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Phonological Orchestration and Structural Unity: The Dual Role of the Fawasil

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ABSTRACT

Given the profound impact of “Fawasil” on an individual’s psyche and receptiveness to conveyed concepts and meanings, this descriptive-analytical study examines how “Fawasil” enhances engagement with Qur’anic messages, highlighting their phonetic elegance and semantic depth. The analysis focuses on auditory phenomena such as addition, deletion, *taskeen*, elongation, and *ghunnah*, examining verses from Surah(s): Al-Ahzab, Al-Haqqah, AS-Shuaraa, Yusuf, HUD, SAD, NUH, Ad-Dariyat, and Al-Baqara, in chapters 33, 69, 26, 12, 11, 38, 71, 19, 51, and 2, respectively. They are selected for their thematic richness, dialogic complexity, and structural diversity, highlighting their role in maintaining cohesion and coherence. This study employs Jakobson’s Phonological Features of Aesthetic Communication, which could be relevant for exploring the interplay of sound and meaning. English translations and phonetic transliterations accompany the analysis, offering insights into the Qur’an’s linguistic subtleties and sophisticated methods of effectively conveying divine messages. The findings highlight that the *Fasila* enhances the acoustic dimension of expression. Additionally, deletions in the *Fawasil* stem from a deliberate focus on phonetic harmony and semantic coherence. The study also reveals that *taskeen* preserves phonetic consistency despite grammatical variations across verses. Furthermore, the sound /nun/ contributes to the precision of the *Fawasil*. Another key observation underscores the intricate prosodic patterns within the

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text, where repetition and parallelism play a crucial role in deepening the understanding of Qur'anic phonetics. Finally, the study offers recommendations to guide future research in this area.

Keywords: Quran; Phonetics; Fasila; Prosody; Verse; Aesthetic

1. Introduction

The Quran is characterized by a miraculous sound system, where the harmonious arrangement of phonetic elements and rhythm unifies the conclusion of each "Fasila" with a distinct phonetic sound^[1]. This remarkable consistency captivates the senses, fascinates the soul, astonishes the intellect, and profoundly resonates with emotions in a way that surpasses any prose or poetry. In light of Jakobson's *Phonological Features of Aesthetic Communication*, the Quran exemplifies the poetic function of language, where the form and sound of the message are as significant as its content. Jakobson posited that in aesthetic communication, the poetic dimension foregrounds the interplay between sound and meaning, making the aesthetic experience integral to the message's impact^[2]. The Quran's intricate phonetic patterns, rhythmic structures, and sound harmonies align with Jakobson's emphasis on the aesthetic aspect of language, demonstrating how phonological elements can enhance communication's expressive and emotive dimensions.

Indeed, each verse concludes with a specific phonetic unit based on the exact phoneme where the previous verse had paused. Scholars of linguistics and prosody explain that this concept does not fit within the definition of traditional prosody^[3]. If the Quran were considered prosaic or adhering to conventional poetic structure, it would not exhibit its unique feature of inimitability.

Yet, the Quran does not rely on persuasion alone; instead, it leans on thinking and conscience. The interplay of sound and rhythm in Quranic verses can also be analyzed through Jakobson's focus on parallelism, where repetition and variation of phonetic elements create aesthetic cohesion and amplify the semantic depth^[4]. Therefore, music has become closely associated as an artistic tool of expression with the values of the Quran and its understanding of God, nature, and humanity^[5]. This association has made it one of the most influential instruments for individuals. Ultimately, Quranic pauses or "Fawasil" play a significant role in giving

Quranic verses a unique musical rhythm that distinctly influences the soul and conscience^[3]. These pauses come with various musical rhythms that harmonize with the context and the spiritual atmosphere of the verse, as they are an integral part of the verse and complement its content.

However, this harmony from the contextual and expressive perspectives, where the individual word forms the structural basis, must ultimately manifest in its simplest form through sound^[6]. As Jakobson's framework suggests, sound carries the connotative function, transforming phonemes into signifiers of complex meanings through rhythmic and structural unity^[1]. By "sound", it is not meant as commonly understood, but rather as a voice produced from within, stretched and connected, passing through the throat and mouth, with the lips sometimes obstructing or extending its course. It is referred to as "Fasila"^[7]. Wherever it is presented by a letter, the sounds of the letters vary depending on the variation in their segments. The intended aspect is how these sounds generate meanings through a specific auditory sequence according to certain rules of proximity, blending, stress, etc. Spoken words consist of sequential sounds, with each succeeding sound flowing from the preceding one^[8].

Yet, these elements in the world are not equally strong but vary in strength and weakness depending on their position. To grasp the intricacies of the Quranic "Fawasil," both in sound and meaning, they must be first distinguished and subsequently scrutinized to appreciate their rhythmic and semantic coherence^[9]. Ultimately, this study raises the following questions:

(1) How do the rhythmic qualities of sound in the Quranic text enhance its aesthetic appeal and contribute to its profound expressive power, making it an intrinsic element of its linguistic and literary beauty?

(2) How do the underlying rhythmic patterns and nuances of sound in Quranic passages convey meanings that surpass the capabilities of individual words in isolation, enriching the overall message and impact of the Quranic text?

2. Literature Review

The Quran's phonetic diversity includes rhythm, melody, punctuation, phonetic segments, harmonious composition, phonetic relevance, and phonetic embellishments^[10]. These phonetic features contribute to the Quran's unique and captivating oral delivery, creating a linguistic and aesthetic beauty masterpiece.

2.1. Terminologies

In auditory studies of the Quran, the term *Fasila* refers to the final metrical foot of a verse, similar to a rhyme in poetry or a clause boundary in prose^[10]. However, a single Quranic verse can contain multiple clauses, meaning the *Fasila* does not necessarily mark the end of a sentence^[11]. Instead, it acts as a visual and rhythmic cue, signaling the start of a new verse after completing the previous one.

The auditory effect of *Fawasil* (plural of *Fasila*) depends on several factors, primarily including (1) addition, (2) deletion, (3) "taskeen" (pausing on a consonant), and (4) elongation and "ghunnah" (nasal resonance)^[12].

The first aspect, addition, involves appending a letter to the *Fasila* to enhance its acoustic effect and maintain rhythmic harmony^[13]. This technique evokes strong emotional responses, as the seamless flow of sounds creates a compelling auditory experience. A typical example is the introduction of the letter Alif (ا) or the long vowel sound /a:/ at the end of certain words^[14]. This addition emphasizes meaning without necessarily elongating the vowel sound.

Deletion, conversely, ensures both phonetic balance and semantic coherence^[15]. For instance, in *Surah Ash-Shu'ara* (26:72-73), the phrase:

Qāla Hal Yasma'ūnakum 'Idh Tad'ūna'Aw Yanfa'ūnakum 'Aw Yaḍurrūna

(He said, "Do they hear you when you supplicate? Or do they benefit you, or do they harm?")

Here, the expected standard form would be *أو يضرّونكم*, mirroring *أو ينفعونكم*. However, the object pronoun (كم) was omitted, and the verb was adjusted to *يضرّون*. This omission ensures phonetic harmony with the *Fasila*, preventing a disruption in the verse's rhythmic flow^[15]. Had the object been retained, it would have created an imbalance, affecting both the sound and meaning of the passage.

