

English Phonological Symbolism with Reference to Arabic¹

Rasim T. Jehjoo²

Abstract

Phonology deals with the study of Phonemes and the rules and patterns that explain their behavior in their context, yet phonemes differentiate words in meaning. This is a general fixed rule, but what is not expected is that the sound has a meaning by itself, in addition to its ability to distinguish the meanings of words as whole. According to the available literature which is written about the subject of (sound and meaning) one discovered that linguistically such a process is referred to under the term sound symbolism, or phones theme in which a particular sound or sound sequence that (at least in a general way) suggests a certain meaning as in /wr /shows obliquity or twisting in words like wry, wrong, wreck and wrist, also /br/points to a breach, violent and generally loud splitting apart: break, breach, brook. In words like glimmer, glitter, and glisten, the initial gl – phonestheme is associated with vision or light. Moreover, phonesthemes can appear anywhere in an initial, medial, or final position. The same thing In Arabic, we find that Ibn Giny is the first one who talks about the "Phonaesthetic Function", before the famous British linguist Firth as he states that the consonant voiceless fricative /ث/, for example, show both vastness and spreadness, /ه,و/ denotes weakness, /ق,ك/ is used to refer to strength ...etc. and this what we call" Gers AL-Alfadh. جرس الالفاظ . The ancient Greek philosophers wrote about this phonetic and semantic relationship, but, until recently, many of their observations have been ignored. Modern English and Arabic linguists paid attention to this phenomenon here and there through literature calling the relationship which occurs between sound and meaning as "sound symbolism". One of the most important aspects of sound symbolism In Arabic is called "onomatopoeia", whereas in English it is called phonostheme, but most assume that those aspects play only a minor role in language. The general principle, they assume, is that sound and meaning relate only arbitrarily. According to this view, symbolism, works merely out of custom, habit, or circumstance. The evidence accumulated from the past three decades challenges this assumption, and it is clear that sound symbolism plays a far larger role than hitherto recognized. In this paper, I will present evidence demonstrating how phonaesthesia, an aspect of sound symbolism, plays an influential role in the English and Arabic language. Of the main conclusions of this paper is that in both Arabic and English, the phenomenon of sound symbolism is presented, under two different terms, but there was a kind of limitation in Arabic as compared to English, i.e., In Arabic a specific phoneme suggests the meaning of a set of words depending on the phonetic properties of that sound like /ش/ While in English the case is different ,i.e.

¹ Please cite this paper as follows:

Jehjoo, R. T. (2019). English phonological symbolism with reference to Arabic. *Journal of Research in Applied Linguistics*, 10(SP), 1163-1174.

² College for Islamic Sciences, Al-Imam Al-Kadhim University, Iraq.

a phoneme, or a cluster of phonemes as in /p/ may be responsible for bearing such suggestive meaning but that meaning is not necessarily the result of its phonetic characteristics. The sound that suggests the meaning in Arabic is somehow similar to the same sound that has been used in English.

Keywords: Phonological Symbolism; Phonaesthesia; Arabic a Specific Phoneme.

1. Introduction

The phonestheme (or phonaestheme in British English) was coined in 1930 by British Linguist J. R. Firth (from the Greek φωνή phone, "sound", and αἴσθημα aisthema, "perception" from αἰσθάνομαι aisthanomai, "I perceive") to label the systematic pairing of form and meaning in a language. Phonesthemes are sounds that in themselves express, elicit, or suggest meaning.

Within Peirce's "theory of signs" the phonestheme is considered to be an "icon" rather than a "symbol" or an "index". (Wikipedia, the free encyclopedia)

Nordberg (1986) writes "Sound symbol or phonestheme ... is the synesthetic combination of a certain sound or sound sequence with a particular notion or a particular connotative content."

Jakobson and Waugh (1979) define sound symbolism as "an in most, natural association between sound and meaning".

Malkiel (1994) uses the term phonosymbolism to mean the same, as sound symbolism.

