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Riyad al-Salihin by Imam al-Nawawi: A Study of Phonetic-Semantic Harmony

Dr. Hamza Said

Assistant Professor (Class A), Department of Arabic Language and Literature, Faculty of Letters and
Languages, Abderrahmane Mira University of Béjaïa, Béjaïa, Algeria.

said.hamza@univ-bejaia.dz

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Abstract:

This article examines the harmony between sounds and their interaction with meanings through the recurrence of particular sounds according to their points and manners of articulation, as well as their interaction within the textual context to suggest specific meanings constructed by the recipient on the basis of his or her phonetic experience and engagement with the text. The study is an applied analysis of selected Prophetic hadiths from *Riyad al-Salihin*, considered as passages or texts in which phonetic-semantic interaction is realized. From this perspective, sounds constitute one of the mechanisms through which textual coherence is achieved. The study concludes with a number of findings, most notably that the repeated sounds in the corpus are spontaneous and suggestive, far removed from affectation, verbal artistry, and deliberate phonetic construction. Their harmony with the meanings of advice, persuasion, supplication, humility before God, and the teaching and explanation of religion is confirmed by linguistic indicators and other phonetic phenomena such as rhymed prose and parallelism. All these elements combine to make the Prophetic hadiths a coherent whole in which sounds interact with and correspond to their meanings.

Keywords: coherence; sounds; meanings; signification; recipient; repetition.

1. Introduction



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There is no doubt that language is composed of sounds before it is represented by written or graphic symbols, and that sound is the smallest unit in its structure and the first step in any linguistic study. Descriptive, historical, and comparative approaches have therefore sought to describe the laws governing phonetic development, the factors underlying sound change over time, and the comparison of sounds with those of other languages. Phonetic, semantic, and semiotic studies have made the relationship between sounds and the meanings they express, together with the interpretations and semantic suggestions they contain, one of their principal areas of inquiry. This is also referred to as the expressive value of sounds and their ability to shape meanings that express emotions and psychological states through observing the recurrence of particular sounds. Such recurrence may appear spontaneous from the speaker's perspective, yet the recipient may perceive it differently, considering it intentional for aesthetic, artistic, or semantic purposes when it suggests latent meanings that the recipient can understand.

Given this significance, ancient Indian thinkers, Greek philosophers, and Arab linguists sought to establish a relationship between sounds and signification, or to identify an interaction that would eliminate arbitrariness between sound and meaning. Their attempts, however, were generally confined to the level of the individual word. With the emergence of contemporary textual approaches and discourse-analysis mechanisms, the scope of study expanded to include a sentence or several sentences forming a coherent text. Within this context, the employment and repetition of particular sounds constitute one of the means of constructing textual texture: a coherence that the recipient builds by establishing the relationship between the selection of certain sounds and their employment by the speaker to express meanings and suggest particular semantic values in the text, rather than merely in a word or sentence.

In reality, what the recipient does is reconstruct meanings that do not exist in the phonetic structure itself. In other words, the recipient follows, through his or her phonetic sensibility, the prevalence of particular sounds that interact with other sounds sharing the same point or manner of articulation, or with sounds produced at different points and in different manners. On the basis of phonetic experience and engagement, the recipient constructs an interaction between the points and manners of articulation of sounds and the meanings they express.

In light of this significance, the problem worth raising here is the following: What makes sounds interact with and harmonize with meanings? How does the recipient construct the relationship between sounds and the meanings they suggest? And do

the sounds employed in the Prophetic hadiths contained in *Riyad al-Salihin* perform this role?

2. Phonetic-Semantic Interaction

Abu al-Fath Uthman Ibn Jinni (322–392 AH) was among the Arab linguists who recognized at an early stage the relationship between sounds and meanings. His well-known definition of language, in which he regarded the phonetic substance as the first and most important element of language, confirms that the phonetic component is no less important than the other components in expressing meanings and constitutes the material basis of speech. This is particularly evident in his extensive discussion in two chapters of his book *Al-Khasa'is*: “The Proximity of Forms Due to the Proximity of Meanings” and “The Correspondence of Word Forms with Similar Meanings,” where he examines the suggestive power of sounds and their ability to perform this function. His examples involving the words *khadim* and *qadam*, as well as his discussion of morphological forms and their semantic indications, are well known. Nevertheless, his efforts were limited to studying the suggestive function of sound within the individual word rather than within a coherent text or passage consisting of a sequence of sentences, because the educational need to codify and teach the language determined the nature of such studies.

