

## Syllabic Analysis and Phonetic Accumulation and Its Relevance with the Meaning in Surat Al-Qaria'a

### (Phonetic - Semantic Study)

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#### Abstract:

No one can say that the ancients neglected, in their theoretical studies, talk about syllable and phonetic accumulation, but it can be said that they neglected the practical side of these two phonetic issues. The same applies to the updating scholars who did not pay any attention to syllable analysis and phonetic accumulation in practice. Since this was the case, the researcher preferred to give attention to the syllabic analysis and the phonetic accumulation from the applied point of view, and to achieve this, the researcher chose Surat (Al-Qaria'a) as a model for application. The study came in two sections, the first of which was devoted to theoretical study, in which the researcher talked about the phonetic system of the ancients and moderns, and the syllabic system of the Arabic language. As for the second section, it was devoted to the applied study, and it was divided into two sub-sections. The first: for syllabic analysis, and the second for phonetic accumulation and its relevance to the meaning in the surah. The study reached several results, the most important of which are: that the construction of the surah came on the first three syllables (CV), (CVC) and (CVV), and building the surah on these syllables had a major

role in making it easy to pronounce and articulate. The variations resulting from the exchange of these syllables led to the creation of musical tonal variations that gave the text a varied rhythm.

#### ملخص البحث:

ليس بإمكان أحد أن يقول: إنّ القدماء أغفلوا في دراساتهم النظرية، الحديث عن المقاطع الصوتية، والتراكب الصوتي، إلا أنه بالإمكان القول إنّهم أهملوا الجانب التطبيقي لهاتين القضيتين الصوتيتين، والأمر كذلك عند المحدثين الذين لم يولوا التحليل المقطعي والتراكب الصوتي تطبيقاً أيّ اهتمام، ولما كان الحال هذه آثر الباحث أن يولي التحليل المقطعي والتراكب الصوتي اهتماماً من الناحية التطبيقية، ولتحقيق ذلك اختار الباحث سورة (القارعة) نموذجاً للتطبيق، وقام بتحليلها مقطعيًا، كما وقف من خلالها على قضية التراكب الصوتي الذي أكسب النص المختار انسجاماً موسيقياً. وقد جاءت الدراسة في مبحثين، خصّص الأول منهما للدراسة النظرية، وفيه

تحدّث الباحث عن النظام الصوتي عند القدماء والمحدثين، والنظام المقطعي للغة العربية، أما المبحث الثاني فخصّص للدراسة التطبيقية، وتم تقسيمه إلى مطلبين؛ الأول: للتحليل المقطعي، والثاني للتراكم الصوتي وتناسبه مع المعنى في السورة، وتوصّلت الدراسة إلى نتائج عدّة، أهمها: أنّ بناء السورة جاء على المقاطع الثلاثة الأولى ( ص ح ) و ( ص ح ص ) و ( ص ح ح ) وبناء السورة على هذه المقاطع كان له دور كبير في سهولة نطقها والتلفظ بها، كما أنّ التنوعات الناتجة من تبادل هذه المقاطع أدّى إلى إحداث تنوعات نغمية موسيقية أكسبت النصّ إيقاعية متنوعة، كما أنّ التراكم الصوتي لبعض الأصوات أكسب النصّ انسجامًا، إضافة إلى المعاني التي أداها هذا الإيقاع الناشئ عن حسن توزيع الصوت وتكراره في النصّ وتناسقه مع محتويات النص ودلالاتها.

## 1/ Introduction

Language has multiple levels, and the phonemic aspect occupies an important place among these levels, as it is the system that converts abstract ideas into audible, and social communication is achieved through it, and had it not been for the sounds based on language, it would not distinguish man from the rest of the creatures. Scientists have paid great attention to the acoustic level because they see it as the basis of any linguistic study. Linguistic studies will not be fruitful unless they rely on this

system. The interest of the ancients and the updaters in this phonetic system appears through some of them providing a comprehensive description of the sounds of Arabic. Some of them also studied these sounds in detail, especially with regard to the way they are produced, until the modernists came and developed phonetic studies, so they began to study the sound using instruments and through two levels, namely: (Phonetics) and (Phonology). They also had some phonetic phenomena that they devoted space to in their writings, so they came up with what is called (the syllable), which is originally a group of sounds that represent two bases between which a peak is confined.

The Arab library, despite its abundance of production, remains clearly lacking in applied sound studies, especially with regard to the syllabic system and the sound accumulation that gives the text musical harmony, in addition to the meanings that this rhythm performs, resulting from the good distribution of the sound and its repetition in the texts, and its consistency with the contents and significance of the texts.

Through his research, the researcher tried to unveil the miraculous of the syllabic system, and the miraculous accumulation of sound in the sounds of Surat Al-Qaria'a, its vocabulary and its verses. And all of this fits with the overall meanings around which the verses revolve, so the research came in two sections, preceded by an introduction, and concluded with a conclusion, and an indication of their division as follows:

The first section: It came as a theoretical framework, and it was divided into two sub-sections, the first: to talk about the ancient and modern phonetic lesson, and the second to talk about the Arabic syllabic system. As for the second section, it represented the applied side of the study, and it was divided into two parts as well. The first is for syllabic analysis of the verses, and the second is for phonetic accumulation and its relevance with the meaning in the surah.

The research concluded with a conclusion containing the most important findings of the study. The search was completed with a list of the most important sources and references that were relied upon in the study.

