

# On the Phonetic Consonance in Quranic Verses-Final Fawāṣil

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## Abstract

The present research aims to discuss the phonological patterns in Quranic verse-final pauses (*fawāṣil*) in order to provide an insight into the phonetic network governing the symmetrical and the asymmetrical pauses (*fawāṣil*) in terms of concordance (*al-nasaq al-ṣawti*). The data are collected from different parts of the Quran and are investigated with focus on three major phonetic criteria: the phonetic features of the *fawāṣil*, the *fāṣilah* shift from the surrounding *fawāṣil*, and the semantically-oriented sounds. The discussion concludes that the Quranic *fawāṣil* are either completely symmetrical in the *fāṣilah*-final syllables, semi-symmetrical in the *fāṣilah* final syllables. It also reveals that some *fawāṣil* share the same foot (*tafīlah*) and rhythm (*al-iqā'*), while others have different foot and rhythm, but they are similar in some sounds. Other *fawāṣil* are similar in the foot but different in sounds, while others are similar in the last two sounds. The last category is when the *Surah* ends with a different *fāṣilah* from all the previous *fawāṣil*. The analysis also reveals that the *fawāṣil* are semantically-oriented in the sense that they are not only concerned with ornamentation and undulation of the sounds but they also convey deep meanings which move the hearer to listen carefully and to abide by the Quranic teachings.

**Keywords:** tafīlah, fawāṣil, cluster, consonance, Quranic, phonetic

## 1. Introduction

The verse-final pause (henceforth, *fāṣilah* (sing), *fawāṣil* (pl)) refers to the last word in the verse. The textual function of *fāṣilah* is identical to rhyme in poetry and assonance in prose. According to Abu Omer Al-Dāni (died 1052), cited in Al-Zarkashi (1957,1:53-54), the *fāṣilah* is the end of a clause or a sentence within a verse. However, Al-Baqillāni (died 1051) (1997:180) asserts that the *fāṣilah* is the end of the verse. Al-Rummani (1956:97) defines the *fawāṣil* as "symmetrical sounds that are similar in syllables and lead to better understanding of meaning". He draws a distinction between end-of-verse pauses (*fawāṣil*) and assonance (*saj'*) by indicating that the *fawāṣil* are rhetorical and are governed by their semantic significations. However, assonance governs the meanings. The *fawāṣil* can appear at the end of a long verse, in the middle or after a one-word verse with a purpose of giving ornamentation to the verse and a specific meaning to the reader. The *fawāṣil* are effectively significant in making Quran different from poetry and prose. Taha Hussein (died 1973), cited in Lawrence (2005:64) rightly claims that Arabic composition should be divided into three categories, prose, poetry and Quran; *saj'* forms a part of prose but the Quran is a category of its own.

According to Abdul-Raof (2012:83), the school of linguistic Quranic exegesis has been the most robust exegetical technique that had evolved since the formative phase in the 1st/7th century and span to the 21st century. This was linked to the notion of inimitability of Quranic discourse (*i'jaz al-Quran*). The inimitability-oriented analysis of Quranic genre is hinged upon linguistic and levels of analysis. However, Abdul-Raof does not mention the fact that there is another level of analysis that is also related to the notion of inimitability of Quranic discourse. This is the phonetic level of language which we are primarily concerned with. For Abdul-Raof (ibid:84), the historical development of linguistic exegesis can be traced back to the early stages of the formative phase during the 1st/7th century where both the Madinah school of exegesis founded by Ubai b. Kac̄b and the Kufah school of exegesis founded by Ibn Mascud showed interest in the linguistically-based and phonetically-based variant modes of reading approach to Quranic exegesis. However, it was during the early decades of the 2nd/8th century that linguistic exegesis had taken a new turn. During this stage, interest in linguistic exegesis was more evident. Exegetes of the Andalus school (3rd/9th – 8th/14th century) were also interested by linguistic exegesis. During the 20th and the 21st centuries, the majority of scholarship in Quranic exegesis has been linguistically-oriented by both mainstream and non-mainstream exegetes.