Modern scholars, however, have emphasized the importance of sounds in expressing meanings, foremost among them Ahmad Faris al-Shidyaq and Subhi al-Salih in his book *Dirasat fi Fiqh al-Lughah*. Muhammad al-Mubarak likewise argues that the correspondence between sounds and meanings, and the ability of sounds to suggest meanings, is a phenomenon particularly characteristic of Arabic and more prominent in it than in other languages. Determining meaning does not mean that a sound directly signifies a meaning; rather, it guides the recipient toward and suggests a particular meaning. He states: “The letter has a semantic and functional value in the formation and determination of meaning, which is more evident and clearer in Arabic than in other languages” (Muhammad, 1975, p. 261).

Thus, sound does not signify meaning in the same way that a word does. Rather, it guides the reader toward an unstated meaning that the reader understands and interprets. This is what modern scholars call the expressive values of sounds. They have moved beyond studying the suggestive function of sound in the individual word toward examining the text, in keeping with contemporary immanent textual approaches that study the internal structure and linguistic elements constituting texts, such as the semiotic, structuralist, stylistic, and text-linguistic approaches, after contextual

approaches focusing on external factors—such as the historical and psychological approaches—had prevailed for a period of time and sought to investigate factors outside the text and their role in understanding and interpreting it.

Among the most prominent semioticians in this field are Muhammad Miftah and Abd al-Malik Murtad. The former argues in his book *Tahlil al-Khitab al-Shi'ri (Istratijiyyat al-Tanas)* that sounds are perceived by hearing when their study is limited to counting them, but that the analysis must go beyond enumeration to explore their meanings and suggestions, which constitute one of the components of sound. Such analysis is also a matter of aesthetic perception and cannot be relied upon unless the accumulation and frequency of particular sounds in a poem are accompanied by other linguistic indicators—words, morphological forms, and expressions—related to the suggestive semantic function of this phonetic accumulation (Muhammad M., 2005, p. 31). The latter, in his works *Tahlil al-Khitab al-Shi'ri* and *Ayy: Dirasah Simiyaiyyah Tafkikiyyah li-Qasidat Ayn Laylay li-Muhammad al-'Id Al Khalifah*, maintains that sound repetition performs two functions: the first is aesthetic, produced by phonetic rhythm, while the second is purely semantic and more important than the first (Abd al-Malik, 1987, p. 158), namely expressing and suggesting the speaker's feelings and emotions.

Research continued to develop, and phonetic studies proliferated until libraries and universities became filled with countless studies. Examples include *Min al-Sawt ila al-Nass: Nahwa Nasaq Manhaji li-Dirasat al-Nass al-Shi'ri* and *al-Handasah al-Sawtiyyah al-lqa'iyyah fi al-Nass al-Shi'ri: Dirasah Nassiyyah* by Murad Abd al-Rahman Mabrouk; *Tahlil al-Khitab al-Shi'ri: al-Bunyah al-Sawtiyyah* by Muhammad al-Omari; *al-Qimah al-Wazifiyyah lil-Sawa'it: Dirasah Lughawiyyah* by Mamdouh Abd al-Rahman; and *al-Sawa'it wa al-Ma'na fi al-'Arabiyyah* by Muhammad Muhammad Dawud, among others.

The present modest study is situated within this context and focuses on the recipient's role in constructing phonetic coherence within a text or passage when its sounds interact with and become integrated into its overall meaning. In other words, it seeks to understand the hidden relationships linking these sounds to their meanings through the correspondence between the points and manners of articulation of sounds and the meanings they suggest.

Phonetic coherence is therefore one of the mechanisms of textual coherence in general. The latter includes formal lexical coherence, represented by repetition of words, collocation, and grammatical coherence through pronouns, substitution, ellipsis, and conjunction, as well as pragmatic-semantic coherence through mechanisms such as

context, interpretation, knowledge, background, thematization, and macrostructure, according to the Western theory established by Halliday and Ruqaiya Hasan in the late 1960s and early 1970s.