According to Genette (1976), Wallis (1653) published a list of phonestemes in English language. For illustration, he notes that:

/wr /shows obliquity or twisting: wry, wrong, wreck and wrist /br/points to a breach, violent and generally loud splitting apart: break, breach, brook.

Sound symbolism, also known as iconism, subsumes four primary typological significations: corporeal sound symbolism, imitative sound symbolism, synthetic sound symbolism, and phonesthetic sound symbolism (Marchand, 1959).

Corporeal sound symbolism, also known as expressive symbolism, is the use of certain non-segmentable sounds to express or reflect the internal state of the speaker. A non-segmentable sound, such as a grunt, a cough, a hiccup, a cry, or an interjection, is a sound that does not play a syntactic role.

Synthetic sound symbolism is the use of sound to symbolize something that is not sound. An example of a synthetic sound symbol is the rising intonation to mark the end of a question. Another example is the use of a deeper voice to symbolize largeness. There has been much research on synthetic sound symbolism, but, henceforth, this paper will deal no more with it.

Imitative sound symbolism is the use of onomatopoeia an imitative sound symbol represents a sound actually heard, but its actual component speech sounds may only vaguely resemble the imitated sound. Some examples of imitative sound symbols are the words whish, tap, bang, and cuckoo. Imitative sound symbols can range from "wild" to "tame." A wild symbol, such as frrrrppp, breaks the phonetic or

orthographical conventions of a language. Wild symbols are not often included in dictionaries. Tame symbols, such as click, represent sounds in a conventional way, and their use in writing is fully accepted.

An imitative sound symbol can often play a wider grammatical role than a corporeal sound symbol. For example, click can be a noun, a transitive verb, or an intransitive verb, and a cuckoo can be a sound, a bird, or a bird-brained person. Imitative sound symbols often have component phonesthetic sound symbols (Nordberg, 1986).

Phonesthetic sound symbolism, also known as conventional sound symbolism or phonetic symbolism, is the use of sound symbolic elements called phonesthemes.

Householder's (1946) definition of a phonestheme is: "a phoneme or cluster of phonemes shared by a group of words which also have in common some element of meaning or function, though the words may be etymologically unrelated" The definition above could be improved by changing "words" into "morphemes".

According to Bolinger (1950), a phonestheme is a sound, sound cluster, or sound type that is directly associated with a meaning. The initial cluster /gl/ (light, shining) is often cited as an example of an English phonestheme. The shared cultural response to a phonestheme is called phonesthesia, and the study of phonesthemes and phonesthesia is called phonesthetics.

Ibn Guny referred to the phenomenon which is known in recent studies by the term (onomatobia) (Onomatopoea) or (onomatopoeia).

It is noted that the meaning that is reported by the author is only applied to the human-sound that looks like the (tone), which carries meaning, i.e. (The linguistic sound)

Thus, the sounds that uttered by human beings are not merely sounds but sounds having meaning and what have been pronounced are sounds have tone that can be used as a means to express what hidden in our minds.

Secondary sound symbolism represents the study of minor aspects of sound symbolism including ablaut modification, reduplication, spoonerisms, rhyming slang, malapropisms, and folk etymology.

Ablaut modification is a process whereby new words are formed by the modification of the vowel of an already existing word.

Reduplication is the use of a repeated sound segment in a lexeme. In English, reduplication plays only a small role in word formation. I think, in English, reduplication signals silliness, triviality, or informality. For example, heebie-jeebies and walkie-talkie. Gang-bang is an interesting term because its extremely serious referent is juxtaposed with its silly-symbolizing reduplicative form.

Blending is the process whereby the sounds of two or more words are combined to form a new word. Blending is obviously very closely related to phonesthetics.

A spoonerism is an erroneous or humorous transposition of two or more sounds in a word or phrase. My favorite spoonerism is "shining wit."

A malapropism is an erroneous or humorous substitution of one word or phrase for another. An erroneous malapropism is not usually due to what is popularly referred to as a Freudian slip. The evidence suggests that malapropisms are most often caused by mere phonetic similarity.