According to Lawrence (2005:64), Boullata (1988) gives Sayyid Qutb (died 1966) a credit for his aesthetic appeal of the Quran and for his exposition of *taṣwīr* (imagery) which underlies the distinctive style of the Quran. Lawrence (2005:65) also claims that A. J. Arberry (died 1969) stands for his sensitivity to the elliptical but crucial element of the Quranic language that Lawrence calls its surfeit of meaning; it is at the heart of what Maramduke Pickthall termed 'that inimitable symphony'. Lawrence (2005:78) discusses the dilemma of the Quran translators. "Even Arabic native speakers familiar with Arabic cannot easily translate '*al-rahman al-Rahim*'. They fail to do so, however, because unless

the two words somehow rhyme with each other in translation as they do in original Arabic, they do not convey the sense of the Quranic phrase '*al-rahman al-Rahim*'. This shows the importance of the *fawāṣil* of the verses in conveying a special meaning through the rhyme to the hearer.

The following points are observed to highlight the melodious aspect in the *fawāṣil* and to consider the requirements of the rhyme and the consonance harmony:

(i) The *fawāṣil* are precisely determined by pauses: If the reader continues to read the two verses together without a pause, the rhyme will be disturbed. An example of this is in the table below:

Table 1. Fawāṣil in the sukuun position (As-Saffat, verses:9,10,11)

puase	Continuous reading
Ṣaḏaabun waasʿib	Ṣaḏaabun waasʿibun
Ḷihaabun ḏaaqib	Ḷihaabun ḏaaqibun
tʿiinin laazib	tʿiinin laazibin

The *fawāṣil* /waasʿib, ḏaaqib, laazib/ will be transformed in continuous reading to /waasʿibun, ḏaaqibun, laazibin/ respectively. Thus, It is worthwhile to note that the nunation (al-tanween) is not taken into consideration in the present analysis because nunation is: (i) an added phonetic feature to the word-final sound under investigation, and (ii) it is only employed for an aesthetic function to achieve the rhetorical purpose of assonance (*al-sajaʿ*). In support to what has been claimed above, Anis (1976:32) observes that "to pause in sukuun in /ʔinna ʔaṣṭʿajnaaka lkawḏar, fasʿalli lirabbika wanḥar, ʔinna ʔaaniʔaka huwal ʔabtar/, is to achieve the musical harmony."

(ii) Most of the *fawāṣil* end with vowels released into /m/ and /n/ so that the reciter will be able to chant and intone. Al-Zrakashi (1957, 1:20) quoting Sibawayh "if an Arab wants to intone, he releases the vowels into /m/ and /n/." The following table shows the frequency of /m/ and /n/ in some Quranic chapters:

Table 2. Frequency of of /m/ and /n/ in some Surahs in the Quran

	Total verses	n	m
albaqara	286	192	54
Aal Imraan	200	12	30
alnisaa	176	17	56
Almu'minuun	118	116	2
alrrahmaan	78	69	7

The following changes are made in the structure of the *fawāṣil* in order to reach harmonious ornamentation of the *fawāṣil*.

Forwarding and backwarding the *fāṣilah* in the verse. /qaaluu ʔaamanna birabbi haruuna wa muusaa/ (*Taha* verse:70) compared to /rabbi muusaa wa haruuna / (*al-Shu'raa* verse:48).

Addition of a sound to rhyme with other verses: /wa taḏʿunnuna billah aḏʿḏʿunuuna/, (*Al-Ahzaab*, verse:10)./aḏʿḏʿunuuna/ is originally /aḏʿḏʿunuun/ without a vowel. It is released into a vowel to rhyme with the preceding *fawāṣil*/mastʿuura/, /ḵaliiḏʿa/, ʔaliima/, basʿiira/, and the following *fawāṣil* /jadiida/, /ḵuruura/, /firaara/.

Deletion of the vowel /ii/ in /wallajli ʔiðaa jasr/(Al-Fajr, verse:4) instead of /jasrii/ to rhyme with /ʔalfadʒr/. /ʕajr/, /alwatr/. Another example is /waθamouda llaðiina dʒaabus sʕaxra bilwad/ instead of /alwadii/ to rhyme with /biʕaad/. /ʔalʕimaad/, /ʔalbilaad/, /ʔalʔawtaad/ etc. Al-Burhaan (1957:62).

