

The Impact of Implication on the Phonetic Formation at the Level of Individual Sound in Directing Meaning among the Exegetes of the Sixth Hijri Century

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Abstract

Phonetic implication is an essential part of the overall significance system, which plays a significant role in clarifying and defining the features of discourse, enriching it with shades of connotations and values by exploring the phonetic structure in all its acoustic, rhythmic, and performative dimensions, through the scientific integration of meaning and sound. Phonetic implication refers to the study of speech sounds, examining the functions and descriptions of sounds, and it is based on identifying phonetic correspondences existing in the language and distinguishing their meanings, leading to an understanding of the significance of each correspondence. This forms the foundation of phonetic formation (Abdul Jalil, 2003: 524).

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Introduction

Phonetic implication is an essential part of the overall significance system, which plays a significant role in clarifying and defining the features of discourse, enriching it with shades of connotations and values by exploring the phonetic structure in all its acoustic, rhythmic, and performative dimensions, through the scientific integration of meaning and sound. Phonetic implication refers to the study of speech sounds, examining the functions and descriptions of sounds, and it is based on identifying phonetic correspondences existing in the language and distinguishing their meanings, leading to an understanding of the significance of each correspondence. This forms the foundation of phonetic formation (Abdul Jalil, 2003: 524).

Moreover, phonetic study treats words as significant sound symbols that reveal the essence of their pronunciation and their ability to imply meaning. The research includes the concept of implication in language and terminology, followed by an explanation of the impact of implication on phonetic formation. This impact is discussed in two aspects: first, the effect of the coherence between sound attributes and word meaning, and second, the effect of the appropriateness and harmony between the type of movement and the meaning (Hassan, 1979: 111-112).

Phonetic Implication: Linguistically, the origin of phonetic implication is to convey meanings with the condition of concealment and speed. It is said: "I hinted to so-and-so," meaning I conveyed a message to him indirectly and quickly (Nasif, 1981: 38; Anis, 1952: 44). The concept of phonetic implication is explained as a gesture or indication,

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which involves hiding and intensifying the significance. The essence of phonetic implication is to suggest certain meanings through the interaction of different elements, as exemplified in the verse: "And thus We have made for every prophet an enemy - devils from mankind and jinn, inspiring to one another decorative speech in delusion" (Surah Al-An'am 6:112).

Phonetic Implication: In terminology, there are multiple definitions for phonetic implication, highlighting the connection between the linguistic concept and the technical term. It is a complex and mysterious term that has been used in various fields and specializations (Ibn Mandhur, 711 AH: 15/ 381). The Arabs were not unaware of this concept (Al-Jahiz, 1965: 1/ 115-116; al-Mubarrad, n.d.: 1/ 27; Ibn Abi al-Asbah al-Masri, 1963: 204; al-Suyuti, 1958: 1/ 268), and it was interpreted by Ibn Al-Muqanna' as an artistic and rhetorical concept. He defined rhetoric as encompassing general aspects that involve inspiration, indication, and conciseness. Therefore, phonetic implication, in his view, is related to indications and gestures that imply a depth of meaning beyond the overt expression (Al-Jahiz, 1965: 1/ 116).

Ibn Al-Muqanna' focused on discussing the concept of implication concerning its indication, considering it as an extraordinary aspect of poetry and a remarkable form of eloquence that signifies the proficiency of the poet and the mastery of expression (Al-Qairawani, 1981: 266). This form of poetry is understood and appreciated by those who possess a refined taste and can discern nuances within the realm of implication.

Abd Al-Qahir Al-Jurjani highlighted the concept of obscurity, considering it an artistic phenomenon capable of evoking emotions and stirring souls. He stated that when something is acquired after seeking and yearning for it, it becomes more pleasurable and superior. It holds a more significant position in the soul and is more delicate. It requires contemplation and analysis to reveal its essence, and then it can have an impact. The creative mind relies on an element that surpasses imagination and thought to produce such poetic expressions (Al-Jurjani, n.d.: 144). It is not solely a product of pure imagination, emotion, or thought; rather, it is a mental influence corresponding to intellectual reactions.

Furthermore, Al-Nawiri, a contemporary scholar, uses the term "phonetic implication" in various contexts, and it is not easy to precisely define all the semantic fields it encompasses (al-Qurtajani, 1986: 152).