The third prominent aspect is "taskeen". This means

that the grammatical vowel markings are not pronounced at the end of the "Fawasil." This creates phonetic uniformity, mainly when these vowel markings differ between the verse intervals^[16]. Even if vowel markings appear in some instances, they are often adjusted to maintain phonetic harmony between consecutive "Fawasil." AlZarkashi asserted that the structure of "Fawasil" is based on pausing, leading to the interchangeability of nominative and genitive cases in addition to open and non-nunated accusative cases^[17]. This phonetic strategy contributes to the cohesive phonetic texture in the Quranic separators, ensuring that they flow seamlessly and uphold phonetic uniformity despite variances in their grammatical characteristics.

However, in the Arabic language, it is well-known that a consonant sound carries little phonetic weight compared to vowel sounds^[18]. When the former becomes distinct and repetitive, it resembles a strong signal, performing the role of an accent. In this context, accentuating does not reveal the heads of the verses or determine the reading pauses alone; it also involves regulating the rhythm, capturing the flow of emotions, and modulating the sound to make it louder or softer than the verse.

Ultimately, the fourth aspect involves elongation and "ghunnah", especially the sound of "noon" /nūn/, which exhibits a particular phonetic peculiarity. Sibawayh noted this feature when he referred to the Arabs using elongation sounds when reciting the Quran, including the addition of the letters "alif," /ā/ and /wāw/, whether they intended to elongate the sound or not to extend the vocalization process^[19].

Additionally, the phonetic peculiarity of the elongation and lenition sounds is closely linked to auditory clarity^[20]. Auditory clarity arises from the mechanics of sound production, where these sounds occupy an intermediate position between consonants and vowels, specifically referring to the sounds represented by /wāw/ and /yā/. When producing the latter sounds, there is a constriction in their articulation that is less than the constriction observed in other consonants but more than during vowel production^[21]. Due to this, they naturally reach the auditory perception with a sense of clarity and purity. This is because of their fluid and unobstructed articulation.

Furthermore, the sound of /ā/ "alif" is not less rhythmic than the sounds of /wāw/ and /yā/. This is because "alif" has a more melodious and tuneful quality. Its articulation

is elongated, originating from the farthest part of the throat. The oscillation of “alif” can reach over 800 vibrations per second^[22]. It requires more than twice the duration of a regular voiceless consonant and is equivalent to more than double the time of these two consonants.

Yet disparate phonetic elements can be grouped through parallelism and repetitive patterns within the context of “Fawasil.” This observation underscores the text’s nuanced prosodic intricacies, contributing to our understanding of Quranic phonetics^[23].

The general principle of parallel *Fawasil* is maintaining a consistent prosodic pattern without requiring identical sounds or letters. For example, in *Surah Al-Ghashiyah*:

(16) وَنَمَارِقُ مَصْفُوفَةٌ (15) وَزَرَائِي مَبْثُوثَةٌ

Wa Namāriqū Maṣṣūfahun/Wa Zarābīyu Mabthūthahun
(And cushions lined up, and carpets spread around)

Here, the prosodic pattern remains uniform, following the metrical foot “مفعولة” (*mæfūʿ:la*), even though the words differ in their final consonants—“فاء” (/f/) in *Maṣṣūfahun* and “تاء” (/t/) in *Mabthūthahun*. This demonstrates that while the sounds vary, they share similar phonetic groupings, ensuring rhythmic coherence.

In antithesis parallelism, contrasting sounds align through their phonetic features, such as sonority vs. aspiration or fortition vs. lenition. A clear example occurs in *Surah An-Naziʿat*:

(30) وَأَغْطَشَ لَيْلَهَا وَأَخْرَجَ ضُحَاهَا (29) وَأَلْأَرْضَ بَعْدَ ذَلِكَ دَحَاهَا

Wa ʿAghṭasha Laylahā Wa ʾAkhraja Ḍuhāhā/Wa Al-ʾArḍa Baʿda Dhālika Dahāhā

(And He darkened its night and extracted its brightness, and after that He spread the earth)

In this case, the words *Ḍuhāhā* (brightness) and *Dahāhā* (spread) contrast in their final sounds: “ضاد” (/Ḍ/) and “ذال” (/d/). The first is sonorous, while the second is aspirated, creating a structured contrast that balances the verse phonetically. This symmetry, based on subtle phonetic shifts, enhances the verse’s rhythmic and rhetorical impact signifying that the words of the “Fawasil” are symmetrical and differ only in the features of fortition and lenition.

Therefore, the Quran does not conform to a specific prosaic or poetic form as in classical Arab literature. Despite incorporating various stylistic elements from prose and poetry, it remains a unique literary entity. Its use of “Fawasil” in diverse phonetic structures, combined with intentional

linguistic constructs, adds an extra layer of beauty and a resonating rhythmic quality that defies conventional categorization.

2.2. Previous Studies

Advanced Arab linguists devoted themselves to the science of phonetics, and their writings abounded with this subject. The English linguist Firth even stated that phonetic studies have flourished and evolved within the sacred languages of Arabic and Sanskrit^[24].

“Al-Fasila” has been a subject of interest for both ancient and modern scholars. A thorough review of the existing literature revealed that none of the published works directly engaged with this research inquiry. Instead, the interest was primarily focused on linking the pause to the semantic context of the verse, establishing a lexicographical and semantic connection. This linkage led to the concept of harmony between the “Fasila” and the verse in terms of meaning and context. Moreover, most of these studies failed to consider the intricate network of phonetic connections between successive pauses.

Thus, for instance, in Boulekhtout’s work, the “Fasila” is exclusively portrayed as a manifestation of the Quran’s miraculous style and rhythmic expression^[25]. Merzougui revealed certain rhetorical phenomena related to Fasila as a distinctive aspect of Quranic expressions^[26]. Specifically, he emphasized the elements of “hysteron” and “proteron,” the affirmative style, and ellipses. Khafif and Abd’s central focus revolved around uncovering the significance of the “Fasila” in shaping the evolution of the Quranic narrative within the stories of Prophet Abraham and Moses^[27].

Furthermore, researchers revealed that the consistent use of verbs in place of nouns, focusing on the object rather than the subject-based verbs, and employing singular nouns instead of plurals contributed to a harmonious and phonemically coherent rhythm^[12]. They further observed this pattern of repetition and its rhythmic consistency across various rhythms. Lastly, they analyzed the activation weights of the “Fawasil,” with most of them relying on the “Faelon” weight at pauses and the “Moftaelon” weight at connections.

Another study conducted by Aldubai categorized Quranic fawāsil into three distinct groups: those characterized by complete symmetry in their fāṣilah-final syllables, those displaying partial symmetry in their fāṣilah final syllable-

bles, and those that share certain sound similarities despite having different metrical and rhythmic elements^[28]. Additionally, the research underscored that these fawāṣil serve a purpose beyond ornamentation, as they carry profound meaning, urging the listener to be attentive and adhere to the Quranic teachings.

Therefore, the papers covered a range of Quran-related aspects, such as its phonetic patterns, sounds, and stylistic significance. Despite the limited body of scholarly work on the topic raised in this paper, there appears to be a notable gap in structuring their analysis around the four primary aspects of the auditory phenomenon: addition, deletion, "taskeen," and elongation with "ghunnah."

Although previous studies have provided valuable insights into various aspects of the "Fasila", none have explicitly focused on the subtle prosodic complexities within the text. The role of repetition and parallelism in shaping the understanding of Qur'anic phonetics remains an unexplored and promising research avenue for scholars seeking deeper engagement with the field.

