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From Uslūb to Prosody: A Cross-Modal Analysis of Arabic Stylistics in Syaima Ahmad's YouTube Vlogs

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***Abstract*:** This study examines Arabic stylistic features in Syaima Ahmad's Arabic *fuṣḥā* YouTube vlogs by integrating *uslūb* analysis and acoustic prosodic analysis in spoken digital discourse. While previous studies of Arabic stylistics have predominantly examined written and formal texts, this study aims to identify stylistic features and examine their relationship with acoustic realization in selected vlogs produced by Syaima Ahmad. Data were collected through tapping, recording and note-taking techniques and analyzed using four stylistic dimensions: *uslūb al-ikhtiyār* (lexical choice), *uslūb al-tarkīb* (sentence structure), *uslūb al-maʿnā* (meaning construction), and *uslūb al-siyāq* (contextual function). Acoustic analysis was conducted using Praat by examining fundamental frequency (F_0), intensity, duration, and pause patterns in selected utterances. The findings show that stylistic realization in the selected vlogs is characterized by evaluative, religious, emotional, and persuasive expressions supported by rhetorical structures such as repetition, imperative forms, and rhetorical questions. The acoustic results show that pitch prominence, intensity variation, and pause placement contribute to highlighting stylistically significant elements and communicative functions. This study contributes to a cross-modal perspective that connects Arabic stylistics and acoustic prosody in spoken digital discourse. Future research may expand the corpus by including more speakers, genres, and Arabic varieties.

INTRODUCTION

Language functions not only as a medium of information exchange but also as a system through which speakers construct meanings, express attitudes, and organize social interaction.[1] Therefore, meaning in communication is shaped not only by lexical choices but also by how expressions are structured, interpreted, and delivered.[2] In spoken communication, elements such as emphasis, rhythm,

[1] J Altarriba and D Basnight-Brown, "The Psychology of Communication: The Interplay Between Language and Culture Through Time," *Journal of Cross-Cultural Psychology* 53 (2022): 860–74, https://doi.org/10.1177/00220221221114046.

[2] David S. Kreiner, "Language," in *The Encyclopedia of Cross-Cultural Psychology* (Wiley, 2013), 804–6, https://doi.org/10.1002/9781118339893.wbeccp325.

and pauses contribute to how listeners understand a speaker's intention.[3] In Arabic studies, this relationship between linguistic form, meaning, and context has been examined not only through grammatical analysis (*nahwu* and *ṣarf*) but also through approaches that investigate how language choices create particular meanings and effects.[4]

In Arabic linguistic tradition, the study of language style is known as *al-uslūb* or Arabic stylistics.[5] The concepts of *'ilm al-uslūb* and *uslūbiyyah* refer to the systematic study of language style and its functions.[6] Developed from *balāghah*, linguistics, and literary criticism, Arabic stylistics examines how speakers select linguistic forms, organize structures, and convey meanings according to communicative purposes.[7] Therefore, stylistic analysis provides a way to understand how linguistic choices contribute to meaning construction in various communication contexts.[8]

The emergence of digital platforms has expanded the use of Arabic beyond traditional written and formal contexts. YouTube, for example, has become a platform where Arabic speakers produce educational, motivational, and personal content for public audiences.[9] Unlike written texts, YouTube vlogs represent spoken digital discourse in which meaning is constructed through both verbal expression and vocal performance.[10] Recent research also shows that different communication styles on Arabic YouTube channels influence how audiences understand content, respond emotionally, and engage with videos.[11] In this context, speakers rely on lexical selection, sentence organization, contextual strategies, and speech delivery to establish interaction with audiences and

[3] Mohd Azidan Abdul Jabar dan Syazmira Mansor, "Using Context Clues in Determining Contextual Meaning of Arabic Words," *Pertanika Journal of Social Sciences and Humanities* 29, no. 2 (30 Juni 2021), https://doi.org/10.47836/pjssh.29.2.31.

[4] Hussein Abdul-Raof, *Arabic rhetoric: A pragmatic analysis* (Routledge, 2006).

[5] Mohammad Yusuf Setyawan dan Syihabuddin Qalyubi, "'Ilm Al-Uslūb Dan Hubungannya Dengan Ilmu-Ilmu Lain: Pengantar Stilistika Arab," *JILSA (Jurnal Ilmu Linguistik dan Sastra Arab)* 6, no. 1 (2022): 36–48.

[6] Syofyan Hadi, *Kejeniusan Bahasa Arab dalam Stilistika dan Gramatika* (Penerbit A-Empat, 2021).

[7] Maryam Berhal, "Bayn al-Balāghah wa al-Uslūbiyyah: Dirāsah Muqāranah," ed. oleh Abdelatif Charifi (University of Abou Bekr Belkaïd - Tlemcen, Faculty of Letters and Languages, Department of Arabic Language and Literature, 2016).

[8] Lutfi Omar Abubkr et al., "Stylistic Transformation Signals in Arabic Grammatical Discourse: A Grammatical-Rhetorical Approach," *Journal of Ecohumanism* 3, no. 8 (2024): 6341–56, https://doi.org/10.62754/joe.v3i8.5236.

[9] Andrew Tolson, "A new authenticity? Communicative practices on YouTube," *Critical Discourse Studies* 7 (2010): 277–89, https://doi.org/10.1080/17405904.2010.511834.

[10] Christelle Celik dan Tatia Codreanu, "Vlogging: a new channel for language learning and intercultural exchanges," 2016, 119–24, https://doi.org/10.14705/rpnet.2016.eurocall2016.548.

[11] Omar Daoudi dan Muhammad Awis, "Engaging science: audience perceptions of informal science communication on Arabic YouTube channels," *Journal of Science Communication* 25, no. 2 (11 Februari 2026), https://doi.org/10.22323/167220251230131845.

strengthen their messages.[12] The increasing use of Arabic *fuṣḥā* in digital content also demonstrates its continued function in contemporary communication.

