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The Manifestations of Stress, Intonation, and Commas in the Interrogative Verses of the Meccan Surahs in the Holy Quran

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Abstract

Praise be to Allah, who taught mankind and revealed His book for guidance, clarification, and blessings upon our prophet Muhammad, the most eloquent in speech and the most comprehensive in explanation, and upon his family. The Noble Quran remains a book whose wonders never cease, continuously bestowing its pearls and treasures upon those who endeavor to delve into its depths. It is a book whose structure and composition are perfected, its verses meticulously crafted, such that every word, phrase, and sound find its appropriate place, such that any alteration or substitution would disrupt the meaning and disturb the structure. Sound constitutes a small part of these creative manifestations, a blessing from Allah that cannot be counted or quantified upon all creatures. Each creature possesses its own voice, tones, and melodies that express its states and inner thoughts. Among the infinite divine miracles is sound, and thus emerges the Quranic acoustic miracle. Due to time constraints and the need to narrow the scope of this discussion to verbal interrogation alone, metaphorical questioning is omitted.

Keywords: Stress, Intonation, Commas, Interrogative, Meccan Surahs, Holy Quran.

1. Introduction

The phenomenon of intonation is a vocal characteristic recognized in most languages of the world, representing a relative clarity of one of the vocal segments during pronunciation. Arabic has defined intonation using various terms such as "Hamza, raising, Arabic diacritics, fulcrum" Ibn Manzūr (d. 711 AH) defined intonation in language as "the vocalization in speech, the hamzah, anything raised is intonated, and the prominent, articulated." (Lisān al-‘Arab, Ibn Manzūr, entry "Intonation": 4323).

Regarding the term "Nominative" for intonation, it signifies "to elevate in ya ‘law, ya ‘lu, ‘uluwan, thus it is high, and upon, ‘uluw al-sawt: it ascended." (Mua ‘jam al-Lughah al-‘Arabiyyah al-Mu ‘āsirah, Aḥmad Mukhtār ‘Umar: 1545).

"Nominative case" is defined as "to raise, he raises, raising, thus he is raising, and the object raised, raising something: elevating and lengthening it or adding to it." (Lisān al-‘Arab, Ibn Manzūr, entry "Intonation": 916).

Ibn Jinni (d. 392 AH) defined "muṭall al-ḥarakāt" as "the creation of a letter from the category

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of movement so it emerges after the fathah as alif, after the kasrah as yā', and after the dammah as wāw, and this is what the Arabs did. Among them what Antarah recited: Yunbā 'u min dafra 'udūbin ḥaşrah. He said: He intended yunba ' , so he satisfied the fathah, thus he created an alif from it." (Al-Khisās, Ibn Jinni: 470).

"Al-irtikāz" is defined as "the act of relying on - relying on / relying on. And the point of reliance: the point on which it relies or rests." (Mua 'jam al-Lughah al- 'Arabiyyah al-Mu 'āsirah: 935).

Therefore, the researcher observes through linguistic dictionary surveys that intonation encompasses several terms, all indicating compression or emphasis on one or more segments in a word for highlighting. No ancient authors addressed it. (Al-Aswāt al-Lughawīyah, Ibrāhīm Anīs: 159).

Subsequently, "the meaning of this term evolved to become associated with the quantity of air pressure emanating from the lungs, affecting one of the linguistic sounds or vocal segments during pronunciation, making it more prominent than other sound segments or linguistic segments, without altering the meanings. This explains why ancient Arab writings lack a study of the term intonation." (Al-Qadr fī al-Qur'ān al-Karīm: 38, Yusrā Sālim Mazhar, master's Thesis).

2. Stress in the Linguistics

In the field of linguistics, especially within phonology, stress or accent refers to the degree of emphasis or prominence assigned to a specific syllable within a word or to a particular word within a phrase or sentence. to make it prominent and clearer to the hearing than other syllables of the word, and this stress is what we call stress (Linguistic Sounds: 158).

This indicates that intonation is "a sudden activity performed by the speech organs during speech, on a segment of the word, and this activity leads to an increase in one or more of the elements represented by the intensity of the segment, its duration, or its severity (Intonation of the solid and derived noun: a physical-phonetic study, Ahmed Salama Al-Janadibah, Doctoral Thesis: 13).