Folk etymology is the study of fanciful but erroneous tales of the origins of words. A persistent folk etymology is the tale that posh is a seafaring acronym for "port in, starboard out," because rich people cruising in the tropics, in order to avoid the relentless sun, would get two cabins, starboard for one way, port for the other.

Phonesthetics is the study of the aesthetic symbolism of sounds. As lexicology once might have been, phonesthetics is an ambiguous and subjective field residing on the fringes of psychology, psycholinguistics, phonetics, and poetics. Nevertheless, the idea is fairly simple: if multiple words share both a similar meaning and a similar sound component, that sound component, called a phonestheme, can be identified and defined (Malkiel, 1994).

The origin of English Phonesthemes: the term phonestheme (or phonaestheme in British English) was coined in 1930 by British linguist J. R. Firth (from the Greek φωνή phone, "sound", and αἴσθημα aisthema, "perception" from αἰσθάνομαι aisthanomai, "I perceive") to label the systematic pairing of form and meaning in a language.

The English lexicon contains more lexemes than that of any other language. Daunting at first though it may be, the lexicon actually has an underlying order: most English words, whether borrowed from Germanic, Old Norse, French, Greek, or Latin, ultimately derive from a single language, Indo-European. From our most common words to our most elaborate, our vocabulary seems to be an eerie reconstruction (or recapitulation) of Indo-European (Marchand, 1959).

Phonesthesia is a phonetic, rather than etymological, phenomenon. Someone ignorant as to whether tip and top were cognate would nonetheless have no trouble psychologically associating the two words. From a phonesthetic perspective, the most important linguistic element is not vocabulary, it is sound, and the pedigreed sounds of Indo-European echo in virtually every utterance we make.

Phonestheme is, a blending of phoneme and esthetic, indicating quite elegantly the tendency of certain sounds to acquire esthetic or emotional connotations."

Phonestheme: a sound that, because it appears in a number of words of similar meaning, has a recognizable semantic association.

Nordberg (1986) writes "Sound symbol or phonestheme is the synesthetic combination of a certain sound or sound sequence with a particular notion or a particular connotative content."

Jakobson and Waugh (1979) define sound symbolism as “an in most, natural association between sound and meaning”.

Malkiel (1994) uses the term phono symbolism to mean the same, he writes, as sound symbolism.

Phonesthemes and morpheme is important to note that phonesthemes do not meet all the conditions that qualify a morpheme. Thus, they are considered a different linguistic feature or as Åsa Abelin, 1999, considered “bound sub morphemic”.

Following is a sample of English phonesthemes, gleaned primarily from the writings of Dwight Bolinger. Affix-like in appearance, it may be asked how they differ from conventional derivational morphemes. For one thing, with the exception of -ician (which may better qualify as a true derivational affix), it can be noted that the remainder of the words containing them do not otherwise occur. If examples like the following were considered true morphemes, the remainders of their words would be cranberry morphs. For this reason, and because some linguists feel their resemblances in sound are too vague and hazy "to carve out a definite morpheme," they are identified as a separate category to which has been given the name phonestheme.

Bolinger (1950) notes that given a particular word for a particular thing, if other words for similar things come to resemble that word in sound, then no matter how arbitrary the relationship between sound and sense was to begin with, the sense is now obviously tied to the sound. The relationship between sound and sense is still arbitrary as far as the outside world is concerned (and would appear that way absolutely to a foreigner), but within the system it is no longer so.

There can be little doubt that a process is involved, and that it is ultimately a morphological process, one that can figure in the production of new words. Bolinger, for example, attributes hassle to tussle, bustle, and wrestle. There are many obvious similarities between a phonestheme and a morpheme. A morpheme, such as the prefix proto-, has both a characteristic sound and a meaning. A phonestheme, such as the initial cluster /gl/ also has a characteristic sound and a meaning. Indeed, some linguists consider phonesthemes to be nothing more than particular type of morpheme.