When we speak of phonetic coherence, we refer to the study of the repetition of particular sounds according to their points and manners of articulation, rhymed prose, parallelism, inflectional movements or short and long vowels, syllables, and other phonetic means that contribute to the interaction between phonetic structure and textual meaning, thereby making the text a coherent whole. Since this research cannot examine all these devices, it confines itself to studying the role of consonants in achieving phonetic-semantic interaction in selected Prophetic hadiths from Riyadh al-Salihin, with the aim of renewing the reading of this corpus and understanding it in light of modern linguistic and critical approaches, and affirming that every text open to understanding and interpretation is a coherent text, as Muhammad Khattabi states in his book *Lisaniyyat al-Nass: Madkhal ila al-Khitab*.

3. The Relationship between Sounds and Meanings in Selected Prophetic Hadiths: An Applied Study

Example 1:

According to a narration by Muslim: "Allah is more delighted by the repentance of His servant when he repents to Him than one of you would be if he were riding his mount in a desolate land, and it escaped from him carrying his food and drink. Having despaired of it, he came to a tree and lay down in its shade. While he was in that state, suddenly his mount was standing beside him. He seized its reins and, out of intense joy, said: 'O Allah, You are my servant and I am Your Lord,' making a mistake because of the intensity of his joy" (Muhyi al-Din Abu Zakariyya, 2007, p. 16).

In this example, the /f/ sound is noticeably repeated in the words "ba-ard falah, fa-infalatat minhu" and "fa-ata shajarah fa-idtaja'a fi zilliha." The /h/ sound is also repeated seventeen times, as in "fa-baynama huwa kadhalika idh huwa biha qa'imah 'indahu, fa-akhadha bi-khitamiha," while the /h/ and /h/ phonetic realizations occur in "farahan bi-tawbat 'abdihi hin yatub ilayhi..." All these are voiceless, weak sounds pronounced with relaxation of the vocal folds, harmonizing with the feeling of weakness when contemplating God's power and mercy toward His servants. In other words, the feature of voicelessness corresponds to and interacts with this meaning, while the verbal expressions confirming it include "Allah is more..." and "O Allah, You are my servant."

Example

2:

Anas, may Allah be pleased with him, reported: "When the Prophet, peace and blessings be upon him, became seriously ill, distress overwhelmed him. Fatimah, may Allah be pleased with her, said: 'Oh, my father, how distressed you are!' He said: 'Your father will suffer no distress after today.' When he died, she said: 'O my father! He has answered a Lord who called him. O my father! The Garden of al-Firdaws is his abode. O my father! To Gabriel we announce his death.' When he was buried, Fatimah, may Allah be pleased with her, said: 'Do you really feel at ease throwing dust over the Messenger of Allah, peace and blessings be upon him?'" (Muhyi al-Din Abu Zakariyya, 2007, p. 32).

The long /a:/ vowel is repeatedly employed, particularly in the words "ya abtah, da'ahu, ma'wahu, nan'ahu," ten times. From the perspective of modern phonetics, the recipient recognizes that long vowels require a relatively extended duration and a greater amount of airflow during articulation, giving them strong auditory clarity. This corresponds to Fatimah's cries of psychological pain and mourning for her father and facilitates their transmission to the recipient. The long vowel is combined with the soft, voiceless, pharyngeal /h/ sound. "In its articulation, the glottis remains open without movement of the vocal folds, while the airflow produces a kind of friction in the deepest part of the throat" (Ibrahim, 1971, p. 64). Its constricted point of articulation, which allows part of the air to escape, expresses the sorrow and deep sense of pain experienced by the speaking self.

The long /a:/ before /h/ makes the sound highly expressive, vocally reproducing the grief of the catastrophe of death: "ya abta...h." The words "abtāh" and "nan'āh," together with the lamentation "wa-karb abtāh"—a vocative form used for someone mourned or for something causing pain—constitute linguistic indicators confirming what the long vowel and /h/ suggest in terms of grief and weeping over Fatimah's separation from her father. Thus, the long vowel, the /h/ sound, and even the glottal stop, as pharyngeal/throat-related sounds, constitute one of the means of achieving phonetic-semantic coherence in this passage.

