
RESEARCH ARTICLE

An Investigation of Rhythm in the Subject Matters of the Holy Quran

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ABSTRACT

This study examines rhythm in the subject matters of the Holy Quran and the functions that rhythm serves in Makki and Medani verses. To accomplish the study objectives, content analysis as a tool was devised to analyze rhythm based on its subject matters. The Holy Quran includes Madni (revealed in Medina) (26%) and Makki (revealed in Makkah) (74%), and each one has different subject matters and functions. The study showed that rhythm in the Holy Quran is distinct, inimitable, melodious and serves several functions as mentioned in the study. It also affects meaning and varies according to the subject matter. Furthermore, it is a phonological term contributing to how meaning is organized, offered and leads to a better understanding of verses and helps listeners memorize them easily. This paper paves the way for further linguistic studies on the Holy Quran, such as phono-pragmatic studies.

KEYWORDS

Rhythm, subject matters, Holy Quran, Makki, Medani, functions

Received: 20 August 2021 **Accepted:** 18 October 2021 **Published:** 02 January 2022 **DOI:** 10.32996/ijllt.2021.5.1.1

1. Introduction

It is well-known that the Holy Quran (the Noble book of Muslims) contains (114) surahs (chapters), and the surahs are further subdivided into verses. The Holy Quran is a divine book revealed by the Angel Jibril to His Messenger, Muhammad peace be upon him, in the 7th century. It is the word of Allah (God) addressed to all mankind to guide them to the truth. It is the last godly book. The miraculous language of the Quran is inimitable and has several linguistically extraordinary uses that vary from human using, mainly comprising standard and Arabic vernaculars. Unlike a scientific or literary book, the artistic language of the Quran is peerless and incomparable to any artwork such as poetry, prose, novels, stories or epics. More importantly, the rhythm of the Quran is miraculously pleasurable, melodious and appeals to the ear of audiences. The rhythmicity of its language is distinct and is wholly different from the conventions of the Arabic meters and rhymes. Quranic rhythm is formed due to the organization of the letters within the words and the synchronization of the words in the sentences. The melodious comprehension and inner meaning lead to the distinction of rhythm in the Holy Quran. The language of rhythm in the Holy Quran does not follow the rhythm rules and meters of Arabic (Harakat, F. (1998:25), Al-Baqillan (1997:30) and Mahadi (2016).)

Its rhythm is pleasant-sounding and miraculous and is deemed as one the most intriguing and appealing aspects making memorization an easy task. That is why people enjoy listening to it and reciting it. Prophet Muhammad (PBUM) distinctively recited the Quran. He said, "He who does not recite the Quran is not one of us."

Acoustically, the sounds of Classical Arabic are similar to the sounds of the Quranic Arabic. Both share the same phonemic and phonetic features in addition to the same place and manner of articulation.

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Wild (2006:50) explained that sounds uttered in the language of the Quran were held to surpass all other utterings in Arabic expressed in all languages. This encouraged several researchers to examine the Quranic language, including rhythm, because of its astonishing utterings that attracted the attention of several scholars. They viewed various issues of the Holy Quran, such as its rhythm, eloquence, rhetoric, and the musical melody.

This study draws its importance from the fact that no attempts, to the best knowledge of the researchers, have been made to investigate the functions of rhythm in the Holy Quran regarding its subject matters. Phonological studies of the Holy Quran include the recitation of the Quran in addition to its music and rhythm. Al-Rafi'i (1973) classified the acoustic system into three main categories: sounds and letters, letters and words and words and sentences. Meanwhile, Qutub(1959) classified acoustic miracles into two aspects: the choice of words and reconstruction in addition to the rhyme and musical features of the Holy Quran (Qtd in Dzaty et al. (, 2018).

The arrangements of words in the holy Quran lead to a better understanding of the verses and their meanings. Rhythm as a phonological term contributes to the way that meaning is organized and affected since all linguistic disciplines are integrated and cannot be separated. Rhythm adds melody, beauty and music to the words of the Holy Quran, especially due to the organization of long and short syllabic stresses of words. Patterns of stressed and unstressed syllables set up intuitive anticipations in a listener or reciters of the Holy Quran, and the result is an astonishing pleasure. Some verses and words impose certain rhythmic sounds.