Confusing the issue is the word morpheme itself. A minimal sign is a linguistic sign that does not contain smaller elements. Properly, a morpheme is a set of minimal signs with identical content. For example, the /z/ of boys, the /Iz/ of stitches, and the /s/ of cats are minimal signs of the same morpheme. Unfortunately, a common definition of morpheme is "the smallest meaningful language unit" which seems to blur the distinction between morphemes and minimal signs. A phonestheme is a type of minimal sign: the same speaker always pronounces instances of the same phonestheme in the same way.

Morphemes are said to be segmentable: unlike phonesthemes, morphemes play a syntactic role in a word. Morphemes can change the part of speech of a word

and, often, morphemes can be inserted only in certain locations within a word. Phonesthemes can appear anywhere in a word and they never play a syntactic role.

The semantic content of a morpheme, which is often directly present in dictionary denotations, is more potent than that of a phonestheme. For example, just about every proto- word has something to do with earliness but only a fraction of gl- words have anything to do with light or shining.

Virtually all instances of the same morpheme derive from the same etymon. As discussed in the section in the previous section, this need not be the case for phonesthemes.

1.1. Types of Phonesthemes

1.1.1. Initial-cluster phonesthemes

/p/ Head, Brain: pash (head), pate (head, brain), pan (face), brainpan, pons (band of nerve fibers through which impulses between various parts of the brain)

/t/ Excitement, Emotion: tush (exclamation of impatience), tiff (outburst of temper), tosh (sheer nonsense; bosh; twaddle), ticked, tizzy (an anxious state of mind; dither), tussle, tackle, tangle, tumble, topple, turmoil, turbo, turbine, temblor (earthquake, tremor), tantrum, temper, tempest, tempo (rate of speed),

/t/ Alcohol: tiff (drink, sip), tipple, tipsy, topsy-turvy, teetotal, tap, tapster (bartender), tavern, tanked (drunk), tankard, tank (to take an unusually long time to decide on a bid or play),

/st/ Arrest: stall, stay, steady, stick, stop, stub, stump, stanch, stable, staunch,

/st/ Reliability, Steadfastness: stable, stalwart, staunch,

/k/Vocal Sounds: call, cow (after the sound), kiss, chough (crow), cackle, cough, cuckoo, caw, coo, kink (gasp for breath, whooping-cough), cack (excrement)

/k/ Movement: cuff (strike with the fist or with the open hand, buffet), kick, sk/ scuffles, skips, scuttles, scoots, scampers, scurries, and skedaddles.

/b/ Imitative of sound made when mouth is opened, softened explosion of sound. /b/ barks, bellows, burps, babbles, buzzes, bawls. /b/ bounces, boings, bumps, bangs, and bashes.

/d/ dashes, dabs, dapples, dithers. /d/ dangles, dodders, and dandles. /d/ is a dead, dull, dumpy dud.

/g/ gushes, gabs, giggles, and guffaws. /g/ gurgles, gargles, guzzles, and gobbles.

/g/ Throat: gulch (swallow, devour greedily), gulp, gush, gaggle, giggle, gabble (jabber), gobble (said of turkey cock), gurgle, guggle, guttle (eat greedily), guzzle (swallow liquor greedily), gargle, gulch (ravine, cleft), gab (talk), gob (talk), gob (mouth, beak), guff (puff, whiff), guffaw, gong {Malay} teadfast, steady, stolid, stout, sturdy, state,

/k/ Movement: cuff (strike with the fist or with the open hand, buffet), kick,

/sk/ scuffles, skips, scuttles, scoots, scampers, scurries, and skedaddles.

/b/ Unclassified: bole [bo:l] (the trunk of a tree); boll [bo:l] (the pod or capsule of a plant, as cotton),

/d/ dashes, dabs, dapples, dithers. /d/ dangles, dodders, and dandles. /d/ is a dead, dull, dumpy dud.

/g/ gushes, gabs, giggles, and guffaws. /g/ gurgles, gargles, guzzles, and gobbles.