Mohammed Al-Tunji presents three definitions of phonetic implication (Molino & Bankrad, 2005: 61):

1. Attempting to influence others through a specific means.
2. The transfer of an idea to the writer through a flash of inspiration or another idea that emerges in their mind, which they seize the opportunity to write about.
3. A literary artistic text that suggests more ideas than it explicitly presents, and the reader or viewer perceives these ideas.

Henry Lowther views that the word "phonetic implication" has taken on another meaning among linguists, different from the meaning it had in Mil's usage. It now refers to the "echoes of emotional and mental relationships: emotional elements, hints inspired by the words used, additional values associated with the sign, and inseparable from it without altering it." (Yunus, 2007: 8)

Lowther's definition is considered one of the best definitions since it emphasizes that phonetic implication involves echoes of relationships resulting from mental reactions. He distinguishes between phonetic implication and reference using the word "echoes," which explicitly indicates that phonetic implications are the echoes of signs and not the signs themselves. It is contrary to reference, which only represents the sign itself. Furthermore, phonetic implications are not limited to emotional echoes, as they also include the mental

echoes that occur in the mind of the recipient. Lowther's definition aligns with the definitions given by Harthman and Stork, who describe phonetic implication as "the aspect of meaning related to specific words or phrases that arises from the emotions and thoughts that occur in the mind of the speaker or writer and the listener or reader." (Yunus, 2007: 84)

Ahmed Mokhtar Omar defined phonetic implication as "that type of meaning connected to words with transparency." (Omar, 2006: 36-39) He considers phonetic implication distinct from implicit and emotional meanings, although this position is a subject of dispute.

The issue of the relationship between the sound and its meaning has been a subject of debate among scholars, both in the past and the present. Some support the existence of a natural connection between linguistic sounds or words and their meanings (Fathi, 1988: 337). They observe how Arabic scholars have associated specific sounds with meanings that these sounds indicate implicitly. However, others strongly deny the theory of phonetic implication (Ibn Jinni, 1993: 47; al-Khafaji, 1982: 10; al-Jawziyya, n.d.: 180; Amin, 1376 AH: 125; Al-Samarra'I, 1971: 358; Al-Makhzumi, 1989: 53; Wafi, 1947: 41; Mubarak, 1981: 263). Mahmoud Fahmy Hegazy, for instance, argues that "there is no natural relationship between the linguistic sound or word and its meaning. The meaning is a result of the word's usage in a linguistic environment." (Al-Jurjani, 2007: 49; al-Suyuti, 1958 : 47 ; De Saussure, 1985: 88; Ullmann, 1975: 82; Anis, 2004: 37). On the other hand, some who reject the idea of phonetic implication do so with certain reservations. Most of them acknowledge that certain words do imply their meanings. For example, Tamman Hassan states that "the natural relationship between the symbol and its meaning only exists in the context of calling some words like 'fahih,' 'haffif,' 'khareer,' 'zayeer,' 'qat,' 'qatm,' and 'qat' for the meanings that these words preceded." (Mandour, n.d.: 135; Ullmann, 1975: 88)

In conclusion, proponents of the existence of phonetic implication are not few, while even those who reject it do so with some reservations. Regardless of the view, it is not permissible to entirely deny the existence of a natural relationship, as some scholars have exaggerated in doing so.

1. The Effect of Phonetic Implication of Consistency between Sound Qualities and Word Meaning:

Consistency in language means that it follows a unified system, universal in things, and has been harmonized and organized in an even manner (Ibn Mandhur, 711 AH: 10/ 352-353). Consistency allows words to radiate their load of images, shades, and rhythm, and their shadows and rhythm should be coherent with the emotional atmosphere they seek to depict, without stopping at the mental semantic meaning (Qutb, 2004: 36).

The Quranic consistency appears in its most splendid forms. It encompasses eloquent composition, beautiful narration, interconnected meanings, sequential arrangement, expressive words, and vivid depictions, all leading to harmonious elements and musical coherence. Through all these aspects, creativity is achieved, and the miraculous nature of the Quran is established.