### **The First Section: The Theoretical Framework**

#### **Sub-Section: The Audio Lesson, Old and New**

##### **The Ancient Acoustic lesson**

The human voice contains two elements and two important dimensions: an audible element, and another that is signified, as it contains the meaning through the system that the linguist Andre Maartin called (double dichotomy)<sup>0</sup>, or (double preference), and this feature means that the language is composed of two levels:

A/ Phoneme level: It is the smallest phonetic unit that carries meaning.

B/ The moneme level: It is composed of phonemes to become the smallest semantic unit in the totality of speech, and the sounds issued by non-humans contain only the first level<sup>0</sup>.

What André Martinet reached was preceded by the ancients, and the reader of the books of the first finds this clear in their books. The author of the book *The Secret of parsing* distinguished between sound and letter, and connecting the letter to the phoneme, and he linked the letter to the phoneme syllable, so he said: "Know that the sound is an accident that comes out with the breath as a continuous elongated, until syllables appear to it in the throat, mouth, and lips that stop it from extending and elongating, so the syllable is called wherever it is presented to it as a letter, and the bells of the letters differ according to their syllables."<sup>0</sup>

Some of them pointed out the possibility that the phonological theories that we find a clear presence in the books of the ancients preceded the development of grammar and rules science, inferring that Abu Al-Aswad Al-Du'ali placed the symbols and titles of the vowels, and this is in his story with Ziyad<sup>0</sup>.

Also, the one who reads the heritage books can confirm that Al-Khalil was the first founder of this art of knowledge, and through his hand the signs of the scientific methodology appeared in the phonetic study, so he developed the concept of phonetics, the titles of the vowels, the exits of letters, their characteristics, and other matters related to the phonetic study. And through the analysis of the stories about the sounds of things, we find that the Arabs studied sounds through the two levels known in the new phonetics study (Phonetics) and (Phonology).

However, we can say: The phonetic study, in its newly known sense, has

reached a high position and settled on its legs at the hands of Ibn Jinni. The man singled out for information a book he called (The Secret of Syntax Syntax). Through the book, he was able to study the sounds in a systematic scientific study, observing in that logical sequence in presenting the outputs of the sounds and their characteristics. And what distinguishes each sound from the other, and some of them considered him to be the first to use the term (phonology) when he said: “But this type of this science, I mean (the science of sounds and letters), has attachment and participation to music, because of the making of sounds and melody.

The rest of the other levels of the linguistic lesson (morphology, grammar, and semantics) are closely related to this cognitive art. The interpretation of many morphological and grammatical phenomena can only be done by referring to the phonetic lesson. We can say: the morphological lesson is more closely related to the phonetic lesson. As in the morphological lesson, there are topics that have the right to be studied phonetically; such as diphthongs (similarities), slanting, substitution, and others. Indeed, many of the main diacritics of morphology depend on purely phonological causes that were expressed by the predecessors with lightness and softening, and so on<sup>0</sup>.

Recently, phonetic studies have gained great importance, and the new study of audio is considered the basis on which the rest of the studies are based. Modernists have strived to reach many facts that have brought the audio study to a distant place, using laboratory studies that have brought them to facts

that would not have been known without them, including those phonetic theories. Which was humbled by modern phonetic research, the most important of which was the emergence of new divisions of sounds, so the phonetics lesson was studied through two levels (Phonetics) (Phonology) and the emergence of the law (Grim)<sup>0</sup> and modern terms such as (Phoneme), (Allophone), (Syllable) and others terms.

This brief view of the phonetic study, past and present, is sufficient to indicate the benefit found by the modern scholars from what the ancients reached in the science of sounds. And if the method of study and handling differed, the ancients left to the modernists what benefited them in their studies, which relied on advanced laboratory equipment.

### **The second subsection**

#### **The syllabic system in Arabic**

**The concept of the syllable linguistically and idiomatically:**

**The concept of the syllable in language:**

Ibn Manzoor says in his dictionary Lisan al-Arab: The syllable is a language of pieces, which is: “Defining some parts of a thing from some, it is said: cut it in pieces, and cut it, and cut it off, and cut it off, and cut it off with the stress of the ta’, because of the abundance ...The stanzas of the Qur’an: the points of standing and its principles, the starting points, and the stanzas of a thing: its modalities to which it is decomposed and built upon, such as the stanzas of speech and poetry, and its stanzas, what it decomposes to and is composed of

from its parts that the Arab narrators call: causes and wedges<sup>0</sup>.

Dr. Hassan Abbas, in his book *Characteristics of Arabic Letters and Their Meanings*, indicated that: “In its letters: Qaf (for strength, resistance, and sound explosion) and Ta’a: for compliance, softness, and flatness, and Al-Ayn: for concreteness, clarity, and effectiveness, and the original letter is Qaf.” Thus, the cutting event begins according to the sounds of its letters, with a strong shock that causes an explosive sound (Al-qaf), then the site of the shock softens and softens (Al-ta’), which leads to a clear and concrete separation of some of it (the Al-Ayn), and that is driving the letters along the line of the intended meaning and the intended purpose<sup>0</sup>.

### **The meaning of the syllable idiomatically:**

Before referring to what the syllable is idiomatically for the modernists, it is possible to point out that the ancients mentioned in their writings what indicates their definition of the syllable and referring to it. The modern Arab phonologists unanimously agreed that they benefited from the studies of the first predecessors in this field, but the expansion in dealing with the syllable and other vocal issues such as (emphasis), (tone) and (intonation) were detailed by the modernists, and there is no harm in referring to some the talk of the ancients about the passage and their definition of it.

Al-Farabi: Scholars emphasized that the term (syllable) and its use goes back to Al-Farabi, as he was the first to mention it, and the syllable has the result of

association of a non-voice letter with a vowel letter, where he says: “The syllable is the sum of a non-voice letter and a vowel letter<sup>0</sup>.

