.e., its share became distinct from the share of falsehood. She then confessed against herself to the seduction, took the guilt upon herself, and fully cleared Joseph." (Ibn ʿAṭiyya, 1422 AH, vol. 3, p. 253.)

It seems that the wife of the 'Azīz lived through a state of psychological turmoil and inner conflict, between preserving her social image and suppressing the sin committed, and between attaining inner peace through confessing the sin and revealing the truth — for prevarication and denial had reached their utmost until they became an unbearable burden. Her explicit confession is a mark of that decisive moment of realization in which every motive of concealment vanished and with it every means of justification (Mahdī, 2022, p. 49).

Proclaiming the truth embodied a pivotal moment in which reality regained its presence after long suppression. This meaning is reflected in the phonetic structure of the chosen word: the letter (ḥā'), with its qualities (continuance and voicelessness), mirrors the state of the muffled voice that long suffered the domination of restraint and hesitation; then the letter (ṣād), with its qualities (continuance and velarization), grants the text a kinetic energy able to fuse the scattered meanings and fix them within the context of reality, thereby announcing the passage from the stage of whispering to the stage of declaring and proclaiming the truth (Mishḥin, 2017, p. 26).

'as'asa (عَسَسَ):

This word occurs in the words of the Highest: إِذَا (وَاللَّيْلِ) عَسَسَ (Al-Takwīr: 17.), and ('as'asa) is composed of two syllables ('as) ('as), which is what is known as reduplicative doubling. This repetition does not come in vain but aims to generate kinetic connotations, for the 'ayn is one of the throat letters — mid-throat — while the sīn is a dental-alveolar letter; "this distance in the point of articulation makes you feel the distance between night and day, for they are opposites" عَسَسَ (Mishḥin, 2017, p. 25).

Its coupling with the night in the Qur'anic context suggests the heaviness of the darkness and its infiltration, or its sluggish withdrawal, and this sound lends a sense of the inward extension of the darkness.

As for the letter sīn, it represents in this context the peak of the phonetic burst; the quality of (whistling ṣafīr) that the scholars of tajwīd singled out is not a mere phonetic ornament, but a quality that heightens the intensity of announcement and appearance, for Makkī al-Qaysī (d. 437 AH) said: "The reality of ṣafīr is that it is the utterance that comes out forcefully with the air from the tip of the tongue between the incisors, having an audible, apparent hiss." (Makkī ibn Abī Ṭālib, 2005, p. 186.), "They were named the letters of ṣafīr (whistling) only because of a sound that comes out with them upon articulation resembling a whistle" (Makkī ibn Abī Ṭālib, 2005, p. 100.), and this complementarity between the voiced 'ayn and the voiceless sīn produces a contrast that creates a phonetic complementarity of the utmost beauty and eloquence, which accords perfectly with the image of the night.

From here the phonetic meaning of the faint (vibrational) motion is embodied. The image of the night as a creature that (creeps — ya'ussu) with a slow motion turns the cosmic phenomenon into a living scene; this depiction is reinforced by the choice of the word ('as'asa), whose phonetic ring imitates the quiet, gradual entry of the darkness. In contrast, it depicts the dawn as it breathes, lending it to the quality of vitality and activity and making it a symbol of the motion of rising after the stillness of night (Al-Rāghib, 2001, p. 215). What is intended by the oath in the words of the Highest: إِذَا (وَاللَّيْلِ) عَسَسَ (Al-Takwīr: 17.) is an oath upon the greatness of the act of motion and the change of time, not upon the state of stillness. Were we to replace the word ('as'asa) with another word, for instance (aqbala — it approached) or (adbara — it retreated), the context would lose this phonetic and auditory-pictorial dimension, and the scene would turn into a dry report.

The dental-alveolar sounds:

zalzala (زَلَزَل)

Upon reciting the noble verse: زَلَزَلَهَا (الْأَرْضُ زَلَزَلَتْ) إِذَا (Al-Zalzala: 1.) the sound works to produce a sensory awe in the hearing before meaning takes over to fix that awe in the mind.

The author of Al-Kashshāf mentioned: "zilzalahā is read with a kasra on the zāy and with a fatḥa; the one with kasra is a verbal noun, and the one with fatḥa is a noun. Among the patterns, (fi'lāl) with fatḥa occurs only in the doubled form. It is the severe quaking beyond which there is nothing; it is like your saying: 'Honour the pious person his due honouring, and humiliate the transgressor his due

humiliation,' meaning what they deserve of honour and humiliation — or its whole quaking and all that is possible of it." (Al-Zamakhsharī, 1987, vol. 4, p. 784.)

Al-Khalīl mentions this, saying: "Know that the apical and labial letters are six: (rā', lām, nūn; fā', bā', mīm). These letters were called dhulq (apical) only because fluency in articulation is by the tip of the tongue and the two lips... three of them are apical (tā', rā', nūn), coming out from the tip of the tongue at the edge of the palate [...]" (Al-Farāhīdī, 2003, vol. 1, p. 49.) Looking at Al-Khalīl's words, you find that the term dhalāqa (fluency) applies to only three letters: (lām, rā', nūn). "The lām is a sound intermediate between plosion and continuance and is also voiced; it is produced when the air passes through the larynx and moves the two vocal cords" (Anīs, 1982, p. 64).