Nunation of the non-nunated words such as /wa ʔakwabin kaanat qawaariir/ (Al-Insan, verse:15 /r/ was released into a vowel /qawaariira/ to rhyme with the preceding words: /suruura, hariira, zamhariira, taðliila/ and the following words /taqdiira, zandʒabiila, salsabiila/.

Deletion of the addressee pronoun /k/ as in: /wadʕdʕuħaa, wallajli ʔiðaa sadʒaa, ma waddaʕaka rabbuka wa maa qalaa/ (Al-Dhuha, verses:1-3), /qalaa/ is originally /qalaaka/. However, the /k/ is deleted to rhyme with all the surrounding words ending with the long vowel /aa/.

Singularization of what is originally plural as in /ʔinna lmuttaqqiina fii dʒannatin wa nahar/ (al-Qamar, verse:34, /nahar/ (sing) is originally /ʔanhaar/ (pl). However, it is singularized to rhyme with the following word /muqtadir/.

Pluralization of what is originally singular as in /la bajʕun fiihi wa la ʕilaal/ (Ibrahim, verse:31). /ʕilaal/ (pl) is preceded by the word /bajʕ/ (sing) so it is originally /ʕullah/ (sing). However, it is changed to /ʕilaal/ (pl) to rhyme with the surrounding words.

Changing the tense from past to present as in /fafriiqan kaððabtum (past) wa fariiqan taqtuluun (present)/(Al-Baqara, verse:87). The present tense verb is originally /qataltum/ but it is changed to the present tense to rhyme with the surrounding words.

**2. The present analysis**

The present research aims to discuss the phonological patterns in Quranic verse-final pauses (fawāʕil) in order to provide an insight into the phonetic network governing the similar and different pauses (fawāʕil) in terms of concordance (al-nasaq al-ʕawti). The current phonetic analysis investigates three major phonetic criteria:

Phonetic features of the fawāʕil,  
fāʕilah shift from the surrounding fawāʕil, and  
semantically-oriented sounds.

*2.1 Phonetic features of the fawāʕil*

This is a pattern that comprises sounds that share several phonetic distinctive features. In different contexts in the Quran, a number of verses rhyme together in one group where fawāʕil-final sounds share many distinctive features. This type of pauses (fawāʕil) can be hinged up together and named "cluster". The cluster phonetic pattern can be classified as follows:

Since this work focuses on the phonetic features of the fawāʕil, it is worthwhile noted that the IPA phonetic transcription, rather than transliteration, will be used to transcribe verses.

**2.1.1 The pharyngealized sounds cluster**

This is a pattern in which the pharyngealized sounds come sequentially. The pharyngealized sounds include /sʕ/, /tʕ/, /ðʕ/, and /dʕ/, as discussed below:

Table 3. Pharyngealized sounds pattern (Fuʕilat, verses:48-51)

Phonetic transcription	ending
wadalla ʕanhum ma kaanu jadʕuuna min qablu wa ðʕannu maalalum min maħiisʕ	sʕ
la jasʔamu lʔinsaanu min duʕaa ʔilʕajri wa in massahuf ʕarru fajʔuusun qanuutʕ	tʕ
wa laʔin ʔaðaqaahu raħmatan minna min baʕdi ðarraʔa massathu lajquulanna haaða lii wa ma ʔaðʕunnus saaʕata qaaʔimatan wa laʔir rudʕiʕtu ʔila rabbi ʔinna lii ʕindahu lalħusna falanunabbiʔan nallaðiina kafaruu bima ʕamiluu wa lanuðiiqannahum min ʕaðaabin ʕaliiðʕ	ðʕ
Wa ʔiðaa ʔanʕamna ʕalal ʔinsaani ʔaʕraða wanaʔaa biðʕaanibihi wa ʔiðaa massahuf ʕurru faðuud ʕduʕaain ʕariið	ð

All the /sʰ/, /tʰ/, /ðʰ/ and /d̪/ sounds are characterized by pharyngealization. The above (*fawāšil*) belong to the same phonetic feature of pharyngealization. Ateeq (2009) posits that not only they are characterized by pharyngealization, but also they have almost the same place of articulation. They are denti-alveolar except for the /ðʰ/ which is dental, a place of articulation which is adjacent to the alveolar ridge. Looking at the sequence of the *fawāšil* will reveal another phonetic feature. The sounds are distributed into four phonetic features i.e. friction, plosiveness, voicing and devoicing according to the sequences of the verses.