Not only that; Al-Farabi referred to the divisions of syllables, so he divided syllables into short and long: “And every non-vowel letter that is followed by a short vowel that is associated with it is called a short syllable... And every letter that is not followed by a vowel in the first place and that can be associated with it, they call it a consonant letter, and every non-vowel letter is coupled with it.” It has a long vowel, we call it the long syllable<sup>0</sup>. Al-Farabi, as we mentioned, was the first to use the term syllable, and he was the first to divide and classify syllables.

Ibn Sina: Ibn Sina defined the syllable, its limits, and its basic pillars (consonants and vowels) when he talked about some types of syllables: “The extended syllable and the shortened syllable, as you know, are composed of silent letters, which do not accept the extension at all, such as the ta’ and the ya’, which have half the sound and are the ones It accepts extended like seen and raa - and extended vowels - which he calls madat, and maqsura are the vowels<sup>0</sup>.

The contemplator of Ibn Sina's text realizes the philosopher's knowledge of this phonetic phenomenon, which has been detailed and studied in a larger and wider manner.

Ibn Jinni: He mentioned the term (the syllable) in his hadeeth when he said: “The sound is a width that comes out with the breath and is continuous and elongated until it presents to it in the

throat, mouth and lips syllables that discourage it from extending and elongating, so the syllable is called a letter wherever it is presented to it.<sup>0</sup>”

Ibn Jinni also launched the term (the syllables) on the rhyme in poetry, and on the end of the rhyme in prose. Yes, and the last of the rhyme and rhyme is more honorable to them than the first. Taking care of it is urgent, and rallying to it is more complete and more important.<sup>0</sup>”.

The modernists scientists benefited from these references, clearly and clearly, and the evidence for that is what will be mentioned in the definition of the syllable of the modernists scientists.

### **The concept of the syllable according to the modernists scientists:**

Recently, the phonetics have not agreed on a comprehensive definition of the syllable, and the reason for this is the opinions about the acoustic and physical function or the articulatory function. Also, each language has its own syllabic system on which it is built, so we find that the definitions have multiplied according to what suits the nature of the language.

1/ Defining the syllable based on the phonetic direction: The syllable was defined based on this direction as: “The apex of hearing lies between two lower limits of hearing<sup>0</sup>.” The vocal syllable has an upper limit or a natural audible peak, and phonetics scientists have noticed that if the sound vibrations of a sentence are recorded over a sensitive board, the effect of these vibrations appears in a wavy line. This line consists of peaks that are the highest that the sound reaches in audio clarity, and

valleys that are the lowest that audio reaches.

Although the definitions are numerous, the content is the same and does not differ. In their entirety, they focus on audio clarity<sup>0</sup>.

2/ Defining the syllable based on the phonological direction: The focus in defining the syllable on this direction is based on the degree of close connection between the structure of the word and the structure of the syllable. Among the definitions included is the definition of Abdul Sabour Shaheen, where he says in his definition: “A simple phonetic composition that consists of most of the words of the language, agreeing with the natural rhythm of the breath, and with the language system in the clarity of its vocabulary<sup>0</sup>.”

Ibrahim Anis says that the syllable: "is a short or long vowel surrounded by one or more consonant sounds (silent sounds)"<sup>0</sup>.

Dr. Abd al-Rahman Ayoub defines it as: "a group of sounds that represent two bases between which there is a peak<sup>0</sup>."

### **Definition of the syllable based on the phonemic direction:**

The syllable, based on this direction, is defined as: “a group of sounds produced in one chest pulse or beat<sup>0</sup>”, and this beat is felt by placing the hand on the lower chest, and working on pronouncing the word.

This is a brief definition of the syllable for the modernists, and its difference, as we have said, results from the difference of view, and the difference of every language of the world in this system.

### Types of syllables in Arabic:

We have previously referred to the difference in languages in the syllabic system, and Arabic, like other languages, has its own syllabic system that distinguishes it from others, and the types of syllables in Arabic are as follows:

1/ The short syllable: This syllable consists of a silent and a short movement, and is symbolized in Arabic by (SH) and in English by (C V)<sup>0</sup>.

2/ The middle syllable: It consists of a silent and a short and silent movement, and it is called the middle closed syllable (S H S) or (C V C). It also consists of a silent and a long movement, and it is called the middle open syllable (S HH) and (CVV).

3/ The long syllable: It consists of a silent, a long movement, and a silent (CVVVC) or (CVVC) and is called the long-closed syllable<sup>0</sup>.

### Classification of syllables:

The syllables were classified based on several criteria, the most important of which are:

1/ The criterion of the time it takes to pronounce the core of the syllable (the core and the conclusion), and based on this criterion, it is classified into:

A/ The weak syllable: The syllable is weak if the core is composed of a short movement, recited with no more than one short silent, and it is symbolized by the symbol (CV /CVC) and the time it takes to pronounce such a syllable is called (mora) ( Mora)<sup>0</sup>.

B/ the strong syllable: the time that the pronunciation takes longer than a mora, and the core is composed of one of the following forms:

1- A long vowel followed by or without a finale, such as: mal (money) ma, etc.

2- A long movement followed by two or more vowels, such as: (bint) girl.

3 A short vowel followed by a long silence, such as: (Shadda) pull.

2/ The criterion of the number of phonemic components of the syllable: Based on this criterion, the syllables were classified into:

1/ The short syllable: it consists of (CV).

2/ The middle syllable: It consists of (CVC), or (CVV).

3/ The long syllable: It consists of (CVVC), or (CVCV).