3. Materials and Methods

This study adopts a combined approach that incorporates both descriptive and analytical methods. Researchers believe the descriptive approach provides a detailed account of the subject matter. In contrast, the analytical approach takes a deeper dive into the data to understand the reasons behind observed phenomena and their broader implications^[29].

This work comprises an in-depth analysis of the dialogic verses of each surah in the Quran. The data selection process follows a systematic framework to ensure linguistic and contextual accuracy. First, dialogic verses were identified based on their explicit conversational structure, where direct speech is evident. These verses were then filtered to include those exhibiting notable phonetic features, particularly recurring or phonetically salient sounds. The selection was guided by both classical exegeses and contemporary linguistic analyses, ensuring a comprehensive dataset. Furthermore, to maintain contextual accuracy while collecting data, this research includes the name of the surah and the corresponding verse number for every dialogic verse cited in the study: Surah(s): Al-Ahzab, Al-Haqqah, AS-Shuaraa, Yusuf, HUD, SAD, NUH, Ad-Dariyat, and Al-Baqara, in chapters 33, 69,

26, 12, 11, 38, 71, 19, 51, and 2, respectively.

Following this, the study provides a phonetic transliteration (translit.) for each selected verse in the tables while the corresponding English translation is provided in website (adopted from <https://www.quran-online.com>). Then, the study shifts towards an analytical methodology, encompassing the facets of interpretation, critique, and deduction. The study employs Python's Natural Language Toolkit (NLTK) for pattern recognition to ensure precision in phonetic analysis. NLTK facilitates the identification of phoneme occurrences and tracks repetition patterns across surahs. Using this tool, the study systematically examines phonetic structures, ensuring a coherent interpretation of sound distribution within the text. The interpretative phase seeks to clarify the rationale behind the prominence of specific sounds within the verses, while the critical analysis delves into the rhythms they engender. The integration of NLTK enhanced the study's ability to identify phonetic trends and their potential rhetorical significance in Quranic discourse. Additionally, this research justifies selecting, deleting, or substituting particular sounds when necessary and endeavors to deduce the fundamental principles underpinning these decisions. Therefore, by employing an interpretative and critical approach, this study ensures methodological rigor, offering a nuanced understanding of phonetic cohesion in Quranic dialogue.

4. Results

Having acquired insight into the linguistic and acoustic precision inherent in Quranic "Fawasil", this study aims to uncover the intricate relationship between structure and content within this sacred text. This was achieved through an examination of four primary aspects of auditory phenomena: (1) addition, (2) deletion, (3) "taskeen" (a pause), and (4) elongation and "ghunnah" (nasal sound). Moreover, the analysis emphasized the nuanced prosodic complexities woven into the text, particularly emphasizing the role of repetition and parallelism in deepening the understanding of Quranic phonetics.

4.1. Addition

The "Alif" (the Arabic letter "ألف") serves as a proportional representation of their voices, which lack harmony, as evidenced in the described scene where "their faces will

be turned about in the fire.” This contortion symbolizes a transformation in their countenance due to the intense heat of the fire, rendering it inconceivable that they speak as individuals living in tranquility and contentment. The utilization of “الف” at the verse intervals/Fasila may be attributed to its alignment with voice elongation and modulation during lamentation or to ensure alignment with preceding and subsequent verse intervals. The use of “الف” instead of nunnation (التنوين) at the pauses within this surah is notable, reflecting a deliberate choice to create uniformity and harmonize with the endings of these pauses. Otherwise, using “فتح” (vowel) would lack purpose, were it not for the auditory emphasis drawing attention and invoking contemplation and attentive listening. Consequently, these instances of “الف” have been employed with precision to convey the depth of their suffering and profound remorse vividly.

It is also worth noting that there were only two of these additions. Although they were inserted for rhythmic alignment with the preceding and following pauses, their contextual linkage within the dialogue of the inhabitants of the Fire leads us to conclude that these additions may have been limited to just two for two reasons: (1) the inhabitants of the Fire are certain that Allah will not respond to their plea, and this certainty became evident to them after they requested, exalted be He, to be removed from the Fire, (2) they feared that by speaking out, they might contradict Allah’s command

for them to remain silent, potentially leading to a new act of disobedience on top of their previous sins, thus intensifying their punishment.

The utilization of “هاء السكت” (the Arabic sound “هاء” represents a pause or silence) in this context imparts a measured and contemplative cadence to the depicted scene. It introduces a staccato rhythm characterized by rapid, disjointed moments, mirroring the asthmatic exhalations of the individuals in this situation and the intermittent breaks in their breath. These dialogues are depicted as transpiring on the Day of Resurrection, a day of substantial gravity, as elucidated in the divine narrative and described as a day fraught with challenges. People are portrayed as assuming a posture of deep humility and nervous anticipation, for they cannot stand upright owing to the profound solemnity of the event.

An additional layer of linguistic depth is evident in the recurring “هاء” within the sequence of verses in Surah Al-Haaqqa (**Table 1**), which exudes an arresting and awe-inspiring aura. These verses invoke an emotional resonance that emanates from the core of one’s being and the depths of one’s vocal apparatus, rendering the breath fragmented, emotions intensified, and the individual engrossed and meditative. This linguistic choice imbues the psychological atmosphere with fluctuating states of oscillation between despair and hope, optimism and pessimism, and anticipation and trepidation.

Table 1. Addition of /h/ (haa el saket).

| 1- (+) /h/ | | | | | |
|---|--|-----------------------------------|--------------------------------------|----------------------------|--|
| Verse* | (فَأَمَّا مَنْ أُوْتِيَ كِتَابَهُ بِيَمِينِهِ فَيَقُولُ هَؤُلَاءِ أَقْرَبُوا كِتَابِيهِ (19) إِنِّي ظَنَنْتُ أَنِّي مُلَاقٍ حِسَابِيهِ (20) فَهُوَ فِي عِيشَةٍ رَاضِيَةٍ (21) فِي جَنَّةٍ عَالِيَةٍ (22) قُطُوفُهَا دَانِيَةٌ (23) كُلُوا وَاشْرَبُوا هَنِيئًا بِمَا أَسْلَفْتُمْ فِي الْأَيَّامِ الْخَالِيَةِ (24) وَأَمَّا مَنْ أُوْتِيَ كِتَابَهُ بِشِمَالِهِ فَيَقُولُ يَا لَيْتَنِي لَمْ أُوتَ كِتَابِيهِ (25) وَلَمْ أَدْر مَا حِسَابِيهِ (26) يَا لَيْتَنِي كَانَتِ الْقَاضِيَةُ (27) مَا أَغْنَىٰ عَنِّي مَالِيهِ (28) هَٰكَذَا عَنِّي سُلْطَانِيهِ (29) ﴿ | | | | |
| Translit. | /Fa'ammā Man 'Ūtiya Kitābahu Biyamīnihi Fayaqūlu Hā'uum Aqra'ū Kitābīyah/Innī Zānantu 'Annī Mulāqin Hīsābiyah /Fahuwa Fī 'Ishatin Rādiyah/Fī Jannatin 'Āliyah/Quṭūfuhā Dāniyah/Kulū Wa Ashrabū Hanī'āan Bimā 'Aslaftum Fī Al-'Ayyāmi Al-Khāliyah/Wa 'Ammā Man 'Ūtiya Kitābahu Bishimālihi Fayaqūlu Yā Laytanī Lam 'Ūta Kitābiyah/Wa Lam 'Adri Mā Hīsābiyah/Yā Laytahā Kānati Al-Qādiyah/ Mā 'Aghnā 'Annī Māliyah/Halaka 'Annī Sulṭāniyah/ | | | | |
| Standardized Word and Phonetic Accentuation | /, / Dāniyah (+) /h/ (-tun) | /عَالِيَةٍ / Āliya (+) /h/ (-tin) | /رَاضِيَةٍ / Rādiya (+) /h/ (-tin) | /حِسَابِيهِ / Hīsābi (+) / | /كِتَابِي / Kitābī/ |
| | /سُلْطَانِيهِ/Sulṭāniyah/ (+) /h/ | /مَالِيهِ/Māliya (+) /h/ | /القَاضِيَةُ / / Al-Qādiyah/ (+) /h/ | /حِسَابِيهِ/Hīsābi (+) /h/ | /الْخَالِيَةِ/Al-Khāliya (-)ti (+) /h/ |