To encapsulate, this study is meant to investigate the functions of rhythm in the Holy Quran based on its subject matters. This phonological phenomenon has become a register of the acoustic system of the Holy Quran. Therefore, this paper acoustically aspires to present an insight into the functions of rhythm in the Holy Quran according to its subject matters.

2. Literature Review

2.1. Related Studies

The phenomenon of rhythm in the Holy Quran has been the subject of some theoretical research studies. Different studies were conducted on the rhythm of the Quran. Nakhavali and Seyedi (2013) investigated the role of rhythm and music in the Quran. They concentrated on the subtlety of the Holy Quran and its aesthetic beauties. They analyzed the Quranic verses to show their miracle. They concluded that the Holy Quran includes gems in each verse, exceeding eloquence in prose and poetry. The miracle of the Quran is evident in its sounds, rhythm, word selection and word order. The acoustic system of the Holy Quran sounds has a rhetorical function, and its sounds have an effect on meanings and the expressed messages. They continued that it cannot be compared to any masterpiece. Dzaty et al. (ibid: 2018) explored the nature of acoustic aspects in the Holy Quran and examined its miraculous features over 15 years. They adopted the Systematic Literature Review as a model to analyze the data. The paper concluded that there are three main patterns in the acoustic system of the Quranic verses. First, the acoustic system in the Holy Quran is deeply rooted in its pronunciation, definite phonic features and word structure. Second, analysis on the association of sounds, rhythm and repetition on their final pause of Quranic verses. Third, the examination on the no correlation between the meaning of the Quran and its phonetic constituent. Bakoush (2017) examined rhythm in the context of the Quran. The researcher highlighted the importance of the rhythm in the Quran, its revelation and the relationship between rhythm and meaning. The study sought to focus on the rhythm as a miraculous phonological miracle. The study highly emphasized the harmony of rhythm and the context of verses, and the meaning conveyed through rhythm. Rhythm varies according to the context. It also lures the human soul to abide by the concepts and issues mentioned in the Holy Quran. In a related study, Mehdi (2010) explored the rhythm of sounds of the Quran and its impact on the context. The paper showed that the rhythm of the Holy Quran affects the meaning due to the organization of sounds. The study also revealed that the aesthetic rhythm of the Quranic text, the synchronization of sounds are miraculous, powerful expressive from the rhythmic and phonological side. The phonological side is evident in the structure of the Holy Quran. Moreover, the paper explored the inner movement of the Quranic rhythm and the onomatopoeia rhythm in utterances. In the same context, Maloo and Ahmad (2013) investigated rhythm in the surah of Alfeel (the elephant) in the Quran. The study looked into the peculiarity of death in that surah throughout its rhythm as well as its sounds and tones that came consistent with the meaning and wherever the context was envisaging the powerful act or a swift action found swift and strong tones and sounds. This is also applied to the Quranic rhythm. Its succession of vowels in the surah revealed the contextual imitation via the unvoiced sounds in one hand and through the combination of consonants and vowels and consonants on the other hand.

2.2. Rhythm in the Holy Quran

The Holy Quran is miraculous, and its rhythm is unique and cannot be available in any Arabic discourse. The Holy Quran possesses a matchless rhythm that plays a key role in understanding the rhetoric of the Holy Quran and affecting its meaning. Rhythm is important in Arabic in general and in particular in the Holy Quran. It is made by bringing together the letters in words and the words into rhythmic verses. This harmonization creates a musical melody that has a psychological impact and, in turn, infatuates the feelings of both listeners and reciters. Nakhavali and Seyedi (ibid: 2013) added that the rhythm of the Holy Quran is used miraculously and appeals to the feelings of the reader. It heavily relies on pauses, syllables and intonation and affects meaning.