3/ Criterion for the type of sound components of syllables: According to this, they were classified into:

1/ The open syllable, which is the syllable ending in a vowel, such as: (CV) or (CVV)

2/ The closed syllable (Checked), which is the syllable that ends with a silent sound, such as: (CVC), or (CVCC).

4/ The criterion of the type of syllable, its identity, characteristics and features: It is divided, based on this criterion, into:

1/ The free syllable, which is the syllable that can come at the beginning, middle or end of a word<sup>0</sup>. Examples of it are: (CV) (CVV) (CVC)<sup>0</sup>

2/ Bound syllable, defined as the syllable that requires a specific position in the word. An example of it is the long-closed syllable (CVVVC).

The importance of studying the syllable:

The importance of studying the syllable is evident in the following:

\* The importance of the syllabic study lies in language acquisition and learning, so: "The fastest way to acquire the language is the method of pronouncing the language in any language ... is to cut the word into its real syllables, according to the syllable models of the language ... and to pronounce each syllable separately and in a distinctive way, then putting the syllables next to each other and pronounce them at the same speed that we pronounce in normal speech.

The syllable study has a benefit on the educational functional level of the language, as it is very necessary during the process of teaching a language to non-Arabic speakers, or for beginners in linguistic achievement in the language itself.

\* Studying the syllable and recognizing the nature of word weaving is necessary before studying superstructural phonemes (emphasis / intonation); This is because the syllable is the unit that is affected by the superstructural phonemes.

\* The cross-sectional study has a role in achieving the correct reading of the Holy Quran.

### **Characteristics of the syllabic system in Arabic:**

Scholars mentioned in their writings characteristics that distinguish the syllabic system in Arabic from other systems, and among these characteristics:

A/ A syllable in Arabic begins with a silent sound that must be followed by vowels.

b/ no word in Arabic has less than one syllable; The syllable is the smallest audio sector, or audio grouping.

A/ With regard to the number of syllables in one word from which the syllabic texture can be formed, it may reach in Arabic from one syllable to seven syllables<sup>0</sup>.

\* Studying the syllable and recognizing the nature of word weaving is necessary before studying superstructural phonemes (emphasis / intonation); This is because the syllable is the unit that is affected by the superstructural phonemes.

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## The second Section

### Syllable analysis and phonetic accumulation in the surah

#### The first sub-section

#### Syllabic analysis of the surah

It is not possible to know the phonetic structure of the words except by indicating the type of the syllables that make them up, and the syllable structure of the words that make up the verses of Surat Al-Qara'a, as follows:

#### The first verse:

1. Al-Qâri'ah (the striking Hour i.e. the Day of Resurrection).

Al	Qa	Ri
h	t	
CVC	CVV	CV
CV	CV	

The first verse consists of five syllables, three short open syllables, and two medium syllables, the first of which is open (CVV) and the second is closed (CVVC).

#### The second verse:

Ma	Al	Qa
Ri	h	t
(What is the striking (Hour)?)		
CVV	CVC	CVV
CV	CV	CV

The verse consists of six syllables: three short syllables (CV), and three more medium ones: closed (CVC) and two open (CVV).

#### The third verse:

Wa maa adraaka mal  
 qaari'ah (And what will make

you know what the striking (Hour) is?)

Wa	ma	ad
raa	k	ma
al		
CV	CVV	CVC
	CVV	CV
	CVV	CVC
qa	ri	a'
ht		
CVV	CV	CV
	CV	

The verse consists of eleven syllables: its explanation is as follows:

- Number of short syllables (five syllables).
- As for the medium, it is numbered (six syllables), four medium open syllables (S H H) and two closed syllables.

#### The fourth verse:

Yauma ya koonun naasu kal farashil  
 mabthooth (It is a Day whereon mankind will be like moths scattered about.)

yau (CVC)	ma (CV)	ya (CV)
	ku (CVV)	no (CV)
al (CVC)	so(CV)	na (CVV)
	al(CVC)	ka(CV)
fa(CV)		ra(CVV)
	shi(CV)	al(CVC)
	mab(CVC)	
tho(CVV)		th(CV)

The fourth verse of the surah consists of seventeen syllables, where the number of short syllables (CV) reached eight syllables, and the number of medium open syllables (CVV) reached four syllables, while the middle-closed

syllables (CVC) numbered five syllables.

**The fifth verse:**

**Wa ta koonul jibalu kal ‘ihnii manfoosh** (And the mountains will be like carded wool.)

Wa ta koo nu  
al ji ba

CV CV CVV CV  
CVC CV  
CVV

lu ka al ‘ih  
ni al man  
foo

CV CV CVC CVC  
CV CVC CVC  
CVV

sh

CV

The verse consists of sixteen syllables, the most of which is medium, as the number of intermediate syllables reached nine, three open, and five closed, while the short number reached eight syllables

**The sixth verse:**

**Fa-amma man thaqulat mawa zeenuh** (Then as for one whose balances are heavy [with good deeds],)

fa am ma man tha  
qu lat ma wa

CV CVC CVV CVC CV  
CV CVC CV  
CVV

zee nu h

CVV CV CV

The number of short syllables in the verse is six, and the number of medium syllables is six (three open and three closed).

**The seventh verse:**

**Fahuwa fee ‘ishatir raadiyah** (He will live a pleasant life (in Paradise).)

fa hu wa fee ‘i  
sh ati rraa

CV CV CV CVC CVV  
CV CVC CVV

di ya h

CV CV CVC

The verse consists of eleven syllables, most of which are short, as they numbered six syllables, while the remaining ones are medium.