*Surah Al-Haaqqa

Much akin to the earlier use of “الف” (Alif) during moments of weeping (**Table 2**), the incorporation of “هاء” in the interstitial spaces of these verses conveys a profound sense

of pain, fatigue, and hardship, as the “هاء” draws inspiration from the profound sighs of the soul.

Table 2. Addition.

| 2-/alif al? itlaq / | /ā/ |
|-------------------------------------|--|
| Verse* | ﴿يَوْمَ تَقُفُّ أَرْجُلُهُمْ فِي النَّارِ يَقُولُونَ لَوْلَا أَطَعْنَا اللَّهَ وَأَطَعْنَا الرَّسُولَ﴾ (66) وَقَالُوا رَبَّنَا إِنَّا أَطَعْنَا سَادَتَنَا وَكِبَرَاءَنَا فَأَضَلُّونَا السَّبِيلَ﴾ (67) |
| Translit. | /Yawma Tuqallabu Wujūhuhum Fī An-Nāri Yaqūlūna Yā Laytanā 'Aṭa' nā Allāha Wa 'Aṭa' nā Ar-Rasūlā/Wa Qālū Rabbanā 'Innā 'Aṭa' nā Sādatanā Wa Kubarā'anā Fa'adallūnā As-Sabīlā/ |
| Standardized Word | الرسول /Ar-Rasūla/ السبيل /As-Sabīla/ |
| Phonetic Accentuation of the Fasila | الرسول (+) /Ar-Rasūl+/ā/ السبيل (+) /As-Sabīl+/ā/ |

*Surah Al-Ahzab

4.2. Deletion

In **Table 3**, the situation is a call and a means to convey a message to correct a mindset and approach. It is founded

on sincerity to God, submission, and humility rather than an arrogant or self-displaying stance toward others. The speaker should resonate with a voice that employs elongated sounds, skillfully harnessing them to serve this objective.

Table 3. Deletion (-) of the speaker's /i:/ and highlighting the silent /n/.

| (-)/i:/ /n/ | |
|-----------------------|---|
| Verse* | ﴿الَّذِي خَلَقَنِي فَهُوَ يُهْدِينِ﴾ (78) وَالَّذِي هُوَ يُطْعِمُنِي وَيَسْقِينِ (79) وَإِذَا مَرَضْتُ فَهُوَ يَشفِينِ (80) وَالَّذِي يُمَيِّتُنِي ثُمَّ يُحْيِينِ (81) ﴿وَلَمَّا فَصَلَتِ الْعِيرُ قَالَ أَبُوهُمْ إِنِّي لَأَجِدُ رِيحَ يُوسُفَ لَوْلَا أَنْ تُفَنِّدُونِ﴾ (94) |
| Translit. | /Al-Ladhī Khalaqanī Fahuwa Yahdīni/ Wa Al-Ladhī Huwa Yuṭ'imunī Wa Yasqīni/ Wa 'Idhā Maridtu Fahuwa Yashfīni/ Wa Al-Ladhī Yumītunī Thumma Yuḥyīni/ /Wa Lammā Faṣalati Al- 'Īru Qāla 'Abūhum 'Innī La'ajidu Rīḥa Yūsufa Lawlā 'An Tufannidūni/ |
| Standardized Word | يهديني /Yahdīni/, يسقيني /Yasqīni/, يشفيني /Yashfīni/, يحييني /Yuḥyīni/ /Tufannidūni/ |
| Phonetic Accentuation | /Yahdīn/ (-) /i:/, /Yasqīn/ (-) /i:/, /Yashfīn/ (-) /i:/, /Yuḥyīn/ (-) /i:/ /Tufannidūn/ (-) /i:/ |

*Surah AS-Shuaraa and Surah Yusuf

For this reason, it was deemed more appropriate to omit the elongated /yaa/ or /i:/ sound and allow the transformation of the movable /nun/ or /n/ into a stationary one during pauses. It is as though the sound of the stationary “nun,” heard after the deletion of the elongated /yaa/ accentuates the qualities mentioned. This aligns with understanding the principles and etiquette of dialogue, emphasizing auditory and moral clarity while avoiding tension, nervousness, and high-pitched or drawn-out voices. The pause is reiterated five times to correspond with the scene's length and the challenges of effecting change and persuasion.

It is not far removed from this context the deletion of the speaker's /yaa/ and the highlighting of the silent /n/ in the response of the Prophet Jacob to his sons when he informed them of the scent of his son Joseph. In this instance, the situation is one of unwavering certainty in God, and it is not a matter of pride in what Allah has bestowed upon him. Here, omitting the elongated /yaa/ and emphasizing the stationary /n/ aligns with the certainty and reliance on

Allah that characterizes the situation. This underscores the importance of distinguishing the emotional nuances and nuances of expression in the Quranic text, where such subtleties are purposefully employed to convey deeper meanings and evoke specific emotions.

4.3. Elongation, Lenition, and the Nasal Sound (Ghunnah)

One notices a significant appearance of the sound /n/ in many of the Fawasil within Quranic dialogues (**Table 4**). It is encountered in 3050 instances, with 1758 preceded by /waw/ “و” and 1291 preceded by /yaa/ “ي”. The phonemes of elongation and lenition are three: the / ألف / (Alif) or /a/, which is only found in open syllables; the “واو” (waw) when it is silent and rounded, which appears before it; and the “ياء” /yaa/ when it is silent and unrounded, which is found before it. **Table 4** presents some instances and the Fasila /nun/sound during pauses.

Table 5 depicts the appearance of /n/preceded by /yaa/.