The rhyming consonant /h/, with which the endings of "da'ahu, ma'wahu, nan'ahu" conclude, occurs within grammatical parallelism: "ya abtah ajaba rabban da'ahu; ya abtah jannat al-firdaws ma'wahu; ya abtah ila Jibril nan'ahu." Together, parallelism and rhyme create a phonetic resonance and parallel structure that contribute to the phonetic-semantic coherence of the hadith, especially since both express the same meaning: making the cries of pain and grief over the Messenger's death audible.

Example

3:

In a narration other than that of al-Tirmidhi: "Be mindful of Allah and you will find Him before you. Know Allah in prosperity and He will know you in adversity. Know that what missed you could never have reached you, and what reached you could never have missed you. Know that victory comes with patience, that relief comes with distress, and that with hardship comes ease" (Muhyi al-Din Abu Zakariyya, 2007, p. 48).

The sounds that are strikingly repeated here are /f/, five times at the beginning of the hadith; /k/, nine times; /ṣ/ in "yusibuk, asabak" and "al-nasr, al-sabr"; and /s/ in "al-'usr, al-yusr." When the recipient recognizes that voicelessness results from insufficient vibration of the vocal folds, so that a voiceless sound is barely heard, this corresponds to the etiquette of offering advice privately, gently, and without raising one's voice. The repeated /r/ in "al-nasr, al-sabr" and "al-faraj, al-karb," as a sound articulated through repeated taps of the tongue against the alveolar region, suggests repeated cultivation of the qualities of patience, victory, relief, and endurance, thereby achieving phonetic-semantic coherence.

It is also noticeable that the grammatical parallelism produced by repeating similar syntactic structures in "Know that victory comes with patience, that relief comes with distress, and that with hardship comes ease" creates phonetic parallelism and makes the hadith appear as a phonetic and semantic coherent unit. The verbs "preserve," "know," and "know" in the preceding structures express advice and the cultivation of moral values; that is, they revolve around one meaning and thus achieve semantic coherence that reinforces phonetic coherence.

Example

4:

Abu Sa'id and Abu Hurayrah, may Allah be pleased with them, reported that the Prophet, peace and blessings be upon him, said: "No fatigue, illness, sorrow, sadness, harm, or distress befalls a Muslim, even a thorn that pricks him, except that Allah expiates some of his sins through it" (Muhyi al-Din Abu Zakariyya, 2007, p. 30).

If the airflow passage narrows when sibilant sounds are articulated, producing a strong hiss, then the constriction and hissing of /s/ and /ṣ/ in "ma yusib al-muslim min nasab wa-la wasab" express psychological pain ("neither worry nor grief") or illness ("wasab") and correspond to this meaning. The same expression is reinforced by the employment of pharyngeal sounds—the /h/, /h/, and glottal stop—in "hamm, huzn," which emerge from deep within the vocal tract, because their articulation resembles the speech of a sorrowful person experiencing pain because of what afflicts Muslims. Moreover, voiceless sounds such as /k/, /s/, and /h/ in "hatta al-shawkah yashakuha illa kaffara

Allah biha min khataya" express the weakness and sorrow of the suffering self and its inability to raise its voice, thereby reinforcing the phonetic coherence of the sibilant and pharyngeal sounds. The interaction of all these sounds is what makes the preceding passage a unified whole whose sounds are coherent with its meaning.

Example 5:

Abu Dharr Jundub ibn Junadah and Abu 'Abd al-Rahman Mu'adh ibn Jabal, may Allah be pleased with them, reported that the Messenger of Allah, peace and blessings be upon him, said: "Fear Allah wherever you are, follow a bad deed with a good deed and it will erase it, and treat people with good character" (Muhyi al-Din Abu Zakariyya, 2007, p. 481).

The number of voiceless sounds in this hadith is twenty-four: /t/, /q/, /h/, /h/, /t/, /k/, the glottal stop, /s/, and /kh/, compared with twelve voiced sounds, which are generally more frequent in ordinary speech than voiceless sounds. The greater frequency and density of voiceless sounds here correspond to the context of persuading listeners to practice piety and goodness toward those who have wronged them and to treat people with good character. The listeners are addressed gently and without imposing what the Messenger, peace and blessings be upon him, calls them to do; this calm language is expressed through the dominance and interaction of the quiet, barely audible voiceless sounds, which merge with and harmonize with this meaning.