**The eighth verse:**

**Wa amma man khaffat mawa zeenuh** (But as for him whose balance (of good deeds) will be light).

Wa am ma man khaf  
fat ma wa zee nu  
h

CV CVC CVV CVC CVC  
CVC CV CVV CVV CV  
CV

Most of the syllables in this verse are medium, as the verse consists of four medium syllables closed, and three medium syllables as well as open, while the short ones are four.

**The ninth verse:**

**Fa-ummuhu haawiyah** (He will have his home in Hâwiyah (pit, i.e., Hell).)

Fa	um	mu	hu	haa
	wi	ya	h	
CV	CVC	CV	CV	
	CVV	CV	CV	
	CVC			

The verse consisted of eight syllables, most of which are short (five syllables), while the average number is (three).

**The tenth verse:**

**Wa maa adraaka maa hiyah** (And what will make you know what it is?)

Wa	maa	ad	raa
	ka	maa	hi
	yah		
CV	CVV	CVC	
	CVV	CV	CVV
	CV	CVC	

The verse consists of eight syllables, (five medium syllables), (two medium closed syllables (CVC) and (and three medium open syllables), while the rest of the syllables are short and open (CV).

**The eleventh verse:**

**Naarun hamiyah** (It is a Fire, intensely hot).

Naa	run	ha
mi	ya	h
CVV	CVC	CVV
CV	CV	
CVC		

Two short syllables (CV), two closed middles (SSH), and two open middles (CVV), this is what the verse is made of.

From this detailed explanation of the syllabic analysis of the verses of Surat Al-Qara'a, it becomes clear to us that most of the contained in the surah are open syllables, and what is known in the phonetic study s that the open syllable requires great muscular effort, while the closed syllable does not require much effort to pronounce it. There is a clear indication between the open syllables and the intimidation that the verses intended to explain. The surah in its entirety led to intimidation and warning of the Day of Judgment, and the thoughtful reader can know this by looking closely at the surah.

A table showing the syllables and their number in the surah:

Syllable type	Its code	The number of times it occurred in the surah	percentage
Short	CV	50	46.7%
Closed middle	CVC	31	28.9%
Open middle	CVV	26	24.2%

**Note:** The total number of syllables of the surah: 107

From the above table, it is clear that the three syllables most frequently mentioned in the surah, in order: (CV), (CVC), (CVV), as the short syllable was mentioned fifty times, at a rate of (47%). Sections repeatedly compared to the two middle syllables. In this there is evidence that the surah was built on the

short syllable, followed by the middle-closed syllable (CVC), as it came in (31) times, with a rate of (29%). As for the least repeated syllables in the surah, it is the middle open syllable (CVV), which is mentioned in (26), with a percentage that reached (25%) of the total number of syllables contained in the entire surah, which reached (107) syllables.

which Surat Al-Qara'a is built, and what is observed on the short syllable, in addition to its repetition and clearly in the surah, begins with the surah in many places, and it is even possible to say that most of the verses of the surah began with this syllable, seven verses out of eleven verses began with it.

There is nothing other than these three syllables, except for the long, closed syllable, which is not mentioned except in a case that we refer to; It is the state of standing on the two words (Al-Manfoush: CVC, CVC, CVVC), and (Al-Mabthooth: CVC, CVC, CVVC).

The repetitive rhythms made the reader and the listener attracted towards the surah, thinking about its verses and being humble when reciting them.

Also, the short syllable (CV) on which the surah is based, with its distinct phonetic characteristics, created a kind of vocal coloring that was employed to serve the presented scenes, through syllabic and phonetic diversity alternating with the middle-closed syllable (CVC) and the open syllable (CVV).

The syllabic diversification that creates a sound harmony is similar to the sound effects that penetrate into the depths of the Qur'anic text, linking parts of the

text to each other, and on the other hand, it has a role in linking the sound to the subject matter of the verse or its meaning, and it also helps the listener to focus the mind and think about the signs of Allah.

The reason for the repetition of the first three syllables (CV), (CVC), and (CVV) and the absence of the two syllables (CVVC) and (CVCC) is what phonologists repeat that these two syllables do not occur except in the case of stopping and they occur rarely, and this is what we notice in the surah where it is repeated. What is repeated in normal speech from syllables.

#### **Analysis of the sura structure syllabically:**

The words included in the surah differ in terms of the number of syllables they contain. There are two-, three-, four-, five-, and six-syllable words, as there are no words with more than six syllables.

#### **1/ Monosyllabic words:**

(Ma: CVV) and (Man: CVC) (fi: CVC) all of which are medium syllables.

#### **2/ Two-syllable words:**

(yaom: CVC/CV), (amma: CVC/CVV), (howa: CV/CV)

#### **3/ Three-syllable words:**

(adraka: CVC/CVV/CV), (yakono: CV/CVV/CV), (alnnaso: CVC/CVV/CV), (takoono: CV/CVV/CV), (thagolat: CV/CV/CVC),

(Ieshaton: CVV/CV/CVC), (umoho: CVC/CV/CV), (aliehni: CVC/CVC/CV).

#### **4/ Four-syllable words:**

(Almabthouth: CVC/CVC/CVV/CV),  
 (Radiyah: CVV/CV/CV/CVC),  
 (Almanfoosh: CVC/CVC/CVV/CC),  
 (Hawiyah: CVV/CV/CV/CVC),  
 (Hamiyah: CVV/CV/CV/CVC),  
 (Kaliehni: CV/CVC/CVC/CV),  
 (Aljibali: CVC/CV/CVV/CV).