Table 4. Appearance of /n/ Preceded by /waw/.

| Appearance of /n/ Preceded by /waw/ | | | |
|--|--|----------------------------------|--------------------------------------|
| Verse* | ﴿قَالُوا ادْعُ لَنَا رَبَّكَ يُبَيِّنْ لَنَا مَا هِيَ إِنَّ الْبَقَرَ تَشَابَهَ عَلَيْنَا وَإِنَّا إِن شَاءَ اللَّهُ لَمُهْتَدُونَ﴾ (70) قَالَ إِنَّهُ يَقُولُ إِنَّهَا بَقَرَةٌ لَا ذَلُولَ تُثِيرُ الْأَرْضَ وَلَا تَسْقِي الْحَرْثَ مُسَلَّمَةٌ لَا شِئَةَ فِيهَا قَالُوا الْأَن جِئْتَ بِالْحَقِّ فَنَذَحُوهَا وَمَا كَادُوا يَفْعَلُونَ﴾ (71) وَإِذْ قَتَلْتُمْ نَفْسًا فَادَّارَأْتُمْ فِيهَا وَاللَّهُ مُخْرِجٌ مَا كُنْتُمْ تَكْتُمُونَ﴾ (72)﴾ | | |
| Translit. | /Qālū Ad`u Lanā Rabbaka Yubayyin Lanā Mā Hiya 'Inna Al-Baqara Tashābaha `Alaynā Wa 'Innā 'In Shā'a Allāhu Lamuhtadūna /Qāla 'Innahu Yaqūlu 'Innahā Baqaratun Lā Dhalūlun Tuthīru Al-'Arḍa Wa Lā Tasqī Al-Ĥarṭha Musallamatun Lā Shiyata Fīhā Qālū Al-'Āna Ji'ta Bil-Ĥaqqi Fadḥabahuḥā Wa Mā Kādū Yaf`alūna/Wa 'Idh Qataltum Nafsāan Fa Addāra'tum Fīhā Wa Allāhu Mukḥrijun Mā Kuntum Taktumūna/ | | |
| Standardized Word with Phonetic Accentuation | تَكْتُمُونَ (ن) /Taktumūn (-) a/ | يَفْعَلُونَ (ن) /Yaf`alūn (-) a/ | لَمُهْتَدُونَ (ن) /Lamuhtadūn (-) a/ |

*Surah Al-Baqara

Table 5. Appearance of /n/ Preceded by /yaa/.

| Appearance of /n/ Preceded by /yaa/ | | | |
|--|--|--|--|
| Verse* | ﴿وَنَادَى نُوحٌ رَبَّهُ فَقَالَ رَبِّ ابْنِ لِي مِنْ أَهْلِي وَإِنَّ وَعْدَكَ الْحَقُّ وَأَنْتَ أَحْكَمُ الْحَاكِمِينَ﴾ (45) قَالَ يَا نُوحُ إِنَّهُ لَيْسَ مِنْ أَهْلِكَ إِنَّهُ عَمَلٌ غَيْرُ صَالِحٍ فَلَا تَسْأَلْنِ مَا لَيْسَ لَكَ بِهِ عِلْمٌ إِنِّي أَعِظُكَ أَنْ تَكُونَ مِنَ الْجَاهِلِينَ﴾ (46) قَالَ رَبِّ ابْنِ لِي مِنْ أَهْلِي وَإِنَّ وَعْدَكَ الْحَقُّ وَأَنْتَ أَحْكَمُ الْحَاكِمِينَ﴾ (47)﴾ | | |
| Translit. | / Wa Nādā Nūḥun Rabbahu Faqāla Rabbi 'Inna Abnī Min 'Ahlī Wa 'Inna Wa`daka Al-Ĥaqqu Wa 'Anta 'Aḥkamu Al-Ĥākīmīna/ Qāla Yā Nūḥu 'Innahu Laysa Min 'Ahlīka 'Innahu `Amalun Ghayru Ṣāliḥin Falā Tas'alni Mā Laysa Laka Bihi `Ilmun 'Innī 'A`izuka 'An Takūna Mina Al-Jāhilīna/ Qāla Rabbi 'Innī 'A`ūdhu Bika 'An 'As'alaka Mā Laysa Lī Bihi `Ilmun Wa 'Illā Taghfir Lī Wa Tarḥamnī 'Akun Mina Al-Kḥāsirīna/ | | |
| Standardized Word with Phonetic Accentuation | الْخَاسِرِينَ (ن) Al-Kḥāsirīn (-) a/ | مِنَ الْجَاهِلِينَ (ن) Al-Jāhilīn (-) a/ | أَحْكَمُ الْحَاكِمِينَ (ن) Al-Ĥākīmīn (-) a/ |

*Surah-HUD

4.4. Taskeen

One of the most notable phonetic features in the pauses within Quranic verses is the phenomenon of “taskeen,” where the grammatical short vowel markings are not pronounced at the end of words within the Fasila. This absence of these diacritics (fatha َ-, damma ُ-, and kasra-) at the end of pause words creates a phonetic uniformity, even when these vowel markings vary. Although vowel markings appear in some instances, this absence of vocalization allows for phonetic consistency between consecutive pauses.

The variation in grammatical vowel markings for the pauses can be observed in **Tables 6** and **7**, respectively.

Ancient scholars, including AlZarkashi, have alluded to this phenomenon, as he stated that the construction of pauses is based on stopping^[18]. This is why there is a common practice of juxtaposing the nominative case with the genitive case and vice versa, as well as the construct state with the accusative case, without nunnation. Moreover, the sequence of the genitive and accusative cases can identify the differences in grammatical vowel markings for the pauses,

as shown in **Table 7**.

Observing the consecutive occurrence of this silent vowel (taskeen) within different grammatical cases has introduced a variation in this study. In Arabic, it is well-known that a silent vowel carries lesser significance than a voiced sound. However, when it becomes distinct and repetitive, it serves as a powerful reminder, acting as a strong indicator, much like a percussion instrument. With this, one not only perceives the end of verses or locates the pauses during recitation but also works on regulating the rhythm, capturing the flow of emotions, and adjusting the pitch to be higher or lower than the verse's sound.

4.5. Repetition

This repetition of the elongated /rāa/ originates in representing the years that the Prophet Noah spent calling his people (**Table 8**). He remained among them for 950 years, except for fifty years, repeatedly inviting them to the monotheism of the forgiving and one God. This elongated /rāa/ connected to the sound /a/ and referred to as “haawi” due to the expansive

Table 6. The continuity of the genitive and nominative cases.

| 1-The continuity of the genitive and nominative cases, including instances found in the dialogue between Lot and his people. | |
|---|--|
| Verse* | ﴿ وَجَاءَهُ قَوْمُهُ يُهْرَعُونَ إِلَيْهِ وَمِنْ قَبْلُ كَانُوا يَعْمَلُونَ السَّيِّئَاتِ قَالَ يَا قَوْمِ هَؤُلَاءِ بَنَاتِي هُنَّ أَطْهَرُ لَكُمْ فَاتَّقُوا اللَّهَ وَلَا تُخْزُونِ فِي ضَيْفِي أَلَيْسَ مِنْكُمْ رَجُلٌ رَشِيدٌ (78) قَالُوا لَقَدْ عَلِمْتَ مَا لَنَا فِي بَنَاتِكَ مِنْ حَقٍّ وَإِنَّكَ لَتَعْلَمُ مَا نُرِيدُ (79) قَالَ لَوْ لِيَ بِكُمْ قُوَّةٌ أَوْ آوِي إِلَى رُكْنٍ شَدِيدٍ (80) ﴾ |
| Translit. | /Wa Jā'ahu Qawmuḥu Yuhra'ūna 'Ilayhi Wa Min Qablu Kānū Ya'malūna As-Sayyi'āti Qāla Yā Qawmi Hā'uulā' Banātī Hunna 'Aṭharu Lakum Fa Attaqū Allāha Wa Lā Tukhzūnī Fī Ḍayfī 'Alaysa Minkum Rajulun Rashīdun/ /Qālū Laqad 'Alimta Mā Lanā Fī Banātika Min Ḥaqqin Wa 'Innaka Lata'lamu Mā Nurīdu/ /Qāla Law 'Anna Lī Bikum Qūwatan 'Aw 'Āwī 'Ilā Ruknin Shadīdin/ |
| Standardized Word | رَشِيدٌ / Rashīdun/, نُرِيدُ / Nurīdu/, شَدِيدٌ / Shadīdin/ |
| Phonetic Accentuation | رَشِيدٌ / Rashīd/ (-) un/, نُرِيدُ / Nurīd/ (-) /un/, شَدِيدٌ / Shadīd/ (-) /in/ |