The imperative forms "fear Allah," "follow," and "treat" constitute verbal indicators confirming this harmony. The repetition of grammatical parallelism in the three sentences forming the hadith also contributes to strengthening phonetic-semantic coherence, particularly because the preceding imperatives share one semantic content: persuading the addressee through advice and influencing him. Thus, the three parallel sentences appear as one coherent whole.

Example 6:

Abu Zayd Usamah ibn Zayd ibn Harithah, may Allah be pleased with them, said: "I heard the Messenger of Allah, peace and blessings be upon him, say: 'On the Day of Resurrection a man will be brought and thrown into the Fire. His intestines will spill out, and he will go around with them as a donkey goes around a millstone. The people of the Fire will gather around him and say: O so-and-so, what is wrong with you? Did you not command what is right and forbid what is wrong?'" (Muhyi al-Din Abu Zakariyya, 2007, p. 109).

The /q/ sound is described as a strong, plosive sound articulated through complete obstruction of the airflow followed by its sudden release with force. Its manner of articulation naturally imitates its four repetitions in the following words: “al-qiyamah, fa-yulqa fi al-nar, fa-tandaliq aqtab,” evoking the sound of people being brought out of their graves, their falling into the Fire and striking against it, and the gurgling sound of their intestines spilling out.

As for /r/, its articulatory characteristic, represented by repeated taps and vibrations of the tongue against the upper palate in “fa-yadur biha kama yaduru al-himar fi al-raha,” imitates the repeated sound of the donkey’s circling around the millstone. Thus, the interaction between the force of /q/ and the voiced, repetitive /r/ contributes to achieving phonetic-semantic interaction in the preceding Prophetic hadith. The expressions “the man will be brought on the Day of Resurrection,” “his intestines will spill out,” and “he will go around with them as a donkey goes around the millstone” all reinforce the harmony between sound and meaning.

Example

7:

Abu Hurayrah, may Allah be pleased with him, reported that the Messenger of Allah, peace and blessings be upon him, said: “Hasten to do good deeds before seven things occur. Are you waiting for poverty that causes forgetfulness, or wealth that leads to transgression, or an illness that corrupts, or old age that weakens, or death that comes suddenly, or the Dajjal, whose coming is the worst thing awaited, or the Hour? The Hour is more grievous and bitter” (Muhyi al-Din Abu Zakariyya, 2007, p. 52). Narrated by al-Tirmidhi, who said: “A good hadith.”

The /m/ sound is employed eight times in “poverty that causes forgetfulness, wealth that leads to transgression, illness that corrupts, old age that weakens, death that comes suddenly.” Its oral-nasal point of articulation makes it a resonant and clearly audible sound, while its voiced character and intermediate position between plosiveness and frication give it strong auditory clarity. This corresponds to the transmission of what the Messenger calls people to in this sermon and interacts with his repeated calls to perform good deeds and obey Allah, as well as his warning against poverty, the tyranny of wealth, illness, forgetfulness of obedience to Allah, and corruption of religion.

In addition, the fricative and voiced quality of /gh/ in “wealth that leads to transgression,” and the intermediate, voiced, repetitive /r/ in “are you waiting for poverty,” “illness,” “old age,” and “the worst thing awaited... bitter,” reinforce this harmony and interact with the transmission of the preceding repeated calls without anger or noise. The imperative form addressed to the group, “Hasten to do good

deeds,” and the interrogative “Are you waiting?” constitute verbal indicators confirming the Prophet’s discourse addressed to the people and the need for a strong, clear, audible voice that reaches the listeners and influences them without coercion or pressure. The preceding sounds perform this role and harmonize with the meaning.

The recipient also perceives grammatical parallelism in “poverty that causes forgetfulness, or wealth that leads to transgression” and “illness that corrupts, old age that weakens,” together with rhyme represented by the similarity of the endings of the final words, ending with the same letters in the parallel structures. Both contribute to giving the hadith a unified rhythmic and phonetic structure that merges with its general meaning and confirms the phonetic harmony of the preceding sounds.

Example 8:

Abu 'Abd al-Rahman 'Awf ibn Malik, may Allah be pleased with him, said: “The Messenger of Allah, peace and blessings be upon him, offered a funeral prayer, and I memorized his supplication. He said: ‘O Allah, forgive him and have mercy upon him, pardon him and grant him well-being, honor his reception, widen his entrance, wash him with water, snow, and hail, purify him from sins as You have purified the white garment from filth, replace his home with a better home, his family with a better family, and his spouse with a better spouse, admit him into Paradise, and protect him from the punishment of the grave and the punishment of the Fire,’ until I wished that I could be that deceased person” (Muhyi al-Din Abu Zakariyya, 2007, p. 386). Narrated by Muslim.