/sʰ/ = voiceless pharyngealized denti-alveolar fricative

/tʰ/ = voiceless pharyngealized denti-alveolar plosive

/ðʰ/ = voiced pharyngealized dental fricative

/d̪/ = voiced pharyngealized denti-alveolar plosive

It is important to note that in our analysis of this particular phonetic pattern we have focused, following Ateeq (2009), that only on the pharyngealized sounds rather than their counterpart pharyngeal sounds. The sounds also alternate between two manners of articulation i.e. plosive and fricative. Moreover, two end-of-words sounds are voiced and two are voiceless. The phonetic dichotomy in the verses caused a melodious rhythmic waves as shown below:

/d̪/ = voiced plosive

/ðʰ/ = voiced fricative

/tʰ/ = voiceless plosive

/sʰ/ = voiceless fricative

From the above discussion, one can observe that there are four types of ascending assonance. This is explained below: The first assonance level is represented by the first pause /sʰ/ a voiceless fricative which is the least audible sound compared to the other sounds. The second phonetic rhythmic level is represented in the second pause /tʰ/, a voiceless plosive, which is more audible than the friction. The third phonetic rhythmic level is represented in the third pause /ðʰ/, a voiced fricative sound, which is more audible than the voiceless sounds.

The fourth level is /d̪/, a voiced plosive, which is the strongest among all the previous sounds. It goes without saying that this sequence graded the sequence from the lowest to the highest rhythm.

#### 2.1.2 The concussion sounds cluster

By the concussion sound we mean the audibly-released sound which is called in Arabic as (*qalqalah*). The concussion sounds include /q, t, b, dʒ, d/ as discussed in the following verses:

Table 4. The *qalqalah* sounds cluster (Al-Jin, verses:4-6)

Phonetic transcription	ending
wa ʔannahu taʕaala dʒaddu rabbinaa mattaxaθ sʕaaḥibatan wa la walada	d
wa ʔannahu kaana jaquulu safiihuna ʕala Ḥaahi fatʕatʕa	tʰ
wa ʔannaa ðʕanannaa ʔallan taquula lʔinsu wa ldʒinnu ʕala Ḥaahi kaḏiba	b
wa ʔannahu kaana ridʒaalun minal ʕinsi jaʕuuduuna biridʒaalun minal dʒinni q fazaaduuhum rahaqa	q

Table 1.4 displays examples that end in concussion sounds /d/, /tʰ/, /b/, and /q/; in other words, these sounds are all audibly released, (Ateeq, 2009). The sequence is chained with a phonetic pattern which fulfills the alteration from voicing and devoicing. /d/ is voiced while /t/ is devoiced; /b/ is voiced while /q/ is devoiced. The sequential pattern between voicing and devoicing gives a melody to the phonetic contour. All the sounds belong to one manner of articulation i.e. plosiveness, which gives a strong impact on the receiver to achieve the required semantic representation.

## 2.1.3 The nasal sounds cluster

The nasal sounds /n, m/ are the most frequent sounds in the fawāsil of the Quranic verses. The alternation between /n/ and /m/ is discussed in the following verses:

Table 5. *The nasal sounds cluster (Al-Waqi'a, verses: 48-53.)*

Phonetic transcription	ending
qul ?innal ?awwaliina wal?aa?iriin	n
lamad?muu?uuna ?ila miqaati jawmin ma?luum	m
θumma ?innakum ?ajjuha ddaalluun al mukiθθbuun	n
la ?aakiluna min ?ad?arin minzaqquum	m
famaali?iuna minha lbut?uun	n
fa ?aaribuuna ?alajhi minal ?amiim	m

The nasal sounds /m/ and /n/ are sequenced in a row giving the nasal phonetic pattern a strong rhythmic contour on the receiver. In addition to this, all the sounds are voiced and they articulated from adjacent places of articulation. Thus, the phonetic cluster contains different phonetic connections: nasalization, voicing and adjacent places of articulation. (Ateeq, 2009).

