The Prosody-Semantics Interface in Quranic Arabic Pros

أ.اريج علي محمود عطي
Areej Ali Otay

التداخل النظمي للعلم الدلالة في النظم القراني الكريم

عنيت هذه الدراسة بتحليل العوامل المؤثرة في النظم القراني والعربي كالتنغيم و المتمثل بالتجويد وعلاقته بإيصال الرسائل السماوية. وباعتبار أن القران الكريم هو المقياس و المرجع الأول للغه العربية الفصحى في هذه لورقة فكان تحليل الآيات القرانية ودراسة علاقتها بتنغيم المجموعات الكلامية من حيث الوقف والإبتداء و أثره على المعنى. إضافتاً إلى العلاقه المعنوية بين السجع القراني والمعاني في سورة عم و النازعات والمرسلات. و قد وضحت الدراسة أن المدود تلعب دوراً فاعلاً في إيصال المعنى وفهمه, حيث أن السؤال الذي ارتكزت عليه هذه الدراسه هو ما مدى قدرة العوامل السابقه في فهم و استيعاب المعاني والتي بالتالي ممكن أن تعد كمرجع للغه تقاس عليه الكثير من اللهجات العربية .
وقد تبين أن الدلالة المعنوية هي الركيزة الأساسية التي تتحكم في المقاطع الصوتيه حتى لو أن النظم اللغوي من حيث النحو والصرف صحيحاً. وقد كان واضحاً أن لنهايات الصوتية وامحكومة بنوعية المد وطوله وهي الفيصل في نهاية المقطع الصوتي. وقد أوصت هذه الدراسة بأن حاجة لمزيد من الدراسات في الخصائص الصوتية في اللغة .

I-1 Introduction

This study concerns with contributions of intonation and other aspect of prosodic and meaning in Qur'anic Arabic and classical Arabic prose. The Holy Qur'an, which unified the Arabic literary language and spread it into areas far beyond Arabia, is an important source for Islamic and Arabic studies. *ʕilmu taǧwīd al-Qur'an*, the science of Quranic recitation is bearing on Qura'nic orthography. The Holy Qura'n is regarded as a record of Arabic language.

قال الله تعالى (ما فرطنا في الكتاب من شيء)
Mafraṭna fī alketābe men she?
(We have neglected nothing in the book)
*(Al- 'naʕm:*38)

The Qur'anic language is considered to be the key for full understanding of the standard Arabic language and the development of accent as well. It is widely known that the system of the Qur'anic recitation *ʕilmu taǧwīd* facilitates the analyzing of The Qur'anic language, as it helps both the reader and the listener to interact with the meaning. It also offers the answer to many researchers' questions such as the one that is raised by De Jong & Zawaydeh (1999) regarding the measurement of duration, and their suggestion that prosodic factors such as if the position of stress can facilitate the process of understanding and interaction. This proposed study is further address this question by considering the rules of *taǧwīd* as a possible determiner of the duration

measurement and other stress features. Moreover, *(ʕlamat alwaqf)* pause markers in this study are the tools that are used to divide the tone groups in the Holy Qur'an. *ʕilmu taǧwīd* is considering as the 'suprasegmental' aspect. Beside the *taǧwīd* system, *Saǧʕ* is another strong conveyer of meaning. *Saǧʕ* is the pre-Islamic Arabic prosody which shares the element of rhythm with poetry (Denffer 2003,75 (Revised Ed. 1994)). From the intonation point of view the tone groups in Saǧʕ should be equals in length without any repetition. The rhyme of *Saǧʕ* in prose form by ending the sentences with words that ends with the same letters. These features catch and attract the listeners which work as a conveyor of the massage. It is noticeable that most of the Maki chapters in the Holy Qur'an have *Saǧʕ*, which describe the good reward or banishment or even in describing or picturing the Hill or the paradise and the resurrection day. The proposed research focuses on the relationship between prosody-syntax which supports the prosody-semantics interface. However, in order to fully understand The Arabic *Qur'anic* prosody-semantic interface we need to focus first on the stress, duration, and intonation at the Arabic tone groups' level prosody. The stress and duration is treated from the Phonetics and phonological perspective. As this research aims to study the prosody-semantic of the *Qur'anic* Arabic language, the selected case study will provide a rich source of textual data. Specifically, the textual dataset of total 135 verses from Chapters an-Naba? (THE EVENT) AN-Naziʕat (THE SNATCHERS) ʕabasa (THE FROWENED At-Takweer (THE ROLLING, from which semantics elements can be extracted and formalized in a knowledge base for possible element development of a corpus.