**5/ Five-syllable words:**

(alqariah: CV/CVV/CV/CV),  
 (kalfarashi: CV/CVC/CV/CVV/CV),  
 (mawazeenoho: CV/CVV/CVV/CV/CV).

The analysis shows that most of the words mentioned in the surah are three-syllable words, then four-syllable words, then two-syllables, then monosyllabic and five-syllable words of equal number of words, and the proportion is clear between the number and size of the words of the surah; The surah is from the short surahs.

**The second sub-section**

**The phonetic accumulation in the surah and its relevance with the meaning**

Accumulation means the repetition of a specific sound or a group of sounds that share a specific phonemic characteristic, or a group of sounds that share a specific articulatory characteristic such as (loudness, whispering, intensity, softness, or otherwise).

Phonetic accumulation is considered as one of the colors of rhythm, and a major factor in its establishment. Because the sound carries a specific vocal rhythm and timbre, and if it is repeated according to a specific pattern, it gives a color of rhythm and pattern, in turn, a

phenomenon that becomes clear through distinction and repetition.

In the surah under study, single sounds were repeated, and sounds combined with a certain phonological characteristic, and this repetition led to the creation of a kind of harmony, and this rhythm arising from the repetition of these sounds, and from the good distribution and proportionality of them in the surah, had a role in clarifying the connotations that were revealed only from Through this melody and accumulation.

The researcher has tracked the accumulated sounds in the surah, trying to reveal the relationships that link these sounds, and the features that distinguish them, and the indications around which the surah revolves, and the extent to which these meanings are related to the harmonious indications that these sounds perform.

**The phonetic accumulation of the sounds with which the verses of the surah are concluded (break)**

Verse No.	The break
1/2/3	Al-Ta'a Al-Morbouta
4	Altaa
5	Al-Sheen
6	Al-Ha'a
7	Al-Ta'a Al-Morbouta
8	Al-Ha'a
9	Al-Ta'a Al-Morbouta

10	Al-Ha'a
11	Al-Ta'a Al-Morbouta

By looking at the illustrative table, it is clear that sounds have occupied a place in terms of accumulation and repetition. (Al-Ha'a, Al-Ta'a Al-Morbouta) occupied the forefront in the chapter breaks, and the sound (Al-Ha'a) is one of the sounds that suggest psychological disorders that sometimes affect a person, just as the sound itself is (Al-Ha'a), corresponds with the state of misery, loss and despair that confront the troubled. The origin of the sound (Al-Ha'a) is taken from those cases, and this is what Hassan Abbas referred to when he said: "The sound of the letter Ha'a with its deep vibrations in the interior of the throat suggests the first thing that suggests psychological disorders, and therefore the Arab must have found the sound of this letter to express spontaneously A certain psychological disorder may have afflicted him, or he may have quoted it from the voice of a person who was afflicted with such a psychological disorder. But what are the most types of psychological disorders, which one is compatible with the positive effects of the letter Ha'a? An excited person who enters into a state of misery, sadness, loss, or a sudden accident, his soul must contract with it, and this is reflected in his nervous system, and accordingly his body must contract for it, including the chest cavity or the tissues of the throat... And so, it seems That the Arab has borrowed the sound (Ha'a) from the substance of this irritable, turbulent, shaky sound to express those psychological disturbances

and agitations that he or others suffered from in his sight and hearing<sup>0</sup>.

And the one who knows the characteristics of sounds can say: The sound (ha'a) is one of the whispered sounds that the vocal cords do not vibrate when pronouncing it, and are these emotions comparable to the characteristics of this phoneme? The answer to that is that the one who suffers from these emotions must have some kind of weakness and debilitation due to the pain or affliction he suffered, and this meaning corresponds to the one who was struck by the calamity of the resurrection, which led to his suffering from tension and weakness. Hence, we have to point out that the comma of the Qur'anic verses came appropriate to the characteristics of the person, and his condition on the day of the disaster (Al-Qaria'a), and not Al-Qaria'a itself.

As for the Almighty's saying:

فَأَمَّا مَنْ ثَقُلَتْ مَوَازِينُهُ {6} فَهُوَ فِي عِيشَةٍ رَاضِيَةٍ (7) وَأَمَّا مَنْ خَفَّتْ مَوَازِينُهُ {8} فَأَمُّهُ هَاوِيَةٌ {9} (10) وَمَا أَدْرَاكَ مَا هِيَ {10} نَارٌ حَامِيَةٌ {11}

Fa-amma man thaqulat mawa zeenuh

(6) Fahuwa fee 'ishatir raadiyah (7)

Wa amma man khaffat mawa zeenuh (8)

Fa-ummuhu haawiyah (9) Wa maa adraaka maa hiyah (10) Naarun hamiyah (11).

The comma is also concluded with the letter (haa'a) standing, and this is in two opposite scenes. The first is for those whose good deeds overcome his bad deeds, so his scales are heavy, and the second is for those whose scales are light and the fire is his resting place. How was this accumulated phoneme employed to benefit two opposite purposes?

The voice of Ha'a is one of the whispered sounds as we have said, and it is the characteristic corresponding to aloud, except that this characteristic can transform into aloud, and this transformation is only done with restrictions, and in this case a movement occurs for the two vocal cords, and the specialist in vocal study knows the difference between aloud and whispering, and the effect of these two attributes in the utterance. And when the voice of (ha) differs between aloud and whispering, then it must have an acoustic and semantic effect. Dr. Hassan Abbas says: "If its voice is pronounced soft, gentle and obscured by vibration, it suggests the most delicate human emotions and their self-possession, so its exit is also at the beginning of the throat, as close as possible to the chest cavity." But if her voice was uttered implicitly, then the voices of the world were inspired by psychological disorders. There is no difference between the two sounds except for how they are pronounced, and what are the most diverse and contradictory phonetic characteristics of the letter (ha'a)<sup>0</sup>.