## 2.1.4 The liquid sounds cluster

The liquid sounds are /m/, /n/, /l/ /r/, as shown in the following verses:

Table 6. *The liquid sounds cluster (Al-Nur, verses:34-37)*

Phonetic transcription	ending
wa laqad ?anzalna ?ilajkum ?aajatin mubajjinatin wa maθalan min allaθiina ?alaw min qablikum wa maw?iaθtan lilmuttaqiin	n
?a?aaahu nuuru ssamawati wal ?arθi maθalu nuurihi kami?kaatin fiiha mis?baah?almis?baahu fii zuθaatin ?azzuθaathatu ka?annaha kawkabun durrijjun juqadu min ?ad?aratin mubaarakatin zajtuunati la ?arqijjatin wa laa ?arbijjatin jakaadu zajtuha juθii?u wa law lam tamsashu narun nuurun ?ala nuurin jahdi llahu linuurihi man ja ?aa?u wa jaθribu ?aahul ?amθaala linnasi wa ?aahu bi kulli ?aj?in ?aliim	m
fi bujuutin ?aθina ?aahu ?an turfa?a wajuθkara fiiha smuhu jusabbihu lahu fiiha bil ?uduwwi wal ?aas?aal	l
riθaalun la tulhihim tid?aaratun wal baj?un ?an θikri llaahi wa iqami s?salaati wa ?iitaa?i zzakaati ja?aafuna jawman tataqallabu fiihil quluubu wal ?abs?aar	r

Phonetically, the /m/, /n/, /l/ and /r/ are called "liquids" but are also labeled as coronals in terms of their places of articulation except for the /m/ which is a bilabial sound. Moreover, all the endings of the verses are voiced. (Ateeq, 2009) claims that linguists and phoneticians describe /m/, /n/, /l/ and /r/ as semivowels. This claim is not supported by evidence as they are known as liquids but semivowels or as approximants as Ladefoged (1971) calls are /w, j and the English /r/. The Arabic /r/ is , however, called trill.

### 2.1.5 The voiced sounds cluster

This is the sequence of voiced consonant sounds as in the following example:

Table 7. The voiced sounds pattern (Ghafir, verses: 11-14)

Phonetic transcription	ending
qaaluu rabbana ʔamattana ʔnatajni wa ʔahajajana ʔnatajni fa ʔtarfnaa biḏunuubinaa fahal ʔilaa ʔuruuḏjin min sabiil	l
ḏaalikum bi ʔannahu ʔiḏaa duʕia Ḥaahu wahdahu kafartum wa ʔin jufrak bihi tuʔminuu falhukmu lillaahi lʕalijji lkabiir	r
huwa llaḏii juriikum aajatihi wa junazzilu lakum min ssmaaʔi rizqan wa ma jataḏakkaru illa man juniib	b
fadʕu Ḥaaha muḫlisʕiina lahu ddina wa law kariha lakaafiruun	n

The /l/ and /r/ sounds are not only voiced but have also other common distinctive features such as coronal, anterior, and sonorant. Although /l/ is a continuant consonant, /r/ is trill, which has a concomitant trilling and continuity as well. Ibrahim Anis as cited in Ateeq, (2009) indicates that the /l/ cannot be geminated with any other consonant in Quranic examples except with /r/ because they share the same place of articulation and a number of manners of articulation.

Table 8. Distinctive features of /l/ and the /r/.

Phonetic feature	l	r
voicing	+	+
coronal	+	+
alveolar	+	+
liquid	+	+

### 2.1.6 The voicelessness sounds cluster

It is the sequence of a number of voiceless consonant sounds as explained below:

Table 9. The voicelessness sounds cluster (Taha, verses:11-14)

Phonetic transcription	ending
fajaḏaruhaa qaaʕan sʕafsʕafa	f
la tara fiiha ʕiwadʕan wa la ʔamta	t
jawmaʔiḏin jattibiʕuuna ddaaʕija la ʕiwadʕa lahuu wa ʕaʕaʕati lʔasʕwaatu lirrahmaan fala tasmaʕu illa hamsa	s

Table 9. shows that there is a sequence of sounds in the *fawāṣil* that are similar in the states of the glottis i.e. being voiceless, although they are different in their places of articulation. Ateeq (2009).