The Quran is a miraculous work in various aspects, including the indication of its sounds to its meanings. The Quranic text contains a variety of musical rhythms to fulfill multiple aesthetic functions. This includes the proportional relationships accompanying words, such as the proportions of letter qualities, their phonetic resonance, and the resonance of the letters and shades, creating a beautiful sense of harmony.

As an example, the word "شهيق" (shahiq) in the verse (Surah Al-Mulk, 6-7) conveys a clear implication in depicting the fire with a tone of intimidation and warning. The "ش" sound suggests the expulsion of breath and signals the soul's conflict as it enters the mouth, moving toward the chest. The "ه" sound, whispered and hidden, portrays the soul

going deeper into the chest, indicating extreme agitation and anger. The "ق" sound, closing at the exit of breath, leads to its accumulation in the chest, symbolizing the boiling and raging, making the punishment more intense for those who hear it (ibn Faris, 395 AH: 518).

Another example is the word "شواظ" (shuwaz) in the verse (Surah Ar-Rahman, 35), where linguists and scholars agree that it refers to the intense flame of fire without smoke. Tabarsi explained its meaning as "a flame of fire with its blazing having ignited fully, thus causing intense burning." (al-Tabarsi, 1997: 10/ 55 ; al-Naysaburi, 553 AH: 3/ 864; Al-Nasafi, 2019: 15/ 508 ; ibn 'Atiyyah, 541 AH: 2878; Ibn al-Jawzi, 2002: 672; Ibn Mandhur, 711 AH: 7/ 504).

The phonetic implication of the word "شواظ" (shuwaz) evokes in the listener the image of fire with all its features of anger and fury. It shakes the soul and shakes its pillars, achieving these portrayals. This "ش" sound implies the dispersion and scattering of flames, while the "ظ" sound at the end of the word suggests the dominance, impact, and loudly expressed anger toward the disobedient (ibn Faris, 395 AH: 520; Ibn Mandhur, 711 AH: 7/ 504; Al-Tabarsi, 1997: 4/ 360).

In conclusion, the Quranic text demonstrates the phonetic implication through various sounds that effectively convey the intended meanings, resulting in a harmonious and powerful impact on the listeners (al-Baqai, 1995: 7/ 389; Abdullah, 2008: 19; Bisher, 2000: 397-399).

We find that the Holy Quran has utilized the narrative of sound to achieve suggestive purposes in words that did not exist in the language before or to transform words from their original meanings to other meanings that correspond to the phonetic implications of those words (Hassan, 2000: 208). For example, the word "زقوم" (zaqoom) in the verse (Surah Al-Waqi'ah, 51-52) is used to describe the food of the people of Hell (Ibn Mandhur, 711 AH: 312-313). The term "زقوم" was not known to the Quraysh, and it is derived from the root "زقم," which means 'to consume or swallow with difficulty.' Some scholars suggest that it refers to a tree that grows at the root of Hell (al-Baqai, 1995: 8/ 334; al-Isfahani, n.d.: 312).

The Arabs borrowed this description from the phonetic features of the word, which suggest its ugliness and the difficulty in swallowing it. The "ز" sound and the "ق" sound imply the difficulty of swallowing, and the repeated "قاف" sound (whose pronunciation requires closure of the mouth) indicates that the fruit of this tree is hard to swallow, as if it resists being swallowed (Hassan, 2000: 209; ibn Faris, 395 AH: 211-212). Moreover, the word shares two letters with the word "لقمة" (morsel) in a way that enhances the idea of struggling to swallow it.

The phonetic implication of the word "زقوم" effectively conveys the concept of people reluctantly consuming it due to extreme hunger, despite its repulsiveness and difficulty in swallowing. Ibn Faris mentioned that some Arabs used to say: "So-and-so consumed milk voraciously" when someone drank milk excessively. This indicates that despite the hardship and strong aversion experienced when consuming it, a person still consumes it greedily (Yasuf, n.d.: 226; Bisher, 2000: 348).

Another example is the word "تسنيم" (tasneem) in the verse (Surah Al-Mutaffifin, 25-28). It refers to a spring in Paradise that is high above and flows from above. The term "تسنيم" is named so because of its height. It is either because it is the highest drink in Paradise, or because it comes from above and flows down. Its phonetic resemblance to the word "نسيم" (breeze) evokes the idea of gentle breeze and freshness that emerges from the word. This springwater is light and refreshing, bringing comfort and pleasure to those who drink it (Al-Tabarsi, 1997: 10/ 234; Hassan, 2000: 211-212; ibn Faris, 395 AH: 1959).