When these two letters combine, a strong phonetic significance results, for the zāy grants the root a swift motion and the lām grants it an oscillation, instability, and lack of settledness. This interaction between their strong qualities indicates agitation and the production of a distinctive vibration (Mahdī, 2022, p. 56).

zahḥaḥa (زَحَزَحَ)

The Most High said: فَفَزَّ الْجَنَّةَ وَأَدْخَلَ النَّارَ عَنْ زُحْرَحَ (Imrān: 185.). The word came as a quadriliteral with the two letters zāy and ḥā' repeated. "The zāy and ḥā' indicate distance; one says zuḥziḥa 'an kadhā, i.e., he was distanced" (Ibn Fāris, 1979, vol. 3, p. 7.), and it is stated in Lisān al-ʿArab: "zahḥa al-shay' yazuhḥuhu zahḥan: he pulled it hastily; and zahḥahu yazuhḥuhu zahḥan, and zahḥahu fa-tazahḥa: he pushed it and moved it from its place so that it shifted aside." (Ibn Manẓūr, n.d., vol. 2, p. 468.),

This phonetic suggestion harmonizes with the deeply rooted semantic meaning that the linguists and exegetes observed, for "al-zahḥaḥa" is not limited in its significance to general distancing; rather it is a distancing attended by suffering. This is what Al-Rāghib affirmed in his Mufradāt, saying: "that he was removed from his fixed place therein" (Al-Rāghib al-Aṣḥānī, 1412 AH, p. 294.) thereby revealing the gradual kinetic dimension in the word. Ibn Fāris likewise emphasized this meaning when he linked the material (zah) to repeated pushing and removal.

The brevity of articulating the zāy affirms the swiftness and harshness of the motion, embodying the approach of danger; then a phonetic-semantic shift occurs upon articulating the ḥā' with its openness and expansion in the passage of the sound and its voicelessness — this phonetic expansion constitutes a transition toward distancing and relief (Mahdī, 2022, p. 55.), and this phonetic and semantic tableau is completed when the word is read within its shifting kinetic structure: the alternation between the ḍamma of the first syllable and the sukūn of the ḥā', then the kasra of the second zāy and the fatḥa of the final ḥā'. At the phonetic level, it draws a succession of constriction and release, mirroring the existential conflict between the hope of attaining Paradise and the fear of falling into Hell. This rhythmic alternation imbues the expression with a palpable tension that corresponds to the gravity of the eschatological moment itself (Mahdī, 2022).

ṣafṣafa (صَفَصَفَ):

The Most High said: قَاعًا (فَيَنْزُرُهَا) صَفَصَفًا (Tāhā: 106.). It is one of the words wisely fashioned to convey motion, stillness and agitation through its phonetic ring before its lexical meaning — this wondrous cohesion between sound and meaning that the scholars noted of old, until Ibn Jinnī said in his Khaṣā'iṣ: the authenticity of their events and the requirement of their actions become manifest, so the strong among them comes imitating the strong, and the weak resembling the weak, in a unique harmony that binds the ring of the word to the reality of its meaning (Ibn Jinnī, 1429 AH, vol. 2, p. 152.), for by its phonetic composition it transcends the bounds of the mere utterance to form an integrated scene. "The true value of words is not confined to the sensory pleasure they generate in the ring of the letters or the succession of sounds... but in what lies behind the words of far-reaching meanings and boundless dimensions" (Ṣāliḥ, 1985, p. 66).

The word was used in the context of speaking about the blasting of the mountains on the Day of Resurrection, specifically in the words of the Highest: قَاعًا (فَيَنْزُرُهَا) صَفَصَفًا (Tāhā: 106.), so that the scene moves, after the motion of blasting the mountains, to complete flattening. The significance of (ṣafṣaf)

comes in the Qur'anic context to complete the descriptions of the absolute levelness of the earth (Ibn 'Aṭīyya, 1422 AH, vol. 4, p. 64).

We conclude from this that the repetition of the two syllables "ṣaf, ṣaf" is not a vein repetition, nor a mere verbal doubling; rather it is exaggeration in description and phonetic insistence, drawing a scene meant to entrench the image of complete levelness — as though the eye sweeps the horizon and sees nothing but a level surface.

ṣaffan ṣaffā (صَفَا صَفًّا):

We find that when the Glorified and Most High combined the letters ṣād and fā' in the words of the Highest: **صَفَّا** (صَفًّا وَالْمَلَكُ رَبُّكَ) (Al-Fajr: 22.), He created a vibrational structure in the word that astonishes minds with its sensory and sonic cohesion, to shake the heart, for the combination of ṣād and fā' represents a linkage between strength and diffusion.

The contrast between the letter ṣād — a voiceless, velarized, continuant letter — and the fā' — a voiceless, open letter — suits the terror of the situation and the grandeur of the divine manifestation: the quality of velarization in the ṣād depicts the density of the angels, while the quality of openness in the fā' suggests the extension of these ranks (Mishḥin, 2017, p. 24.). The letter ṣād is classified as one of the ten voiceless consonants in Arabic phonetics. Together with sīn and zāy, it belongs to the alveolar (asaliyyah) class, as the articulation of these three consonants is produced by the tip of the tongue (aslat al-lisān) (Ibn Manẓūr, n.d., Vol. 7, p. 3).

The fā', meanwhile, is a labio-dental sound (Al-Sa'rān, n.d., p. 144.) that is voiceless and comes out by the friction of air.

The early exegetes did well in grasping this dimension, their views converging upon a single truth: that the repetition here is intended in itself, to produce a magnificent scene and an awe-inspiring image in a short word charged with phonetic cohesion and structural-semantic significance (Al-Ṭabarī, 2001, vol. 24, p. 384; Al-Zamakhsharī, 1987, vol. 4, p. 751; Al-Rāzī, 2005, vol. 31, p. 159).

ṣarṣar (صَرَصَر)

The Most High said: **صَرَصَرٍ بِرِيحٍ فَأَهْلِكُوا عَادَ** (Al-Hāqqa: 6.), al-ṣarṣar: "it is the tempest that roars — i.e., makes a sound in its blowing; and it is said, the cold that burns with the severity of its coldness" (Al-Zamakhsharī, 1987, vol. 4, p. 193.), and according to **Ibn Fāris**: "The ṣād and rā' are a root indicating intensity and a sound in which there is repetition" (Ibn Fāris, 1979, vol. 3, p. 284.), and **Al-Aṣfahānī** inclined to link two levels of significance, holding al-ṣirr to be: "its wording is from al-ṣarr, and that goes back to binding, for in coldness there is contraction" (Al-Rāghib al-Aṣfahānī, 1412 AH, p. 387.), whereas al-ṣarṣar is the wind that has gathered together the ferocity of sound with the sharpness of blowing. The word (ṣarṣara) is a doubling of the syllable (ṣarr), a syllable of exceedingly precise phonetic engineering.