YouTube has expanded Arabic spoken discourse into digital spaces where linguistic choices, audience interaction, and vocal delivery contribute to meaning construction. Fadli, for example, demonstrates that Arabic YouTube vlogs involve specific language practices influenced by digital contexts and audience engagement.[13] This indicates that Arabic spoken discourse in online platforms should be examined not only through linguistic structures but also through the relationship between language use, communicative context, and digital interaction. Previous studies have provided important insights into Arabic stylistics and acoustic prosody, although these areas have generally developed separately. Arabic stylistic studies have demonstrated that linguistic choices, including lexical and rhetorical structures, contribute to the construction of meaning and communicative effects. Meanwhile, acoustic studies have shown that prosodic features provide important information about spoken Arabic realization. Study by Mutmainnah et al., using Praat-based acoustic analysis, examined Arabic interrogative speech through pitch, duration, and intensity, demonstrating that acoustic features contribute to understanding spoken Arabic beyond verbal content.[14]

Likewise, Brown and Hellmuth show that prosodic variation, particularly intonation patterns, represents an important dimension of Arabic speech variation.[15] In addition, Boulaares highlights that pitch range, pausing, and speech rate influence the interpretation of spoken Arabic through acoustic analysis.[16] These studies confirm that prosody functions not only as a phonetic feature but also as an important element in spoken communication. Although previous research has contributed valuable knowledge about Arabic digital discourse, stylistic analysis, and acoustic prosody, limited attention has been given to the interaction between stylistic choices and prosodic realization in natural Arabic *fuṣḥā* digital communication. Existing stylistic studies have mainly focused on written discourse, while acoustic studies have often examined specific phonetic

[12] Karen M. Douglas, Robbie M Sutton, dan Craig McGarty, "Strategic Language Use in Interpersonal and Intergroup Communication," in *Stereotype Dynamics: Language-Based Approaches to the Formation, Maintenance, and Transformation of Stereotypes*, 2007, 189–212, https://doi.org/10.4324/9780203809990-17.

[13] Muhammad Faisal Fadli, "Alih dan Campur Kode dalam Vlog Youtube Iday Adventurer: Analisis Wacana Digital," *Lughaat: Journal of Arabic Linguistics* 2, no. 1 (30 Maret 2026), https://doi.org/10.15575/lughaat.v2i1.2395.

[14] Salma Mutmainnah et al., "The Prosody of Arabic Interrogative Speech (An Acoustic Phonetic Study)," *IDEAS: Journal on English Language Teaching and Learning, Linguistics and Literature* 12, no. 2 (2025): 2245–63, https://doi.org/10.24256/ideas.v12i2.6071.

[15] Georgina Brown dan Sam Hellmuth, "Computational modelling of segmental and prosodic levels of analysis for capturing variation across Arabic dialects," *Speech Communication* 141 (Juni 2022): 80–92, https://doi.org/10.1016/j.specom.2022.05.003.

[16] Djemai Mahmoud Boulaares, "Vocal prosody and listening comprehension in advanced Arabic L2 learners: A mixed-methods study with comparative insights from English L2 pedagogy," *Language Teaching Research*, 12 Maret 2026, https://doi.org/10.1177/13621688251411423.

contexts or controlled speech data rather than natural YouTube interactions. Therefore, this study investigates how Arabic stylistic dimensions, including lexical selection (*al-ikhtiyār*), sentence structure (*al-tarkīb*), meaning construction (*al-ma'nā*), and contextual function (*al-siyāq*), interact with acoustic prosodic features, including F_0 variation, intensity, duration, and pauses, to construct meaning in Syaima Ahmad's Arabic *fuṣḥā* YouTube vlogs.

Accordingly, this study addresses two research questions: What are Arabic stylistic features realized in Syaima Ahmad's Arabic *fuṣḥā* YouTube vlogs? and How do prosodic features, including F_0 variation, intensity, duration, and pauses, reinforce the stylistic functions of Arabic expressions in Syaima Ahmad's Arabic *fuṣḥā* YouTube vlogs? The study examines four dimensions of Arabic stylistics proposed by Al Marwani et al,[17] namely *uslūb al-ikhtiyār* (lexical choice), *uslūb al-tarkīb* (sentence structure), *uslūb al-ma'nā* (meaning), and *uslūb al-siyāq* (context), combined with acoustic analysis using Praat. The article is organized into four sections: theoretical background and methodology, findings on Arabic stylistic features, acoustic and cross-modal analysis of prosodic realization, and discussion of the interaction between stylistic and acoustic features in Syaima Ahmad's Arabic *fuṣḥā* YouTube discourse.

METHOD

This study employed a qualitative descriptive case study approach to examine Arabic stylistic features and acoustic prosody in Syaima Ahmad's Arabic *fuṣḥā* YouTube vlogs. YouTube vlogs were selected as the research site because they represent naturally occurring spoken digital discourse in which linguistic choices and vocal realization interact simultaneously. The data consisted of three purposively selected videos representing different communicative contexts: *Kalimah Qad Tudkhiluka al-Jannah wa Qad Tajurruka Ilā al-Nār* (language ethics and the impact of speech, 5 minutes 26 seconds), *Kayfa Taʿallamtu Fann al-Ilqāʾ wa Aṣbaḥtu Faṣīḥat al-Lisān* (public speaking skills and Arabic fluency, 7 minutes 20 seconds), and *Kayfa Utqinu Fann al-Radd* (responding to criticism and verbal attacks, 5 minutes 55 seconds).

The unit of analysis was the individual utterance, defined as a complete spoken unit expressing a relatively complete idea that could be analyzed stylistically and acoustically. The frequency reported in this study refers to coded stylistic occurrences within utterances rather than word or sentence counts. One utterance could receive more than one category when multiple functions appeared

17 M Athiyah Al Marwani, Wirdiah Assyahara, dan Nandang Syarip Hidayat, "Al-Uslub (Stylistika Arab): Konsep, Objek Kajian, Dan Evolusi Teoritis Dalam Lintas Sejarah Pemikiran Bahasa," *AL-MUQADDIMAH: Journal of Educational and Religious Perspectives* 2, no. 1 (2026): 187–97, https://jurnal-muqaddimah.or.id/index.php/Al-Muqaddimah/index.

simultaneously, while ambiguous cases were determined based on the dominant linguistic feature, communicative purpose, and surrounding discourse context.

The data were collected through non-participant observation (*Simak Bebas Libat Cakap* / SBLC). According to Sudaryanto, this technique enables researchers to observe language use without directly participating in the communication process.[18] Each video was repeatedly observed to identify relevant stylistic and prosodic features. The selected utterances were transcribed verbatim based on the original Arabic pronunciation and segmented according to the utterance boundaries.