Therefore, intonation requires additional effort from the speech organs, including the lungs, trachea, throat, tongue, and lips, making it difficult for the stressed segment to accommodate that extra effort, thus giving it clarity and a more prominent appearance than neighboring segments in the word. As for the unstressed segment, the activity of those organs decreases, leading to reduced clarity in hearing. Therefore, the stressed segment is more prominent and more vocally emphasized than others in the word, and it is more vovive (Voices of the Arabic Language, Abdelghaffar Hamed Hilal: 217).

It follows that the researcher concludes that intonation is the emphasis on a letter in a word or a word in a sentence that makes it more prominent than others, with the reader's desire to distinguish it more, emphasize it, or refer to its importance.

Types of Intonation

Intonation can be classified into two categories: functional and local.

Functional Intonation:

1. **Primary Intonation:** Linguists have established specific rules for primary intonation in Arabic, based on the nature of the spoken word and its segments. This is evident in the following cases:
 - Single-segment word: Intonation occurs within the same segment, as in the word (mosque), where it falls on the letter "s."
 - Two-segment word: Intonation falls on the second segment, such as in (seeking forgiveness), where it is embodied in the second segment.
2. **Secondary Intonation:** Usually arises after phonological suffixes are added, causing the primary intonation to shift to accommodate a secondary intonation, creating an auditory rhythm (Linguistics, Mahmoud Al-Sarhan: 190, Phonological Morphology, Abdulqadir Abduljalil: 119).

The impact of both primary and secondary intonations is reflected in tonality and musical rhythm, depending on their proximity or divergence. The closer the number of segments between the intonations or the regulated variation among them, the better the rhythm (Poetry Music, Ibrahim Anis: 147).

One example of the impact of secondary intonation can be found in the Quranic verse: Say: "I am but a man like yourselves, (but) the inspiration has come to me, that your Allah is one Allah: whoever expects to meet his Lord, let him work righteousness, and, in the worship of his Lord, admit no one as partner. (Surah Al-Kahf: 110).

The modifications accompanying the verb in the Quranic verse: "let him work righteousness" (Surah Al-Kahf: 110). Create two accents within the word, establishing a notable rhythm that becomes apparent when the word is pronounced without these suffixes. The emphasis and stress are placed on the sounds. In this context, the signifies a command, reinforcing a firm commitment to righteous deeds, while the imparts the verb with the present tense form, signifying continuity in the performance of deeds that do not require interruption or weakening in worldly life.

Local Intonation Consists of Two Types

1. **Word Intonation:** It involves deliberately emphasizing one word in a sentence to increase its intonation and distinguish it from other words in the sentence, indicating the speaker's desire to emphasize it or point out a specific purpose.
2. **Sentence Intonation:** This refers to emphasizing or highlighting a word within a sentence, making that particular part more prominent than other parts of the sentence. The purpose of sentence intonation may vary depending on the word emphasized, and sentence intonation is common in many languages (Linguistic Sounds, Ibrahim Anis: 162).

Aspects of intonation in the interrogative verses of the Meccan Surahs.

Indeed, we have made that which is on the earth adornment for it that we may test them as to which of them is best indeed (Surah Al-Kahf: 7)

After understanding the concepts of intonation, it becomes clear that intonation is the emphasis on a specific segment or segments of a sentence. In the verse above, intonation manifests in the emphasis on the word (indeed), indicating a local intonation within the single word that elucidates the meaning of divine greatness and power. The pronoun (we) in (indeed, we) denotes the nature of the divine self in relation to its majestic essence. When coupled with the preceding emphasis is

placed on the (glottal stop) to highlight the boundless divine authority.

As for the intonation (indeed, we have made), it represents sentence intonation, with stress falling on the letters: (Lam) and (Nun) in (indeed, we have made), as the statement is made for explanation, and the indicates continuity. The purpose of intonation here is to captivate the attention of the listener or worshiper.