The ṣād is an apico-alveolar letter that combines voicelessness, elevation, and velarization (Makkī ibn Abī Ṭālib, 2005, p. 170.), which grants it the quality of whistling that sharply distinguishes it from the other letters, making it suggest friction and intensity.

As for the rā', it is a repetitive letter; the tip of the tongue trembles upon articulating it, generating a sense of vibration and agitation. **Sībawayh** confirms this quality of the rā', saying in his discussion of the qualities of the letters: "Among them is the repeated one — a plosive letter in which the sound flows because of its repetition and its deviation toward the lām, so it yields to the sound like a continuant, yet the sound is not made to flow; that is the rā'." (Sībawayh, 1988, vol. 4, p. 435).

The rā' is classified as a repeated sound, owing to the multiple contacts of the tip of the tongue with the edge of the palate — the part adjoining the upper incisors — upon articulating it; the tongue taps the palate gently and successively two or three times, until the ring of the Arabic rā' is formed (Anīs, 1982, p. 66). And "al-ṣarṣar is from al-ṣarīr (creaking); the word was doubled to signal the doubling of the meaning" (Al-Ṭabrisī, 2006, vol. 9, p. 13).

Accordingly, the concurrence of the sound of the ṣād with the vibration of the rā', together with the syllabic repetition, produces a violent rhythm that imitates agitation.

The word *ṣarṣar* came in the doubled form to indicate exaggeration in intensity and the repetition of the roar and clamour in its blowing (Ibn ʿĀshūr, 1984, vol. 24, pp. 255–259.), and thus the inimitable Book of God proves once again that the Qurʾānic word is not a static linguistic vessel that merely yields its meaning; rather it has phonetic connotations whose letters vibrate to speak before the meanings, and which represent a phonetic embodiment of the event. So, when He combined two letters mutually resistant in articulation (the *ṣād* and the *rāʾ*) and then fashioned them into a repetitive structure to generate a word that does not merely describe the wind but is brought alive in the ear of the listener, exposing them to an auditory shock that depicts for them a living scene.

Third: The labio-nasal and dental-alveolar sound:

damdama (دمدم)

This word bears, as in the words of the Highest: *فَسَوَّاهَا* (Al-Shams: 14.), a vibrational density and a doubled morphological structure. It is a phonetic unit designed to depict the scene of torment before it is grasped by the mind, and it is unique among the other vibrational words in representing total subjugation and cosmic upheaval — something not achieved by words such as (*dammara* — he destroyed) or (*ahlaka* — he annihilated). Its semantic roots indicate velarization accompanied by sound (Ibn Fāris, 1979, vol. 2, p. 260; Ibn Manẓūr, n.d., vol. 12, p. 209; Al-Farāhīdī, 2003, vol. 8, p. 15).

It is mentioned *Sībawayh* that the points of articulation of the Arabic letters are sixteen: "[...] and from between the tip of the tongue and the roots of the incisors is the point of articulation of the *tāʾ*, *dāl* and *tāʾ*" (Sībawayh, 1988, vol. 4, p. 434.), and the *dāl*, as a plosive, forceful, voiced sound, is produced when the airstream is driven through the larynx, causing a vibration in the two vocal cords; the air then continues along its path through the throat and oral cavity until it reaches the point of articulation, whereupon a complete blockage of the airflow occurs due to the firm contact between the tip of the tongue and the roots of the upper incisors for a brief moment. At the instant of the sudden separation of these two organs, the trapped air is released, producing the plosive burst that distinguishes the sound of the *dāl* (Anīs, 1982, p. 49). The *mīm* is a voiced letter distinguished by nasalization; its sound is labio-nasal, and it closes the point of articulation completely, suggesting velarization and muffled pressure, being intermediate between plosion and continuance (Al-Ḥamad, 2010, p. 84.), "the *mīm* is a voiced sound, neither plosive nor continuant... this sound is produced when the air first passes through the larynx and the two vocal cords vibrate..." (Anīs, 1982, p. 46).

Al-Rāzī linked the word to the permanence of the torment, noting: "The Arabs say: *damdamtu ʿalā shayʾ*, when you level it and bury it and even out the ground over it — which gives a pictorial dimension to the words of the Most High: {*fa-sawwāhā* (so He levelled it)}, making the earth levelled over them so that no trace of them appears." (Al-Rāzī, 2005, vol. 31, p. 179).

dhabdhaba (ذَبَّ ذَبَّ)

The Most High said: *هُوَ لَا إِلَهَ إِلَّا هُوَ* (Al-Nisāʾ: 143.) The striking binary repetition in the vibrational word "dhab-dhaba" is not a vain repetition but a deliberate structural one, for this root has a vibrational origin. Ibn Fāris asserts in *Maqāyīs al-Lughā* that "the *dhāl* and *bāʾ* in the doubled form have three roots [...] and the third root is *al-mudhabdhab*: the man wavering between two matters, and of agitation and motion" (Ibn Fāris, 1979, vol. 2, p. 348.), and *al-dhabdhaba* is agitation, and *al-mudhabdhab* is the agitated one, unsettled upon a single state. According to Al-Aṣḥfahānī, *al-dhabdhaba* is: "an onomatopoeia for the sound of the motion of a suspended thing; it was then borrowed for every agitation and motion. The Most High said: *هُوَ لَا إِلَهَ إِلَّا هُوَ* (Al-Nisāʾ: 143.), i.e., agitated, inclining at times to the believers and at times to the disbelievers." (Al-Rāghib al-Aṣḥfahānī, 1412 AH, p. 247).

