

RESEARCH ARTICLE

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**The acoustic significance in the poem ‘Invitation to Hajj’ by the Arab poet
Abdul Majid Farghali**

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Abstract

This article examines the acoustic (phonetic) significance in the poem *Invitation to Hajj* by the Arab poet Abdul Majid Farghali, highlighting the close relationship between sound and meaning in Arabic poetic discourse. Arabic scholars have long emphasized phonetics as a core level of linguistic analysis because of its role in preserving meaning and enhancing aesthetic impact. The study adopts a descriptive-analytical approach to explore how phonetic phenomena contribute to semantic depth in the poem. It focuses on syllabic structure, stress at the word and sentence levels, rhyme, and different forms of repetition. Through selected poetic examples, the article shows how sound patterns create rhythm, evoke emotion, and reflect the poet's spiritual sensitivity toward the pilgrimage

experience. The findings demonstrate that phonetic connotation in Farghali's poem is not ornamental but functional, as it reinforces meaning, intensifies imagery, and engages the reader emotionally. Thus, phonetic structure emerges as a key element in conveying both the spiritual and artistic dimensions of the poem.

Keywords: Phonetic connotation; Arabic poetry; Sound and meaning; Hajj imagery; Abdul Majid Farghali

Introduction:

The Arabs have paid great attention to the Arabic language in order to preserve the Holy Qur'an from melodic variation. and they focused on one of its levels, namely the phonetic level, due to

its close connection with the semantic level and other levels. This is because phonetic meaning, or rather both the phonetic and semantic levels, have a strong presence in the syntactic structure of classical Arabic, whether in poetic or prose texts. and given that the importance of phonetic structures is evident in their being one of the main levels in poetic discourse, which makes it a discourse that evokes tenderness and sweetness in the recipient, and the poet's poetic creativity is evident, we decided to focus on this in our contribution entitled 'The phonetic meaning in the poem "Invitation to Hajj" by the Arab poet Abdul Majid Farghali' - may God have mercy on him. We chose this poem because it is rich in a huge number of phonetic phenomena that conceal the true meaning of the text.

Sound connotation is one of the modern terms that has occupied a large part of linguistic studies among modern scholars, especially those related to linking meaning to sounds.

Let us examine the content of the article and its impact on the following elements:

Definition of phonetic meaning

Explanation of the relationship between the two

Census of phonetic phenomena and their connection to meaning

Supporting this with practical examples from the poem 'Du'awat al-Hajj' by the

traveller Abdul Majid Farghali, may God have mercy on him.

Phonetic connotation: Scholars define it as 'the connotation derived from the nature of certain sounds, such that replacing one sound in a word with another sound in another word results in a difference in the connotation of each word.'

In this regard, Ibrahim Anis says: 'This meaning is derived from the nature of the sounds, their melody and tone.'

The meaning of this statement is that the semantic value of a word is determined by the sounds that compose it.

1) The meaning of the syllable:

Normal speech is pronounced in fragmented stages accompanied by pauses, which scientists call syllables, the smallest phonetic unit consisting of a single sound, a simple group of sounds, or a phonetic unit larger than a phoneme. It comes after the pronunciation time and consists of a syllabic nucleus, which is a sound, and one or more voiceless sounds.

Types of syllables: The syllabic structure in Arabic consists of the following syllables:

1- Short open syllable: symbolised by H S

2- consists of three syllables H S /B T /H S /H S.

2- Long closed syllable: symbolised by S H S.

3- Long open syllable: symbolised by S S H.

4- Long closed syllable with one consonant: S H H S.

5- Long closed syllable with two consonants: symbolised by j, H S S S.

The sectional structure is evident in the poem 'Invitation to Hajj' by our poet Abdul Majid Farghali, as follows: The poet Abdul Majid Farghali says:

They flocked to the corner of the pilgrimage and the shrine where sins are forgiven.

A / Fā / Dhu / I / Lā Rukn /
Lā / Mā / Tāf / Wā / Mashā / Rī
S H S H / S H H / S H / S H H / S H H / S
H H / S H /
S H / S H H / S H / S H H / S
H / S H.

Sins and faults are forgiven by Him.

Tuhat / Haat / Lah / Khat / Ya / Inad
/ H / Wal / Maha / Tha / Bil
S H S H / S H H / S H / S H H / S H H
/ S H H / S H /
S H / S H H / S H / S H H / S
H / S H.