The Quranic rhythm leads to a sense of concentration, eagerness and holiness that keeps listeners in high spirits. Quranic rhythm shakes the hearts and takes their when listening to it. Prophet Mohammed's (PBUH) body used to tremble sometimes upon hearing some verses according to their meaning of verses as well as their rhythm. More importantly, it conforms to the meaning of the verses and is also in the utterances of the Quranic verses of the Holy Quran to convey beautiful messages that stir up the human soul. It inspires it with the beauty of the Holy Quran when recited properly, maintaining the rules of recitation. The rhythmicity of the Holy Quran impacts conveying the meaning of verses. It includes several patterns based on the meaning of verses and greatly relies on the pauses, syllables and intonation.

2.3. The concept of rhythm in Arabic

Rhythm refers to melody and music and consists of pauses recognized as *iqā'a*. It is associated with melody and has been in existence for ages. Everything around us has its special rhythm, such as heartbeats, footsteps, sea waves, birds singing, and a blow of wind. This reflects the language, and language is an expression of life (Bakoush, *ibid*: 2007). It is originally derived from the drop of rain and means the synchronization of sounds, melodies and their existence in music and singing. Ibn Manthour (1973:198) added that it is originally derived from the drop of rain and means the harmonization of sounds as well as melodies, and they exist in music and singing. He maintained that rhythm is derived from dropping *iqā'a* and is derived from melody and music. Similarly, Az-Zamakhshary (1960) mentioned that rhythm is derived from the drop, dropped and dropping *iqā'a*. It refers to the hidden sound and the word cadence while reading (qtd in Abdullah 213). Rhythm occurs due to the succession of syllables at a regular distance giving the ear a sense of rhythmic balance.

2.4. The concept of rhythm in English

Rhythm plays an essential role in life and is expressed in several forms such as phonology, poetry and music (Adams 1979). Following are dictionary entries for rhythm: it refers to 'a regulated succession of strong and weak elements or of opposite or different conditions.' (Oxford English Dictionary 1989). It refers to a regular repeated pattern of sounds or movements (Longman Dictionary of Contemporary English). Rhythm is an ordered recurrent alternation of strong and weak elements in the flow of sound and silence in speech (Merriam Webster's Dictionary).

Linguists also approached the term rhythm as follows: Crystal (1985:266) considered it as a phonological term referring to the perceived regularity of prominent units in speech, and it includes stressed v. unstressed syllables, syllable length (long v. short) or pitch (high v. low), or some combination of these variables. It is the perceptual pattern created in poetry or speech when occurred at regular intervals of prominent components; such these components may be stressed as in English (Trask 1996: 311).

3. Aims of research

This study is an endeavour to examine the functions of rhythm in the context of the Holy Quran in following its subject matters. A qualitative approach was primarily followed in this study. It is deemed as a contribution to qualitative studies in linguistics. It investigated the roles of rhythm in Makki and Medani verses in accordance with their subject matters for influencing this linguistic phenomenon. Specifically, this research sought to answer the following questions:

1. What functions does rhythm serve in the Holy Quran following its subject matters?
2. Is the rhythm in Makki verses similar to that of Medani verses? Do they have the same amount?
3. Does rhythm affect meaning in the Holy Quran?