Sībawayh stated the continuance of the *dhāl*, affirming that the flow of the sound within it grants it a temporal extension not decisively cut off (Sībawayh, 1988, vol. 4, p. 433.), while Ibn Jinnī holds that the continuant sounds are the most capable of depicting unsettled, uninterrupted meanings (Ibn Jinnī, 2000, vol. 1, p. 65).

So, when the continuance of the *dhāl* intersects with the plosion of the *bāʾ*, and the syllable is

then repeated twice, an oscillating vibratory motion arises, alternating between a softness that does not lead to settledness and a thrust that achieves no resolution. The exegetes are agreed that the word is not a passing description but a precise diagnosis of the state of the hypocrites. **Al-Zamakhsharī** says: "The meaning of mudhabdhabīn: Satan and desire have made them oscillate between belief and disbelief." (Al-Zamakhsharī, 1987, vol. 1, p. 580.). Here Al-Zamakhsharī described them as if they were pushed from side to side, which the ring of the word imitates exactly.

rafrafa (رَفْرَف)

The vibrational words stand out in the Noble Qur'an as the finest examples representing a living embodiment of the phonetic significance of the word. Among them is the word (rafrafa) in the words of the Highest: **جَسَنَ (وَعَقْرَى خُضْرَ رَفْرَفٍ عَلَى مُتَكَبِّينَ)** (Al-Rahmān: 76.) which transcends its lexical bounds into the horizons of sense and depiction. The word (rafraf) came on the pattern of binary repetition (raf-raf), (fa'lalait) is a word denoting continuous, gentle agitation, as well as its own repetition. This is not incidental; rather, it is grounded in what Ibn Jinnī established in Al-Khaṣā'is under the chapter "The Consonance of Words with Their Respective Meanings," where the sound is repeated in parallel with the repetition of the event, thereby making the lexical item imitate the form of fluttering (Ibn Jinnī, 1429 AH, vol. 2, p. 154).

Al-rafrafa: "the bird's moving of its wing in the air while it does not leave its place; al-rafraf is the lower part of a tent and the like; al-rafraf is a kind of green cloth that is spread out, its singular being rafrafa" (Al-Farāhīdī, 2003, vol. 8, p. 255.), and according to the lexical perspective of Al-Khalīl, he takes al-rafraf as a noun for whatever extends and hangs down in delicacy and softness, which makes the word have a direct sensory origin. It is stated in Tahdhīb al-Lughā that al-rafraf is everything that is soft and wide, and it is said to be the carpet (Ibn Ḥajar al-'Asqalānī, 1996, vol. 15, p. 125).

Ibrāhīm Anīs describes it as a tremoring sound whose structure rests on a rapid oscillation of the tip of the tongue, making it a sound that is a correlate of gentle agitation and kinetic undulation (Ibn Ḥajar al-'Asqalānī, 1996, pp. 65–66).

The fā' is classified as a fricative sound that depends on the gentle passage of air, lending the word an airy character (Anīs, 1982, p. 47.), and the word occurred in the context of otherworldly luxury, and the exegetes' statements about it varied: it was held **Al-Zamakhsharī** that al-rafraf is "a kind of spread; it is said, cushions; and it is said, every wide garment is a rafraf" (Al-Zamakhsharī, 1987, vol. 4, p. 454.), and **Al-Farrā'** reckoned it to be the meadows of Paradise and its cushions (Al-Akhfash, 1990, vol. 3, p. 124).

Second: The effect of the phonetic significance of the vibrational word in the single-sound word.

When the Qur'anic word is crowned upon the throne of inimitability, it is not content to convey meaning to the mind but transforms it into a felt experience with a pulsing motion. In the context of (vibrational words), an exceedingly subtle feature is revealed to the researcher: vibration does not rest on syllabic repetition alone but is also generated in the single-syllable word, where the sound sets out from voicelessness to softness, then thickens upon touching letters of a tremoring or forceful nature. The word here does not merely report an agitation but produces it in the sense of hearing, turning from mere mental information into a living, tangible representation. When you contemplate the Qur'anic word and its phonetic structure, you become certain that significance is not bound by its lexical meaning alone but springs alive from its very phonetic structure. Through these vibrational words the Qur'anic text places the listener before an intended felt experience, in which the phonetic ring concurs and fuses with the semantic in a rhetorical shift that is among the finest manifestations of inimitability. This is what is known as phonetic appropriateness, which the ancients noted and grounded, as Ibn Jinnī stated in his discussion of "matching words to what resembles their sounds of events" (Ibn Jinnī, 1429 AH, vol. 2, p. 147.), which the moderns deepened in their study of sound and significance in the Qur'anic text.

al-azz (الْأَزْز)

The Most High said: ﴿أَزَا ۖ تَوَزُّهُمُ الْكَافِرِينَ عَلَى الشَّيَاطِينِ أَرْسَلْنَا أَنَا نَر ۖ﴾ (Maryam: 83.), the points of articulation of the letters and their qualities may concur to generate an auditory effect that transcends the lexical meaning; **Ibn Manẓūr** associates it with continuous motion, which makes "al-azz" for him a violent motion, an enticement and an intense pushing toward disobedience (Ibn Manẓūr, n.d., vol. 11, p. 285.), and according to **Ibn Fāris**: "The hamza and zāy indicate movement, setting in motion and disturbance" (Ibn Fāris, 1979, vol. 1, p. 13.) al-azz: intense motion and pushing with a hidden, successive sound (Al-Zabīdī, n.d., vol. 6, p. 148.) After the consensus of lexical significance, it becomes clear that al-azz indicates a coercive, successive urging toward temptation, with an intense effect in pushing toward the act by a hidden sound accompanying this continuous urging.