/g/ Throat: gulch (swallow, devour greedily), gulp, gush, gaggle, giggle, gabble (jabber), gobble (said of turkey cock), gurgle, guggle, guttle (eat greedily), guzzle (swallow liquor greedily), gargle, gulch (ravine, cleft), gab (talk), gob (talk), gob (mouth, beak), guff (puff, whiff), guffaw, gong {Malay}

1.1.2. Final-cluster phonesthemes (Rimes)

/a:p/ Action That Strikes Then Glides Off: clap, tap, heel-tap, chap, flap, flip-flap, rap, snap, swap* {originally onomatopoeic for the sound of hands coming together}, slap, yap, plap, flap, lap, clap, afterclap, knap (to rap; to break with a quick blow; to shape by breaking pieces; snap; crop; chatter; crest of a hill; summit; small hill),

/a:pId/ Quality: rapid, sapid (flavorful; agreeable to the mind),apid,

/a:pi/ Unclassified: chappy, gappy, gapy, happy, knappy, nappy (rimless shallow open serving dish; liquor; ale; diaper; kinky), sappy, scrappy, snappy,

/a:t/ Unclassified: bat (stick, strike), pat, chat, swat*, rat-tat, spat (start up sharply), splat (pat, slap, spat),

/a:d/ Condition Or Emotion: bad, rad, sad, mad, glad,

/a:d/ / Person: lad, tad, cad, grad, dad,

/a:g/ Irregular Movement: jag, zag, shag (pursue),

/a:g/ Falling Behind: lag, drag, flag, sag,

/a:f/ Dregs: chaff (something comparatively light or worthless; to joke or engage in banter; banter; deride; tease; ridicule), draff (dregs, refuse), raff (riffraff), gaffe (social blunder, faux pas), naph (unfashionable, altogether unsuitable), scaff (to beg or sponge for food),

/a:s/ Impact, Violence: dash, lash, flash {originally said of water}, pash (dash, smash), crash (gnash, dash, smash), slash, rash (dash), gnash, clash, plash, swash* (fall of a heavy body), squash*, gash (deep long cut in flesh; deep narrow depression or cut; vagina; knowing; witty; well-dressed; trim), quash*, bash (strike with a heavy blow, originally used of a hen), splash, smash (have sex), hash, lash, mash, trash, thrash, rash, pash (smash), squabash (to defeat with cutting criticism; to crush a person's spirit by pointing out their faults; to crush by criticism; a crushing blow to crush by criticism; a crushing blow), slash (urination),

/a:mp/ Forceful Collision: stamp, tramp, champ (chew),

/a:p/ Brief sound: pop, whop (cast, strike), flop, plop, lop, crop,

/a:k/ Clothing: sock, smock (yoked undershirt; chemise), frock (an outer garment worn chiefly by men; a long, loose, mantle; a woman's dress; to clothe in a frock; ro make a cleric),

/a:b/ Unclassified: sob {perhaps variant of sop}, throb, athrob, mob, blob, gob, rob, jawab, jelab, squab, swab, bob, cabob, cob, corncob, fob, hob, hob-and-nob, hobnob, job, kebab, knob, lob, mob, nob, quab, rob, shish kebab, slob, snob, stob,

/a:d/ Sound: plod, prod, dod (beat), pod (prod, poke),

/a:J/ Heaviness, Stuffedness: podge (walk heavily and slowly), stodge (gorge, stuff), podge (short, thick, and fat person or animal), podgy,

/a:g/ Muddiness: frog, hog, bog, clog, slog, pinag (a temporary lake of flood water), fog, smog,

/a:f/ Coughing, Roughness: cough, rough*, sclaff (to hit the ground before hitting the golf ball; in golf, to strike or scrape the ground with the club before hitting the ball; such a golf stroke), off, gnoff (churl; lout; boor), scoff, boff (to play-fight with foam weapons; to have sexual intercourse),

/a:l/ Drawn Out or Clumsy Movement: sprawl, crawl, scrawl, spawl (spit coarsely), drawl,

/a:l/Sound: yawl (cry of pain, grief), brawl, bawl, drawl, call

8.3. Vowel Phonesthemes

/I/ High or Thin Tone: hiss, swish, whimper, whinney, click, clip, clink, tick, ting,