4. Research methodology

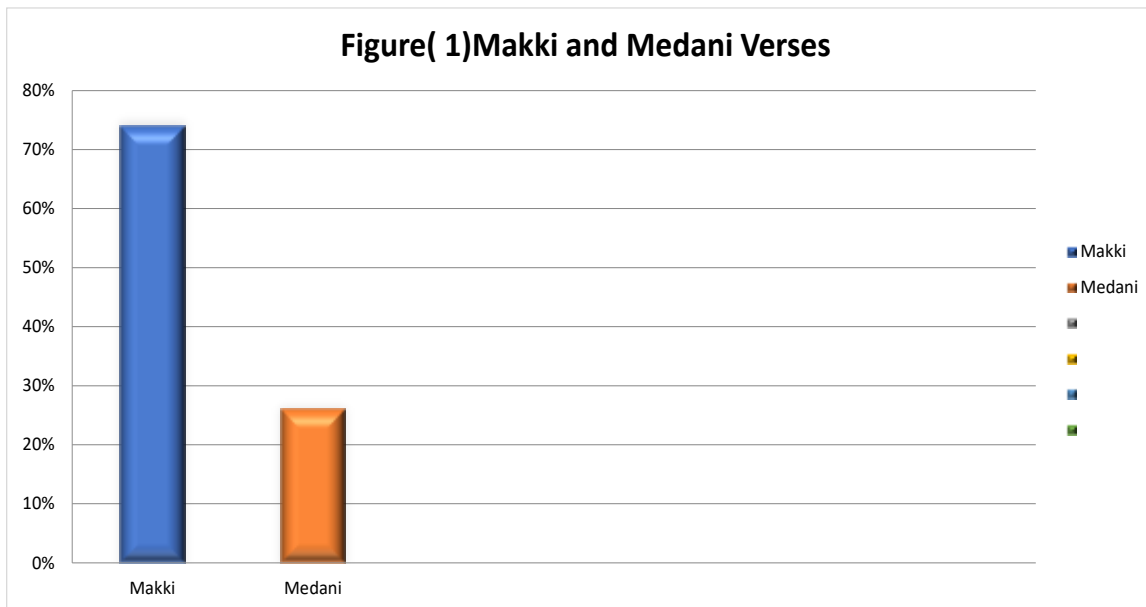
4.1. Data collection

The study data were taken from a natural environment, i.e. The Holy Quran.

The data were collected from the Quran and the books of Tafseer (explication of the Holy Quran). The Holy Quran consists of (144) surahs and (6,236) verses. Selected samples were studied meticulously to ensure the accuracy of the study. To obtain quite representative data, the selected samples of Madni (verses and surahs revealed in Medina after Hijra) and Makki (verses and surahs revealed in Makkah before Hijra) surahs were taken from the Holy Quran. This is essential to ensure the functions of rhythm in the diversity of subject matters in the Holy Quran as each Makki and Medani surah or verse has its characteristics and its rhythm serving certain functions. To accomplish the aims of this study, content analysis as a tool was devised by the researchers to analyze rhythm to analyze the data. The corpus has been firmly categorized, compared and studied meticulously to identify the functions of rhythm in terms of its subject matters of the Holy Quran.

4.2. Data analysis

The Holy Quran consists of (114) surahs: 30 Madni and (84) Makki. Madni surahs represent (26%); meanwhile, Makki surahs represent (74%) of the total number of the whole surahs, as shown in Figure (1) below. Qutub (2013:54) and Al Ghazali (2019:87) divided Madni and Makki Quran subject matters as follows: Madni subject matters: instructions (awamir) and Makki subject matters: news (? khbar). Instructions are further categorized into four major subtopics: worship instructions, prohibitions, punishment(including stories, retribution-qasas- and discretionary punishment-tazir) in addition to international laws (including treaties, battles, safeguard and security as well as Jihad-holy war).news is divided into two main categories: unseen matters and the universe (nature of the cosmos). News is further classified into two main categories: unseen matters and the universe (nature of the cosmos). Unseen matters are also classified into three divisions as follows: first, stories including stories of prophets, ancient nations, signs of the Day of Judgment and jinn stories; second, Islamic creed; third, God's Sunnahs (laws) in the universe (His features, names and blesses, divinity-uluheyeh and deism-rububeyeh). The universe (nature of the cosmos) is also divided into two principal subtopics: first, verses talking about signs of the Earth and verses talking about signs of the universe; second, verses talking about the creation of human beings in addition to verses talking about birds and animal.



5. Discussions

The subject matters of the Holy Quran are divided into two main categories: Medani and Makki. Medani includes instructions, and Makki includes news. Rhythms of subject matters in the Holy Quran serve certain functions that will be discussed in this section.

A. Instructions

All instructions of the Holy Quran are Medani, and they are further subcategorized as follows:

5.1.1. Worship (ibadadt) instructions.

It refers to the instructions intended upon us through the Holy Quran. Accordingly, Muslims should abide by the Quranic instructions. The Almighty Allah says in the Holy Quran; 31:17.