The sound of this word leaves an impression of delicacy and lightness, with softly pronounced letters "ت" and "س," suggesting the flow of air with this pure and refreshing

water. Additionally, the phonetic combination "نيم" conveys the idea of delight and happiness. Thus, the believers in Paradise can easily drink from this sealed, perfectly portioned spring without any difficulty (Al-Nasafi, 2019: 124).

Another unique word in its phonetics and structure in the Noble Quran is "ضيزى" (dayzah) in the verse (Surah An-Najm, 21-22). It indicates an unjust division and refers to the unjust practice of the polytheists who used to prefer sons over daughters (Hassan, 2000: 204), considering daughters as a disgrace. The pronunciation of "ضيزى" gives the impression of burden and oppression, implying that their division is unfair and unbalanced. The root of the word is "ضز," which means 'to favor unjustly.' The verse suggests that their division of inheritance was unjust, just as one might favor unjustly.

In conclusion, the Quranic text uses sound narratives effectively to convey various meanings and create vivid images, ensuring that listeners and readers grasp the intended messages with depth and emotion.

The term "ضيزى" was used to allude to the exaggeration and injustice of this division, which reflects the feeling of heaviness, dislike, and aversion that arises in the soul when pronouncing it. Abdulhamid Hindawi (Hindawi, 2004: 49-50) describes this aversion with subtle touches, stating that when observing the appropriateness of this word in its context, the pronunciation of the letter "ض" accompanied by the movement of elongated "ي" (madd) causes the mouth to open wide, resembling the expression of disgust towards something. Moreover, transitioning abruptly from pronouncing the "ض" with a long vowel to pronouncing the "ز" with a long vowel (madd bil alif) leads to vertical openness of the mouth, symbolizing the sign of repulsion and disgust towards the corrupt minds behind this unjust division (Satam, n.d.: 4-5).

Despite scholars and interpreters describing the term "ضيزى" as one of the most unusual words in the Quran, it precisely conveys the mocking attitude towards this division. No other word can fully convey the same connotations and meanings through its pronunciation, resonance, composition, and significance. This is evident from various aspects:

Firstly, the phonetic contrast between the sounds of "ض" and "ز" creates a sense of friction and hatred, both being dental fricatives pronounced with a muffled exhalation. With their identical articulation and quality, the only difference being the lengthening mark (madd), they effectively express the contrast and aversion to this unjust division, which the polytheists accepted.

Secondly, the forceful articulation and burst of the "ض" followed by the voicing of the muffled "ز" evoke the sound of the hellfire, which terrifies the disbelievers. The elongation of the sounds with "ي" and "أ" signifies the extension of the punishment. This sequence mimics the suffering of the damned in Hell.

Thirdly, the uniqueness of "ضيزى" in the Quran, occurring only in this context, indicates the ugliness and invalidity of the claim made by the disbelievers that Allah has daughters while they prefer sons. The word's lack of smoothness in pronunciation reinforces its implication of corruption and injustice (Al-Baghwai, 1409 AH: 409; ibn 'Atiyyah, 541 AH: 1782).

Fourthly, the presence of the diacritical mark (kasrah) under the second letter, "ي" (ya'), enhances the emphasis on the exalted and unreachable nature of the concept (Hassan, 2000: 204). This creates a strong sense of beauty that cannot be fully conveyed by merely mentioning the word "عليين".

Similarly, the word "همز لمز" in the Quran signifies the act of backbiting and slandering others. The contrast between the muffled sounds of "ه" and "م" contributes to the depiction of an act that is worse and more impactful than mere mockery, as it targets a person in

their absence. The Quran prohibits such behavior and calls for unity among believers (Abdullah, 2008: 95).

The pronunciation and composition of these words evoke powerful emotions and imagery, contributing to their significance within their respective contexts in the Quran.