*Surah-HUD

Table 7. The consecutive use of the genitive and the accusative case.

| 2-The consecutive use of the genitive and the accusative case | |
|--|--|
| Verse* | : ﴿ إِذْ قَالَ رَبُّكَ لِلْمَلَأِكَةِ إِنِّي خَالِقٌ بَشَرًا مِنْ طِينٍ (71) فَإِذَا سَوَّيْتُهُ وَنَفَخْتُ فِيهِ مِنْ رُوحِي فَقَعُوا لَهُ سَاجِدِينَ (72) فَسَجَدَ الْمَلَأِكَةُ كُلُّهُمْ أَجْمَعُونَ (73) إِلَّا إِبْلِيسَ اسْتَكْبَرَ وَكَانَ مِنَ الْكَافِرِينَ (74) قَالَ يَا إِبْلِيسُ مَا مَنَعَكَ أَنْ تَسْجُدَ لِمَا خَلَقْتُ بِإِيْدِي اسْتَكْبَرْتَ أَمْ كُنْتَ مِنَ الْعَالِينَ (75) قَالَ أَنَا خَيْرٌ مِنْهُ خَلَقْتَنِي مِنْ نَارٍ وَخَلَقْتَهُ مِنْ طِينٍ (76) ﴾ |
| Translit. | /Idh Qāla Rabbuka Lilmalā'ikati 'Innī Khāliqun Basharāan Min Ṭīnin/ Fa'idhā Sawwaytuhu Wa Nafakhtu Fīhi Min Rūḥī Faqa'ū Lahu Sājidīna/ Fasajada Al-Malā'ikatu Kulluhum 'Ajma'ūna/'Illā 'Iblīs Astakbara Wa Kāna Mina Al-Kāfirīna/ / Qāla Yā 'Iblīs Mā Mana'aka 'An Tasjuda Limā Khalaqtu Biyadayya 'Āstakbarta 'Am Kunta Mina Al-'Ālīna/ Qāla 'Anā Khayrun Minhu Khalaqtanī Min Nārin Wa Khalaqtahu Min Ṭīnin/ |
| Standardized Word | طِينٍ / Ṭīnin/, سَاجِدِينَ / Sājidīna/, أَجْمَعُونَ / 'Ajma'ūna/, الْكَافِرِينَ / Al-Kāfirīna/, الْعَالِينَ / Al-'Ālīna/, طِينٍ / Ṭīnin/ |
| Phonetic Accentuation: Taskeen | /Ṭīn/ (-) /in/ / Al-'Ālīn/ (-) /a/ /Al-Kāfirīn/ (-) /a/ /'Ajma'ūn (-) /a/ / Sājidīn/ (-) /a/ / Ṭīn/ (-) /in/ |

*Surah-SAD

air that emanates from it and exits from the farthest reaches of the throat, embodies the sound of the air expelled from the chest of Noah in frustration and anger at the stubbornness, mockery, and arrogance of his people. It is as if in this elongated /rāa/ there is an indication of the state of every caller who directs his call to those who are like the deaf. No matter how loud his voice becomes with convincing arguments, clear evidence, and decisive proofs, they do not hear, and if they do, they do not understand or follow the guidance.

This was precisely the situation that Pharaoh encountered when God sent his prophets, Moses and Aaron, to call him. Therefore, one observes how the elongated /a:/ or الالف (haawi) is repeated in the verses that narrate the entire incident and depict the dialogues that took place between Moses and Pharaoh, Moses and the magicians, and between Pharaoh and the magicians. It is as if through the repetition of this elongated sound one can imagine the elevated voices dominating the scene and the states of discomfort felt by the participants in the dialogue towards each other. From this, one can infer that when God sent Moses and his brother to Pharaoh, He alerted them through this elongated sound in the pauses between the verses that the dialogue with the

person they were going to converse with would be highly challenging.

Table 9 depicts six verses wherein the sound /yā/ is repeated 11 times (seven times in the pauses and four times) within the context of the verses, accompanied by the word “أَبَت” or “O my father”. It appears that Abraham emphasized his call within the context of the verses with sounds that resemble those in the “Fasila”. He repeats the sound “يā/” to ensure his father does not divert his attention to something else. The situation is grave, and the one being called is his father. Emotion dominates the scene, along with compassion and humility. How could Abraham leave his father in the state of polytheism when he knew the fate of the polytheists?

Therefore, when one listens carefully and reflects on Abraham's words to his father (يَا أَبَت), it becomes evident that the letter “ت/ t/ has softened and lost its typical emphasis, resembling a soft sound and the familiar quality of whispering. Being in the broken form suits Abraham's humility and submission to his father, reflecting his heartfelt humility as he envisions his father's condition of being lost, ruined, and miserable.

Table 8. Repetition of the elongated /rāa/.

| 1-Elongated /rāa/ | | | | | | | | | | |
|-------------------|---|----------------------|-------------------------|-------------------------|-------------------------|-------------------------|----------------------|------------------------------|----------------------|----------------------|
| Verse * | ﴿قَالَ رَبِّ إِنِّي دَعَوْتُ قَوْمِي لَيْلًا وَنَهَارًا (5) فَلَمْ يَزِدْهُمْ دُعَائِي إِلَّا فِرَارًا (6) وَإِنِّي كُلَّمَا دَعَوْتُهُمْ لِتَغْفِرَ لَهُمْ جَعَلُوا أَصَابِعَهُمْ فِي آذَانِهِمْ وَاسْتَغْشَوْا ثِيَابَهُمْ وَأَصْرُوا وَاسْتَكْبَرُوا اسْتِكْبَارًا (7) ثُمَّ إِنِّي دَعَوْتُهُمْ جَهَارًا (8) ثُمَّ إِنِّي أَعْلَنْتُ لَهُمْ وَأَسْرَرْتُ لَهُمْ إِسْرَارًا (9) فَقُلْتُ اسْتَغْفِرُوا رَبَّكُمْ إِنَّهُ كَانَ غَفَّارًا (10) يُرْسِلُ السَّمَاءَ عَلَيْكُمْ مِدْرَارًا (11) وَيُمْدِدْكُمْ بِأَمْوَالٍ وَيَبْنِي وَجَعَلَ لَكُمْ جَنَّاتٍ وَيَجْعَلْ لَكُمْ أَنْهَارًا (12) مَا لَكُمْ لَا تَرْجُونَ لِلَّهِ وَقَارًا (13) وَقَدْ خَلَقَكُمْ أَطْوَارًا (14)﴾ | | | | | | | | | |
| Translit. | / Qāla Rabbi 'Innī Da'awtu Qawmī Laylāan Wa Nahārāan/ Falam Yazid/hum Du`ā'ī 'Illā Firārāan/Wa 'Innī Kullamā Da'awtuhum Litaghfirah Lahum Ja'alū 'Aṣābi'ahum Fī 'Ādhānihim/ Wa Astaghshaw Thiyābahum Wa 'Aṣarrū Wa Astakbarū Astikbārāan/ Thumma 'Innī Da'awtuhum Jihārāan/ Thumma 'Innī 'A'lantu Lahum Wa 'Asrartu Lahum 'Isrārāan/Faqltu Astaghfirū Rabbakum 'Innahū Kāna Ghaffārāan/ Yursili As-Samā'a `Alaykum Midrārāan/ Wa Yumdidkum Bi'amwālīn Wa Banīna Wa Yaj'al Lakum Jannātin Wa Yaj'al Lakum 'Anhārāan/ Mā Lakum Lā Tarjūna Lillāhi Waqārāan/Wa Qad Khalaqakum 'Aṭwārāan/ | | | | | | | | | |
| Fasila | أَطْوَارًا Aṭwārāan | وَقَارًا Waqārāan | أَنْهَارًا 'Anhārāan | مِدْرَارًا Midrārāan | غَفَّارًا Ghaffārāan | إِسْرَارًا 'Isrārāan | جَهَارًا Jihārāan | اسْتِكْبَارًا Astikbārāan | فِرَارًا Firārāan | نَهَارًا Nahārāan |
| Repeat d Sound | Fasila verse (F.V.) 5+V.6+V.7+ V.8+V.9+V.10+V.11+V.12+V.13+V.14 ⇒ /rāan/ | | | | | | | | | |
| Interval Sound | F.V. (5+6+7+8+9+10+11+12+13+14) ⇒ /ra/ | | | | | | | | | |