17 O, my son, observe the prayer, advocate righteousness, forbid evil, and be patient over what has befallen you. These are of the most honourable traits

The rhythm occurring in the sequence of God's instructions requests people to observe the act of worship – prayer. It should be noted here that the last letter(r) in the imperative verb is raised to the alveolar ridge, indicating that the worshiper must rise above all calamities and must be patient. This will raise his/her self-confidence in his/her faith. Moreover, the repetition of the alveolar sound /r/ is emphatically pronounced and offers a calm phonological harmony depicting a real portrait of worship. The function of rhythm in worship instructions is boosting self-esteem in times of calamity and being content despite being afflicted by misfortunes(Imad Aldeen 2005:279).

5.1.2. Prohibitions (nawahi)

There are a considerable number of actions interdicted by the Holy Quran, among which is approaching the orphan's wealth unfairly. The Almighty Allah says in the Holy Quran; 6:152.

And do not approach the orphan's property, except with the best intentions, until he has reached maturity.

In a threatening gesture, rhythm has been conveyed in the form of prohibition in this verse, which includes intimidation to safeguard the helpless and vulnerable orphans who lost their parents (Qutub: 1957: 254). Rhythm in prohibitions conveys the function of threat.

5.1.3. Punishment

According to Sharia-based laws, punishment contains stories, retribution-qasas- and discretionary punishment-tazir. Punishment is typically adjusted by Islamic doctrine. In Islam, regulations come from the Sharia laws resulting in different types of punishment such as committing adultery, leaving Islam, gambling....etc. Although divorce is allowed as a last resort in Islam, it should be taken with certain steps. Consider the following verses; 65:1.

1. O Prophet! If any of you divorce women, divorce them during their period of purity—and calculate their term. And reverence Allah, your Lord. And do not expel them from their homes, nor shall they leave unless they have committed a proven indecency. These are the limits set by Allah. Whoever oversteps the limits set by Allah has wronged his own soul. You never know; Allah may afterwards bring about a new situation.(15)

This is the first speech addressed to Prophet Mohammed (PBUH), and Muslims are commanded to follow it. Qutub (ibid, 1957: 235) says rhythm in punishment is vivid, full of motion and has an essence. He continues this pattern of rhythm, arouses interest and describes seriousness. It urges profound attention and greater compliance to God's teachings. The repetition of nasal sound, which is a high resonant sound in the above-mentioned verse, plays a key role in preparing the rhythm of punishment as it appeals to the listeners' ears. Ateeq (2009) argues that the repletion of nasal sounds /n/ have a strong rhythmic contour on the listener.

5.1.4. International laws

International laws refer to nations' laws between Muslims and other countries. They include treaties, battles, safeguard and security, as well as Jihad-holy war. Islam organized these laws in accordance with the Sharia. It establishes normative guidelines and a common conceptual framework to guide states across a broad range of domains, including war, diplomacy, trade, and human rights. The treaty was conducted between Muslims and non-Muslims, but non-Muslims did not comply with the terms of the treaty. Consider the following verse. 9:1.

A declaration of immunity from Allah and His Messenger to the associators with whom you had made a treaty.

At this high rhythm, this public declaration includes the general principle of the relationship between Muslims and polytheists at that time in the entire Arabian Peninsula. It is an unquiet harmony. This unquietness is caused by the threat and deleting the name of God from the beginning of the surah. Obviously, the sound of rhythm at the beginning of this surah is completely different from all the surahs of the Holy Quran as the basmalah (in the name of God) was deleted from its beginning. It was a call to prayer and a prelude to the intense rhythm that included the threat to the polytheists in declaring the innocence of the polytheists and cutting all their connection with Muslims. The function of rhythm in international laws conveys a threat to the polytheists.

B. News/? Khbar/

All news of the Holy Quran is Makki, and they are further subcategorized as follows:

5.2. Unseen matters.

They are based on the Islamic creed, which is also classified into three divisions as follows: stories including prophets, ancient nations, signs of the Day of Judgment and jinn stories.

5.2.1 Stories of prophets

There are (25) stories of prophets mentioned in the Quran. They refer to the stories clearly stated in the Holy Quran. The Almighty Allah says in the Holy Quran; 3:39.