The verses in each stanza vary in length, closure and openness, creating a kind of rhythm that greatly contributes to titillating the reader's senses and stimulating their musical sensibility. This is in terms of rhythm. As for the meaning, it is represented by the poet's impression of the pilgrims, as he is sensitive, and his mention of these passages is proof of this. How could he pass by this memory and see the pilgrims from all directions heading to

Hajj without being moved by those crowds longing for these places?

2) The meaning of intonation:

Language: It is the hamza and intonation, the source of the letter nabara, which is pronounced with a hamza. It is said that a man nabara when he speaks a word with a high pitch.

Terminology: Tamam Hassan (1958-2011) defined it as 'the relative clarity of a sound or syllable when compared to the rest of the sounds and syllables in speech.'

A. Word stress: Word stress is defined by Tamam Hassan as 'the stress of the rule or the stress of the morphological system that we attribute to the singular morphological form and the word that comes in the form of this form.'

This means that this type of intonation is based on the intonation of a single word in isolation from its context. Examples of this can be found in the poetry of the Arab poet Abdul Majid Farghali, who says:

I have companions from every tribe and sect Like birds of prey,
I have gathered them together

The stress falls on the following words: The stress falls on the letter lām.

The stress falls on the letter fā'.

The stress falls on the letter mīm.

The stress falls on the letter alif.
The stress falls on the letter lām.
B/ Sentence stress: This refers to the relative emphasis on a word in a sentence or on what is considered to be a single word, so that the emphasised part of the sentence stands out from the other parts of the sentence and falls on what is to be emphasised or what is surprising in the sentence.

An example of this can be found in the poem by Sheikh:

The Arab poet Abdul Majid Farghali says:

The pilgrimage is nothing but a global journey that brings people together in harmony.

The word 'hajj' is used to emphasise the meaning of the latter, and the word 'journey' is used to emphasise that it is one of the Islamic rituals.

3) The meaning of rhyme: Rhyme is defined as the agreement between the rhyme of the first half of the first verse and the rhyme of the poem, which is what we find in the poem 'Du'awat al-Hajj' (The Pilgrim's Prayers) by the Arab poet Abdul Majid Farghali, who says in the first verse:

To the land of God's house, I made the pilgrimage The

peaks of piety, whose mercy is our refuge

And in the last verse of the poem, he says:

I called upon my Lord in my travels and in my pilgrimage, and in my blessed pilgrimage, I did not fail

What we notice is that all the verses end with the letter ba, i.e. with a single rhyme, and this is what is called tasri'a.

4) The significance of repetition: This is one of the basic means on which rhythm is built, especially if it succeeds in conveying the intended meaning. It is divided into:

* Phonetic repetition: 'This includes the repetition of rhyming sounds such as alliteration and assonance, and other related sounds that are attracted to each other and interact in the context, contributing to the expression of part of the meaning, whether this is embodied in phenomena such as puns or in a mere accumulation that remains prominent in the context, which we can call the concept of sound balance.'

The poet Farghali resorted to repeating sounds 'for emotional reasons to enhance the rhythm in

an attempt to mimic the event he is addressing...’.

Examples include the following:

The poet says:

In a sea of lights, Nisabur is deep, And in it, the hearts of men are torn.

The sound of the letter *ra*: a voiced alveolar consonant in which the tongue strikes the gums repeatedly and rapidly to give a tremor that embodies the poet's feeling. This sound appears and is repeated in the previous verse and is distributed throughout many verses, giving the poem a harmonious rhythm.

He also says:

They are the procession whose sins are forgiven And in their justified pilgrimage, what God desires

He also says:

I called upon my Lord in my joy and my sorrow And in my justified pilgrimage, what Ram Kasb

Repetition of words: This is one of the simplest and most common types of repetition in Arabic poetry. The latter is repeated for a semantic purpose, ‘because by repeating certain words, the poet rephrases certain images on the one hand, and on the other hand, he is able to intensify the suggestive meaning of the text.’

An example of this can be found in the poem ‘Du'awat al-Hajj’ (The Pilgrim's Prayers) by Faragly, in which the poet says:

Their prayers are ‘Labbaik, Labbaik, our Lord, praise and blessings be to You, and it is our duty to remember You.’

The semantic purpose of repeating the word ‘Labbaik’ in the prayer is to emphasise the stability of its meaning.

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