The interpretation of this noble verse states: "Indeed, we have made whatever is on the earth..." meaning what is suitable to adorn it and its inhabitants, including worldly adornments and what is preferred from them, to test which of them does better deeds. Good deeds entail renouncing attachment to worldly possessions and refraining from vanity (Al-Kashaf interpretation, by Al-Zamakhshari: 613)

. Allah says: (Do they not think that they will be resurrected?) (The Holy Qur'an, Surat Al-Muttaffin: 4).

We notice the intonation in the emphasis found in "Do they not" of the type of word intonation, as the interrogative particle, preceded by a negation particle, gives the interrogative a negating sense.

1. The Almighty says: "Do not those who unjustly devour the possessions of orphans, and deprive people of their rightful inheritance, realize that they will be raised from their graves for a tremendous Day, a Day when all secrets will be laid bare? (Jamal al-Bayan fi Tawil al-Quran, Tafsir al-Tabari: 187).
2. Allah says: "And man says, 'When I die, I will surely come out alive'" (Qur'an, Surah Maryam: 66-67).

The intonation is manifested in the emphasis on "When" in the first verse, and "Would not" in the second verse. Both are of the type of local word intonation, emphasizing a single word. The interrogative in the first verse conveys a sense of mockery and denies the occurrence of the action. As for the interrogative in the second verse, its meaning is one of denial and affirmation of the argument.

The interpretation of this noble verse states: "The disbeliever, who does not believe in resurrection after death, says mockingly, "Will I indeed be raised to life after my death, and after decay and destruction?" He denies this, but Allah, exalted be His name, says: "Doesn't man remember that miraculous act of his creation? He was nothing before his creation, and God created him from nothing, making him a human being. Before his creation, there was nothing. Thus, man should consider that if Allah created him out of nothing, then He, who created him, can surely resurrect him after his death and recreate him after his disappearance (Jamal al-Bayan fi Tawil al-Quran, Tafsir al-Tabari: 170).

3. Allah says: "When We said to the angels, "Prostrate to Adam," so they prostrated, except for Iblis. He was one of the jinn, so he disobeyed the command of his Lord. Do you then take him and his descendants as guardians of Away from me, and they are to you a wretched enemy as a substitute for the wrongdoers" (Qur'an, Surah Al-Kahf: 50)

The intonation is in His saying: (Then he refused), of the type of secondary functional intonation. The additions accompanying the verb (you take him), the interrogative hamza and the letter formed two intonations within the word, whose effects would be apparent if we pronounced the word without these suffixes.

The interpretation of this noble verse: “And when it is said to them, ‘Remember when we told the angels, ‘Prostrate before Adam,’ they all prostrated except Iblis, who was one of the jinn. He rebelled against his Lord’s command. Do you take him and his offspring as protectors instead of Me, even though they are your enemies?’ What an evil exchange for the wrongdoers! It’s terrible how wrongdoers take the devil’s obedience instead of Mine!” (Nazm al-Durar fi Tanasub al-Ayat wa al-Suwar, Tafsir al-Baghawi: 12/75).

4. Allah says: “She said, ‘How can I have a son, when no human being has touched me, and I have not been a prostitute?’” (Qur’an, Surah Maryam: 20).

The intonation in the above verse is evident through the emphasis on the interrogative particle “How” of the functional word intonation type within a single word. The meaning of the interrogation here is one of wonder.

The interpretation of this noble verse states: Maryam said, “How can there be for me a boy while no man has touched me, nor have I been unchaste?” (Nazm al-Durar fi Tanasub al-Ayat wa al-Suwar, Tafsir al-Baghawi: 12/185).

5. Allah says: “If it is but one cry, then they will be silent” (Qur’an, Surah Al-Muzzammil: 17).

The intonation in this verse is manifested in the emphasis and stress on the letter “If indeed” making it a functional word intonation within a single word.

The interpretation of this verse states: "So how can you guard yourselves against Allah's punishment and dread if you deny the Day of Judgment and its recompense? Fear of Allah's punishment makes people righteous. And Allah will make the children turn grey, like aged men in distress, as it is said: On the Day of Judgment, the shock will make children's hair turn gray.” (Tafsir al-Kashaf, al-Zamakhshari: 1152).

6. Allah says: “And they ran ahead of the door, and took off his coat from the back, and found her master at the door, saying: What is the punishment for him who wishes harm to your family, except that he be imprisoned? And a painful punishment” (Qur’an, Surah Yusuf: 25).