The sounds are repeated in this Prophetic hadith as follows: /n/ eighteen times, /r/ eleven times, /l/ ten times, and /m/ fourteen times. These are voiced sounds occupying intermediate positions between plosiveness and frication and are more clearly audible than many other consonants, resembling long vowels in this respect. Their employment is intentional and corresponds to conveying the supplication from the lower realm toward the Highest, Allah. The repeated vocative, with the omitted vocative particle understood as “O Allah,” is a linguistic indicator confirming the harmony between these sounds and the meaning of supplication.

At the same time, the auditory clarity of these sounds is also appropriate for expressing feelings of grief and sorrow and conveying them to listeners. Evidence for this is provided by the pharyngeal sounds, represented by /h/, repeated seventeen times, the glottal stop fourteen times, /'ayn/ six times, and /kh/ five times. Their articulation from

the deepest and lower parts of the throat corresponds to the profound grief of the suffering self caused by the catastrophe of death.

It should also be noted that parallelism, based on arranging words in equal syntactic structures, as in “O Allah, forgive him and have mercy upon him; pardon him and grant him well-being; honor his reception; widen his entrance...,” and rhyme, represented by the recurrence of the same final consonant in some sentences, both contribute to making the preceding hadith a single coherent phonetic and semantic whole. The parallel structures and rhymed words have a harmonious phonetic resonance and share one content: asking forgiveness and Paradise for the deceased.

Example 9:

Abu Bakr, may Allah be pleased with him, reported that the Messenger of Allah, peace and blessings be upon him, said in his sermon on the Day of Sacrifice at Mina during the Farewell Pilgrimage: “Indeed, your blood, your property, and your honor are sacred to you, like the sanctity of this day of yours, this month of yours, and this land of yours. Have I conveyed the message?” (Muhyi al-Din Abu Zakariyya, 2007, p. 208). Agreed upon.

This hadith begins with the glottal stop, repeated four times in “your blood, your property, and your honor,” and ends with the same sound in “Have I conveyed the message?” It is a strong pharyngeal sound in which the glottis is completely closed and airflow is prevented from passing into the throat until the glottis suddenly opens, producing the glottal stop (Ibrahim, 1971, p. 208). This makes it a powerful plosive sound in which air is forcefully released from deep within the throat. Its feature of strength and its place of articulation therefore correspond to the Prophet’s calls as he sought to make his voice heard by a large number of pilgrims during the Farewell Sermon.

The auditory clarity of the long /a:/ vowel, occurring with the glottal stop in “your blood, your property, your honor are sacred to you,” together with the frequent employment of /m/ eleven times, /l/ six times, and /r/ four times, which are similar to long vowels in auditory clarity, reinforces the semantic significance of the glottal stop and contributes to the phonetic coherence of the hadith.

Moreover, the parallel structures at the beginning of the hadith—“your blood, your property, and your honor”—end with the rhyming consonant /m/, while those at the end—“this day of yours, this month of yours, this land of yours”—end with the consonant /dh/. This strengthens the role of the preceding sounds in achieving phonetic-semantic coherence, since the parallel structures share one meaning centered

on prohibition: the prohibition of shedding blood, violating property, and violating honor.

Example 10:

Umm al-Mu'minin Juwayriyyah bint al-Harith, may Allah be pleased with her, reported that the Prophet, peace and blessings be upon him, said: "Glory be to Allah by the number of His creation; glory be to Allah according to the pleasure of His Self; glory be to Allah by the weight of His Throne; glory be to Allah by the extent of the ink of His words" (Muhyi al-Din Abu Zakariyya, 2007, p. 404). Narrated by Muslim.

The voiceless /h/ sound is repeated seven times. The final phonetic segments of the words "His creation, His Self, His Throne, His words" are voiceless and weak, and the lowering of the voice in them corresponds to the weakness of the speaking self, its humility, and its tranquility while contemplating Allah. It should also be noted that the /h/ sound is accompanied by a long vowel in the word "subhan," extending the duration of voicelessness, humility, and submission to the greatness of Allah through the utterance of glorification, followed by the voiced nasal sound /n/ after the long vowel. In this case, the extended /h/ becomes an expressive sound, vocally articulating "sub...han Allah, sub...han Allah."