The Prosody-Semantics Interface In Quranic Arabic Pros

I-2- The Purpose of the Study: Research Questions
Key research questions this Study aims to address and include:
1-How tone groups are divided in Arabic Quranic Language.
2-How, and if, the durational and stress of final word of the tone group correlates with prosody-semantic interface.
3- The relationship between prosody-syntax interface and prosody-semantic interface.
4- Explore tonal and sentiment analysis using rhythmic, phonemic and dependency patterns

I- 3- Significance Of The Study
1- This study sheds light on intonation groups in Arabic with special reference to the Holy Quran, which will be useful to the study of Arabic intonation in general.
2- This study may also be significant in that it will draw the attention of researchers to the potential of studying the Quranic Arabic intonation as a possible model of classical Arabic.
3- The outcome data may be used for computational analysis.
4- Explore tonal and sentiment analysis using rhythmic, phonemic and dependency patterns.

I-4- Methodology
This study is undertaken with the general aim of demonstrating the relevance and significance of what Mitchell (1975: 70) called a basically inductive approach to the analysis of linguistic meaning. It is true that;

"One can never be Holy inductive or exclusively deductive but it is possible at a given time to be more one than the other, and when there is still so much to know of meaning in its formal linguistic aspects around the world, then it seems reasonable to believe that at least for the time it is desirable to treat texts and part-texts on their own merits this is all that is implied by a basically inductive approach, namely that reasonably free, though properly controlled, rein should be allowed to the development and exploitation of contrasts arising out of close observation and textual analysis'

Moreover, regard Mitchell (Ibid) says:

"Many in the past have even wished to limit their linguistic statements to those based on a corpus of collected text, in the belief that a sufficient number of such texts will capture all that is worth capturing".

II-1- The Back-Ground Knowledge
The treatment of the Arabic intonation will depend on Hallidy's treatment of English intonation. It is remarkable that Haliday related intonation to grammar with statement commands, exclamations and syllable, consonant and vowel phonemes. The tight relationship that he existed between intonation and lexico-grammar in English language explained main semantic angles of information structure. He represented tonality as the units of speaker's intonation and tonicity is the key that speaker use to emphasize the significant massage. Finally, he displayed how the ton is used by the speaker as a conveyer of his opinion (strong or weak) question, statement…

As stress is the primary feature that this study is depend on, in order to analyze the *Qur'anic* Arabic

(Classical) then it is very important to shade alight on the theoretical account of Arabic stress. In general, the older traditional studies of Erpenius (1656), Brockelmann (1907), and wright (1971) recognize the syllable and syllable weigh in stress assignment distinguishing between light (cv) and heavy (cvv and CVC) syllables. The remarkable work in Arabic syllable is the Prague School (Jakobson 1971) which used the terms of moras instead of syllables. According to those studies and Chomsky and Halle 1968) Abdo (1969) claimed that Arabic stress is determined by vowels position among the syllables. The following example will show how the above theories work to gather to analyze the *Qur'nic* language;

إِنَّمَا يَسْتَجِيبُ ٱلَّذِينَ يَسْمَعُونَ ۚ وَٱلْمَوْتَىٰ يَبْعَثُهُمُ ٱللَّهُ ثُمَّ إِلَيْهِ يُرْجَعُونَ ۝

 /ʔnama yastaǧību 'al ḏīn yasmaʕūn//{◀} walmaūta yabʕaṭuhmu allah ṭum ʔlyhi yurǧaʕūn \\◌
"It is only those who listen (to the Message of Prophet Muhammad) will respond (benefit from it), but as for the dead (i.e. disbelievers), Allah will raise them up, then to Him they will be returned (for their recompense)".   (Al- 'nʕām:36)
The mandatory pause comes after يسمعون /yasmʕūn/ cvc cv cvvc. Without this mandatory pause, the meaning of the verse would be distorted for then it would conjoin those who hear, and the dead, as parts of /yastaǧīb/يستجيب respond, which equates the dead and the living in hearing and accepting. This verse contains two tone groups and it is noticeable that both final words have the same final syllable structure cvvc (*yasmaʕūn*, listen) (*yurǧaʕūn*, be returned) /cvvc cvc cvcc/. Moreover, without the final word of the tone group the meaning will be incomplete. The significant feature that supports the importance of the last word is the length of the final syllable

of the final word. According to the *Taǧwīd* rules if the final word of the utterance, where the reader stops, ends by a consonant preceded by a vowel then the vowel has to be lengthened, also each tone group ends with pause and stress syllable length. Tench (1990:504) support this point of view by indicating that each intonation unit of prayer sounds contains a level tone except the final one and the only significant pitch movement is in the final unit (fall tone that indicate the ending of the tone group).

II-2-Intonation
In order to analyze intonation in general and intonation groups in particular it is important to show in chronological order the contribution of European and American linguists whose help in establishing the theoretical framework of intonation is paramount. We briefly outline the two main schools below.