"So the angels called him while he was standing in prayer in the chamber, "Indeed, Allah gives you good tidings of Zakaria (Zechariah), confirming a word from Allah and [who will be] honourable, abstaining [from women], and a prophet from among the righteous.

On the authority of Al-Sharawi (2013:341), he said that acoustics had been developed nowadays in a way that it can make the sound effect surrounds a person from all directions, and in the aforementioned verses, the sound by God came from all directions

as if there is an angel in a certain place. He continued saying that this phonemic rhythm functions as confirmation of the news in the certainty of the Prophet Zakaria due to the sound effect of the call by the angel, which affected the truth in his heart. According to Ibn Ashour (2008:90), the sound /f/, in verse "so the angels called him"/ فَتَادُّهُ الْمَلٰٓئِكَةُ / is used for confirmation. That is to say; his pray was instantly answered.

5.2.2. Ancient nations.

Stories of ancient nations are mentioned in the Quran, such as the story of Abraham, Nuh, Aad and Thamood. Consider the following verse; 69:5.

As for Thamood, they were annihilated by the Overwhelming.

The nation of Thamood used to live in stone caves. They were wiped out by the overwhelming. The rhythm in this verse is consistent with the rhythm of Fasilah- the final ending. It is sufficient for this verse to fold Thamood cover and storm them. Another verse talks about Aad; 69:6.

And as for Aad, they were annihilated by a furious, roaring wind.

The nation of Aad was also damaged by destructive wind. The rhythm in expressing the wind depicts the horror of the scene and the torment befalling them. Al-Sharawi (2013:510) stated that rhythm in ancient nations expresses the function of the full horror of torment and warns them against falling by their evil deeds.

5.2.3 Signs of the Day of Judgment

There are minor and major signs of Judgment Day foreseeing the resurrection day. Prophet Mohammed (PBUH) mentioned them, and some of them occurred. See the following verses; 79; 42-47.

43. You have no knowledge of it.44. To your, Lord is it's finality.45. You are only to warn whoever dreads it.42. They ask you about the Hour, "When will it take place?"

The verses depict real scenes of the feeling emanating from the huge catastrophe, hell visible to those who see it and the consequence of those who prefer the life of this world .At this moment, the context turns back to those who deny this hour. They ask Prophet Mohammed (PBUH) about its date. The answer comes back to them in a rhythm that increases the splendor, horror and magnitude of the hour. Rhythm in verses concerning Judgment Day expresses the intimidation of the horror of the Resurrection Day.

The voiceless glottal fricative aspirated sound /ha/ in the rhyming words of the verse: (مُرْسَاهَا, يَخْشَاهَا, دِكْرَاهَا, ضُخَاهَا) has long huge rhythm requiring more deep breath and puff of air. It participates in depicting a real picture of the amount of horror of Judgment Day.

5.2.4. Jinn stories.

A jinni is a supernatural creature invisible to human beings. There is a surah about jinn in the Quran.

1. Say, "It was revealed to me that a group of jinn listened in, and said, 'We have heard a wondrous Recitation.2. It guides to sound judgment, so we have believed in it, and we will never associate anyone with our Lord.

3. And He—exalted be the Grandeur of our Lord—never had a spouse, nor a child.4. But the fools among us used to say nonsense about Allah.

5. And we had thought that humans and jinn would never speak lies about Allah.6. And some individual humans used to seek power through some individual jinn, but they only increased them in confusion.7. And they thought as you thought that Allah would resurrect no one.

8. And we probed the heaven, and we found it filled with fierce guards and projectiles

On the authority of Qutub (ibid:241), he said that the surah has a steady rhythmic piece of music coupled with strong tone and words that have the same final endings, al- Fasilah, which presents a united sound rhythm and strong resonance while hearing. The function of this rhythm is to arouse sympathy accompanied by love in the heart of the listener of this surah for Prophet Mohammed (PBUH). It has an emotional feeling of sadness in its rhythm, continued Qutub (ibid: 114). The rhythm here also presents a feeling of grief and sadness. Muhaisen (2002:105) clarified that the use of the sound alif, / | /, provides a feeling of sadness that requires sympathy in the rhythm and supplication requiring pronouncing the truth.