The role of grammatical parallelism and rhyme, with the endings of the rhymed words ending in the same consonant /h/ in "His creation, His Self, His Throne, His words," is also evident in achieving phonetic-semantic coherence in the sequences of this hadith because the parallel structures share one meaning: humility and contemplation of the power of Almighty Allah.

Example 11:

Ibn Umar, may Allah be pleased with them, reported that when the Messenger of Allah, peace and blessings be upon him, mounted his camel to travel, he would say "Allahu Akbar" three times and then say: "Glory be to Him who subjected this to us, although we could not have controlled it, and indeed to our Lord we shall return. O Allah, we ask You on this journey of ours for righteousness and piety and for deeds that please You. O Allah, make this journey of ours easy for us and shorten its distance for us. O Allah, You are the Companion on the journey and the Guardian over the family. O Allah, I seek refuge in You from the hardships of travel, from a distressing sight, and from a bad outcome concerning wealth, family, and children." When he returned, he would say the same and add: "Returning, repenting,

worshipping, and praising our Lord" (Muhyi al-Din Abu Zakariyya, 2007, pp. 395, 605). Narrated by Muslim.

The sounds used most frequently in this hadith are /n/, twenty-two times, and /l/, particularly in the final sentence, "a bad outcome concerning wealth, family, and children." When the recipient recognizes that /n/ is accompanied by a long vowel that increases its auditory clarity because of its extended duration, this corresponds to praising Allah's blessings and glorifying them at length. The words "He subjected for us" and "Glory be to Him" are linguistic indicators confirming this meaning, as is the transmission of the voice toward the Highest, Allah, and the request for His assistance in protecting wealth, family, and children.

The vocative forms, with the omitted vocative particle understood as "O Allah," are repeated four times and constitute linguistic indicators of the significance of the extended /n/ and /l/ in supplication. The same applies to the words "returning, repenting, worshipping, praising." The /n/ repeated here is a voiced nasal resonant sound produced through the nose. Its occurrence after the long /u:/ and before the long /a:/, both of which require a longer duration in articulation and possess strong auditory clarity, expresses the prolonged duration of glorifying Allah's blessings and proclaiming them aloud. The three sounds—/a:/, /u:/, and /n/—almost seem to pronounce the words themselves: "t...a...ibū...n" and "h...āmidū...n." Their interaction and combination are what give this hadith coherence between its phonetic structure and meaning, making it a unified whole.

Again, it should be noted that the rhyming consonant at the ends of some words, such as /n/ in "controlled, return, returning, praising," and the final long /a:/ in "piety, pleases," reinforces the phonetic-semantic coherence of the hadith by giving its rhythmic structure a unified auditory character that conveys supplication to Allah and glorification of His blessings through the resonance produced by the repeated nasalization resulting from /n/.

Example 12:

Abu Burdah said: "I am free of anyone from whom the Messenger of Allah, peace and blessings be upon him, was free. Indeed, the Messenger of Allah, peace and blessings be upon him, was free of the one who cries out in lamentation, the one who shaves her hair, and the one who tears her clothes" (Muhyi al-Din Abu Zakariyya, 2007, p. 605). Agreed upon.

If /sʕ/ is classified among the sounds characterized by a high-pitched sibilance, as discussed earlier, and if it also suggests hardness and strength, it naturally imitates the forceful voice of a woman raising her voice in crying and lamentation. The /q/ sound, as a strong plosive, is likewise associated with force, and strength is one of the characteristics of the letter that frequently conveys cutting and striking. Its repetition three times naturally imitates the sound of the woman, the razor, and the sound of cloth being torn. Thus, the two sounds /sʕ/ and /q/ harmonize with the meanings expressed through phonetic imitation.

Example 13:

Abu Sa'id al-Khudri, may Allah be pleased with him, reported that the Messenger of Allah, peace and blessings be upon him, said: "When a funeral bier is placed down and the men carry it upon their shoulders, if the deceased was righteous, it says: 'Take me forward, take me forward'; but if it was not righteous, it says: 'Woe to it! Where are you taking it?' Everything hears its voice except the human being; if he heard it, he would fall unconscious" (Muhyi al-Din Abu Zakariyya, 2007, p. 208). Narrated by al-Bukhari.