2-1- The British School
This school gradually developed from basic work done by the German Scholar Klinghardt (1911), who provides a descriptive framework for intonation with a pedagogical orientation. He establishes an intonation unit the Sprechtakt and recognizes a number of different intonation patterns on the accented syllables, with larger dots used for accented syllables. The unstressed syllables before the first stress are called the Auftakt; those after the last stress the Abtakt. This method of intonation analysis was adopted and developed first by the British scholar Coleman (1914) then by Palmer (1922), who identifies the syllable on which the main accent falls as the nucleus. This enables him to introduce a tripartite structure for the unit called the tone-group, which consists of (Head) Nucleus (Tail), where the first and the last are optional constituents.

1- (Head)   Nucleus   (Tail)
    I don't   like   that sort of thing. (Fox 2000: 278)

Kingdon (1958) and Schubiger (1958) recognize more divisions than those of Palmer, with a prehead (the unstressed syllables before the first stress, equivalent to Klingardt's Auftakt), head (the first stressed syllable together with the following unstressed syllables), body (the part between the head and the nucleus), nucleus, and tail (the last two are the same as Palmer's). The same tradition is followed by O'Connor and Arnold (1973). They similarly recognize Preheads, Heads, Nucleus and tail. Consider the following possible combinations that are choice-exhausting:

1- Prehead Nucleus.
e.g. It was good.
2- Prehead Head Nucleus.
e.g. It was 'very good
3- Prehead Head Nucleus tail
e.g. It was 'absolutely wonderful
4-   Head Nucleus
e.g. 'very good
5- Head Nucleus tail
    'Absolutely wonderful

6- Nucleus
 e.g. Good

7- Nucleus tail
e.g. Wonderful

2-2- The American School

The American structural school of intonation started to develop its own method in 1935. Bloomfield interprets intonation in terms of "secondary phonemes" which characterize larger combinations. Bloomfield recognizes five such phonemes: fall [.], rise [?], lesser rise [¿], exclamatory pitch [!], and suspension [,], the first three of which occur at the end of the sentence, while the last two occur either in combination with these or in a non-final position, respectively. Harris (1944) adds numerical values to the pitch levels of individual syllables. Pike who is regarded as the founder of the phonemic analysis of intonation, examined in his famous book, "The intonation of American English" (1945) all the factors that make the prosody of a language, including rhythm, pause, length, stress and pitch. This approach to intonation is called the 'level' approach, referring to pitch levels which can be grouped together into patterns, or contours. The term 'contour' refers to the configurations of tones. According to Pike, these pitch levels constitute contour points in the pattern. The most important contours, usually occurring at the end of the utterance, are called primary contours. The first contour point in a primary contour, the beginning point, occurs on 'a heavily stressed syllable'; the contour ends with an ending point, while some contours also have a direction-change point in between. The primary contours also have a direction-change point in between. The primary contour may be preceded by an unstressed precontour, the two together forming a total contour. The contour points in each contour are joined by hyphens, and the beginning point of the primary contour is preceded by °. For example:
 - The doctor   bought a   car
 -    °2-4-3   4-   °2-4   (Fox 2000 P:281)

- How do they study?
/²hæw+da+ðèy+³stádiy¹#/ (Fox: 282)

III-1- Intonation and Meaning

   Intonation is a natural characteristic of any language. It is important not only for good pronunciation but also because it is a way of sending and receiving different messages. Changing our pitch helps us to indicate certainty, uncertainty, enthusiasm, boredom, and so on. We can say 'Yes' but we mean 'No'. As listeners, we become skilled at detecting fine shades of meaning in another people's speech. We can say that he\she sounded tired, sneering, and self-satisfied, unhappy, etc. Speech without intonational features is no more than a machine output (http://humanities.byu.edu, 2002). The analysis of the emotional aspect of intonation apparently began with Fairbanks and Pronovost (1939) who investigated the phonetic features involved in the expression of different emotions: contempt, anger, fear, grief, and indifference. They find

that anger involves a wide pitch range, with rapid movement; grief, on the other hand, is expressed using a narrow range with slow pitch changes and vibrato; similar characterization is given for other emotions (Fox 2000)

III-2 Tone Groups in The Holy Quran

The reading system in the Holy Quran depends on the intonation system. The reader has to follow a systematic way in reading the Holy Quran which is governed by the rules of ʕilmu tajwīd (the science of recitation) and ʕalāmātu-alwaqf (pausal signs). 'pausing signs' are:

Sign for a mandatory pause *'al – ūaqf al-lāzim*. e.g.

Sign for prohibited pause – *'al-waqf ʔal-mamnūʕ*.