From the text, it appears that the sound (ha'a) has a different meaning according to how it is pronounced, and this is what made some of them classify the sound as one of the sensory sounds. This is because it is one of the sounds that carry delicacy, elegance and softness.

Through the aforementioned, it appears to us that the phoneme (ha'a) carried two contradictory meanings, as it is suitable to perform the function of sadness and sorrow, just as it is suitable to perform the function of joy.

So, the accumulation of the sound (ha'a) in the verses of Surat Al-Qara'a more than once, and in the verse breaks specifically, and for seven times, has an effect on the proportionality of the meaning.

Likewise, the accumulation is the phonological accumulation between two sounds that share phonetic characteristics. After repetition of one break - which is a sound (Ta'a al-Morbatutah) is a break and (Haa') stopping - the break moved to two sounds that combine some pronunciation characteristics, as the transition came to the two phonemes (Al-Thaa) in the Almighty's saying: "Yauma ya koonun naasu kal farashil mabthooth", and the voice of (Al-Shin) in the Almighty's saying: "Wa ta koonul jibalu kal 'ihnil manfoosh", the transition to the two sounds is considered a phonetic accumulation of the two sounds' participation, in:

1. Whisper: Both letters are whispered<sup>0</sup>.
2. Softness: The two sounds are very close in terms of the degree of softness, and nothing separates them in the arrangement of soft sounds except for the sound of (alzal); The sounds in terms of the degree of softness (sha, za, tha).
3. Friction: the two sounds are fricative, but the (thaa) is less fricative than the shin; The shin character is characterized by the strength of friction when pronouncing it<sup>0</sup>.

The two voices, even if they differ in their way out, have a convergence in terms of attributes, and a convergence that serves its semantic purpose. The convergence in the pronunciation attributes is not the omnibus, as the two sounds perform their linguistic significance, as the sound (thaa) has the meaning of scattering and confusion. And after the extrapolation that was done by one of the scholars, he pointed out that the sound of (Al-shin) also has the indication of scattering, spreading and disturbance<sup>0</sup>.

This phonetic and semantic convergence between the two sounds shows that the two breaks with which the two verses are concluded (Al-Mabthout and Al-Manfoush) are phonetic accumulation, and that they have common semantic phonetic characteristics.

And the phonetic accumulation does not stop at the sounds that the two verses end with in terms of sounds that carry common characteristics. The one who looks at his words (Al-Mabthout) and (Al-Manfoush) finds an accumulation in the sound preceding the last letter in the two words. And some of them found that there is a moral connection performed by this letter: “when standing on the word (Al-mabthouth) and (Al-Manfoush), as for extending the first one, it indicated with its bell the state of spreading and distribution, so the extending came in proportion to this spreading in the area of the earth, long and short. As well as the extending in the second, it came in the analogy of (Al-jibal) with fluffy wool, as it indicated its spread, and intertwined with each other to match the letter “waw” from which a turbulent bell emanates<sup>0</sup>.

### **The phonetic accumulation of voices spoken aloud:**

Dr. Ibrahim Anis says in his book (Linguistic Voices) about the voiced voice, that it is the sound in which the vocal cords vibrate when pronouncing it, and this occurs as a result of the rapprochement between the two strings during the passage of air during pronunciation, so the space between them narrows and the air passes with rapid, regular vibrations of these strings.

The voices spoken aloud in Arabic language:

(ba – jeem – dal – zal – ra – zain – dhadh – za – aen – ghain – lam – meem – noon – waw)<sup>0</sup>.

Despite its smallness, the surah contains most of these voiced voices, as in the surah that strikes hearts and frightens them and intimidates and glorifies eleven voiced voices, out of a total of fourteen voiced voices in all Arabic, meaning that the voiced voices have accumulated and many of them are mentioned more than once, with a percentage of up to (78.5%). Here is an illustrative table of the voiced voices in the surah:

The voice	Its repetition	The voice	Its repetition
Meem	14	Zain	2
Noon	8	Ba	2
Lam	8	Jeem	1
Waw	7	Dal	1
Ra	6	dhadh	1



And the accumulation and repetition of voiced voices is commensurate with the meaning of the verses and the purpose of the surah. Loudness is one of the attributes of strength, not weakness. When he says (Al-Qaria'a), this is a sign of the Day of Judgment and Recompense, and by mentioning Him hearts strike with fear. (Ma Al-Qaria'a) exaggeration and glorification. (Yaoma yakoono alnnasi kalfarashi almambthooth), meaning: the bird flocking in the fire, for people on this day wave among themselves, (Watakoono aljibali kal-iehni almanfoosh) like carded wool<sup>0</sup>. Most of the verses containing the accumulated voiced voices were in proportion to the purpose of the verses that came as intimidation and terrorization.

And we can say that this is an indication that the meanings of the sounds that have accumulated in the surah and formed, including most of the words of the surah, are compatible with the general meanings around which the verses revolve, were semantically proportional to the strength of voiced voices mentioned in the verses of the surah.

### **The phonetic accumulation of long vowels:**

Vowels, movements, or phonemes are those sounds in which air rushes when pronouncing them "from the lungs, passing through the larynx, then takes its course in the throat and mouth in a passage that does not have barriers obstructing it, so its course is narrowed, as happens with intense sounds." The characteristic of soft sounds is how the air passes through the throat and mouth,

and its course is free of obstacles and obstacles<sup>0</sup>.