To enhance the credibility of the qualitative coding process, two independent coders evaluated the identified stylistic features across four analytical domains: lexical choice (*uslūb al-ikhtiyār*), sentence structure (*uslūb al-tarkīb*), meaning function (*uslūb al-maʿnā*), and context function (*uslūb al-siyāq*). Cohen's Kappa coefficient was calculated to assess the level of agreement between the two coders. The results indicated strong agreement across all domains, with $\kappa = 0.912$ for lexical choice, $\kappa = 0.932$ for sentence structure, $\kappa = 0.822$ for meaning function, and $\kappa = 0.897$ for context function. Based on Landis and Koch's (1977) interpretation, all values indicate almost perfect agreement, supporting the consistency and reliability of the stylistic coding process.[19]

The linguistic analysis employed the referential identity method (*metode padan referensial*) supported by the Determining Element Sorting Technique (*Pilah Unsur Penentu* / PUP). This method was used to identify stylistic functions based on lexical forms, grammatical structures, meanings, and communicative contexts. The coding process consisted of three stages: identifying linguistic features within each utterance, assigning stylistic categories based on operational definitions, and examining the relationship between stylistic features and discourse context.

Lexical choices were classified into four categories: religious lexicon, evaluative lexicon, emotional lexicon, synonym variation, and intensification lexicon. Sentence structures were analyzed based on grammatical and rhetorical patterns, including jumlah *ismiyyah*, *jumlah fiʿliyyah*, verb forms and aspects, *taqdīm-ta'khīr*, repetition structures, and rhetorical questions. Meaning functions were classified into moral, evaluative, expressive, persuasive, and literal meanings. Contextual functions were identified through religious, educational, motivational, audience engagement, and personal narrative contexts. Because some utterances contained overlapping stylistic functions, classification was determined based on the dominant function supported by linguistic form, discourse context, and communicative purpose.

[18] Sudaryanto, *Metode dan Aneka Teknik Analisis Bahasa: Pengantar Penelitian Wahana Kebudayaan* Secara *Linguistis*, vol. 64, Seri ILDEP (Duta Wacana University Press, 1993).

[19] J Richard Landis dan Gary G Koch, "The measurement of observer agreement for categorical data," *biometrics*, 1977, 159–74.

In order to examine the relationship between stylistic choices and vocal realization, selected utterances were analyzed acoustically using Praat software version 6.0.21. The audio segments were converted into WAV files and segmented according to the identified utterances. Each segment was analyzed based on fundamental frequency (F_0), intensity, duration, and pause structure. F_0 was examined to identify pitch variation and prominent elements, while intensity, duration, and pauses were analyzed to observe emphasis and discourse organization.[20] Pause duration was measured through waveform and spectrogram displays. The acoustic findings were subsequently compared with stylistic classifications through cross-modal analysis. This analysis examined how prosodic features reinforce stylistic functions, such as pitch prominence on evaluative expressions, pauses supporting persuasive structures, and prosodic emphasis strengthening emotional or religious meanings.

RESULT AND DISCUSSION

Stylistic Features of Arabic Fuṣḥā Discourse in Syaima Ahmad's Vlogs

The analysis was conducted on three Arabic *fuṣḥā* YouTube vlogs by Syaima Ahmad. The selected videos were transcribed verbatim with timestamps to identify complete spoken utterances. The transcription process produced a total of 178 utterances, consisting of 44 utterances from Video 1, 77 utterances from Video 2, and 57 utterances from Video 3. To answer the first research question, the analysis examines four dimensions of Arabic stylistics: lexical selection (*al-ikhtiyār*), sentence structure (*al-tarkīb*), meaning construction (*al-ma'nā*), and contextual function (*al-siyāq*).

Table 1. Frequency of Lexical Selection Categories

Lexical Choice (*al-Ikhtiyār*)	V1	V2	V3
Religious Lexicon	21	11	10
Evaluative Lexicon	7	26	15
Emotional Lexicon	4	7	7
Synonym Variation	1	3	7
Intensification Lexicon	3	9	4

The distribution indicates that evaluative lexicon appears as the dominant lexical feature, particularly in Video 2 with 26 occurrences. This pattern is related to the topic of the video, which discusses strategies for responding to criticism and controlling verbal reactions. Through evaluative expressions, the speaker constructs judgments about attitudes, communication behaviour, and emotional responses. This finding is consistent with Bazhenova's studies on emotivity and evaluation in discourse, which demonstrate that lexical choices function not only

[20] Maria Mendes Cantoni, Bárbara Godinho De Oliveira, dan Henrique Mancini Nevado, "Introduction to acoustic speech analysis with Praat," *Texto Livre* 15 (2022), https://doi.org/10.35699/1983-3652.2022.37947.

to convey information but also to express speaker attitudes and evaluative perspectives.[21] Meanwhile, Video 1 contains the highest occurrence of religious lexicon with 21 instances. This finding corresponds with the video's focus on the ethical consequences of speech. Religious expressions are used to connect language behaviour with moral responsibility, showing how lexical selection may reflect both communicative intention and cultural values.

For example, the utterance *"kalimātuhum tataqaṭṭaru samman"* demonstrates the use of evaluative and connotative lexical selection. The word *summan* (poison) does not only describe speech literally but also constructs a negative evaluation toward harmful words. The metaphorical expression transforms verbal behaviour into something associated with danger and harm. This finding corresponds with Dorji and Durgin on figurative language showing that metaphorical expressions often carry stronger emotional and evaluative effects than their literal counterparts.[22] Therefore, lexical choice functions as a stylistic strategy to express moral judgment and emotional evaluation through figurative meaning. Similarly, the utterance *"hal ḥassās? hal mashāʿiruhu raqīqah? hal yanjariḥ bisurʿah?"* represents the use of emotional lexicon through expressions related to human feelings and psychological sensitivity. The words *ḥassās* (sensitive), *mashāʿiruhu raqīqah* (his feelings are delicate), and *yanjariḥ bisurʿah* (gets hurt easily) construct an emotional perspective toward interpersonal reactions. Aligned with Mackenzie and Alba-Juez's view that emotion in discourse is linguistically constructed through various levels of expression.[23] Rather than presenting a neutral description, these lexical choices invite the audience to reflect on emotional vulnerability and the impact of words on others.

Furthermore, intensification lexicon appears in all three videos through the use of lexical markers that increase the degree, certainty, and force of meaning. The identified expressions include *abadan* (absolutely/never), *faqaṭ* (only), *jiddan* (very), *jayyidan* (well/strongly), *ʿalā al-iṭlāq* (completely/at all), and the expression *an taḥsib alfa ḥisāb* (to consider something very carefully). These expressions function as linguistic intensifiers because they modify the degree of evaluation, certainty, warning, or advice presented by the speaker. For example, *abadan* and *ʿalā al-iṭlāq* strengthen the speaker's certainty by presenting an idea as absolute rather than partial. Meanwhile, *jiddan* and *jayyidan* increase the intensity of the described quality, making the evaluation more noticeable to the audience. The

[21] Olga N. Bazhenova, "Lexical means of expressing emotivity and evaluation in theprose by Gennady Yushkov," *Finno-Ugric World* 14, no. 2 (8 Juli 2022): 136–46, https://doi.org/10.15507/2076-2577.014.2022.02.136-146.