And Al-Baghawi (Al-Baghwai, 1409 AH: 8/ 366) gestures towards what is left by backbiting and slandering, which indicates contempt and ridicule resulting from ignorance. He states: "(Al-Humazah) is the one who devours people's flesh with backbiting and slandering, while (Al-Lumazah) is the one who taunts and criticizes them with his tongue... Some say Al-Humazah is the one who harms his companion with hurtful words, and Al-Lumazah is the one who winks with his eye, nods with his head, or makes signs with his eyebrow. Both are attributes of the doer, signifying mockery and ridicule of those who mock and laugh at others." (Hassan, 2000: 211; Abdullah, 2008: 51; Al-Baghwai, 1409: 366)

The Quran reveals the ignorance of human beings in accumulating wealth while forgetting to prepare for death (Ibn Mandhur, 711 AH: 494). Ibn Barjan paints a picture of an ignorant person empowered by wealth, who habitually disrespects people and slanders them in their absence, facing them with ill intentions, belittling their status. This has a severe impact on the human soul, as described by An-Nasafi (al-Tabarsi, 1997: 10/ 349; Ibn al-Jawzi, 2002: 1587; ibn 'Atiyyah, 541 AH: 2004): "They are the ones threatened by Allah, the slanderers and those who cause divisions between loved ones, the wicked and sinful." (Al-Nasafi, 2019: 15/ 474).

Likewise, the term "سجين" (Sajeen) in the Quran is interpreted differently by scholars. Some say it is a place where the troops of Iblis (Satan) are located, a deep pit open in Hell. Others say it is the repository of evil deeds of devils, disbelievers, and sinners among jinn and mankind (al-Tabarsi, 1997: 10/ 231; al-Tabarsi, 1999: 12/ 185). The word's connection to "سجيل" (sajil), the material of stones used for stoning and punishment, is evident in the Quranic context. The Quran says: "And We rained upon them a shower of stones. Then see how was the end of the criminals!" (Surah Hud 11:82). Ibn Atiya explains that "سجيل" means "from Hell," as it is said, "سَجِيلٌ وَسَجِينٌ" (both pronounced "sajeen") meaning "a pit," with the nuun (ن) replaced by the letter laam (ل), just like saying "أَصْيَلًا وَأَصْيَلَانٌ." It refers to the stones thrown at them, which are like well-fired bricks. The origin of these stones is clay that becomes solid, and that is correct (al-Tabarsi, 1423 AH: 12/ 185; Abdullah, 2008: 19; Ibn Mandhur, 711AH: 17).

Additionally, the term "سجين" shares similarities with "سجر" (sajar) in the verse "ثُمَّ فِي النَّارِ يُسْجَرُونَ" (Surah Ghafir 40:72), making the sound of one remind of the other. Dr. Tamam Hassane sees this as a common feature in most linguistic materials, especially when the letters are dissimilar. The repetition of the material consonant, especially with moderate articulations where the air does not get confined during pronunciation, implies a sense of weakness, as it is not robustly pronounced. The difference in words with the same material is akin to nonexistence, and one term evokes other meanings. The Quran is rich in such words, revealing their allusions, which only become valid when supported by the context. Moreover, the sound analysis strengthens the meaning and enhances the extraction of the maximum possible meanings from the minimum amount of Quranic texts or words.

2. The Impact of Implication of Relevance and Coherence between the Type of Movement and Meaning:

The proportion and harmony between movement (vowels: damma, kasra, fatha, and sukun) and the meaning of a word within its context is an aspect that ancient scholars have paid close attention to. Ibn Jinni highlighted the different meanings conveyed by a single term when its vowels vary. He stated, "In the word 'Al-Dhill' (humiliation), it means the opposite of hardship, while in reference to a person, it means the opposite of

nobility. It appears that the damma (ض) is chosen for the context involving a person, and the kasra (ك) is chosen for the context involving an animal. This is because what befalls a person is greater than what befalls an animal, and they chose damma to signify strength for a person and kasra to signify weakness for an animal." (Shahin, 1980: 44; Al-Samarra'i, 2006: 41)

The best representation of the relationship between consonants and vowels in the structure of a word is that the consonants provide the stable substance carrying the original meaning, while the vowels personalize the meaning and emphasize it by directing the indication to the intended meaning of the speaker.

This characteristic is also evident in the Quran. The Quran does not use two words with precisely the same meaning, even if they are synonymous or interchangeable. Moreover, even when using words from two languages, the Quran assigns a specific meaning to each of them according to the context it refers to.