It was said: "Upon articulating the hamza, the opening of the glottis closes completely, so no air is allowed to pass to the throat; then the glottal opening suddenly parts, and a plosive sound is heard, which is what we express by the hamza" (Anīs, 1982, p. 87.), for the hamza is a sound neither voiced nor voiceless, and it is a consonant (Salāma, 2004, p. 250.), and the hamza produces an auditory shock by its plosive sound that prepares the listener to anticipate hearing an unsafe, unfamiliar meaning. In the word (azzan), the hamza, by its plosive sound — since the word begins with it — produced an auditory shock as though it strips away spiritual serenity; then the letter zāy receives it with its whistling quality, generating a voiced auditory vibration that imitates in its ring the meaning of al-azz.

And with the continuance, whistling and voicing of the zāy comes the tanwīn to open the horizon of the sound with an extended nasal hum, so the word (azzan) begins with a jolt to the hearing and a continuance in its disturbing vibration.

talazzā (تَلْظَى)

The Highest said: ﴿نَارًا ۖ فَتَلْظَى﴾ (Al-Layl: 14.) There is nothing in the speech of the Arabs that can substitute for a word the Creator placed in its proper station to draw a scene that expression cannot fully describe. "Among the evidence for this is that you see a word please and delight you in one place, then you see the very same word weigh heavily upon you and disquiet you in another place" (Al-Jurjānī, 2004, p. 46.) Of that is the word "talazzā" — the word that was not content with its eloquence and rhetoric to merely convey the report, but rather bursts open the listener's alarm and stuns them, as though it were a fire that breathes and moves in flame, exhaling a terror that knows no stillness. "Among the features of the rhetorical inimitability of the Qur'an is that it economizes on words yet gives the meanings their full due" (Al-A'rajī, 2024, p. 140.), and upon investigating the essence of this صارت حتى الحدة ذروتها في بلغت نازًا تصف أنها إذ. اللاهب الحرق إلى الساكن الإحراق مفهوم دلالتها في تتجاوز أنها ويكتشف، (تَلْظَى) المفردة دخان يشوبه لا خالصًا لهيّا.

As for the sound of the zā', it is one of the fricative sounds; its point of articulation is from the teeth and the tip of the tongue (Salāma, 2004, pp. 250–253.), it was said **Sībawayh**: "And from between the tip of the tongue and the tips of the incisors is the point of articulation of the zā', dhāl and thā'" (Sībawayh, 1988, vol. 4, p. 433.), and **Al-Khalīl** described the letter zā', saying: "The zā', dhāl and thā' are gingival, for their onset is from the gum" (Al-Farāhīdī, 2003, vol. 1, p. 58).

Al-Baḥrānī (d. 1107 AH) says, in his exegesis of the words of the Highest: ﴿نَارًا ۖ فَتَلْظَى﴾ "In Hell there is a valley containing a fire that none shall enter but the most wretched" (Al-Baḥrānī, 2006, vol. 8, p. 305).

rajjan (رَجَّأَ):

The word occurs in the words of the Highest: ﴿الْأَرْضُ رُجَّتْ ۖ إِذَا﴾ (Al-Wāqī'a: 4.) once built for the ppassive and once as a verbal noun. The word "rajjan" is a model of the concord of sound with spirit, for it is not merely a report of a cosmic event; rather one stands before a phonetic earthquake for the listener before the earth is rent asunder.

The gemination in the jīm adds density in articulation, granting the listener a suggestion of the magnification of the tremor and its continuance, as though the gemination embodied the weight of the event. This confirms Ibn Jinnī's statement that the doubling of a letter is evidence of the strength of the meaning and its repetition (Ibn Jinnī, 2000, vol. 1, p. 51.), so we find that this word draws an emotional trajectory that begins with trembling then agitation. The quality of the repetition of the rā' concurred

with the repeated motion of the earth, and the plosion of the *jīm* harmonized with the violence of the event.

bassan (بَسًّا):

In the words of the Most High: *بَسًّا (الْجِبَالُ) وَيُسَّتْ* (Al-Wāqī'a: 5.) When the word *bassan* strikes the ears of existence from *Sūrat al-Wāqī'a*, it does not stop at the bounds of linguistic significance alone but turns into a phonetic earthquake that draws the scene of cosmic disintegration at the coming of the Hour. The divine declaration is not content merely to report the vanishing of the mountains but fashions the event with a sound that shakes the listener before the mind conceives it, so the word becomes as if it were part of the scene, not a mere utterance describing it. In its lexical significance it carries a fine, extended pulverization.

Upon dissecting the phonetic structure of the word, we find it begins with the letter (*bā'*), a labial letter characterized by voicing and plosion (Sibawayh, 1988, vol. 4, p. 433.), which makes beginning with it a kind of muffled explosion suggesting a severe blow that is received *الجبالة، الراسية، الجبال* تتعرض صلابتها شدة ومع الراسية، الجبال (Ibn al-Jazarī, 1345 AH, vol. 1, p. 200.), and the gemination in the *sīn* achieves the continuation of the act and produces a vibratory succession suggesting that the act does not cease — consistent with Ibn Jinnī's statement that the strength of the word is a branch of the strength of the meaning (Ibn Jinnī, 2000, vol. 1, p. 78).

iddan (إِدًّا):

The word (*iddan*) occurs in the words of the Highest: *إِدًّا (شَيْنًا جَنَنَّمَ) لَقَدْ* (Maryam: 89.), and its structure is composed of two phonetic elements representing the peak of "blockage and explosion": "the point of articulation of the hamza is from the deepest part of the throat, and it is a violent plosive sound characterized by plosion and voicing" (Al-Farāhīdī, 2003, vol. 1, p. 50). "The sound of the hamza is glottal, plosive, neither voiceless nor voiced, and this is what draws attention and requires pausing at its constitutive structure, its descriptive shades, its structural variations and its functional aspects" ('Abd al-Jalīl, 2010, p. 177).