Sign for optional pause - *waqf jaʔiz jawaazan*

Sign for preferred non-pause.

Sign for preferred pause.

Sign for alternative pause – *taʕaanuq al-waqf*. If you pause at the former of the two places you may not pause at the other, since if you paused at both places, the meaning would be disrupted.

It is important when reading the Holy Quran that the reader should learn when he can start and when he can stop or even when to take a breath.

This can be derived directly from Brierley (2011). The recitation style which be used in this research is; *ḥafs Bin ʕašim*. This style is one of the seven original styles of transmission, which is in the dialect of the Quraysh tripe in *Maqah*. The recitation of *ḥafs* is widely use but each region read the one that fit their dialect as the Prophet Pease be up him said in *Sahīh al-Bukharī* (in Gilchrist 2011):

"The Qur'an has been revealed to be recited in seven different ways, so recite of it that which is easier for you"

The treatment of Arabic intonation in this research will depend on Halliday's treatment of English intonation. It is noteworthy that Haliday related intonation to grammar with statement commands, exclamations and question (Haliday, 1967). He considered intonation as a part of the phonology which includes rhythm, syllable, consonant and vowel phonemes. The tight relationship that he claimed existed between intonation and lexico-grammar in English language explains the main semantic aspects of information structure. Halliday argued that tonality as the units of speaker's intonation and tonicity is the key that speakers use to emphasize the significance of the message. Finally, he demonstrated how tone is used by the speaker as a conveyer of his opinion (strong or weak), question, statement, etc.

Cruttenden (1986: 80) says "intonation groups are basically some sort of unit of performance. They may represent a unit of planning for the speaker and a unit of presentation by the speaker for the listener, as if the speaker were saying to the listener: 'get this piece of processing over before we go on'. Because there is a large amount of speaker choice involved, we may never be able to predict intonational phrasing; the most that can be attempted is to put some limits on the range of speaker choice". Curuttenden of cit tries to give some limitation for what he calls speaker's choice in tone group divisions in English. This can be seen clearly in the

sign of selective pause – tâ9âânuq al-waqf. ۛ ۛ   If you pause at the former of the two places you may not pause at the other. e.g.,

Can be read either as:
(ذَلِكَ الْكِتَابُ لا رَيْبَ\ فِيهِ هُدىً لِلْمُتَّقِينَ) (البقرة:2)
"This is the Book - no doubt. In it there is guidance to those who the pious believers who fear Allah Much"
Or
(ذَلِكَ الْكِتَابُ لا رَيْبَ فِيهِ هُدىً لِلْمُتَّقِينَ) (البقرة:2) "This is the Book wherein there is no doubt, guidance to those pious believers who fear Allah Much"
If you paused at both places, the meaning would be dispelled.
It is important in reading the Holy Quran that the reader should learn when he can start and when he can stop or even when to take a breath.

III-3- The "Breath" Group
      Normally speech does not consist of unorganized strings of words, but stretches of words in the utterance of which the breath and tone are integral parts. So, the utterance is divided into breath groups consisting of a group of words uttered in a single breath, where the speaker either stops speaking or draws breath to continue. This group may or may not correspond to phrases and sentences as recorded in writing or print. The majority of tone groups are, however, analogous more or less to sentences of prose while the rest are of phrasal or lexical length.
      In speech, the division of tone groups corresponds roughly to punctuation in writing. There is, however, no perfect analogue between a spoken text and its printed correspondent. Many tone groups cannot be marked by punctuation but there are other marks which have been mentioned by some researchers such as hesitation, repetition and lengthening part of the utterance, that serve as clues of tone group boundaries.
      Phoneticians have long noted that the intonational pattern of speech is structured in terms of the breathing pattern of the speaker (Armstrong and Ward,1926; Jones 1932). In most, if not all human languages, breathing patterns are manifested by a pattern of pitch and tempo which plays a major role in signaling the end of a sentence (Lieberman, 1967). Both traditional and generative grammarians (Chomsky, 1968) regard the sentence as the minimal unit from which a complete semantic interpretation can be made. Recently, Dickins (2014) represent three different definitions for sentence; from the intonational point of view punctuation is the determiners of the sentence in orthography while in intonation it plays only a small part.   In written material, the final period (full-stop) which marks the end of the sentence in reading is essential. The same thing can be said about question and exclamation marks, where the reader changes his intonation to fit the meaning. The comma is usually optional, where the reader has the choice to stop or continue reading. As full stop shows, the end of the sentence or the end of the full meaning utterance. The breathing process in reading or speaking loudly, therefore, breathe groups reflect traditional functional description of a sentence which expresses a complete thought that has real validity. Lieberman (1967:192) defines the breath group as "the phonetic feature that speakers make use of the segment the train of words into sentences". In other words, it is the phonetic

feature that enables a listener to group words into meaningful sentences. So, breath groups are regarded as a common feature in all human languages.