/a/ Low-Pitched, Tone: knock, blob, pop, plop, flop, plod, bawl, caw, whomp, bong, tock, clop, gong

/ou/ Low-Pitched, Voluminous, Lengthened Tone: moan, groan, drone,

/u:/ Low-Pitched, Voluminous, Lengthened Tone: hoot, toot, boom, coo, whoop, whoosh, croon, tu-shoo, too wit oo woo (call of an owl),

/au/ Pain: ow!, ouch!, dour, sour, gouge, flout, oust,

/8/ Stuntedness, Dullness: uh, duh!, dull, stunt, thud, mumble, rut, dud,

/ei/ Affirmation: eh?, hey!, yay!, great, ace, a-ok, US of A,

/a/ Clear and Distinct Sharp Medium Sounds: bang, tang, twang, rap, tap, slap, pat, crack, clatter, patter, cackle, crash, clash,

/a/ Consternation, Frustration: Ah!, blast!, damn!, crap!, rats!, bad, sad,

/ai/ (1/3) Lengthened, Voluminous Tone: whine, chime,

/ai/ Slow Or Long Movement: slide, glide, sipe (ooze, drip),

/i:/ Slow or Long Movement: fleet, teeter, seep.

Phonastheme in Arabic Ibn Manthoor¹ states that in Arabic "the sound" as in "Lisan AL- Arabs" is the "tone الجرس ". The phoneme sometimes carries the suggestive meaning of that sound, the suggestive meaning in this context is the

¹ Ibn Manthoor. *Lisan al-Arab*. (Dar Ihya Turath al-Arabi, 1405)

semantic role of that phoneme in expressing meaning, and there are number of phonemes which carry meaning by its nature.

If Abu Muhammad Abdullah bin Muslim bin Qutaiba Aldeanora in his book (the interpretation of the problem of Koran) has paid attention to the contribution of linguistic significance of sound to meaning, through his referring to: "people may differentiate between the two near meanings as a result of a change in one phoneme in the word even be the convergence between the two utterances as convergence between their meanings " and he mentioned examples to reinforce his ideas.

Basheer¹ states that, Ibn-Guny makes use of these words attributing their meanings to the nature of the sound /س/ , that is that nature is guided to indicate their meaning.

Corresponding to what alluded by Ibn Qutaybah) in the modern linguistic studies, the replacement of one sound by another lead to a change in the meaning of the word. This phenomenon sometimes in Modern Linguistics is called (phoneme)².

If the first and common phenomenon known in the language in general does not deserve to stand in then, the search will stand at the other phenomenon, that is the sounds or the characteristics of sounds suggest their meanings.

1.2. *AL-Seine*(السين)

Sebojh states that the sound of (س) has the feature of voiceless³. Ibn Guny follows Sebojh in his orientation. It seems that this feature has the impact in suggesting the meaning of certain utterances which contained those sounds. Also, through this feature different meanings can be expressed. Of those meanings for example:

1.3. *Easiness*(السهوله)

AL-Salih referred to some utterances that included the sound (Seine س) denote the meaning of (easiness), Of those words , the word(اسلس) which means (to loose).It is said that nothing denotes the meaning easiness than the voiceless sound ((اسلس , سلس , سهوله). Therefore, the category of voiceless in this sound has the significant role in suggesting their meanings .And the two categories: voiceless and easiness are very near to each other and it cause no violation if they denote each other.

1.4. *Relaxation*(التنفيس)

What is meant by (relaxation (التنفيس in this position is to achieve self-relief. The word (تأسى) (Tasa) - in its various forms - which included the sound (Seine س) appropriates to express that meaning. The repetition of the sound ((س in the two

¹ Basheer. *General linguistics: sounds*. (Cairo: Dar Maaref, 1979)

² Tamam. *Research Methodology in language*. (Maghrib: Dar Al Thaqafa, 1974)

³ Hindawi. *Sar Sinaat Al Aarab*. (Damascus: Dar Al Qalam, 1993)

utterances (فتأسي, متأسي) the meaning of " relief " makes use of the voiceless sound (س). Through the following utterances (فتأس, أسوة, المتأسي) (ibid)

In which the voiceless, alveolar and fricative consonant sound / س / has been repeated to express an atmosphere that carries the meaning of relief.