The intonation is evident in the stress on the letters “What” and “Except” of the functional word intonation type within the same word.

The interpretation of this verse: Allah says: “The scholars said: How can it be when he sees the proof of his Lord and flees from it?” He prepared to return to himself, while he was trying to escape. The matter was that he wanted to take him back inside, but he realized it before he came down from the balcony. His shirt from behind, i.e. his piece (Tafsir al-Qurtubi: 11/319).

"From here, we understand the psychological impact that the proper performance of intonation leaves in the words of the Quran. Besides being accurate in meaning, it transfers the reader into a state of continuous alertness and attentiveness due to the variation in pitch, giving life to souls, rejuvenation, and removing boredom and lethargy.” (Quranic Tajweed Science considering Modern Phonological Studies, Abdul Aziz Ahmad Al-Am: 34).

3. Intonation in the Language

Intonation has several factors that affect the way linguistic performance is performed. It is necessary to consider the speaker’s psychological and social condition, the nature of

pronunciation and intonation, the environment in which the speech is delivered, and the speaker's ability to control his pronunciation muscles. All these factors lead to differences in feelings and the requirements of circumstances and change. Sentences, from interrogative, to affirmative, to emotional, to exclamatory, and the like.

- Intonation in Language and Terminology

Intonation in Language

Intonation according to Al-Khalil (d. 173 AH) in the subject (Naghm), "Tone: the timbre of speech and the good sound of reading and the like, and the plural is tone (Mu'jam Al-Ayn, Al-Khalil bin Ahmad Al-Farahidi: 4/274).

According to Ibn Manzur (d. 711 AH) in the article (N, G, M): "A tune that tunes and tunes, is the hidden speech, and the tone is the beautiful speech (Lisan Al-Arab, Ibn Manzur, Article (Naghm): 4490).

As for intonation according to Dr. Ahmed Mukhtar Omar in the article (N, G, M): "He toned in tones and tones, a tone is a tone, and the object is tone in it, so it says: the person's tone: he spoke with hidden words (Dictionary of the Contemporary Arabic Language, Ahmed Mukhtar Omar: 2246).

Intonation as a Term

Intonation has several definitions in the conventional sense, "as it is a change in performance by raising and lowering the voice during normal speech to indicate the various meanings in a single sentence (Linguistic Phonology, Manaf Mahdi Muhammad: 134).

Or it is the succession of musical tones or rhythms in a specific speech event (Introduction to Linguistic Phonology, Ghanem Qaddouri: 257).

Tammam Hassan defined it by saying: The raising and lowering of the voice during speech (Research Methods in Language, Tammam Hassan: 164-165).

This means that intonation is useful in knowing the type of sentence, whether it is interrogative, declarative, exclamatory, or contemptuous and sarcastic, for example (Muhammad went to university today). When we change the tone of the voice every time, we understand from each performance a specific meaning according to the highness and lowness of the voice. This does not mean that a single word in a sentence has more than one meaning according to its intonation, but rather that a sentence has more than one meaning according to the way it is performed (Linguistic Phonology: 134).

Moreover, a single speaker does not follow a single pace in pronouncing the syllables of his speech, as there is an increase and decrease in the degree of pronunciation of sounds (Introduction to Linguistic Phonology: 156).

From this, it becomes clear to the researcher that intonation has a significant impact on changing the meanings of a sentence according to the reader's pronunciation of it, without changing its wording and structure. It can change from a question to an exclamation, or from a denial to an affirmation... and so on, while maintaining its stability and arrangement. Types of Intonation:

1. **Rising Intonation:** It involves a low pitch in one or more segments followed by a higher pitch.

2. Falling Intonation: This signifies a high pitch in one or more segments followed by a lower pitch.
3. Level Intonation: It denotes the presence of several segments with uniform pitches, which could vary in quantity from few to moderate to many (Introduction to Linguistic Phonetics: 258).

Therefore, the variation in intonation enables us to express all our emotions and mental states of every kind. In most languages, we can change a sentence from a statement to a question, affirmation, emotional expression, or surprise without changing the form of the constituent words, solely by altering the type of intonation (Study of Linguistic Sound, Ahmed Mukhtar Omar: 230).