## 2.2 Fāṣilah shift from the surrounding fawāṣil

One of the Quranic phonetic phenomena is the shift of one fāṣilah from the fawāṣil in the subsequent verses. This sound shift occasionally comes either in the beginning of a group of verses, in the middle of a group of verses, or at the end of a group of verses. These different patterns are classified below:

### 2.2.1 The initial sound shift cluster

It is the deviation of the phonetic unit (fāṣilah) from the adjacent fawāṣil in some Quranic chapters or in a cluster of verses. Although the fāṣilah is different from the surrounding fawāṣil, the verses are in consort and consonance. The following example highlights this phonetic pattern:

Table 10. The initial sound shift pattern (Al-Buruj, verses:1-9)

Phonetic transcription	ending
wassamaʔi ʔaatil buruudʒ	ʔʒ
waljawmil mawʕuud	d
wa ʕaahidin wa maʕhuud	d
qutila asʕhaabul uʕduud	d
annari ʔaatil waquud	d
iʔ hum ʕalajha quʕuud	d
wa hum ʕala ma jafʕaluuna bilmuʔminiina juhuud	d
wa ma naqamuu minhum ʔilla ʔan juʔminuu billaahilʕaziizil ʕamiid	d
allaʔii lahu mulkus samawaati wal ʔarʔi waʕahu ʕala kulli ʕajin ʕahiid	d

The starting verse in the above Quranic verses ends with /ʔʒ/ while the following verses undergo a sound shift to the /d/ sound. Ateeq (2009) postulates that this deviation is not odd and does not disturb the phonetic consonance of the verses. /ʔʒ/ is affricate, and affrication is an amalgamation of plosiveness and friction. Moreover, /ʔʒ/ and /d/ are close in the places of the articulation as both of them are articulated from the alveolar ridge. They are all coronal, voiced and audibly released sounds (qalqla). The following table summarizes the common distinctive features between /ʔʒ/ and /d/:

Table 11. Distinctive Features of /ʔʒ/ and the /d/

Phonetic feature	ʔʒ	d
voicing	+	+
coronal	+	+
alveolar	+	+
audibly release	+	+
plosive	+	+
friction	+	-

## 2.2.2 The fāṣilah-medial shift cluster

This is a phonetic pattern where one fāṣilah in the middle of a cluster has a different ending sound from the preceding and the following fawāṣil endings. This sound shift forms an undulation of a rhythmic phonetic melody. This type of sound shift is illustrated below:

(i) *Undulation of voicing and devoicing*

Table 12. Undulation of voicing and devoicing (Al-Inshiqaq, verses:8-13)

Phonetic transcription	ending
fasawfa juḥaasabu hisaabān jasiira	r
wajanqalibu ḥilaa ḥahlihi masruura	r
wa ammaa man ḥuutia kitaabuhu waraaḥa ḏ'ahrih	h
fasawfa jadḥuu ḥubuura	r
wa jas'alaa saḥiira	r
ḥinnahu kaana fii ḥahlihi masruura	r

The /h/ sound is a medial sound shift from the surrounding fawāṣil endings. Ateeq (2009) claims that this sound shift forms melodious undulation of the voiced alveolar trill /r/ and the voiceless glottal fricative /h/. However, the /r/ sound is released into a vowel /a/, and the /h/ sound is released into a vowel /i/ in connected recitation. This phonetic process of vowel release makes the real undulation between the vowel /a/ and the vowel /i/ in this cluster of verses.

(ii) *Undulation of friction and affrication*

Table 13. Undulation of friction and plosiveness, (Al-Al-Waaqi'ah, verses:3-5)

Phonetic transcription	ending
Xaafidatun raafiḥah	h
ḥiḏaa rudḏḏat ḥarḏu radḏa	ḏḏ
Wa bussat aldḏibaalu bassa	s

The sound shift is represented by the occurrence of the voiceless glottal fricative /h/, followed by the voiced postalveolar affricate /ḏḏ/ and concluded with the voiceless alveolar fricative /s/. This peak gives a melodious undulation to the cluster of verses.

Close to this pattern is the sound shift from the voiceless dental fricative /f/ which comes in the middle of the two voiceless velar plosive sounds /k/. as shown in the table 14. Ateeq (2009).