5.3. Islamic Creed

The essence of the Islamic creed is to bear witness that there is no god except for Allah (God) and to believe in the five items of faith (Iman): belief in Allah (God), angels, the Noble books, messengers of God, Judgment Day and Predestination. The following verses talk about the first item of faith; 39:1-7.

1. By the aligners aligning. 2. And the drivers driving. 3. And the reciters of the Reminder. 4. Your God is certainly One. 5. Lord of the heavens and the earth, and everything between them, and Lord of the East. 6. We have decorated the lower heaven with the beauty of the planets.

This Makki surah is, like ones, has short final endings, fast rhythm, and a variety of images and shades of meaning. It aims to deepen faith in people's hearts and souls to eradicate all forms of polytheism. The function of rhythm here is to deepen the greatness and power of Allah, the Creator, which can be seen from the majesty of Allah through what He created, such as Saffat (aligners) and angels, which God swear by. The long rounded low central back-vowel sound, alif, / I / ending in the first three verses, have two properties: softness and loudness. The loudness and greatness of the sound / I / when vocalized show the greatness of His creation (the angels). This great creation (the angels) is loud in being a sign of a great cause of His creation (Muhaisen, *ibid*: 158).

5.4. God's Sunnahs (laws) in the universe.

5.4.1. God's attributes names

Allah is unique, incomparable to anyone or anything and cannot be imagined or described. There are about fifteen matchless qualities of God (such as infinite, self-existing.....etc.) and (99) names of God, called the most beautiful names of Allah such as Merciful, Beneficent, Sovereign.....etc.). The goodness in verse brings into accord shades of mercy, closeness and care overwhelming the scene in this verse and the whole surah. Qutub (*ibid*, 1995:112) mentioned that the function of rhythm in the verses is to notify us with the shades of mercy and care that engulf those who worship Allah Almighty; 20:8.

8. Allah—there is no god except Him. He has the Most Beautiful Names.

5.4.2. Divinity-uluheyyeh and Deism-rububeyeh

According to Islamic doctrine, deism means to believe firmly that there is only one Creator (Allah) for the whole world. This can be revealed through reason and the laws of nature. Meanwhile, divinity refers to the status of being divine, and Muslims only worship one God (Allah). It entails a sense of complete singularity and does not even suggest feminine or masculine connotations. In this context, the following verses are worth noting ;(Quran 6:12-14).

12. Say, "To who belongs everything in the heavens and on earth?" Say, "To Allah." He has inscribed mercy for Himself. He will gather you for the Day of Resurrection, about which there is no doubt. Those who lost their souls: they do not believe.

13. To Him belongs whatever rests during the night and the day. He is the Hearing, the Knowing.

This is a new wave of terrible rhythm occurring when talking about denial, display, mockery and contempt. The said verses are concluded by dreadful threat represented by the recurrent imperative verb (Say.....say ... say ... say ...) with attention and hearts directed to the mocking denials. The verses conclude a high, resounding rhythm accompanied by the denial of polytheism and the use of command in every final ending. The function of rhythm in the verses is to threaten and slander mocking denials. Muhaisen (2002:158) pointed out that the repetition of the imperative verb say (قل) with its two sounds, / k / and / l /, combines several properties. The plosive sound /k/ comprises strength, intensity and loudness; meanwhile, the liquid /l/ sound is medium between looseness and intensity. The verb say (قل) implies a threat rhythm foretelling the strength, pride and loudness of the Sayer, the one who said it- Allah and the mediation of the Prophet Mohammed (PBUH) between the Creator and His creation.

5.5.1. The Universe (nature of the cosmos)

5.5.2. Verses talking about signs of the universe and the Earth

There are several verses in the Holy Quran talking about the power of Allah in the creation of the heavens and earth, among which is the following verse ;(Quran 3:190).

In the creation of the heavens and the earth, and in the variation of night and day, are signs for the possessors of understanding.