Aspects of Intonation in Interrogative Verses of Meccan Surahs

1. Allah says: "And what can make you know what the Night of Decree is?" (The Quran, Surah Al-Qadr: 2). This is a nominal sentence comprising a subject and a predicate, occurring after an interrogative phrase. Preceding this interrogation is another question, (what can make you know what is the Night of Decree), transforming the verse from an interrogative to an expression of reverence, glorification, and magnification.

Al-Baqai interpreted this verse, explaining that refers to anything I inform you while you are extremely vigilant, and signifies that you haven't reached its knowledge, although you are the most knowledgeable among people, beyond the vastness of knowledge, the comprehensiveness of thought, and the greatness of talents (Nuzum al-Durar fi Tanasub al-Ayat wa al-Suwar, Tafsir al-Baqai: 22/179).

In the second audio segment of the verse in Surah Maryam (19:29), we find the following passage: "(So she pointed to him. They said, "How can we speak to one who is in the cradle of a child?). Here, a rising intonation starts, followed by a level intonation in the middle of the sentence, and then it rises again towards the end of the verse. Consequently, this constitutes an interrogative sentence expressing reproach and condemnation, indicating that people questioned how one could speak to a child in the cradle, presuming mockery (Tafsir al-Quran al-Adheem, Ibn Kathir: 5/202).

In the verse from Surah Al-Muddathir (74:26-28), the intonation rises and then falls gradually, through the melodic pattern. This emphasizes the interrogative particle (what), where the intonation starts high and then gradually decreases. The interpretation of the verse implies a warning of the imminent punishment of Hellfire, described vividly to convey its severity and horror. When Allah questions, "what can make you know what Saqar is?" (74:27), it signifies that this knowledge is beyond human reach and comprehension, and no one can truly understand it except through divine revelation (Nuzum al-Durar fi Tanasub al-Ayat wa al-Suwar: 21/59, 60).

Additionally, in Surah An-Naml (27:20), the intonation pattern is not specified in the provided text. One of the manifestations of intonation in this noble verse is ascending intonation, in which there is a high pitch in the first syllable and then followed by a lower pitch, and the purpose of the question was to express exclamation.

God Almighty says: "And Solomon inspected the bird and said, 'Why do I not see the hoopoe?'" The reason for his inspection of the bird and his question about the hoopoe, especially from among the birds... was that Solomon descended while on his way, and he did not know what was beyond the water, so he said: Who knows yet? Water? They said: The

hoopoe, that is when you lose it (Jami' al-Bayan on the Interpretation of the Qur'an, Tafsir al-Tabari: 5/554).

1- God Almighty said: They said, O Shuaib, your prayers command you that we abandon what our fathers worshiped or that we do with our wealth whatever we please. Indeed, you are the Forbearing, the Right-Wise. ² (The Holy Qur'an, Surat Hud: 87).

The tone was high in the verse (They said, O Shuaib, your prayers command you that we abandon what our fathers worshiped), then it was low in the verse (that we should deal with our wealth), and these tones are determined by the reader's performance through the tonal method of them.

Interpretation of the Noble Verse

“The people of Shuaib said: O Shuaib, your prayers command you that we abandon the worship of idols and idols that our fathers worshiped, the secretion of dirhams and their cutting, and the understatement of people in measure and weight, and he is the one who does not cause anger to do what he would not have done when he was satisfied (Al-Rashid). meaning: Rashid al-Amr in his command to them to abandon the worship of idols (Jami' al-Bayan ana Ta'wil al-Qur'an, Tafsir al-Tabari: 231.)

-1God Almighty said: Or do you have a clear authority? So, bring your book if you are truthful (The Holy Qur'an, Surat Al-Saffat: 156, 157).

In this verse, the tone rises, then gradually decreases through its tonal method.

The interpretation of this verse came: “(Or do you have a clear authority), meaning: Do you have proof for what you say, meaning: Bring proof of that that is based on a book sent down from heaven from God Almighty, that He has taken what you say into account, and it cannot be based on reason. The mind completely permits it (Interpretation of the Great Qur'an, by Ibn Kathir: 452).