[22] Tshering Yangzom Dorji dan Frank H. Durgin, "Figurative language is (implicitly) more dynamic and emotionally deeper than literal language," Language and Cognition 17 (17 Juli 2025): e56, https://doi.org/10.1017/langcog.2025.10010.

23 J. Lachlan Mackenzie dan Laura Alba-Juez, ed., Emotion in Discourse, vol. 302, Pragmatics & Beyond New Series (Amsterdam: John Benjamins Publishing Company, 2019), https://doi.org/10.1075/pbns.302.

expression *an taḥsib alfa ḥisāb* does not simply provide information but strengthens the warning function by emphasizing the need for careful consideration before speaking or acting.

This finding supports Mahmood's explanation that intensifiers operate as pragmatic elements that strengthen communicative actions such as persuasion, criticism, praise, and emotional expression.[24] Similarly, Larbi argues that intensification functions as a rhetorical mechanism that creates stronger semantic effects and guides interpretation.[25] Therefore, the use of intensification lexicon in Syaima Ahmad's vlogs demonstrates how lexical selection is strategically employed to achieve specific communicative purposes, including evaluation, instruction, persuasion, and emotional emphasis. From a theoretical perspective, these findings extend Arabic stylistic analysis by showing that *uslūb al-ikhtiyār* in spoken digital discourse involves not only lexical meaning but also evaluative, emotional, and interactional functions.

Table 2. Frequency of Sentence Selection Categories

Sentence Structure (*al-Tarkīb*)	V1	V2	V3
Jumlah Ismiyyah	9	14	12
Jumlah Fi'liyyah	31	42	3
Verb Form and Aspect	5	25	39
Taqdīm-Ta'khīr	1	2	1
Repetition Structure	2	3	3
Rhetorical Question	3	8	9

The second stylistic dimension concerns the organization of sentence structures. The analysis of *uslūb al-tarkīb* shows that Syaima Ahmad's Arabic *fuṣḥā* vlogs employ grammatical patterns that support explanation, instruction, and audience interaction. In Arabic stylistic studies, sentence structure is not viewed only as grammatical arrangement but also as a resource for producing communicative effects and meanings.[26] Based on the coding results, *jumlah fiʿliyyah* is the most frequent sentence structure in Video 1 and Video 2, with 31 and 42 occurrences respectively. This dominance is not interpreted merely as a preference for action-oriented structures; rather, it reflects the use of verbal forms to encode agency, instruction, behavioural orientation, and discourse development.

For example, the imperative verb *ḥāwil* in "*ḥāwil, wa anta tataḥaddath an tukhrija al-kalimāt mumtaliʾah*" establishes a direct instructional relationship between speaker and audience. Similarly, "*lā tatafāʿal bisurʿah wa taghḍab*" employs

[24] Ali Abdullah Mahmood, "Linguistic Intensification and its Role in Interlingual Translation of Speech Acts between English and Arabic" 6, no. 3 (2015), https://doi.org/10.7575/aiac.alls.v.6n.3p.23.

[25] Abderrahmane Larbi, "The Rhetorical Dynamics of Meaning Intensification: Linguistic Mechanisms, Interpretive Reception, and Discourse Effectiveness," *Science, Education and Innovations in the context of modern problems* 8 (18 Juli 2025): 1213–22, https://doi.org/10.56334/sei/8.8.104.

[26] Amīn Al-Khūlī, *Manāhij Tajdīd fi al-Naḥw wa al-Balāghah wa al-Tafsīr wa al-Adab* (Cairo: Dār al-Maʿrifah, 1961).

a negative imperative structure (*nahy*) that functions beyond grammatical prohibition by guiding listeners toward emotional control. This interpretation is consistent with Khafaga's explanation that Arabic imperatives may extend beyond their literal command function and operate as persuasive strategies for communicating intended meanings.[27] Therefore, the persuasive function emerges from the interaction between grammatical form, speaker intention, and communicative context. Video 3 shows the highest occurrence of verb forms and aspects (39 instances), reflecting the frequent use of verbal structures to describe behavioural patterns and reflective situations. The conditional structure in *"man yamlik tilka al-niʿmah, lā yashʿur bifāqidihā"* uses the imperfect verb *yamlik* to express a general condition and construct a reflective message for the audience.

Repetition also functions as an important structural strategy in Syaima Ahmad's spoken Arabic discourse. This finding aligned with Rieschild's explanation that repetition in spoken Arabic is not merely a repeated linguistic form but can operate as an emphatic resource that strengthens meaning and organizes interaction.[28] In *"wa yuqāl..., yuqāl... anna ʿadada kalimātihā ithnā ʿashar malyūn wa thalāthumiʾah alf kalimah"*, repetition of *yuqāl* creates emphasis before presenting information. Likewise, *"shayʾ mumtiʿ... mumtiʿ jiddan lil-ghāyah"* combines repetition with intensification to strengthen positive evaluation and emotional expression. Repetition also appears in parallel imperative structures, as shown in *"lā turakkiz ʿalā taʿābīr wujūh al-nās lā turakkiz ʿalā rudūd afʿālihim ʿalā mā taqūl"*. The repeated structure creates parallelism and reinforces the advisory function of the utterance. This interpretation corresponds with Macabenta et al.'s explanation that syntactic and grammatical parallelism functions as a stylistic device for strengthening emphasis and organizing meaning in spoken discourse.[29] Thus, repetition in Syaima Ahmad's vlogs does not function as simple redundancy but as a structural resource for constructing emphasis and maintaining interaction with the audience.

Furthermore, *taqdīm-taʾkhīr* and rhetorical questions contribute to information focus and audience engagement. In *"al-mashhad aʿadtuhu akthar min marrah"*, placing *al-mashhad* before the verb highlights the discussed element as the focus of attention. Meanwhile, rhetorical questions such as *"alaysa kaḏālika"* function as interactional devices that invite audience reflection. As Frank highlights, that rhetorical questions in conversation operate beyond information-

[27] Ayman Khafaga, "Imperatives as persuasion strategies in political discourse," Linguistics Vanguard 9, no. 1 (2 Januari 2024): 51–62, https://doi.org/10.1515/lingvan-2021-0136.

[28] Verna Robertson Rieschild, "Emphatic repetition in spoken Arabic," 2006.