The study of the breath groups or tone groups in the Holy Quran should basically depend on the study of pause marks (9alamatulwaqf) or intonation breaks as Liberman (1975) calls them. He says that intonation phrasing is often discussed in terms of the location of commas, pauses, intonation breaks, etc, though not all examples lend themselves very easily to such treatment. Then he asks whether intonation breaks should be viewed simply as a kind of marker inserted into phonological strings, as the comma notation implies or are they instead the various constituent boundaries of some sort of intonational constituent structure?

Pike (1945) however, says that "pauses cannot be equated with the borders of intonation contours, since pauses may occur (1) at the borders of the contours... Or (2) in the middle of contours... Or (3) may be absent from a junction of two contours".

Firth (1957: 28) says that without intonation the syntax of a spoken language will prove extremely difficult to investigate. So, intonation in spoken language has the same role as punctuation in the written medium. This shows how tone groups reflect syntactic structures which make differences in meaning. Together

III-4-Tone Groups and Grammar

Curtttenden (1986: 131) says that "intonation groups generally correlate with major syntactic constituents, although a good deal of choice is available to speakers concerning which constituent intonation groups should correspond with".

This can be demonstrated by how tone groups correspond with:

 a- Clauses, e.g.
     He ran to the station\ and caught the train.

b- Something less than a clause such as adverbials which modify a whole clause. e.g.
Therefore\ because of   this \ and   other important   evidence
Richard has resigned\ officially

c- Noun-phrase subject, e.g.:
The first man to set foot on the moon ,\was Neil Armstrong

    d- An Object can also come as a single tone group by the effect of topicalization, e.g.:
     Well I like her\ but her husband\ I can't stand.

e- Similarly, in passive structure, an agentive by-phrase following the verb is commonly given a separate group, especially if post-modified, e.g.:
The murderer was finally arrested \ would you believe it/ by a man making a citizen's arrest.

f- The tag at the end of the utterance is given a separate tone group, e.g.
Very expensive \ cars\ aren't they?

g- A number of parenthetical involve a separate tone group, e.g.
    The fact is \ and there are now books and articles on this\the economic recession is bound to hit poorer countries most.

h - The vocative in initial position, e.g.
        Johnny \will you just shut up.

    Considering the grammatical role in forming tone groups it is safe to say that tone groups appear to be concerned with sentences. Here are some verses from the Holy Quran that support this claim.

سورة: الإخلاص

بِسْمِ اللَّهِ الرَّحْمَٰنِ الرَّحِيمِ

قُلْ هُوَ ٱللَّهُ أَحَدٌ ۝ ٱللَّهُ ٱلصَّمَدُ ۝ لَمْ يَلِدْ وَلَمْ يُولَدْ ۝ وَلَمْ يَكُن لَّهُۥ كُفُوًا أَحَدٌ ۝

1- Say: (O Muhammad):" He is Allah (the) one.2-"Allah-us-Samad [Allaah-us-Samad- the Self-Sufficient Master, whom all creatures need, (He neither eats nor drink)]. 3- "He begets not, nor was He begotten.4- "And there is none co-equal or comparable unto Him". (MuHsin Xaan & Al-Hilaali 1996)
        Those above verses show that breath groups or tone groups correspond with clauses. Where the clause may be just a simple sentence or may be part of a complex sentence. Also on many occasions' intonation-groups correspond with something less than a clause (cf. Cruttenden (1986).
    Then the next question will be; is there something which is less than a clause and affects the whole clause in Arabic as in English?

وَٱسْتَعِينُوا۟ بِٱلصَّبْرِ وَٱلصَّلَوٰةِ ۚ وَإِنَّهَا لَكَبِيرَةٌ إِلَّا عَلَى ٱلْخَٰشِعِينَ ۝

Even in the same verse, each sentence takes a tone group as in the following verse
        Chapter Al-Baqqrqh
45-And seek help in patience and As-Salâ (the prayers) and truly it is extremely heavy and hard except for AL-Khâshiin (devout)
    The two tone groups have been separated by the pausal mark ج (sign of optional pause - waqf ja?iz jawaazan mustawiya-l-tarafayn).
Each tone group stands as a unit containing certain elements of structure that separate it from other syntagmatic units.

IV-1- Quranic Language Genres

Tench (1990: 504) indicated that each intonation unit in any prays sounds contain a level tone except the final one. His explanation of the example below indicates that the only significant pitch movement is in the final unit (fall tone that indicates the ending of the tone group).