So, the hamza is a violent plosive sound by which the breath is suddenly cut off then released, and it is the most fitting of sounds for the onset of a shock (Ibn al-Jazarī, 1345 AH, vol. 1, p. 204). As for the *dāl*, whose qualities and point of articulation were mentioned earlier, it is a forceful, voiced letter distinguished by the quality of *qalqala* (echoing) upon pausing; it is driven from the tip of the tongue against the roots of the upper incisors (Sibawayh, 1988, vol. 4, p. 435; Makkī ibn Abī Ṭālib, 2005, p. 118.), and its coming together with the hamza represents the moment of forceful collision; for after the blockage of the sound in the hamza, it explodes in the geminated *dāl*, turning the muffled air into a voiced collision that strikes the ears.

The Second Section: The Miraculous Significance in the Qur'anic Vibrational Words

ḥaṣḥaṣa (حَصَصَ):

The word does not come merely to perform a functional role; rather it is sent forth at a moment of intensity to demolish the fortresses of falsehood with a single verbal blow. From this decisive position came the word (*ḥaṣḥaṣa*) in the words of the Most High: *مَا لِلَّهِ حَاشَ قُلُنَ نَفْسِهِ عَنْ يُوسُفَ رَاوَدَتْهُ إِذْ خَطْبُكُنْ مَا قَالَ* (Yūsuf: 51.), for we see it transcending mere incidental clarification; it is a total unveiling and an absolute manifestation of the truth after it had been imprisoned behind veils (Al-Ṭabarī, 2001, vol. 16, p. 138).

The miraculous feature deepens when we realize that the utterance of the word was not a defence by an oppressed person, nor was it attributed to Joseph (peace be upon him); rather it issued from the wife of the 'Azīz herself, so it was a confession and testimony from the adversary herself, not a defence by an accused — which was counted as evidence of his innocence and infallibility. When the wife of the 'Azīz said: *لَمِنْ وَإِنَّهُ نَفْسِهِ عَنْ رَاوَدَتْهُ أَنَا الْحَقُّ حَصَصَ* (Yūsuf: 51.), the word recorded a moral victory for Joseph (peace be upon him) before it was a judicial one. This is an explicit admission of guilt, a testimony uttered by the tongue of the guilty one, to be an eternal proof of the purity of prophethood and the infallibility of the Josephan self; so, the admission of guilt came as the strongest document of acquittal in establishing his infallibility (Al-Qurṭubī, 2006, vol. 9, p. 206). The subtle secret of this style

lies in stirring the mind of the listener: presenting the content ambiguously before its interpretation produces a state of longing and psychological anticipation to know the essence of this obscure affair; so, when the clarification comes after the ambiguity, the meaning settles in the soul in a place of high rank.

By this unique linguistic formulation, the Qur'an laid the foundations of an unshakable acquittal, for it shattered the shackles of accusation; therefore, this compositional pattern is used only in positions that call for magnification, so that the verbal depiction is consistent with the immensity of the meaning to be conveyed (Al-Marāghī, 1993, pp. 143–144).

(kubkibū), from the words of the Highest: **وَالْعَاوُونَ (هُمْ فِيهَا) فَكُبِبُوا** (Al-Shu'arā': 94.), is not a mere past-tense verb reporting an event that has ended; rather it is a living embodiment of a torment renewed, fashioned with doubled letters so as to be an eye witnessing the scene before being a report of it. The linguistic origin of this word's roots tells of hurling a thing on its face, Ibn Fāris said: "The kāf and bā' are a sound root indicating gathering and assembling; al-kabkaba is that a thing tumbles when cast into a pit until it settles" (Ibn Fāris, 1979, vol. 5, p. 124). Al-Zabīdī said: "fa-kubkibū: i.e., they were tumbled and gathered, then hurled into the pit of the Fire" (Al-Zabīdī, n.d., vol. 4, p. 96).

Al-Qurṭubī said: "kubkibū fihā: i.e., they were overturned on their heads; and it is said, some of them were cast upon others" (Al-Qurṭubī, 2006, vol. 13, p. 116.), for He did not say ṭuriḥū (they were thrown down) or ulqū (they were cast); because the shift to kubkibū represents the peak of eloquence and linguistic inimitability, since the morphological structure of the verb (fa'fala), with its phonetic repetition, serves the meaning of repetition and exaggeration in falling — which Al-Zarkashī affirms in Al-Burhān, saying it is a repetition not for verbal surplus but for surplus of meaning and its establishment in the soul ((Al-Zarkashī, 1376 AH, vol. 3, p. 34). Indeed, the loftiest aim of rhetoric lies in the few words indicating the many meanings (Al-Suyūṭī, 1974, vol. 3, p. 181).

shaṭaṭan (شطط)

Sometimes some Qur'anic words transcend their reporting function to become dense semantic features, where the phonetic ring of the word produces a direct emotional response preceding the process of mental interpretation; its melodic and syllabic formation contributes to drawing the features of meaning and directing it within auditory awareness, so that the listener grasps the dimensions of the significance through the phonetic experience before completing the analysis of the context. Among these words is (shaṭaṭan), from the words of the Highest: **وَالْأَرْضِ السَّمَاوَاتِ رَبُّ رَبَّنَا فَقَالُوا قَامُوا إِذْ قُلُوبُهُمْ عَلَى (وَرَبَّنَا) شَطَطًا** (Al-Kahf: 14.), a short utterance whose phonetic structure nonetheless produces a vibration in the hearing. Al-Jurjānī grounds this in the fact that the eloquence of a word is not a quality settled within it in isolation from its context (Al-Jurjānī, 2004, p. 48). What **Al-Jurjānī** states represents the cornerstone of the theory of naẓm (construction): for him, the merit lies not in the single word but in the arrangement of words one with another within the grammatical structure, affirming that aesthetic meaning is the product of the concurrence of context.