Table 13 a. Undulation of friction and plosiveness, (Al-Thariyat, verses:7-9)

Phonetic transcription	ending
was samaaʔi ɖaatil hubuk	k ك
ʔinnakum lafii qawlin muḫtalif	f ف
juʔfaku ʕanhu man ʔufik	k ك

## (iii) Undulation of Pharyngealization and depharyngealization

Table 14. Undulation of pharyngealization and depharyngealization, (Qaf, verses:12-14)

Phonetic transcription	ending
kaððabat qablahum qawmu nuuḥin wa ʔasʕhaabur rassi wa θamuud	d
wa ʕaadun wa firʕawnu wa iḫwaanu luutʕ	tʕ
wa asʕhaabul ʔajkati wa qawmu tubbaʕ kulluḯ kaððabar rusula faḥaqqā waʕiid	d

The pharyngealized /tʕ/ comes between the two depharyngealized /d/ sounds, although they belong to the same place and manner of articulation. This sound shift gives phonetic ripple to the hearer.

## 2.2.3 The fāṣilah-final shift cluster

This is a phonetic pattern where one or two *fawāṣil* at the end of a cluster have different endings from the previous *fawāṣil*.

## (i) One fāṣilah shift

Table 15. Concluding undulation (Al-Masad, verses: 1-5)

Phonetic transcription	ending
tabbat jadaa ʔabii lahabin wa tabb	b
maaʔaʕnaa ʕanhu maaluhu wa ma kasab	b
sajsʕlaa naaran ɖaata lahab	b
wa mraʔatuhu ḥammalatal hatab	b
fii dʕiidihaa ḥablun min masad	d

The voiced bilabial plosive /b/ forms a phonetic set in the first four verses. However, we have a sound shift from the /b/ to the voiced alveolar plosive /d/. Yet, a phonetic harmony between the deviating sound /d/ and the pattern sound /b/ has been fulfilled as both sounds share other phonetic features i.e. voicing and plosiveness.

(ii) *Two fawāṣil shift*

Table 16. Undulation of voiced and voiceless pharyngeals (Al-Adiyat, verses:1-5)

Phonetic transcription	ending
wal ʕaadijaati ɖʕabħa	ħ
fal muurijaati qadħa	ħ
falmuʕiiraati sʕubħa	ħ
fa ʔaθarna bihi naqʕa	ʕ
fa wsatʕna bihi dʒamʕa	ʕ

In the above verses, the last two fawāṣil shift from the voiceless pharyngeal fricative /ħ/ to the voiced pharyngeal fricative /ʕ/.

2.3 *Fawāṣil Internal change*

This is a pattern where the *fawāṣil* are similar and identical, except for one internal sound within the structure of the *fāṣilah*. This pattern is a frequently popular pattern in Quran. In this pattern, it is possible to find examples of verses that are not only similar in the *fawāṣil*, but almost identical in the whole *fāṣilah* i.e. examples of words that are similar in all components except for one sound such as /jubsʕiruun/ and /junsʕaruun/. This pattern can be divided into two types: simple and compound as explained below:

2.3.1 The simple change

It is the similarity between two words in all phonetic units except for one sound.

Table 17. The simple change pattern (Al-Kahf, verses: 23,24)

Phonetic transcription	ending
wa fadʒdʒarnaa ʒilaalahuma nahara	nahara
wa kaana lahuu θamarun faqaala lisʕaahibihi wa huwa juħawirihuu ʔana akθaru minka maalan wa aʕzzu nafara	nafara

The end-of-verse pauses /nahara/ and /nafara/ are identical in all segments except for /h/ and /f/, which are voiceless fricative. The voicelessness in /h/ and /f/ is juxtaposed to the devoicing of /n/ in the two words. Another example is:

Table 18. The simple change pattern (Al-Alaq, verses: 1,2)

Phonetic transcription	ending
ʔiqraʔ bismi rabbika allaħii ʒalaq	ʒalaq
ʒalaqa alʔinsaana min ʕalaq	ʕalaq