*Surah-NUH

Table 9. Repetition of the sound /yā/.

| 2- /yā/ | | | | | | | |
|---|---|---|----------------------|----------------------|----------------------|----------------------|---------------------|
| Verse* | ﴿إِذْ قَالَ لِأَبِيهِ يَا أَبَتِ لِمَ تَعْبُدُ مَا لَا يَسْمَعُ وَلَا يُبْصِرُ وَلَا يُغْنِي عَنْكَ شَيْئًا (42) يَا أَبَتِ إِنِّي قَدْ جَاءَنِي مِنَ الْعِلْمِ مَا لَمْ يَأْتِكَ فَاتَّبِعْنِي أَهْدِكَ صِرَاطًا سَوِيًّا (43) يَا أَبَتِ لَا تَعْبُدِ الشَّيْطَانَ إِنَّ الشَّيْطَانَ كَانَ لِلرَّحْمَنِ عَصِيًّا (44) يَا أَبَتِ إِنِّي أَخَافُ أَنْ يَمَسَّكَ عَذَابٌ مِنَ الرَّحْمَنِ فَتَكُونَ لِلشَّيْطَانِ وَلِيًّا (45) قَالَ أَرَأَيْتَ أَنْتَ عَنْ إِلَهِي يَا إِبْرَاهِيمَ لَنْ لَمْ تُنْتَهَ لَأَرْجُمَنَّكَ وَاهْجُرْنِي مَلِيًّا (46) قَالَ سَلَامٌ عَلَيْكَ سَأَسْتَغْفِرَ لَكَ رَبِّي إِنَّهُ كَانَ بِي حَفِيًّا (47) وَأَعْتَزَلْتُكُمْ وَمَا تَدْعُونَ مِنْ دُونِ اللَّهِ وَأَدْعُوا رَبِّي عَسَىٰ أَلَا أَكُونَ بِدُعَاءِ رَبِّي شَقِيًّا (48)﴾ | | | | | | |
| Translit. | / 'Idh Qāla Li'abīhi Yā 'Abati Lima Ta'budu Mā Lā Yasma'u Wa Lā Yubṣiru Wa Lā Yughnī 'Anka Shay'āan/ Yā 'Abati 'Innī Qad Jā'anī Mina Al-'Ilmi Mā Lam Ya'tika Fa Attabi'nī 'Ahdika Shirāṭāan Sawīyāan/ Yā 'Abati Lā Ta'budi Ash-Shayṭāna 'Inna Ash-Shayṭāna Kāna Lilrrahmāni 'Aṣīyāan/ Yā 'Abati 'Innī 'Akhāfu 'An Yamassaka 'Ādhābun Mina Ar-Rahmāni Fatakūna Lilshayṭāni Walīyāan/ Qāla 'Arāghibun 'Anta 'An 'Ālihatī Yā 'Ibrāhīmu La'in Lam Tantahi La'arjumannaka Wa Ahjurnī Malīyāan/ Qāla Salāmun 'Alayka Sa'astaghfiru Laka Rabbī 'Innahū Kāna Bī Ḥafīyāan/ Wa 'A' tazilukum Wa Mā Tad'ūna Min Dūni Allāhi Wa 'Ad'ū Rabbī 'Asā 'Allā 'Akūna Bidu'ā'i Rabbī Shaqīyāan/ | | | | | | |
| Fasila | شَقِيًّا Shaqīyāan | حَفِيًّا Ḥafīyāan | مَلِيًّا Malīyāan | وَلِيًّا Walīyāan | عَصِيًّا 'Aṣīyāan | سَوِيًّا Sawīyāan | شَيْئًا Shay'āan |
| Repeated Sound at the Intervals F.V.42 ⇒ /ā/ F.V. (44, 45, 46, 47, 48) ⇒ /yā/ | | | | | | | |
| Repetition of the sound within the context of the verses | V.42 / Yā 'Abati Lima Ta'budu/ V. 43 / Yā 'Abati 'Innī Qad/ V. 44 / Yā 'Abati Lā Ta'budi Ash-Shayṭāna/ V.45 / Yā 'Abati 'Innī 'Akhāfu/ | يَا أَبَتِ لِمَ تَعْبُدُ يَا أَبَتِ إِنِّي قَدْ يَا أَبَتِ لَا تَعْبُدِ الشَّيْطَانَ.. يَا أَبَتِ إِنِّي أَخَافُ.... | | | | | |

*Surah- Maryam

Furthermore, when one examines certain phonetic features within the “Fasila” in Quranic verses, one may encounter two consecutive pauses that share the same prosodic pattern (metrical structure) but differ in specific phonemes. However, these differing phonemes may belong to the same phonetic category, such as voiced or voiceless sounds, aspirated or non-aspirated sounds, and others. An example of this phenomenon can be found in Verses 44 and 45, respectively. Moreover, through those verses, one observes the “لام” /l/ and “ياء” /Yā/ as the differing phonemes in the words “وليا” (a companion) and “مليا” (a prolonged time), respectively. However, the crucial point lies in the similarity

between these phonemes regarding the voicing quality. Both “لام” and “ياء” share the characteristic of voicing, which makes them resonate similarly, even though they are visually distinct in their representation.

Thus, this phonetic unity between the two differing phonemes aligns with the psychological states of the individuals involved. When Abraham openly declared his faith and submission to Allah, he demonstrated eagerness and concern for his father, raising his voice. In response, his father, who rejected Abraham’s call, likewise elevated his voice to deter Abraham from his path. Consequently, the differing phonemes in both “Fasila” are attributed to the voiced quality’s commonality, which mirrors both parties’ emotional states.