Meanwhile there is another rhetorical current that held the word in itself, before (naẓm), to have beauty and merit. The most prominent champion of this view, who detailed the eloquence of the single word, is **Ibn Sinān al-Khafājī (d. 466 AH)**, for he set eight conditions for the eloquence of the single word in itself — such as the distance of the points of articulation and freedom from vulgarity — meaning that the word acquires a nobility in itself before entering into construction (Al-Khafājī, 1982, p. 64 ff). By this he argues that eloquence is a quality of the utterance as an utterance, and in this he differs from Al-Jurjānī, who sees the utterance as a vessel of no value except for the construction it carries.

The repetition of the letter ṭā' — a voiced, forceful, elevated letter — gives a suggestion of the solidity and strength of this dimension. It is as though the speech, when described as (shaṭaṭan), collided with the wall of truth and then strayed far from it. Ibn Fāris grounds this in its lexical significance, that the shīn and ṭā' are a single root indicating distance, and this distance is not merely a spatial gap but is injustice "and exceeding due measure" (Ibn Fāris, 1979, vol. 3, p. 165; Ibn Manẓūr, n.d., vol. 7, p. 334.), and al-shaṭaṭ is exceeding the limit in injustice and otherwise (Al-Rāghib al-Aṣḥānī, 1412 AH, p. 362).

This vibrational word, with its clamorous impact on the ear, came to gather all these meanings

in a single verbal structure. This condensation is what Al-Suyūṭī intended in Al-Itqān when he said that the significance of the few words indicates the many meanings. (Al-Suyūṭī, 1974, vol. 3, p. 181).

‘as‘asa (عَسَسَ)

The Qur'an is not content to show us the succession of night and day; rather it makes us observe their motion and hear the ringing of the cosmic movement before the eye beholds it. The word (‘as‘asa) in the words of the Most High: **عَسَسَ** (إِذَا بَخَالَتِ اللَّيْلُ) (Al-Takwīr: 17.) is not a mere utterance indicating time, but a repetitive form to draw, by sound, the creeping of the darkness — like a serpent creeping over the grass in the stillness of night, producing this ‘ass sound, where the repeated sīns blend to suggest the rustle of slow motion, as though the night were treading its steps in an awe-inspiring heaviness. This is what no other word can achieve. The genius of the choice lies in making the word the very substance of the event, so that we see no separation between the utterance and the scene — which is what Al-Jurjānī extols in his critical ascent: you see the utterance poured upon the meaning so completely that it and the meaning are as one thing (Al-Jurjānī, n.d., p. 4).

"For the language of the Qur'an is a phonetic substance, far from the softness of the language of townsfolk and the roughness of the language of the desert-dwellers, gathering in a wise harmony between the delicacy of the former and the sonority of the latter, and achieving the intended effect thanks to this marvellous musical reconciliation between them." (Al-A‘rajī, 2024, p. 140).

The inimitability proves that this Qur'anic word (‘as‘asa) is not static; rather it was moving with the motion of the celestial spheres, depicting the scene of the interpenetration of light and darkness and revealing the inimitability of the awe-inspiring silence, where the cosmos moves with its weight and might without clamour, in complete harmony between the motion of matter and the ring of the letter, so that the utterance itself is the living scene, not a mere describer of it.

dakkan dakkā (دَكَ)

The word (dakkan dakkā), from the words of the Highest: **دَكَّا** (دَكَّا الْأَرْضُ دُكَّتْ إِذَا يَكَلَّا) (Al-Fajr: 21.), This term stands out as it does not merely depict the scene but rather evokes the earthquake of collapse at the very core of the sound itself. In the view of linguists, the verb (dakka) denotes flattening, total demolition, and the complete effacement of a thing's form, as it does not stop at the limits of breaking. Ibn Manẓūr states: "Al-dakk means the demolition of a mountain; one says dakkahu yadukkuhu dakkan, and dakkaktu al-shay'a adukkuhu dakkan when I strike and break it until I level it with the ground; from this is His, the Exalted's, saying: 'So they were crushed into a single crushing'" (Ibn Manẓūr, n.d., vol. 10, p. 424).

5. **Al-Qurṭubī** (d. 671 AH) affirms that it is a levelling after levelling until the scene is set straight (Al-Qurṭubī, 2006, vol. 20, p. 54). **Ibn ‘Āshūr** concludes that the repetition here depicts the gradation in the collapse and the gradual disintegration of the cosmos, saying: "al-dakk is smashing and breaking; dakkuhā is its smashing and the scattering of its parts arising from the corruption of the cosmos befalling it" (Ibn ‘Āshūr, 1984, vol. 30, p. 335).

The inimitability lies in making the words servants of the meanings; the word (dakkan) is not merely a description but the very motion, poured into a linguistic mould, as Al-Bāqillānī intimates (Al-Bāqillānī, 1997, p. 260.), for replacing this word with another would make the text lose its power to shake the soul, because the Qur'an here does not describe the Resurrection but re-creates it in the hearing. So, the utterance became an echo of the cosmic event, and the dāl and kāf became heavenly instruments that shatter the stillness of heedlessness in the soul of the listener. The word (dakkan dakkā), with its miraculous vibrational sound, came to reveal a linguistic earthquake that combines the terror of the sound with the horror of the significance. It is a word that, when struck, makes the ear tremble, and makes the succession of letters like thunderbolts in the sense of the listener — so that the Noble Qur'an remains the only Book that makes us hear what is not seen, with an outpouring of vibrational eloquence, making the sound itself a sign.

The Most High said:: **وَأَيُّ قَبْلِ مِّنْ أَهْلَكْتَهُمُ شِئْنٌ لَّوْ رَبِّ قَالَ الرُّجْفَةُ أَخَذْتَهُمْ فَلَمَّا لَمِيقَاتِنَا رَجُلًا سَبْعِينَ قَوْمَهُ مُوسَىٰ بِوَاحْتَرٍ** (Al-A‘rāf: 155.), Al-Zabīdī holds that the origin of (al-rajf) is agitation, and from it the sea was called rajjāf for the agitation of its waves, saying: "al-rajfa is the earthquake; al-rajfa in the Qur'an: every

torment that seized a people is a rajfa, a ṣayḥa (blast) and a ṣāʿiqa (thunderbolt); al-rajjāf, on the pattern of shaddād, is a name for the sea, so called for its agitation; and the sea rajafa: its waves became agitated" (Al-Zabīdī, n.d., vol. 24, pp. 24–25).