As for the long vowels, they are vowels unless they are consonants, and they homogenize the movement preceding it, as we say: baa / yabei'e / yagool, so each of the alif, yaa, and waw is contained in a consonant after a movement of its kind, as for the alif, it is only two long vowels, unlike waw and ya Which in certain cases are taken as vowels (or semi-vowels) like waw in our saying: walad / and yaum, and ya in our saying: yosafir and yabeet.

What distinguishes these sounds from the characteristics of the following<sup>0</sup>:

- They are sounds that are not interrupted by an accident, as they pass through the mouth and find no barriers to prevent them from coming out, and this is what makes them the strongest sounds.
- Loudness resulting from non-objection.
- Vowels are a means of clarifying the silent sounds without which it is impossible to speak<sup>0</sup>.
- The most obvious is the length of the linguistic sound in the soft sounds.

As for the accumulation of vowel sounds in the surah, and its proportionality with the meaning, it was mentioned from the long vowels (alif and waw) only, only the sound of the long alif came in sixteen places, while the waw came in six places, and this clarity we see in these accumulated sounds in the surah, we see it in his saying (Al-Qara'a) and the voice is repeated.

Alef - in the word more than once, and we find in his words: (Mawaizina) and (Radiah) and (Hawiyah) and (Nar) and (Hamiya) and (Al-Mabthout) and (Al-Manfoush) He made the sounds strong, exalted, and clear, commensurate with the purpose of the verses that came Talking about the fate that awaits people, which is a place of fear and dread. The surah is a talk about the resurrection and its severe horrors, as it warns and fears of it, as people spread like flying butterflies and spreading locusts, some of which wave in one another due to the intensity of terror and panic.

#### **The phonetic accumulation of al-qaf sound:**

Before referring to the phoneme accumulation (qaf) and its relevance to the meaning, I refer briefly to the phonemic characteristics related to this phoneme; The Qaf is one of the silent sounds around which we find a clear discrepancy between ancient and contemporary Arab linguists, and we find this discrepancy in:

First: The way out: The modernists counted the phoneme as an explosive, whispered phoneme, while the ancients counted it from the farthest part of the tongue. We can say that this discrepancy came from the different tools used to describe this sound. The ancients relied on the principle of self-observation, while the modernists relied on advanced and sophisticated machines, and other advanced means.

As for the issue of aloud and whispering, there is also a difference, as the ancients considered it to be aloud, and the modern scholars see it as whispering.

The difference between the ancients and the moderns continued regarding amplification and thinning, so what the ancients counted as applied sounds, for them the occlusal is represented in (sad, dhadh, ta, zha). Perhaps they considered that the amplification of the qaf is not caused by the origin of the pronunciation, but rather is caused by resonance in a large chamber within the articulation apparatus; Given that the way out of the sound is from the farthest part of the tongue above it from the palate, and some of the hadith scholars see that the qaf is partially exalted, and some of them see it as exalted.

As for its accumulation in the verses of the surah, it was mentioned four times in the verses of the surah, which were sufficient to show the great role played by the accumulated sound of connotations that fit the meaning. It was repeated in the same word in the surah (Al-Qara'a) three times, and the fourth in his saying: (I weighed). The Qaf, which is characterized by the characteristic of solidity, intensity, heaviness, and explosion, was able to create connotations charged with fear, panic, and horror, which suits the purposes of the surah describing the horrors of gathering, and inferring issues of resurrection, promise, and the threat of the torment of the Day of Resurrection.

## Conclusion

The research, after this presentation, resulted in several results, the most important of which are:

1. Surat Al-Qara'a was built in its syllabic system on the short syllable (CV), and the syllable was clear and acceptable in Arabic speech. Building the surah on the syllable played a role in ease of pronunciation and pronunciation.
2. The analysis showed that the most frequent words in Surat Al-Qara'a are the three-syllable words, then the four-syllables, then the bi-syllables, then the monosyllables, then the five-syllables.
3. There is harmony and correspondency between the types of syllables of the words of the surah with the predominant abundance of Arabic speech, as the syllables of Surat Al-Qara'a were confined to the first three types of common syllables (CV) (CVC) (CVV), which are the majority in Arabic speech. As for the two syllables (CVVCC) and (CVVC), they are not very common, and they are not mentioned in the surah due to its brevity, and they are not mentioned except in the case of stop.
4. The variations resulting from the exchange of the first three syllables led to tonal and musical variations, which gave the text a varied rhythm, and the precise employment of these variations generated from the repetition of the syllables, makes the listener and the reciter drawn towards contemplating the verses with submissiveness.
5. The balance in the syllabic system achieved a brilliant musical and vocal rhythm in the surah, in addition to achieving the phonetic unity of the verses within the framework of the entire surah.
6. The surah is built on voiced sounds, as the percentage of its occurrence in the surah is more than (50%). It is known sonically that the voiced sounds are distinguished by their strength and clarity, and this semantically fits with the meanings of the warning and fearful surahs.
7. The sound of the qaf is one of the accumulated sounds in the surah, as it has been repeated more than once, and the sound is known as strength, resistance, and phonetic explosion. This strength and intensity managed to create connotations fraught with fear and panic, which fit the purposes of the surah describing the horrors of Al-qari'a.
8. The research showed the closeness of the correlation between the phonetic structure of the isolated voice in Surat Al-Qaria'a and its significance, and then the closeness of the connection between the phonetic structure of the Qur'anic term in Surat Al-Qaria'a and its

significance, and then the closeness of the connection between the phonetic structure of the Qur'anic text in Surat Al-Qaria'a and its general significance.

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