Two sounds are particularly noticeable in this hadith: /q/ and /h/. The former is a strong, voiceless, light, and relatively quiet uvular sound that expresses meanings of calmness, tranquility, and reassurance enjoyed by the righteous people of Paradise. The latter is a soft, voiceless pharyngeal sound in the sentence "woe to it; where are you taking it? Everything hears its voice." Since the long vowel is stronger and clearer in auditory perception because it takes longer to articulate, its occurrence after /h/ makes it more expressive of a deep breath suggesting a sigh, harmonizing with cries of terror and fear. The final sentence, "Everything hears its voice except the human being; if he heard it, he would fall unconscious," confirms the harmony between /h/ and the meanings it suggests.

In light of the foregoing, it can be said that the repetition of sounds in the Prophetic hadiths performs a semantic function by expressing meanings or suggesting them. The sounds occur in correspondence with these meanings, thereby achieving harmony or interaction between sound and the signification of the Prophetic hadith. This interaction is not something given directly in the textual structure; rather, it is constructed by the recipient.

Example 14:

Abu Hurayrah, may Allah be pleased with him, reported that the Messenger of Allah,

peace and blessings be upon him, said: "When any of you goes to bed, let him shake out his bedding with the inside of his garment, for he does not know what came onto it. Then let him say: 'In Your name, my Lord, I lay down my side, and by You I raise it. If You take my soul, have mercy upon it; and if You release it, protect it with that which You protect Your righteous servants'" (Muhyi al-Din Abu Zakariyya, 2007, p. 404). Agreed upon.

The /f/ sound is repeated four times in "to his bed, let him shake out his bedding," and nine times in "my soul, have mercy upon it; protect it with that which You protect." The /s/ in "You take my soul" and /h/ in "protect it with that which You protect Your righteous servants" are also repeated. These three sounds are voiceless, and their quality of weakness corresponds to the speaking self's feeling of brokenness, submission, and humility before the Powerful, Capable, Merciful One—"have mercy upon it"—and the Protector—"protect it." The speaker implores Him for mercy if he dies and for protection if he remains alive. The imperative forms "have mercy upon it," "protect it," and "in Your name, my Lord" constitute verbal indicators confirming the significance of the preceding sounds and their contribution to the phonetic-semantic coherence of the hadith.

4. Conclusion

At the end of this study, we arrive at the following conclusions:

1. Although the corpus is extensive, the sounds that perform the function of expressing meanings and harmonizing with them do not occur throughout the entire corpus, but only in certain examples. This confirms that the repetition of sounds does not always serve this purpose; it may also serve other aesthetic and artistic functions. Moreover, sound does not signify meaning in the same way as a lexical item; rather, it suggests or expresses it. Therefore, sound cannot always be relied upon as an independent means of conveying meaning.
2. The repeated sounds in the Prophetic hadiths are spontaneous, suggestive, and expressive, demanded by the meaning and far removed from affectation, excess, and artificial aesthetic construction.
3. The examples studied demonstrate that the harmony between the points and manners of articulation of sounds and the meanings they suggest is confirmed by linguistic indicators—words and expressions—and reinforced by other phonetic phenomena such as rhyme and parallelism.

4. Voiceless sounds occur frequently in numerous contexts in a manner appropriate to expressing meanings of advice, calmness, tranquility, humility, glorification of Allah's blessings, persuasion, gentleness, and softness. The speaker is a Messenger and teacher whose method is characterized by gentleness, insight, humility, and patience. It is therefore natural that his language should be free from force, threat, anger, shouting, mockery, and similar qualities. Accordingly, the sounds express the calm psychological state and noble moral qualities that the speaker seeks to establish in the mind of the listener.

5. The frequent use of long vowels, together with their interaction with semivowels and voiced sounds and their combination within a single context, is attributable to their auditory clarity, which corresponds to the meanings of supplication, conveying the voice to listeners, and raising the voice in a preaching context.

6. Pharyngeal and sibilant sounds occur less frequently. The former emerge from deep within the vocal apparatus, while the latter involve constriction of the airflow during articulation. Both characteristics correspond to the speaker's feelings of pain and sorrow.

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