Al-rajfa is a violent motion that severs the joints, leaving no movement in the body (Al-Zamakhsharī, 1987, vol. 2, p. 163.), this earth, which is the abode of the human being, becomes an enemy to him, agitating beneath him; for al-rajfa is more specific than al-zalzala because it indicates the intensity of swift motion (Al-Rāzī, 2005, vol. 15, p. 375).

Although the expressions of hyperbole differ, they concur that the word does not merely describe an event but rather embodies it. Here lies the artistry of the statement, for the inimitability of al-rajfa does not reside in its semantic content alone, but in its being a fully realized auditory image. The succession of the trembling rāʾ with the striking jīm produces a vibration in the reader's articulatory apparatus. In other Qurʾānic contexts, terms such as ṣayḥa (cry) and zalzala (earthquake) are employed; however, al-rajfa is used here to correspond to the psychological state of those who denied the truth in arrogance. Their recompense, therefore, is a convulsion that uproots their pride from its very foundations (Al-Sāmarrāʾī, 2006, p. 88).

hazza (هَزَا)

The word (hazza) comes in the words of the Most High: جَنِيًّا رُطْبًا عَلَيْكَ شَاقِطُ النَّخْلَةِ بِجُدْعِ إِلَيْكَ (Maryam: 25.) as a unique Qurʾānic model of the interpenetration of lexicon with sound, exegesis with rhetoric, and motion with faith, until, for all its brevity, it came to carry a complete miraculous scene; for the Glorified and Most High fashioned it not merely as a word carrying meaning but as one that makes it and creates its rhythm — so that this vibrational word stands out with a miraculous phonetic energy.

The letter zāy is a voiced dental fricative sound distinguished by whistling and vibration, and it is one of the Arabic sounds capable of depicting tremor and agitation. The gemination of the zāy doubled the vibratory effect and made the sound successive and repeated, generating consecutive vibratory frequencies exactly resembling the sound of branches shaking and fruits jostling — which makes the listener imagine the creak of the motion and the trembling of the trunk at the telling. Ibn Jinnī pointed to this cohesion between sound and event when he showed that the Arabs often match the sounds of their letters to the pattern of the events being expressed. (Ibn Jinnī, 1429 AH, vol. 2, p. 147).

treated the psychological dimension of this act, for he goes far in making the shaking a remedy so that anxiety departs from her: bodily motion drives away the whispering of loneliness and dispels the stillness leading from the intensity of pain and occupies the senses with the abundance of sustenance (Al-Rāzī, 2005, vol. 21, p. 198).

If we stand in the sanctuary of rhetoric, the Qurʾānic word manifests its inimitability from multiple aspects: how can a frail woman in the state of labour shake the trunk of a towering palm, so that the effect is achieved not by the strength of the doer but by the sincerity of compliance and the taking of means?

Through this phonetic vibration, the Qurʾānic discourse establishes a dynamic methodology for the believer: sincere determination, though outwardly appearing as weakness, possesses the power to shake even the mightiest of entities. The palm tree, despite its apparent firmness, served merely as the stage upon which faith was tested. The creaking of its trunk resonated with the emphatic ringing of the geminated /z/ sound, proclaiming that even the slightest movement, when connected to the divine will, can be transformed into an outpouring of miraculous sustenance. This is the rhetoric of impact rather than description, in which the Qurʾānic phoneme itself becomes a spiritual tremor that strikes the innermost depths of dormant hearts, reviving them just as the commanded shaking brought forth fresh, ripe dates from a seemingly lifeless trunk. Thus, the phonetic miracle of the Qurʾān continues to radiate throughout the universe, reminding humanity that a faith inaugurated by such resonant harmony is capable of instilling serenity even in the darkest moments of human experience (Al-Bāqillānī, 1997, p. 132).

Conclusion:

This research aspires, in its general dimensions, to transcend the static lexical interpretation of words, moving toward plumbing the depths of the kinetic and psychological energy latent in the ring of the Qur'anic letter. The research has reached the following general findings:

The absolute cohesion between the ring of the word and the reality of the significance: The research proved that the Qur'anic vibrational word represents a unique cohesion in which sound and meaning are fused into one thing; for the sounds of the events came encouraging and imitating their structure — the strong syllables imitate violent and destructive events, and the soft, airy sounds resemble gentle, light motions.

The multiplicity of mechanisms for generating phonetic vibration: The research revealed that vibrational significance in the Qur'an is not confined to gemination and binary syllabic repetition (the doubled quadriliteral); rather it is generated with high efficiency in single-sound, single-syllable words through the exquisite pairing of the qualities of the letters (such as the plosive collision of the hamza and the continuance and whistling of the *zāy* and *sīn*), producing an auditory shock that shakes the listener.

The necessity of contextual specificity and the inimitability of substitution: The study of the words showed that the choice of the Qur'anic vibrational word is intended in itself to suit the psychological and cosmic dimensions of the scene (such as the earthquake of the Resurrection or the struggle of the human soul), and that replacing these words with other synonyms makes the text lose its auditory pictorial energy and turns it into a dry mental report.

The educational and kinetic method of the Qur'anic ring: The research concludes that the vibrational ring of the letter represents a spiritual and psychological jolt that strikes the innermost hearts to bring them from the stillness of heedlessness into the dynamism of movement and compliance. Vibratory lexical items are thus employed as quasi-divine instruments for instilling awe, refining and consolidating the meanings of truth, or reviving tranquillity and certainty in the darkest of moments.

Praise be to God, first and last; and our supplication concludes with the affirmation that all praise belongs to God, Lord of the worlds.

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