1.5. *Whispering (الصوت الخفي)*

As whisper is one of the attributes of the sound (س) , therefore, it helped in expressing the meaning of whisper . Since the two may appoint signifier in signified which is evident in the following utterances (همس) whispered and (حسيس) fremitus ,the sound of fire. (ibid)

1.6. *Sheen : الشين*

Sibuyeh and Ibn Guny consider the voiceless, palatal and fricative sound (Sheen) is of the soft sounds¹. It seems that, the nature of this sound has given the feature of outbreak – it is considered by Makki ibn Abi Talib Qaisi, "the abundance of wind between the tongue and the palate. This view is supported by the modern linguistic behavior in which the sound (ش) has the category of outbreak . So linguists went to give the words that included this sound an indication of spreading, and outbreaks – Of these words are the followin. (انتشار, تشتت, تشعب, انتشرت). Thus these words contained the consonant sound/ش/ which its articulatory features denotes the meaning of spreading (Ali 1968:110).

1.7. *Al Ain: (ع)*

Sebojh in his book said that: "The sound (ع) is between soft and strong". It occurs between descriptive laxity and intensity, and the same is true with Ibn Guny in his book (سر صناعة الاعراب), (the secret of making parsing), so this sound and others are called by one of the grammarians "the interfaces sounds". As well as to the modernists who state that these sounds are similar to the vowels (الحركات) which concludes both height and intensity of clarity", It may be because of those qualities the meaning in some words which contained that sound, the meaning of un systematized movement (the strong flow wind) is denoted. Ibi Yaeesh states that, Sometimes, we find in some words, their sound told that meaning as in the following words. (زعزع, عاصفة). In other words, the suggestive meaning is like a blowing of strong wind. That intensity consistent with sound intensity of (ع) repeated twice in the word ((زعزع revealed the wind condition.)(AL-Salih 2002:40).

1.8. *Elgain : (غ)*

Ali (1968) states that If the feature of the previous sounds have significant impact to the meaning of some words, with غ// to the the place of articulation plays

¹ Hindawi. *Sar Sinaat Al Aarab*. (Damascus: Dar Al Qalam, 1993)

that significant impact to the meaning of some words, it is produced in the lowest point of the mouth..According to this category, the sound (غ) denotes the meaning of potential ,ambiguity and hiddness .Of those words which carry that meaning are) (تغلغل > غموض, غش, غل, غور,) thus, in all these examples one can easily conclude that the sound غ suggests their meanings.

1.9. Alqaf/ق/

Hindawi (1993) asserts the fact that one of the most important sounds that Ibn Guni stands for is the consonant sound /ق/ and said they are "Alqalqalah letters". They need intensity of stimulation and pressure". Those sounds of instability are called so, because if the speaker wants to state them, he needs to destabilize the tongue and move it from its place until its sound hears "this is what the concept of (instability: Alqalqalah) has settled upon for the ancients. To the Modern linguists, Instability is a kind of exaggeration to manifest voicing to avoid some of the whispering." And they are called so because of the verb (Qalqala) which carries the sense of movement".

No difference between the old and modern but in the presence of sound with the vowels, and whether or not in that sense, and it seems that the feature of this sound is due to the vowels that are caused by, This may be reflected in some utterances like ((قلقلوا السيوف في اغمادها)) the word (qlgulwa قلقلو / means" to move". Thus, the sound/ق/ denotes the meaning of its words.