-2God Almighty said: This is We recompensing them for what they disbelieved. And will We reward anyone but the unbelievers? (The Holy Qur'an, Surah Saba: 17).

The verse began with a low tone, then rose by pressing the question mark (is).

The interpretation of this noble verse was: “If God Almighty wants honor for His servant, He will accept his good deeds, and if He wants humiliation for His servant, He will hold back his sins until He repays them on the Day of Resurrection (Interpretation of the Great Qur'an, by Ibn Kathir: 430).

The researcher concluded from this that intonation has a fundamental role in determining the meaning of speech through the way the speaker raises or lowers his voice in a single sentence without changing its wording and structure.

4. The Quranic Comma

The Qur'anic text has been - and still is - one of the most important linguistic temptations that are subject to study and research. Due to its systematic characteristics, which make it a text that possesses superior communicative capabilities that expand with the expansion of its meanings, this system made us care about the Qur'anic comma due to its extreme importance. Some of

the Qur'an was accused of being poetic, due to its decoration with the comma, until the Holy Qur'an lost its poetic quality. That is when he disapproved of those who follow poets and are mesmerized by them (Al-Qadr in the Holy Qur'an, Yusra Salem Mazhar: 45), and God Almighty said: And the poets are followed by the misguided (224) Have you not seen that in every valley they wander (225) and that they say what They do not do it, except those who believe and act. righteous deeds, and they remember Allah much, and they are victorious after they have been wronged. And those who wronged will know what revolt they will return to (The Holy Qur'an, Surat Ash-Shu'ara': 242, 226).

These pure words were clear proof of the innocence of the Qur'anic text from the characteristic of poetry that had long been attributed to it. However, some of them began to cut the Qur'anic verses into occasional pieces according to the meters and verbs specific to the poetic seas, proving to themselves that the Qur'an is the language of poetry despite the presence of the verse (Destiny in the Holy Qur'an, Yusra Salem Mazhar: 45).

“In the Holy Qur'an we find long and short surahs alike, in which the effect of breaks appears in the intonation, which gives the Qur'an a beauty beyond its beauty, and the rhythmic element in the Holy Qur'an is intended for it intentionally, and that is why the command came to recite and improve the voice when reciting (Qur'anic breaks, a rhetorical study, Al-Sayyid Khidr :49).

“Some modern researchers believe that Al-Khalil bin Ahmad Al-Farahidi was the first to use the term breaks in the last verses of the Holy Qur'an, and that Abu Al-Hasan Al-Ashari was the first to free the Holy Qur'an from saj' (Qur'anic Verses Breaks, Kamal Al-Din Abdul Ghani Al-Mursi: 11).

The Quranic comma linguistically and terminologically

- “It was stated in the Al-Ain dictionary in the article (Fasl): It means the distance between two things, and the separation from the body: the location of the joint, and the comma: the bead that separates the two beads in the system, and the separation is the judiciary between truth and falsehood, and the separator in the prosody is the combination of three vowel letters and the fourth is consonant. Such as (they did) (Al-Ain Dictionary, Al-Khalil bin Ahmed Al-Farahidi, Article (Chapter): 3/324).
- It was stated in Lisan al-Arab in the article Fasl: “The barrier between two things is a separation between them, it separates a part and then it separates, and I separated the thing and it separated, meaning: I cut it off? (Lisan al-Arab, by Ibn Manzur, Article (Fasl): 3422).
- And the Almighty said: (This is the Day of Judgment) (The Holy Qur'an, Surah Al-Mursalat: 38), meaning: the Day of Resurrection.
- As for the Dictionary of the Contemporary Arabic Language: “He separated in to separate, a chapter, chapters, and fasal, so it is a separator, and the object is separated, so he says: separate them, meaning: separate, distinguish (Dictionary of the Contemporary Arabic Language, Ahmad Mukhtar Omar: 1712).
- From what became clear to the researcher from the definitions above, the comma is what separates two corresponding or opposite things in a specific speech event.