For instance, the term "يصدون" (Yasudoon) is found in the Quran, as stated in Surah An-Nisa, verse 61: "You see the hypocrites avoiding you in large numbers." And in Surah Az-Zukhruf, verse 57: "And when the son of Mary was presented as an example, immediately your people laughed aloud."

If we carefully weigh the two forms of the word, we find them similar in terms of sounds, except for the difference in the movement of the letter "ص" (sad). This leads to a difference in meaning. With the damma (ض) in "يَصْنُونَ," the meaning is "avoiding." Ibn Atiya explains, "They avoid (Yasudoon) with damma on the sad, meaning they evade. Others, such as Ibn Abbas, Ibn Jubayr, Al-Hasan, and Ikrimah, recited it with kasra on the sad, meaning they mock. Al-Kisa'i said: They are two words with the same meaning, like 'Yarishoon' and 'Yarusoon.'" (al-Tabarsi, 1997: 3/ 88).

Since damma is a stronger movement than kasra, it suits the strong action. Opposition requires a form of intensity and strength. Al-Tabrasi points to the indication of strength and intensity through the mentioning of the reason for the revelation of the verse. He says, "There was a dispute between a hypocrite and a Jew, and the Jew said: 'I will be judged by Muhammad (peace be upon him) because he knows he does not accept bribery.' The hypocrite responded: 'Rather, I will be judged by Ka'b ibn Al-Ashraf.' So, Allah referred to Ka'b ibn Al-Ashraf as 'Taghoot' (a tyrant) because of his excessive tyranny and enmity towards the Messenger of Allah (peace be upon him), or to resemble him with the Devil and be named after him, or to emphasize that choosing arbitration to him is like choosing arbitration to the Devil, as indicated by the verse: 'And they have been commanded to disbelieve in it, and to say that it is magic and deceit.'"

As for "يصدون" (Yasidon) with kasra, its meaning is "laughing." And because kasra is lighter than damma, it is more suitable in terms of meaning. It corresponds to the process of laughing and making noise in the argument (ibn Faris, 395 AH: 541; al-Tabarsi, 1997: 9/ 66).

Similarly, we find this in the word "الهُون" (Al-Hawn), which is pronounced with fatha in Surah Al-Furqan, verse 63: "And the servants of the Most Merciful are those who walk upon the earth easily." And with damma in Surah Al-An'am, verse 93: "And [mention] the Day when He will call them and say, 'Where are My 'partners' which you used to claim?'"

By contemplating the movement of the letter "ك" (kaaf) in "ممسك" (Mumsik), which implies the meaning of holding tightly (ibn Faris, 395 AH: 948), we find that the sukun in the second "ممسك" harmonizes with the original meaning of the word in the language, which is holding and restraining. However, the first "ممسك" is open and suits the meaning of mercy. The negation of mercy gives the sense of ambiguity and uncertainty, as if God intends to release this mercy in an infinite number of blessings, whether heavenly or earthly. It shows that no one can hold it back. Any entity held by God cannot be released.

Similarly, in "الهون" (Al-Hawn), the fatha in the first case refers to ease. It means "those who walk easily" and in the second case, the damma implies that they will be restrained, meaning they will be humiliated (Al-Nasafi, 2019: 12/ 286).

It becomes clear from the linguistic root that it indicates two aspects:

Human humility within themselves for something that does not bring distress, and it is praised, as in the verse: "And the servants of the Most Merciful are those who walk upon the earth easily." (Surah Al-Furqan/63).

Being in a dominating position, looked down upon, and criticized, as in the verse: "And [mention] the Day when He will call them and say, 'Where are My 'partners' which you used to claim?'" (Surah Al-An'am/93).

Ibn al-Jawzi clarified the impact of changing the vowel movement on changing the meaning. He said, "Al-Hawn (humiliation): with damma, it means lowliness. When the first letter is opened, it means gentleness and softness. Al-Zajjaj said: The meaning is that you will be rewarded with severe humiliation." (ibn Faris, 395 AH: 13/ 542; Al-Baghwai, 2013: 19/ 93).