Moreover, each tone group ends with pause and stress syllable length. (said by the minister by himself, impromptu, at the binging of service

al mighty-God

and our most merciful-father

we thank Thee that we come to-Thee

in that name which is above every other 'name' (descend)

the 'nam' of our lord and Saviour Jesus –Chrest

Prayers in The Holy Qur'an and Sunna can be analyzed similarly. For example, the following prayer consists of five parts each ending with a stressed word. Three of the pauses are optional { صلی } while the fourth does prefer (not pause) { ج }. The prayer is rhymed as the three optional pauses ended by a word ended by / nā / the suffix that means us. It considers. *ʕilmu taǧwīd al-Qur'an*, the science of Qura'nic also. The final syllable is cv the stress feature is the (šhaddah) /ن/ Cited in El-Hassan (1991), the prayer in this verse is divided into five tone groups, as follows:

\\رَبَّنَا لا تُؤَاخِذْنَا إِنْ نَسِينَا أَوْ أَخْطَأْنَا

\\رَبَّنَا وَلا تَحْمِلْ عَلَيْنَا إِصْراً كَمَا حَمَلْتَهُ عَلَى الَّذِينَ مِنْ قَبْلِنَا

\\رَبَّنَا وَلا تُحَمِّلْنَا مَا لا طَاقَةَ لَنَا بِهِ

\وَاعْفُ عَنَّا وَاغْفِرْ لَنَا وَارْحَمْنَا

\أَنْتَ مَوْلانَا فَانْصُرْنَا عَلَى الْقَوْمِ الْكَافِرِينَ

(البقرة:286)

"Our Lord, do not blame us if we forget or sin\\ our Lord, do not impose on us a burden as You had imposed on our predecessors\\ our Lord, do not impose on us what we cannot endure; and pardon us, \and forgive us and have mercy on us\\ You are our Lord, so grant us victory against the infidels\\"

The above division of the prayer into five tone-groups is by no means the only possibility, but it is a typical rendering.

The first tone-group consists of a vocative, / rabanā /"(O) our Lord", a negated clause, /lā tuʔḫḏnā/ "don't blame us," and the conditional clause, /ʔin nasīnā ʔw ʔḫTaʔnā/ "if we forget or sin".

The second tone-group has the following constituents:

- the vocative /rabanā/ رَبَّنَا" "our lord"

- a conjoined negated clause, /wla taḥmel ʕlīnā ʔṣran/ "وَلا تَحْمِلْ عَلَيْنَا إِصْراً" "and do not impose on us a burden."

- A prepositional phrase embedding another prepositional phrase: /kma hamaltahu ʕla allaḏīn men qblina/ كَمَا حَمَلْتَهُ عَلَى الَّذِينَ مِنْ قَبْلِنَا "as you had imposed on our predecessors, (lit) on those who (went) before us."

The third tone-group consists of the following:

- the vocative/rabanā/ رَبَّنَا" "our Lord"

- a conjoined negated clause with a transitive verb whose object is an embedded relative clause /wla tuḥmelnā mālā ṭāqata lanā beh/ "وَلا تُحَمِّلْنَا مَا لا طَاقَةَ لَنَا بِهِ" "and do not impose on us what we cannot endure."

The fourth tone-group consists of three conjoined imperative clauses: /wʕfu ʕnā/,واعف عنا 'and pardon us, /wġfer lnā/ واغفر لنا 'and forgive us, /warhamnā/" وَارْحَمْنَا " and have mercy on us.'

The fifth and last tone-group consists of a nominal sentence, / 'nta mawlā/ أَنْتَ مَوْلَانَا "You are our Lord", together with an imploring request in the form of an imperative clause /fanṣurnā ʕlā alqawm alkaferīn/" "فَانْصُرْنَا عَلَى الْقَوْمِ الْكَافِرِين" "So, grant us victory against the infidels'. The above details of how this prayer is divided into tone-groups illustrate the common domain of tone groups in the Holy Quran.

IV-2-Arabic prosody

The main supra-segmental features in Qur'anic Arabic are stress and length. As Qur'anic verses are meant to be recited aloud, the combination of phonetic features such as increased length, loudness and pitch movement strengthen the feature of stress. Moreover, rhythm complements stress to emphasize the message sent by God through the verses. In Qur'anic language stress is relatively predictable and is determined by the rules of ʕilmu taǧwīd al-Qur'an, the science of Quranic recitation. In taǧwīd the stress is determined by vowel in which, in certain situations, is increased in length. Schane (1973:14) agrees that stress is the prosodic feature that is related to syllables especially vowels. The extra breath force that is used by the reader of the Holy Qura'n is the most prominent part of the stressed syllable or word. The duration feature can be seen more in open syllables cv, e.g. /bi/ـِب, and cvv, e.g. "in" /fī/ في. While If a closed syllable, e.g. cvvc as in /bāb/, comes at the end of the tone group or the verse, i.e. before any pause, the length of the vowel must increase. In ʕilmu taǧwīd al-Qur'an, (the science of Qura'nic recitation) the longest syllable length in the Qura'n is cvcc, as /ḍall/ضال, but this length is rare because this length contains Three main reasons first the vowel comes between two stressed letters next the pause and third the meaning (supporting the meaning). For example, الصاخة /aṣāḫa/ الطامة/aṭāmh/ (names of the day after) cvcc.