Comma Terminology

The comma in the conventional sense has several meanings, as it was used in several Arabic language sciences (grammar, prosody, punctuation marks, and the sciences of the Qur'an). The

Holy Qur'an was distinguished by a unique approach in its commas and the heads of its verses, by which we mean: separate speech from what comes after it, and it may be The beginning of a verse, or it may not be, and the comma occurs at the end of the speech passage, and it is called that because the speech is separated at that point (Investigations in the Sciences of the Qur'an, Mana' Al-Qattan, 7th edition: 145).

- Al-Zarkashi defined it by saying: "This is the word at the end of the verse, like the rhyme of poetry and the context of assonance." (Al-Burhan fi Ulum al-Qur'an, Al-Zarkashi: 2/53).
- Al-Rummani defined it by saying: "The commas are letters that are arranged in syllables that require a good understanding of the meanings" (Three Treatises on the Miracle of the Qur'an, Al-Rummani and Al-Khattabi Al-Jurjani, 3rd ed.: 97).
- As for the reason for calling it a comma, Al-Zarkashi said: "Because it separates the two words, and that is because the end of the verse separates it from what comes after it (Al-Burhan fi Ulum Al-Qur'an: 2/54).
- What became clear to the researcher from this is that the comma is the word with which the verse was concluded. Just as they called what they concluded a line of poetry a rhyme with, they called what they concluded the noble verse with a comma, as it considers the meaning and context.

-Types and Manifestations of the Comma in the Interrogative Verses of the Meccan Surahs

Mana' al-Qattan attributed the clincher to four types: (Investigations in the Sciences of the Qur'an, Mana' al-Qattan: 146, 147).

1. Convergent commas: These are the ones that come together in letters.

God Almighty said: Are we not dead? Except our first death, and we will not be punished.) (The Holy Qur'an, Surat Al-Saffat: 59, 60.)

The letters (nūn and mīm) were similar in their nouns and attributes, as nūn is a dālāqī letter, i.e., its origin is from dālāq, and mīm is an oral letter, and thus phonetic harmony was achieved.

The interpretation of this noble verse came: "This is from the words of the people of Paradise to the angels when death is slaughtered, and it is said: O people of Paradise, eternity and no death, and O people of Hell, eternity and no death (Al-Jami' li Ahkam Al-Qur'an, Tafsir Al-Qurtubi: 18/40).

-God Almighty said: Rather, they are astonished that a warner from among themselves has come to them. Then the disbelievers say: This is a strange thing. When we die and become dust - that is a distant return. (The Noble Qur'an, Surah Q: 2,3).

In this verse, there is a unique expression and a terrible rhythm. The comma increases its timbre resulting from the combination of the two sounds (ba and dal) in qualities such as loudness, intensity, and qalqalah. There is a relationship between the two letters, which gives the meaning strength in its impact.

Interpretation of the noble verse: That is: They were astonished that a human messenger was sent to them. This is not surprising, for God chooses messengers from among the angels and from among the people. Meaning: They say: If we die and wear out and our limbs are severed

and we become dust, how can we return after that to this structure and composition ?meaning: far from happening (Interpretation of the Great Qur'an, by Ibn Kathir: 1754).

2. The balanced comma: which is when the two words agree in meter and assonance letters.

-God Almighty said: Then you will inquire of them. Are they more severe in creation than those whom We created? Indeed, we created them from clay of clay (The Holy Qur'an, Surah Al-Saffat: 10,11).

As the two words agreed in meter and saj' letters, the breaks ended with the letter (ba), due to its thickness, resembling the sound of the beat of a palm on the ground, so it came in proportion to the greatness and intensity of this verse.

Interpretation of this verse: That is: except for one of the devils who has been snatched away. This is the word that he hears from the sky and throws it to the one below him, and the other throws it to the one below him. Perhaps the meteor overtook him before he threw it, and perhaps he threw it by the power of God Almighty before the meteor came to him and burned him and the other took it away with it. To the priest.

God Almighty says: So, ask those who deny the Resurrection, which is more severe in creation, or the heavens and the earth, and the angels and devils and the great creatures between them? Then he explained that they were created from something weak (Al-Jami' li Ahkam Al-Qur'an, Tafsir Al-Qurtubi: 18/40).

-The two words agreed in meter and saj' letters, so the commas ended with the voiced letter (nūn), so this comma was distinguished by its easy and smooth exit.