In a similar manner, the word "كُرْه" (Kurrah) is used with a fatha to refer only to hardship and suffering. When used with a damma, it refers to both physical and psychological suffering. Al-Raghib said, "Al-Kurh and Al-Kurrah are the same (ibn 'Atiyyah, 541AH: 1-11), such as 'Al-Da'q' and 'Al-Da'q'. Some said: Al-Kurh is the hardship that a person experiences externally, which is borne reluctantly, and Al-Kurrah is what one experiences from oneself and feels exhausted. There are two ways to interpret this: one is what is borne due to nature, and the other is what is borne due to reason or religious obligations."

Allah says in Surah At-Tawbah (53): "Say, 'Spend willingly or unwillingly; never will it be accepted from you. Indeed, you have been a defiantly disobedient people.'"

And in Surah Al-Ahqaf (15): "And We have enjoined upon man, to his parents, good treatment. His mother carried him with hardship and gave birth to him with hardship."

In the first verse, it refers to optional and obligatory spending, which is a painful matter for the spender (al-Tabarsi, 1997: 9/ 106). Thus, fatha suits it. In the second verse, it emphasizes the specific recommendation of kindness towards mothers, indicating that their right is greater. The hardships they go through during pregnancy and childbirth are significant. Ibn Atiya said, "The meaning is that his mother carried him with hardship, and she gave birth to him with hardship. Most of the reciters read it as 'Kurhan' with a damma, while Ibn Kathir read it as 'Kurran' with a fatha. Some said: Al-Kurh, with a damma, means oppression and subjugation, and they weakened the fatha reading. Some said: If it were 'Kurhan,' she would throw him away, as Kurh means oppression and domination. The opinion we presented is more accurate, as the damma indicates the correct meaning."

It is as if he is a tired, sorrowful sigh, burdened and struggling, breathing heavily, and this image is painted by the heavy sound of the damma. It gives a stronger psychological dimension because pregnancy and childbirth involve psychological and physical distress, contributing to the seriousness of the situation and warning children against disobeying their parents. Moreover, the structure of the word and its resonance suggest this effort and trouble, especially the persistent sound of the sukun, which has clear auditory prominence. Its repetitive characteristic aligns with the ongoing effort and hardship during pregnancy and childbirth. The sound of the letter ra (ر) further reinforces it, as it adds whispering and weakness to the pregnant woman's state and her disturbed condition.

Conclusion

It can be said that the Quranic text is unique in its departure from the familiar language and its use of suggestive expressions that cast miraculous shadows on various linguistic levels. In the sixth century, scholars found ample scope for discovering the specificity of implication in guiding meaning. The researcher concluded several significant results:

1. After exploring the definitions of implication in both Arab and Western linguistic traditions, it was evident that implicational meaning belongs to the deep structure of the text. It signifies meaning through the resonance of symbols after charging them with semantic cues based on mental reactions. Thus, implication becomes an independent category within the hierarchy of meaning, alongside the direct or explicit meaning, the implied or marginal meaning, and the emotive meaning.
2. Critical studies recognized the implicational meaning while investigating the levels of meaning. Several names were given to refer to the deep meaning, such as indication, allusion, obscurity, revelation, gesture, implied meaning, metaphor, innuendo, and more. These names are capable of creating shadows of meaning within the text, forming different worlds in the recipient's mind when comprehending the word and its echo, rather than from the word itself.
3. The sixth century of the Islamic calendar witnessed a movement of activity in the science of interpretation, which diversified between classification, authorship, and interpretive sessions held for the general public.
4. The scholars of the sixth century noticed the influence of sound in the Quran, as it echoes the meaning. Although they did not explain the modern phonetic studies that detail the qualities and meanings of each sound individually, like contemporary phoneticians do, they understood the valuable concepts and symbolic meanings carried by the sound. These meanings were not found in the Arabic language as commonly known. The harmony between sound and meaning constitutes an eternal embrace of miraculousness. The narration of the sound has implications that lead to suggestive purposes, not previously found in the Arab literature, such as "Al-Zaqqum," "Al-Tanseem," "Dhayzah," and others.
5. The scholars of the sixth century also noted the coherence between words that share the same root, which often reminded one of the other when heard. However, each word has its own implications in guiding meaning. Moreover, they explained the impact of changes in vowel movements that characterize meaning and highlight it by directing the indication to the intended message of the speaker. This draws our attention to the intentional relationship between the signifier and the signified, as it is not arbitrary.

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