4.6. Parallelism

Table 10 highlights the similarity between two “Fasila” as represented in verses 28 and 30 respectively / فاعيل /. However, specific letters in each “Fasila” differentiate them. In “عليم” /Alīm/, it is the letter “لام” /l/, while in “عقيم” /‘Aqīm/, it is the letter “قاف” /q/. Therefore, the sonorous “قاف” (Qaf), marked by its powerful resonance, enhanced oral cavity modulation and heightened vocal intensity, skillfully captures the woman’s psychological state. It vividly portrays her astonishment at the remarkable news she has received—how could she, an elderly and barren woman, conceive a child?!

Table 10. Antithesis Parallelism.

| Antithesis Parallelism | | | |
|------------------------|---|-----------------------|------------------|
| Verse* | ﴿ فَأَوْجَسَ مِنْهُمْ خِيفَةً قَالُوا لَا تَخَفْ وَبَشِّرُوهُ بَغْلَامٍ عَلِيمٍ (28) فَأَقْبَلَتْ امْرَأَتُهُ فِي صَرَّةٍ فَصَكَّتْ وَجْهَهَا وَقَالَتْ عَجُوزٌ عَقِيمٌ (29) قَالُوا كَذَلِكَ قَالَ رَبُّكَ إِنَّهُ هُوَ الْحَكِيمُ الْعَلِيمُ (30) قَالَ فَمَا خَطْبُكُمْ أَيُّهَا الْمُرْسَلُونَ (31) قَالُوا إِنَّا أُرْسِلْنَا إِلَى قَوْمٍ مُّجْرِمِينَ (32) ﴾ | | |
| Translit. | /Fa'awjasa Minhum Khīfatan Qālū Lā Takhaf Wa Basharūhu Bighulāmin 'Alīmin/ Fa'aqbalati 'Amra'atuhu Fī Ṣarratin Faṣakkat Wajjahā Wa Qālat 'Ajūzun 'Aqīmun/ Qālū Kadhāliki Qāla Rabbuki 'Innahu Huwa Al-Ĥakīmu Al-'Alīmu/ Qāla Famā Khaṭbukum 'Ayyuhā Al-Mursalūna/ Qālū 'Innā 'Ursilnā 'Ilā Qawmin Muḡrimīna | | |
| Fasila | العَلِيمُ /- 'Alīmu/ | عَقِيمٌ /' Aqīmun/ | عليم /Alīmin/ |
| Prosody | F.V. (28, 29, 30) ⇨ /'fei.il/ or /فاعيل/ | | |

*Surah: AD-Dariyat

One might consider the angels hearing and witnessing this extraordinary event in this context. The “قاف” (Qaf) lends a profound dimension to their comprehension of the lady’s disquiet. This illustrates how sound and context can create a multi-layered and impactful sensory experience.

To put it differently, the angels received the message from Lady Sarah and sensed the psychological effects it had on her. They discerned that her astonishment was rooted in worry and agitation. Consequently, their response aimed to console her. They employed two specific techniques: (1) They used a “Fasila” that paralleled her own, creating a harmonic resonance. (2) They substituted the initially dominant “قاف” (Qaf) with the lateral /l/ or the letter “لام”, /Lam/. The pronounced /l/ sound involves the entire edge of the tongue, extending from its onset to the roof of the upper palate, creating an uplifting and cheerful tone. This conveyed a reassuring and serene subtle smile.

In contrast, Lady Sarah comprehended their intent, and as a result, her composure was restored. A moment of silence ensued between her and the angels. The scene then transitioned back to Abraham. He addressed the angels differently, as they had already consoled him using the same “Fasila” “عليم”. Thus, we observe him conversing with the angels, his words distinct from what had calmed his wife, saying: “(32) قَالَ فَمَا خَطْبُكُمْ أَيُّهَا الْمُرْسَلُونَ (31) قَالُوا إِنَّا أُرْسِلْنَا إِلَى قَوْمٍ مُّجْرِمِينَ” (**Table 10**).

This succinctly emphasizes a key aspect brought to the forefront by the auditory analysis of Quranic verses: the intricate process of shaping meanings and vividly portraying scenes filled with profound psychological nuances. In an academic setting, this serves as a prime illustration of the complexities within Quranic prosody, demonstrating how sound components are utilized to express emotions and psychological conditions within the text.

5. Conclusions and Recommendations for Further Studies

The Quran uniquely captivates the human soul and engages the senses through a well-structured framework. Within this framework, it imparts profound meaning and conveys its message with compelling and distinctive eloquence.

In the context of this study, it is crucial to acknowledge the role that different auditory elements play in the Quran. These elements, characterized by phonological features like euphony, alliteration, and cadence, are tools for expressing emotions and psychological states within the text. The Quranic dialogues masterfully employ these features to evoke sentiments, construct narrative scenes, and heighten the text's immersive quality. For instance, the rhythmic closure of "Fawasil" exemplifies Jakobson's idea of the poetic function of language, where sound and meaning converge to create a unified aesthetic effect^[2]. This fusion creates scenes that combine visual aspects while conveying profound messages. Moreover, it highlights how the Quran integrates sound and visual storytelling to communicate its message, simultaneously captivating the ears and minds of its audience.

Yet, it is essential to clarify that while one might describe the Quran as having a prosaic rhythm, this term should not be mistaken for labeling the Quran as poetry. The Quran's prosaic rhythm distinguishes it from the traditional prosaic patterns employed by pre-Islamic poets. This distinction is paramount because it emphasizes the Quran's unparalleled nature, setting it apart from its time's linguistic and artistic conventions and reinforcing its status as a divine revelation. In essence, the Quran's use of prosody is a unique linguistic phenomenon that defies categorization within traditional literary norms, further underscoring its miraculous nature.

This study significantly expands the horizons for several compelling areas of inquiry that align with Jakobson's phonological principles^[2]. For instance, examining the "Fasila" through Jakobson's aesthetic communication could illuminate its role in enhancing Quranic recitation and memorization techniques. The study of how phonological patterns in "Fawasil" resonate emotionally with reciters and listeners aligns with Jakobson's focus on language's emotive and conative functions.

Furthermore, investigators may also use computational linguistics and acoustical analysis on "Fawasil" repositories. These approaches can pinpoint unrecognized features and meanings that computers cannot expose and provide a final insight concerning the Quranic discourse.

Additionally, scholars may embark on investigations that scrutinize the influence of diverse linguistic and cultural backgrounds on the perception and interpretation of "Fawasil". Studying these cross-cultural perspectives can show how these acoustic and linguistic features resonate differently among various linguistic communities and cultures.

Lastly, there is scope for exploring how contemporary technology can be leveraged to augment the comprehension and appreciation of "Fawasil". By developing innovative tools and applications, researchers can facilitate a deeper engagement with these elements of Quranic recitation, ultimately enhancing the broader understanding of this unique aspect of Quranic expression.

Incorporating these academic dimensions can further enrich the comprehension of "Fawasil" within the Quranic context and provide valuable insights for educators, researchers, and technology developers alike.

Author Contributions

Conceptualization, M.S. and S.E.; methodology, M.S., S.E. and A.A.; software, M.S.; validation, M.S. and A.A.; formal analysis, A.A. and M.S.; investigation, M.S. and A.A.; resources, M.S. and S.E.; data curation, M.S.; writing—original draft preparation, M.S.; writing—review and editing, M.S. and A.A.; visualization, M.S. and A.A.; project administration, A.A.; funding acquisition, A.A. All authors have read and agreed to the published version of the manuscript.

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Conflicts of Interest

The authors declare no conflict of interest.

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