The meaning: "Why do you fear for him when we want good for him and love him and pity him, and what we found in his chapter was evidence of a contradiction to advice, and they intended by that, when they were determined to plot against Joseph, to incline him to his opinion, and there is evidence that he was better than them in what required him not to trust them with it, (He thrives), meaning: we expand in eating fruits and other things (Tafsir al-Kashshaf, by Al-Zamakhshari: 506).

The Identical Comma: It is the one whose letters are the same in the syllable.

The meaning of the verse is: "(We left it) for the ship, meaning: We made it a sign to be considered, so God kept it on the land of the island for a long time until the first people of this nation looked at it, (the one who considers it), meaning: the one who considers it. (So how was he hostile to me and rare)? Nazar is the plural of wamer, which is the warning. (Tafsir Al-Kashshaf, by Al-Zamakhshari: 27/1066).

-1Balanced comma: It is when the syllables of speech take into account only the weight.

-God Almighty said: So the companions of the starboard are the companions of the starboard, and the companions of the starboard are the companions of the starboard (The Holy Qur'an, Surah Al-Waqi'ah: 8, 9).

The two words in this verse agreed only in weight.

The interpretation of this verse was: His Prophet Muhammad admires them, and they are the ones who are taken with the right hand to Paradise. God Almighty says: And the companions of the left hand are taken with the left hand to Hell, and the Arabs call the left hand: Al-Shu'mi (Jami' Al-Bayan on the Interpretation of the Qur'an, by Al-Tabari: 198, 199).

-God Almighty said: Will He not know when what is in the graves is scattered? (The Holy Qur'an, Surah Al-Adiyat: 9, 10). The two words in this verse agree in weight only.

God Almighty says: "Does not this man, whose description is this, know when what is in the graves is raised, and what is in them of the dead is brought out and resurrected? He says: And he distinguishes and clarifies, so he brings out what is in the breasts of people of good and evil (Jami' al-Bayan on the Interpretation of the Qur'an, by al-Tabari: 558).

This is the case with rhythm in the Qur'an: the comma in it is not like the rhyme of poetry, which is measured by verbs and meters, and is controlled by movements and silences, nor is the rhythm in it dependent on filler and lengthening, or addition and repetition, or deletion and subtraction, nor are the words gathered together, and closely attached, and vagueness and strangeness are sought in them. Rather, the comma is free from all restrictions, the arrangements are free from every artifice, and the words are free from all complexity (Investigations in the Sciences of the Qur'an, Subhi Al-Saleh: 340).

5. Conclusions

We praise and thank the Creator for His grace, blessings, and mercy. Here, we conclude our research journey with the final lines, after a significant effort, exhaustion, and vigilance. At the culmination of this study, we have arrived at the following conclusions:

1. Tone (Nabr) as an Auditory Phenomenon. Tone requires muscular effort from all speech organs, including the lungs and the vocal cords. It results in an elongation of vocal duration, adding extra length to its original length. Through tone, we can express our emotions and convey the values of structures and their significance, such as affirmation, doubt, and interrogation, by articulating them with different tonal patterns within a single sentence.
2. Relationship between Tone and Rhythm (Tanghim) While there is a close connection between tone and rhythm, the distinction lies in the fact that tone exerts pressure on individual words or within their context, whereas rhythm shapes the entire sentence or phrase. The link between tone and rhythm lies in the fact that while tone may compress a segment of word units, the cumulative effect of tones forms rhythm. Hence, metaphorically, we apply the term "rhythm" to tone and to every auditory phenomenon that collectively forms what we call the music of speech, including pauses and stops.
3. The Quranic Pause (Al-Fasilah Al-Qur'aniyyah): This term is specific to the Holy Quran, distinct from the meter of poetry and the rhythm of prose. Although there may be superficial similarities between the Quranic pause and poetic meter or prosodic rhythm, we must preserve the Quran's terminology and unique designations, honoring and dignifying it with terms that others do not share. The auditory beauty of pauses is achieved only when they are observed with tranquility, where their endings align harmoniously, thus achieving their auditory beauty.
4. In conclusion, the interplay of tone, rhythm, and Quranic pauses delineates the profound intricacies of vocal expression, enriching the beauty and depth of speech, especially in the divine verses of the Quran.

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