1.10. Al-haa/ الهاء/

Al- Makhzomi and Al- Samaraai (1989) state that in Ahmedal-frahidi attributed the place of articulation of /h/ sound to the place of the glottal sound; therefore the place of articulation for both is the same., though they differ in their manner of articulation .Ibn Guni regards /ه/ as a weak sound (صوت مهتوت) because it carries the feature of weakness and mystery. Ibn Guni was the first one who paid attention to the reflection of that weakness on the meaning of some utterances that carries that sound.This has done through a balanced comparison between (أز و) Some words with initial consonant / ه/ refers to lightweight as a result of that weakness as in the following examples (هفافة, هياج, هيج, تهدلت, متهدله هرب)running away (هرب)always needs movement and lightweight). The meaning of the word هفافة is the sweet silent wind. It seems that the sound / ه/ has effected the feature of "wind". Also, the sound /ف/ granted this utterance the feature of airing.(الهوائيه). One of the modern phoneticians makes a similarity between the sound ف and the attempt to extinguish a stick match and that what makes the sound suitable to express the wind.

2. Conclusion

In both Arabic and English, the phenomenon of sound symbolism is presented, under two different terms, but there was a kind of limitation in Arabic as compared to English. i.e., In Arabic a specific phoneme suggests the meaning of a set of words depending on the phonetic properties of that sound like /ش/ While in

English the case is different ,i.e. a phoneme, or a cluster of phonemes as in /p/ may be responsible for bearing such suggestive meaning but that meaning is not necessarily the result of its phonetic characteristics .The sound that suggests the meaning in Arabic is somehow similar to the same sound that has been used in English.

A survey of different terms and usages has been done. Subsequently, the term onomatopoeia will be used to mean all kinds of

Sound imitation; whereas the term phonestheme will be used to mean a single or a cluster of phonemes suggest the meaning of its container on one hand and the bound submorphemic strings (e.g. consonant clusters) which have in common a certain element of meaning or function.

As far as the terminological issue is concerned, the sound symbolism tends to be reserved for universal phenomena and phonesthemes for language specific phenomena. I would, however, prefer to use sound symbolism as a more general term to cover this phenomenon. There is a strong tendency to be a universal for English and Arabic.

Moreover, we have noted a variety of ways in which the suggestive meaning of a set of words in both English and Arabic appears as a reflection of the phonological features of a single phoneme.

The phonosthemes cannot be formed as either prefix or suffix in Arabic but in English each deserves further study as a process in its own right, unrelated to the concept of morpheme. There is currently a debate among linguists as to whether these aspects are inflectional or derivational, but if they prove to be inflectional, it would make no sense to say concerning these word-internal processes that "Inflection is always peripheral with respect to derivation.

References

- Ali. (1968). *Tahtheeb Al Muqaddimah Al Lughawiyah*. Lebanon: Dar Naaman.
- Bolinger, D. L. (1950). Rime, assonance, and morpheme analysis. *Word*, 6(2), 117-136.
- Genette, G. (1976). *Mimologiques*. Lincoln: University of Nebraska.
- Hindawi. (1993). *Sar Sinaat Al Aarab*. Damascus: Dar Al Qalam.
- Householder, F. W. (1946). On the problem of sound and meaning: An English phonestheme. *Word*, 2, 4-83.
- Jakobson, R., & Waugh, L. R. (1979). *The sound shape of language*. Berlin: Walter de Gruyter.
- Malkiel, Y. (1994). Regular sound development, phonosymbolic orchestration, disambiguation of homonyms. In L. Hinton, J. Nichols, and J. Ohala (eds.), *Soundsymbolism* (pp. 207–221). Cambridge: Cambridge University Press,
- Marchand, H. (1959). Phonetic symbolism in English word-formation. *Indogermanische Forschungen*, 64, 146-148.
- Nordberg, B. (1986). The use of onomatopoeia in the conversational style of adolescents. In P. Lilius and M. Saari (eds.), *The Nordic languages and modern*

linguistics. *Proceedings of the Sixth International Conference on Nordic and General Linguistics in Helsinki* (pp. 265-288). Helsinki: Helsinki University Press.

Wallis, J. (1653). *Grammatica Linguae Anglicanae*. Hamburg: Oxford University Press.