According to Qutub (*ibid*, 1957:178), this final rhythm in the surah is consistent in its subject matter and style and a considerable number of rhythms in terms of subject matter and performance. The universe is an open book bearing the evidence and verses of faith. The importance of this universe is represented by its Creator (Allah) and the laws set by Him. It is also of great importance

to determine the attitude of man in the universe to obey and fear Him. The function of rhythm in mentioning earth and cosmic verses is to link the human perception with the universe to fear and obey God, continued Qutub (ibid, 1957:178)

5.5.3. Verses talking about the creation of human beings, birds and animals

Similarly, there are many verses in the Holy Quran talking about the creation of human beings, birds and animals, among which is the following verse; creation (Quran 82:1-8).

- 1. When the sky breaks apart.**
- 2. When the planets are scattered.**
- 3. When the oceans are exploded.**
- 4. When the graves are tossed around.**
- 5. Every soul will know what it has advanced and what it has deferred.**
- 6. O, man! What deluded you concerning your Lord, the Most Generous?**
- 7. He Who created you, and formed you, and proportioned you**

This short surah talks about the breaking apart of the Sky, but it has an extraordinary rhythm touch portrayed as a deep and calm rhythm. It acts as a reproach, although it includes threat. The role of rhythm here is to express reproach with the implied threat. The rhythm of letters in describing the Hour of Resurrection ends with the same rhythm of the letters /r/ and /t/ respectively: broke / spread / exploded/scattered/delayed. The /R/ sound is a moderate sound, and /T/ is a plosive sound and the air is compressed in the lungs and is abruptly released as if signs of the Resurrection Hour are gradually increasing in its intensity. It is worth mentioning that the words end in a sound of concussion/t/ is audibly released and indicate power and strength (Ateeq, ibid: 2009). Likewise, Qutub (ibid, 1957:345) explained that the plosive sound /t/ in the above verses points out a sudden audible plosion and strength occurring when uttering the aforementioned words. Therefore, the Resurrection Hour is accompanied by an audible plosion and strength. The rhythm is transferred through the frequent occurrence of the sound /t/.

The rhythm in the said verses forms a part of the harmony and links the elements of the text together in a horrible scene.

6. Conclusion

Based on the results discussed above, it can be concluded that the Holy Quran includes Madni and Makki surahs. Medani represents (26%); meanwhile, Makki represents (74%) of the total number of the whole surahs. The subject matters of the Holy Quran are divided into two main categories: Medani and Makki. All instructions of the Holy Quran are Medani, and they are further subcategorized as follows: instructions and they are further subcategorized into worship, prohibitions, punishment, and international laws. All news of the Holy Quran is Makki and is further subcategorized into unseen matters, God's Sunnah (laws) in the universe. The language of the Holy Quran is rhythmic, and the rhythms of its subject matter serve a certain function. The functions of the rhythm of Medani subject matters are commonly characterized as enhancing self-esteem in times of calamity, obedience, expressing threat and horror. However, the functions of the rhythm of Makki subject matters are mostly described as confirmation, power and strength of God and denial of polytheism. The language of rhythm is pleasant-sounding and extraordinary. It leads to attentiveness, willingness, and sanctity, making listeners in high spirits and shake their hearts. Rhythm is considered one of the most intriguing and appealing aspects of making memorization an easy task. Quranic rhythm is inimitable, melodious and distinct. It is completely different from the conventions of the Arabic beats and cannot be available to any Arabic discourse. It plays an important role in understanding the rhetoric of the Holy Quran. It is made by bringing together the letters in words and the words into rhythmic verses. This synchronization creates a musical melody that has a psychological impact and appeals to the ears of listeners and reciters. Some verses and words in the Holy Quran impose certain rhythmic sounds. Such rhythmic sounds have a unique, high and resounding rhythm through which they are employed to affect meaning and convey certain functions. They lead to a better understanding of the verses. Rhythm adds melody, beauty and music to the words of the Holy Quran. It is viewed as a phonological term contributing to the way that meaning is organized and offered. It varies according to the context and appeals to the human soul to abide by the concepts and subject matters mentioned in the Holy Quran. Finally, this research paves the way for further studies on the Holy Quran by scholars studying it from a phono-pragmatic perspective and other linguistic disciplines.

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