[29] Deanille Lhuise G. Macabenta et al., "FOREGROUNDING IN SPOKEN WORD POETRY: A STYLISTIC ANALYSIS," *European Journal of Literary Studies* 6, no. 2 (26 November 2025), https://doi.org/10.46827/ejls.v6i2.665.

seeking functions and may serve persuasive and interactive purposes.[30] Overall, *uslūb al-tarkīb* in Syaima Ahmad's vlogs demonstrates that sentence structures operate as stylistic resources for guidance, persuasion, reflection, and engagement. Theoretically, this finding expands Arabic stylistic analysis by showing that syntactic patterns in spoken digital discourse contribute to the construction of communicative meaning beyond grammatical organization.

Table 3. Frequency of Meaning Selection Categories

Meaning (*al-Ma'nā*)	V1	V2	V3
Moral Meaning	21	2	6
Evaluative Meaning	15	21	14
Expressive Meaning	10	18	11
Persuasive Meaning	10	23	26
Literal Meaning	7	20	3

The analysis of *uslūb al-maʿnā* demonstrates that meaning construction in Syaima Ahmad's Arabic *fuṣḥā* vlogs emerges through the interaction between linguistic forms, communicative purposes, and discourse context. In Arabic stylistic analysis, meaning is not restricted to the direct semantic reference of individual expressions but develops through the relationship between linguistic choices and their contextual functions. This perspective corresponds with Podesva's argument that stylistic meaning is constructed through the interaction between linguistic features and social contexts.[31] It is also consistent with the Arabic rhetorical perspective of *ʿilm al-maʿānī*, which emphasizes that meaning is shaped according to the relationship between expression (*lafẓ*), intended meaning (*maʿnā*), and situational context (*muqtaḍā al-ḥāl*).[32] Based on this framework, the present study identifies five meaning functions: moral meaning, evaluative meaning, expressive meaning, persuasive meaning, and literal meaning. The distribution indicates that persuasive meaning is dominant in Video 3 (26 occurrences) and Video 2 (23 occurrences), reflecting the instructional and advisory orientation of these videos, particularly in discussions about responding to criticism, emotional regulation, and communication practices.

Persuasive meaning was identified based on three criteria: (1) the presence of linguistic forms that direct or influence the audience, including imperative (*amr*) and prohibitive (*nahy*) structures; (2) the communicative intention to shape audience attitudes, evaluations, or behaviour; and (3) the contextual function of

[30] Jane Frank, "You call that a rhetorical question?," *Journal of Pragmatics* 14, no. 5 (Oktober 1990): 723–38, https://doi.org/10.1016/0378-2166(90)90003-V.

[31] Robert J Podesva, "Three Sources of Stylistic Meaning," in *Texas Linguistic Forum*, vol. 51, 2008, 1–10.

[32] 'Abd al-Qāhir ibn 'Abd al-Raḥmān Al-Jurjānī, *Asrār al-Balāghah fi 'Ilm al-Bayān* (Beirut: Dār al-Kutub al-'Ilmīyah, 2002).

the utterance within educational, motivational, or advisory discourse.[33] The dominant occurrence of persuasive meaning demonstrates that Syaima Ahmad's discourse relies on linguistic forms that establish guidance and behavioural orientation. For example, *"lā tatafāʿal bisurʿah wa taghḍab"* represents persuasive meaning through the prohibitive structure (*nahy*), which does not merely describe emotional behaviour but functions as behavioural guidance intended to influence the listener's future response. Based on its contextual meaning (*maqām*), the prohibition is expanded into guidance (*irshād*), moral advice (*taʾdīb*), and warning (*taḥdhīr*), creating a persuasive-educative effect rather than a literal prohibitive meaning.[34] Likewise, *"lā turakkiz ʿalā taʿābīr wujūh al-nās lā turakkiz ʿalā rudūd afʿālihim"* uses repetition and parallel structure to strengthen the advisory function. It also aligns with Baldi's view that persuasive discourse is constructed through linguistic strategies, including lexical choices, sentence structures, and rhetorical devices that influence audience attitudes and beliefs.[35]

Meanwhile, moral meaning appears most frequently in Video 1 (21 occurrences), corresponding with the video's focus on ethical responsibility in speech. Expressions such as *"laysa ʿan ʿabath kānat al-kalimah al-ṭayyibah ṣadaqah"* connect verbal behaviour with religious values, showing that meaning is constructed through both linguistic content and cultural interpretation. Evaluative and expressive meanings further illustrate how stylistic choices construct attitudes and emotions in spoken discourse. The expression *"kalimātuhum tataqaṭṭaru summan"* ("their words drip with poison") demonstrates evaluative meaning through metaphorical construction, where *summan* does not refer literally to a substance but creates a negative evaluation of harmful speech. According to Dorji and Durgin, figurative expressions may generate stronger emotional and evaluative effects than literal expressions.

Similarly, expressive meaning, which appears most frequently in Video 2 (18 occurrences), is realized through emotional expressions supported by repetition and intensification, as shown in *"shayʾ mumtiʿ... mumtiʿ jiddan lil-ghāyah"*. The repetition of *mumtiʿ* combined with *jiddan* strengthens the emotional force of the utterance. This observation corresponds with Alba-Juez and Mackenzie's explanation that emotion in discourse is constructed through linguistic choices

[33] Nikolaus Jackob, Thomas Roessing, dan Thomas Ernst Petersen, "The effects of verbal and nonverbal elements in persuasive communication: Findings from two multi-method experiments," *Communications* 36, no. 2 (2011): 245–71, https://doi.org/10.1515/COMM.2011.012.

[34] Abdul Hafidz Zaid, Alif Cahya Setiadi, dan Sumayyah Alifatun Qonita, "The Stylistic Form and Meaning of Imperative and Prohibition Structures in al-Qira'ah al-Wafiyah Book l Shiyaghu wa Ma'ani Asalibi al-'Amr wa al-Nahy fi Kitabi al-Qira'ah al-Wafiyah," Jurnal *Al Bayan: Jurnal Jurusan Pendidikan* Bahasa *Arab* 15, no. 1 (11 Juni 2023): 151–72, https://doi.org/10.24042/albayan.v15i1.14123.

[35] Benedetta Baldi, "Persuasion we live by: symbols, metaphors and linguistic strategies," *Quaderni di Linguistica e Studi* Orientali 6 (10 September 2020): 337–82, https://doi.org/10.13128/qulso-2421-7220-9706.

across different communicative contexts.[36] This study contributes to Arabic stylistic research by showing that meaning construction in contemporary spoken digital discourse is shaped not only by lexical semantics but also by communicative intention, cultural values, and audience-oriented interaction.