By comparing these verses from and AN-Naziʕat (THE SNATCHERS) and ʕabasa (THE FROWENED), we may understand how duration feature, the position of stress and pause markers working to gather to form a conveyor carrying the massage smoothly and directly to the listener as well as read. e.g.

(33) فَإِذَا جَاءَتِ الطَّامَّةُ الْكُبْرَى (34) يَوْمَ يَتَذَكَّرُ الْإِنْسَانُ مَا سَعَى (35) (النازعات)	فَإِذَا جَاءَتِ الصَّاخَّةُ (33) يَوْمَ يَفِرُّ الْمَرْءُ مِنْ أَخِيهِ (34) وَأُمِّهِ وَأَبِيهِ (عبس) (35))
(33)/fa?ḍa Jā?t aṭāmtu alkubrā (34) yauma yataḏakaru al?nsanu ma saʕā / wa burizt algahimu liman yarā(44)	(33) fa?ḍa Jā?t aṣāhah/(34) yauma yaferu almar?u men aḫeeh/ (35) wa?umehe wa abeh/
(34) But when the Great Cataclysm arrives. (35) A Day when will remember what he has endeavored.	(33) But when the Deafening Noise comes to pass. (34) The Day when a person will flee from his brother (35) and his mother and his father.

In Quranic prosody, the stressed syllable which get its power from the duration carry the meaning. As it can be seen clearly that in both verses the domination words or the stressed words are aṭāmatu (vc cvv cvc) and aṣāhah (vc cvv cvc) (names of the judgment day) where the reader

increases his voice and the length of the duration reach its highest as six marks in *ʕilmu taǧwīd al-Qur'an*, (the science of Quranic recitation) there are three lengths; two, four and six) (Marks: timed by closing the finger or open it) . However, it is clearly noticeable that the word A**tā**matu has followed by the adjective Alkubr**ā** (the Great) to be more appropriate to the rest of the following rhyme.

The next table will illustrate the distribution of the final syllable of each word in the above verses.

alkubr**ā**	vc cvc cvv
asaʕ**ā**	cv cvv
yar**ā**	vcvv

a**h**ī he	vc vvcvv
ab ī he	vc vvcvv
ban ī he	cv cv cvv

It is obviously clear that the final syllable in each tone group is (cvv) which shows two main factors, first that by the stressed and the dominated word is the final one in the tone group especially when the prose is depend on *Saǧʕ*

Considering the final syllable in the tone group and its relating to the prosody-semantic, the following table shows how open sellable and closed sellable reflect positive and negative information.

Chapter name	Total NO. verses	Open syllable No.	Meaning	Closed syllable No.	Meaning
Chapter an-Naba? (THE EVENT)	40 verses	Final syllable 36 open ending cvv	Describing creatures, hill and parodies and answering questions	3 close ending cvvc	Swearing and exclamation and question
AN-Naziʕat (THE SNATCHERS)	46	39 open ending cvv	Describe creatures, narrating story and a directing the speech to (messenger	close ending 7 cvc	Swearing, describing the grudging day, intimidation and admonition

ʕabasa (THE FROWENED	42	16 Open ending cvv	Describe creatures, narrating story and directing speech or directive and instruction	23 closed ending cvc	Describing the grudging day, intimidation and admonition
At-Takweer (THE ROLLING	29	17 Closed syllables short ending cvc	Describing and narrating the cosmic change on the Day of Judgment	11 closed long vowel cvvc (duration)	Descripting the Prophet and the Holy Quran and defense the Prophet peace be upon him.

It appears that the final word in the sentence is stressed by long duration (4 or 6 marks) so the Sağʕ system give the recitation of Qur'anic strong and musical flow that has a deeply emotion affect. Moreover, open ending which means long /a/ or /e/ sounds is physically easier and softer than close ending. While in close ending the long vowels /o/ /e/ and/a/ are followed by consonant which produce strong sounds that keep the both listener and reader aware of the important massage (threaten from evil, sin or describing the hill and punishment or the frightening view of the day of judgment). However, the united tone or rhyme helps even the non-Arabic speakers to feel and understanding the changing in the contest. To sum up, in most of the Maki Surah (Chapters) the last word is the word that bear the signification of the utterance.