Table 4. Frequency of Context Selection Categories

Context (*al-Siyāq*)	V1	V2	V3
Religious Context	24	11	10
Educational Context	3	42	13
Motivational Context	8	8	23
Audience Engagement	8	11	15
Personal Narrative	6	17	7

The final stylistic dimension examines how linguistic choices are shaped by communicative context. The findings show that each video presents a different dominant contextual orientation according to its communicative purpose. Educational context appears as the dominant category in Video 2, reflecting the video's focus on explaining Arabic learning strategies, pronunciation development, and public speaking skills. For example, the utterance *"awwalān, yajibu an naʿlama anna al-lughah al-ʿarabiyyah min aṣʿab al-lughāt"* establishes an educational context by presenting information and guiding the audience toward shared knowledge. The expression "*yajibu an naʿlama*" or "*daʿūnī uʿṭīkum*" functions not only as an informative statement but also as an engagement strategy that positions the speaker and audience within a shared learning process. This finding corresponds with Alnayily et al.'s argument that linguistic choices in spoken discourse may function as interpersonal strategies through attitude and engagement markers.[37]

The dominance of religious context in Video 1 reflects the topic of ethical speech and moral responsibility, where religious references frame communication behaviour within Islamic values. Meanwhile, motivational context in Video 3 emerges through advice, emotional support, and strategies for managing interpersonal conflict. These contextual functions demonstrate that meaning in spoken digital discourse is not determined only by topic but also by how speakers construct relationships with their audiences. In line with Rigotti and Rocci's conceptualization, communication context operates through both interpretive and constitutive dimensions, as it contributes actively to meaning construction.[38] In Syaima Ahmad's vlogs, direct address, instructional expressions, and reflective

[36] Laura Alba-Juez dan J Lachlan Mackenzie, "Emotion processes in discourse.," *Emotion in discourse.*, Pragmatics & beyond new series. (Amsterdam, Netherlands: John Benjamins Publishing Company, 2019), https://doi.org/10.1075/pbns.302.01alb.

[37] Arkan Alnayily, Sara Mansouri, dan Parivash Esmaeili, "Rhetorical features in academic spoken discourse: The case of attitude and engagement markers," *Russian Journal of Linguistics* 29, no. 3 (2 Oktober 2025): 538–59, https://doi.org/10.22363/2687-0088-39374.

[38] Eddo Rigotti dan Andrea Rocci, "Towards a Definition of Communication Context. Foundations of an Interdisciplinary Approach to Communication," *Studies in communication sciences* 6 (2006).

statements contribute to sustaining audience involvement across different communicative situations. Overall, the present study supports Al-Jurjānī's view that stylistic effects emerge from the appropriate selection and arrangement of expressions according to their contextual conditions rather than from isolated linguistic forms.[39]

Prosodic Features and Their Role in Meaning Construction

Beyond stylistic analysis, this study examines how prosodic features contribute to meaning construction in Syaima Ahmad's Arabic *fuṣḥā* vlogs. While lexical choice, sentence structure, meaning, and context reveal stylistic patterns, prosody explains how these linguistic features are acoustically realized in spoken discourse. Prosody includes suprasegmental features such as pitch variation, intensity, duration, and pause structure, which contribute to emphasis, emotional expression, attitude, and pragmatic interpretation.[40] Thus, spoken meaning is constructed through the interaction between linguistic forms and their acoustic realization.

The acoustic analysis examined 20 purposively selected utterances from three Syaima Ahmad YouTube vlogs representing evaluative, persuasive, emotional, religious, and educational functions identified in the stylistic analysis. The selected audio segments were converted into WAV format, segmented, and analyzed individually using Praat software to measure fundamental frequency (F_0), intensity, duration, and pause patterns. This procedure enables systematic examination of the relationship between stylistic functions and their corresponding prosodic features.[41] Previous acoustic studies have shown that Praat-based analysis provides measurable evidence of pitch variation, temporal organization, intensity patterns, and pauses in spoken discourse.

Table 5. Acoustic Measurements of the 20 Selected Utterances

No	ID	Utterance	Prominent Word	Mean F_0	Max F_0	Intensity	Duration	Pause
1	V1-U005	كلماتهم تتقطر سماً	سماً	268.74 Hz	423.18 Hz	71.98 dB	4.84 s	0.37 s before سمًا
2	V1-U009	هذا أبداً لا يسمى حرية التعبير... بل هاشتاق كسر الخواطر	كسر الخواطر	263.78 Hz	497.79 Hz	71.16 dB	5.88 s	0.28 s before هاشتاق
3	V1-U014	هل حساس؟ هل مشاعره رقيقة؟ هل ينجرح بسرعة؟	ينجرح بسرعة	287.73 Hz	402.30 Hz	68.32 dB	5.95 s	0.22 s, 0.42 s, and

[39] Al-Jurjānī, *Asrār al-Balāghah fī 'Ilm al-Bayān*.
[40] Mutmainnah et al., "The Prosody of Arabic Interrogative Speech (An Acoustic Phonetic Study)."
[41] Cantoni, De Oliveira, dan Nevado, "Introduction to acoustic speech analysis with Praat."

No	ID	Utterance	Prominent Word	Mean F_0	Max F_0	Intensity	Duration	Pause
								0.39 s pauses
4	V1-U022	ليس عن عبث كانت الكلمة الطيبة صدقة	عن عبث	254.02 Hz	362.18 Hz	71.29 dB	4.58 s	0.20 s before **الطيبة**
5	V1-U043	فاحرص على أن تقول إلا ما يسرك أن تراه في كتابك يوم القيامة	ما يسرك	263.45 Hz	347.03 Hz	66.57 dB	6.33 s	0.23 s before **إلا** and 0.36 s before **أن تراه**
6	V2-U007	أولا، يجب أن نعلم أن اللغة العربية من أصعب اللغات على الإطلاق	نعلم	269.46 Hz	367.73 Hz	78.10 dB	5.52 s	0.22 s before **أن اللغة العربية**
7	V2-U009	ويقال، يقال أن عدد كلماتها اثنا عشر مليون	ويقال	271.23 Hz	408.76 Hz	75.63 dB	7.65 s	0.33 s after **ويقال**
8	V2-U015	قواعد القرآن الكريم تحسن مخارج حروفك	قواعد	279.23 Hz	509.02 Hz	75.95dB	4.13 s	0.13 s after **القرآن الكريم** and before **تحسن**
9	V2-U024	شيء ممتع... ممتع جداً للغاية	ممتع	254.01 Hz	574.63 Hz	74.14 dB	2.89 s	0.28 s between the repeated word **ممتع**
10	V2-U025	وحشي وحشي مزقه مزقه أريد كبده	وحشي	355.35 Hz	453.41 Hz	74.01 dB	5.32 s	0.81 s and 1.18 s after **وحشي**
11	V2-U034	الإلقاء الجيد يحتاج إلى الثقة في النفس هي الأساس	الثقة	277.55Hz	491.65 Hz	77.11 dB	4.26 s	0.43 s after **في النفس**
12	V2-U041	حاول، وأنت تتحدث أن تخرج الكلمات ممتلئة	حاول	280.96 Hz	470.65 Hz	76.44dB	4.33 s	0.28 s before **ممتلئة**
13	V2-	لكن حين أتحدث في مواضيع مهمة.....	لكن	270.28 Hz	588.85 Hz	74.10 dB	8.44 s	0.56 s after **مهمة**