Findings

1- It is clear that the meaning which is the aim of the speaking, instills tone-group division. In many situations, the division is determined by the meaning even if it is correct and complete grammatically.
2- In Qur'anic prose vocative phrase modifying the definition of the tone group which subsequently affecting the understanding of the massage.
3- It is frankly appearing that in most Qur'anic tone groups the relationship between durational and stress of final word and the prosody- semantic interface obviously clear.
4- Sağʕ or rhyming is one of the stronger dominator in massage distributing of the tone groups of Qur'anic prose
5- It is clearly appeared that rhythmic, phonemic and dependency patterns are the governed of the tonal and sentiment feature in Qur'an prose.

References

Al-Ghalayyni. 2005. جامع الدروس العربية'*Jami Al-Duroos Al-Arabia*'Saida-Lebanon: AlMaktabah Al-Asriah.

Beeston, A. F. L. "The Arab Language Today." London: Hutchinson & Co Ltd 81 (1970).

Chomsky,Norm and Morris Halle. 1968. *The Sound Pattern of English*. New York: Harper and Row.

Dickins, James. "Junction in English and Arabic: Syntactic, discoursal and denotative features." Journal of Pragmatics 42.4 (2010): 1076-1136.

De Jong, K., & Zawaydeh, B. A. (1999). Stress, duration, and intonation in Arabic word-level prosody. Journal of Phonetics, 27(1), 3-22.

Halliday, M.A.K. 1967. Notesa on Transitivity and Theme in English – part2. Journal of Linguistics 3, 199-244.

Mitchell,Terence F. 1975. *Principles of Hiirthian linguistics*. London: Longman

Mitchell, Terence F. 1993. *Pronouncing Arabic* 2 Oxford University press.

Neuwirth, Angelika. "Form and Structure of the Qurʾān." Encyclopaedia of the Qurʾān. General Editor: Jane Dammen McAuliffe, Georgetown University, Washington DC

Stewart, Devin J.. "Rhymed Prose." Encyclopaedia of the Qurʾān. General Editor: Jane Dammen McAuliffe, Georgetown University, Washington DC. Brill Online, 2015. Reference. University of Leeds. 19 August 2015 -prose-EQSIM_00359>

Von Denffer, 'Ulum al-Qur'an*: An Introduction to the Sciences of the Qur'an, The Islamic Foundation*, 2003 (Revised Ed. 1994), p. 75.

Watson, J. C. (2011). Word stress in Arabic. http://eprints.whiterose.ac.uk

منار الهدى في بيان الوقف و الإبتدا, و معه المقصد لتخليص مافي المرشد في الوقف والابتداء *manar al-huda fi bayan al-waqf wal-ibtida'* Mustafa Al-babi Alhalabi.

http://www.lrec-conf.org/proceedings/lrec2012/summaries/240.html

http://referenceworks.brillonline.com/entries/encyclopaedia-of-the-quran/rhymed

Zaki, A., Rajouani, A., & Najim, M. (2001). Synthesizing Intonation of Standard Arabic Language Using Neural Network. In Proceedings of Eurospeech'2001 Conference (pp. 541-544).

الداني, أبو عمر عثمان بن سعيد بن عثمان. المكتفى في الوقف والابتدا 444-372 حقق نصه و علق حواشيه الدكتور محي الدين عيد الرحمن*al-muktafi fi al-waqf wal-ibtida'* Aldani AbuUmar. Achieved read and commented footnotes Dr.Muhi Aldeenدار عمار ,عمان. الطبعة الثانية, رمضان(1428 – 2007).

سيد قطب.   التصوير الفني في القرآن. (1423 – 2002). الطبعة '*ataṣweer al-fani fi alqura'n'* Said Qutub السادسة عشرة, القاهرة, دار الشروق.

النحاس, أحمدبن محمد. إعراب القرآن. (1405) تحقيق د. زهير غازي زاهد. '*9rabu al-*qura'n' Dr.Zuhair gazi الطبعة الثانية, لعالم الكتب و مكتبة النهضه العربية.

قدوري, غانم. الدراسات الصوتية عند علماء التجويد. (1428- 2007). الطبعة الثانية, عمان: دار عمار عمان'aderasat aṣawtiah 9ind 9ulama? Tajwīd' Gadoori gamin.

Arabic letters	ا	ب	ت	ث	ج	ح	خ	د	ذ	ر	ز	س	ش	ص	ض	ط	ظ	ع	غ	ف	ق	ك	ل	م	ن	ه	و	ي	ء
Transcription	a ā	b	t	t̲	ǧ	ḥ	ḫ	d	d̲	r	z	s	š	ṣ	ḍ	ṭ	ẓ	ʕ	ġ	f	q	k	l	m	n		w ū	y ī	?