No	ID	Utterance	Prominent Word	Mean F_0	Max F_0	Intensity	Duration	Pause
	U054	يحتاج الأمر إلى أرقى اللغة						
14	V2-U063	اللهم اشرح لي صدري ويسر لي أمري واحلل عقدة من لساني يفقهوا قولي	يفقهوا	243.01 Hz	398.88 Hz	70.35 dB	7.19 s	0.54 s after **صدري**
15	V2-U065	لا تركز على تعابير وجوه الناس لا تركز على ردود أفعالهم على ما تقول	وجوه الناس	265.97 Hz	467.23 Hz	75.52 dB	6.23 S	0.49 s after **الناس** before **لا تركز**
16	V3-U005	أولها وأهمها، الثقة بالنفس	أولها وأهمها	258.34Hz	412.10 Hz	70.56 dB	3.93 s	0.66 s before **الثقة بالنفس**
17	V3-U009	ثانيا، يجب أن تمتلك الهدوء وبرودة الأعصاب	ثانيا	245.37 Hz	558.75 Hz	69.71 dB	4.71 s	0.54 s after **ثانياً** and 0.35 s after **الهدوء**
18	V3-U022	أليس كذَالك؟	كذَالك	240.19 Hz	360.28 Hz	69.50 dB	1.24 s	No pause detected
19	V3-U028	لماذا لم أقل هكذا ولماذا لم أقل هكذا **...**	هكذا	334.03 Hz	552.09 Hz	69.77 dB	3.32 s	0.39 s after **هكذا**
20	V3-U053	من يملك تلك النعمة، لا يشعر بفاقدها	النعمة	246.72 Hz	322.13 Hz	68.85 dB	3.67 s	0.36 s after **النعمة**

The acoustic measurements reveal variation in F_0, intensity, duration, and pause placement across utterances with different stylistic functions. Rather than showing a fixed intonation pattern, Syaima Ahmad's speech demonstrates acoustic variation that corresponds with differences in discourse purpose. Higher F_0 values are observed in utterances containing emphasis, evaluation, persuasion, and emotional expression. For example, the utterance *"shayʾ mumtiʿ... mumtiʿ jiddan lil-ghāyah"* records the highest F_0 value among the analyzed data (574.63 Hz) on the repeated adjective *mumtiʿ*. The combination of lexical repetition and pitch prominence strengthens the positive emotional evaluation expressed by the speaker. Likewise, the utterance *"lakin ḥīnamā ataḥaddath fī mawḍūʿāt muhimmā yaḥtāj al-amr ilā arqā al-lughah"* shows the highest F_0 value within the utterance

(588.85 Hz) on the discourse marker *lakin*. This prominence indicates that the element highlighted in the stylistic analysis is also emphasized acoustically. Figure 1 presents the waveform, spectrogram, pitch contour, duration, and intensity pattern of this utterance.

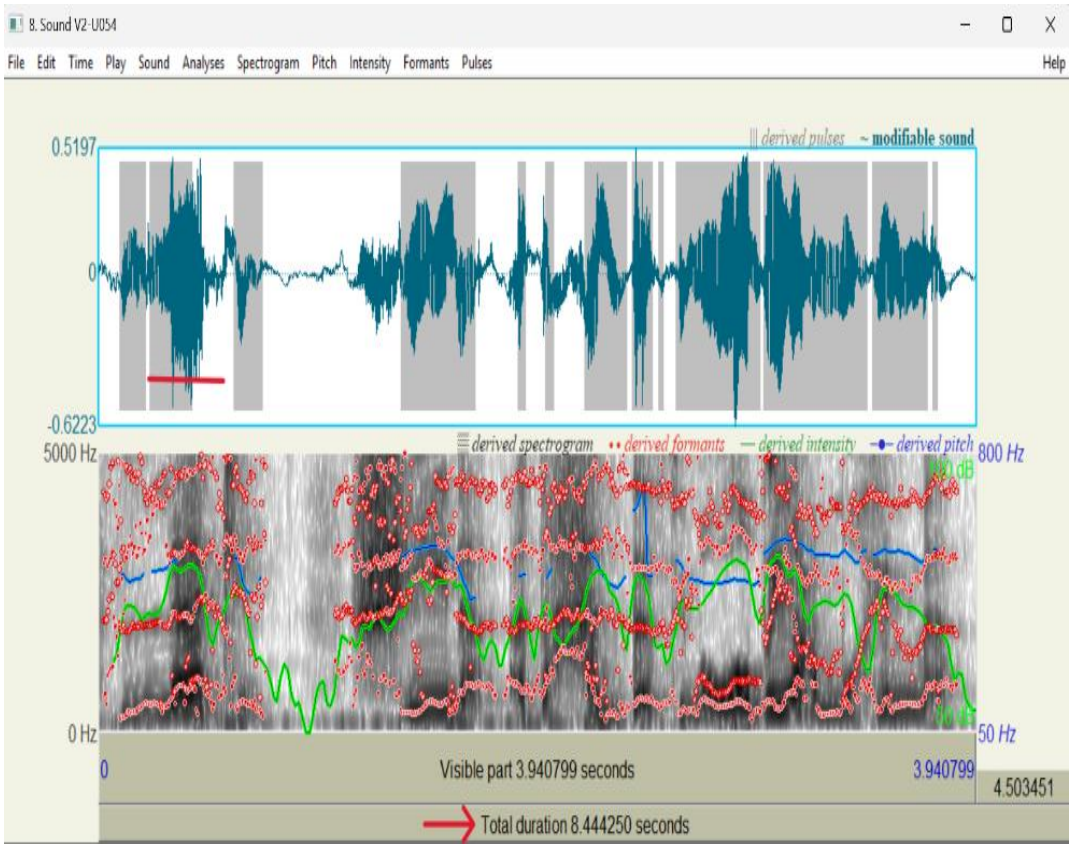


Figure 1. Praat Visualization of F_0 Prominence in the Utterance V2-U054

Note: The marked segment indicates the prominent speech portion where higher F_0 valuer are observed in the pitch contour. This pitch prominence corresponds with the emphasized element identified in the stylistic analysis.

The findings indicate that prosody contributes to meaning construction by highlighting stylistically significant elements in spoken discourse. Cole explains that prosody connects words, phrases, sentence structures, and discourse units into meaningful spoken messages.[42] In this study, pauses frequently appear around important linguistic elements and function as boundaries that organize information flow. Likewise, the cross-modal analysis demonstrates that prosodic features do not operate independently from lexical, structural, and contextual choices. Instead, acoustic prominence often occurs on elements that carry stylistic functions, showing how pitch, pauses, and timing contribute to the realization of meaning in Arabic *fuṣḥā* spoken discourse.

[42] Jennifer Cole, "Prosody in context: a review," *Language, Cognition and Neuroscience* 30, no. 1–2 (2015): 1–31, https://doi.org/10.1080/23273798.2014.963130.

Table 6. Cross-modal Relationship between Stylistic Features and Prosodic Realization

No.	Utterance	Stylistic Function	Prominent Element	Acoustic Pattern	Cross-modal Interpretation
1	*Kalimātuhum tataqaṭṭar summan*	Evaluative Lexicon, Connotative Meaning	*summan*	The highest F_0 (423.18 Hz) occurs on *summan*, with a 0.37-second pause before the prominent element.	Pitch prominence and pause placement reinforce the metaphorical evaluation of harmful speech by highlighting the negative lexical meaning.
2	*Lā turakkiz ʿalā taʿābīr wujūh al-nās lā turakkiz ʿalā rudūd afʿālihim ʿalā mā taqūl*	Imperative Structure, Repetition Structure, Persuasive Meaning	*wujūh al-nās*	The highest F_0 (467.23 Hz) occurs on *wujūh al-nās*, while a 0.49-second pause separates the repeated imperative clauses.	Prosodic separation strengthens the repeated directive structure, emphasizing the behaviour presented as the focus of advice.
3	*Hal ḥassās? Hal mashāʿiruhu raqīqah? Hal yanjariḥ bisurʿah?*	Rhetorical Question, Audience Engagement	*yanjariḥ bisurʿah*	The final interrogative unit shows the highest F_0 (402.30 Hz), with pauses of 0.22, 0.42, and 0.39 seconds between question units.	Pitch variation and pauses reinforce the rhetorical structure by highlighting emotional sensitivity as the central point of reflection.

The interaction between prosody and stylistic meaning is illustrated through several representative utterances. In *"kalimātuhum tataqaṭṭaru samman"*, the highest F_0 value (423.18 Hz) occurs on *summan*, which functions as the central metaphorical element of the evaluative expression. The pitch prominence and 0.37-second pause before the word highlight the negative evaluation constructed through lexical metaphor. Likewise, the utterance *"lā turakkiz ʿalā taʿābīr wujūh al-nās lā turakkiz ʿalā rudūd afʿālihim"* combines negative imperative structure (*nahy*) and repetition, where the highest F_0 value (467.23 Hz) and a 0.49-second pause between clauses strengthen the advisory function. Similarly, the rhetorical sequence *"hal ḥassās? hal mashāʿiruhu raqīqah? hal yanjariḥ bisurʿah?"* uses pauses (0.22 s, 0.42 s, and 0.39 s) and pitch variation to emphasize emotional sensitivity and maintain audience engagement.

These findings indicate that prosody contributes to stylistic meaning by highlighting linguistically significant elements rather than functioning independently from discourse structure. This observation is consistent with Cole's explanation that prosody connects linguistic units into meaningful spoken messages. Previous acoustic studies also demonstrate the role of suprasegmental

features in Arabic speech. Al-Momani emphasizes that Arabic intonation is related to grammatical structure and communicative context.[43] However, unlike Belhassen's study, which identifies suprasegmental features as primary markers for interpreting sarcasm and irony through pragmatic meaning reversal,[44] the present study shows that prosodic features mainly reinforce stylistic meanings already constructed through lexical, structural, and contextual choices.

Overall, the acoustic analysis demonstrates that prosody functions as an additional layer of stylistic realization in Arabic digital spoken discourse. Pitch variation, intensity, duration, and pauses interact with lexical selection, sentence structure, semantic interpretation, and contextual functions to shape educational, persuasive, emotional, and religious meanings. Therefore, prosody should not be viewed merely as a phonetic property of speech but as a stylistic resource that contributes to the interpretation of Arabic *fuṣḥā* discourse in digital communication.

CONCLUSION

This study demonstrates that stylistic meaning in Syaima Ahmad's Arabic *fuṣḥā* YouTube vlogs is constructed through the interaction of lexical selection, sentence structure, semantic functions, contextual strategies, and prosodic realization. The findings show that the selected vlogs employ educational, persuasive, emotional, and religious communication styles identified within this study, while prosodic features, including F_0 variation, intensity, duration, and pauses, contribute to the realization of these stylistic functions in spoken digital discourse. By integrating Arabic *uslūb* analysis with acoustic prosodic analysis, this study provides a cross-modal perspective demonstrating that stylistic meaning in spoken Arabic is realized through the interaction between linguistic choices and acoustic features.

However, the findings are limited to three purposively selected YouTube vlogs produced by a single Arabic *fuṣḥā* speaker and therefore cannot represent the broader diversity of Arabic digital discourse. Although the coding process was supported by inter-coder reliability assessment, this study does not include listener perception validation, comparative analysis across speakers or Arabic varieties, and the acoustic analysis is constrained by the quality of available online audio. Future research may expand the corpus by incorporating multiple speakers, different digital genres, dialectal variations, and perception-based approaches to further examine the relationship between stylistic choices, prosodic realization, and audience interpretation.

[43] Asma Ahmad Al-Momani, "A Pragmatic-Phonetic Study of Functional Intonation Disorders in the Spoken Performance of Arabic As a Second Language Learners."

[44] Saleh Belhassen, "Suprasegmental Prosodic Features As Primary Determinants Of Sarcasm And Irony In Spoken Arabic : Toward A Pragmatically Aware" 12, no. 2 (2026): 3065–77, https://doi.org/10.5281/zenodo.122.126236.

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