The two words are different in all the components except for one segment. The voiceless /χ/ and the voiced /ʁ/. This contrast forms an audible undulation caused by the alternation between the voicing and the devoicing of the two segments. Another contrast between the two segments is in the places of articulation. /χ/ is uvular while /ʁ/ is pharyngeal. The network of the contrast and similarity can be explained in the following table:

Table 19. Distinctive Features of Pharyngeals

	cons	pharyng.	uvular	back	high	cont	voice
χ	+	-	+	+	+	+	-
ʁ	+	+	-	+	+	+	+

The simple contrasting pattern is manifested in the words /duhaahaa/ and /dahaahaa/ in Al-Nazi'aat Surah /wa ʔartʔafa lajlaha wa ʔayradʒ duhaahaa (29) /wal ʔarda baʕda ʕaalika dahaahaa/ (30). The pharyngealized /d/ in /duhaahaa/ contrasts with the depharyngealized /d/ in /dahaahaa/. If we look closely to features of /d̤/ and /d/, we will see several common phonetic features.

Table 20. Distinctive Features of /d̤/ and /d/.

	cons	pharyng.	coronal	anterior	strident	cont	voice
d̤	+	+	+	+	-	-	+
d	+	-	+	+	-	-	+

Table 20. shows that both sounds are consonant, coronal, anterior, plosive and voiced. Another example is:

Table 21. Alternation between voicing and devoicing (Al-Jin verses:9-10)

Phonetic transcription	ending
wa ʔanna kunna naqʕudu minhaa maqaasida lis samʕi famaj jastamiʕi alʔaana jadʒid lahuu jihaabr rasʕada	rasʕada
wa ʔanna la nadir ʔafarrun ʔuriida biman fil ʔarʕi ʔam ʔaraada bihim rabbuhum rafada	rafada

In the verses, the fawāʕil are /rasʕada/ and /rafada/. The two words are identical in all sounds except for /sʕ/ and /ʃ/. The two consonant sounds are voiceless, fricative, alveolar and postalveolar, coronal and strident. This similar features give a special wave of rhythm to the verses as we see in the syllabification of the two words below:

Table 22. Syllabification of words

Word 1	CV	Word 2	CV	Syllable
r	C	r	C	Short syllable starting with voicing and trilling
a	V	a	V	
s <sup>ʃ</sup>	C	f	C	Short syllable starting with voicelessness and friction
a	C	a	C	
d	V	d	V	heavy closed syllable starting with voicing
aa	C	aa	C	

Another example is:

Table 23. The compound contrasting sound pattern (Saba, verses: 46,47)

Phonetic transcription	ending
qul ʔinnama ʔaʕiðʕukum biwaaʕhidatin ʔan taquumuu lillaahi maθnaa wa furaada θumma tاتفakkaruu ma bisʕaahibikum min dʒinnatin ʔin huwa ʔillaa naðiirul lakum bajna jadai ʕaðaabin ʕadiid	ʕadiid
qul ma saʔaltukum min ʔadʒrin fahuwa lakum ʔin ʔadʒrija ʔilla ʕala aʕaahi wa huwa ʕalaa kulli fajʔin ʕahiid	ʕahiid

The words /ʕahiid/ and /ʕadiid/ are identical except for /d/ and /h/ which contrast in four phonetic features: the contrast between voicing and devoicing, the contrast between friction and plosiveness as shown below:

Table 24. Distinctive Features of /h/ and /d/.

	syllabic	coronal	anterior	cont	voice
h	-	-	-	+	-
d	+	+	+	-	+

## 2.3.2 The compound change

It is a pattern which comprises two *fawāṣil* that are identical in all phonetic components except for one consonant and one or more vowels as in the following cluster:

Table 25. *The simple matching sound pattern (Al-A'raf, verses:197-198)*

Phonetic transcription	Ending
wal laḏīina tadṣuuna min duunihi la jastatʿiisūuna nasʿrakum wa laa anfasahum jansʿuruun	jansʿuruun
wa in tadṣuuhum ilal huda la jasmaṣuu wa traahum janḏʿuruuna ilaika wa hum la jubsʿiruun	jubsʿiruun

From the above verses, it is obvious that the *fawāṣil* /jansʿuruun/ and /jubsʿiruun/ are identical in all the phonetic components except for one voiced bilabial stop sound /b/ and the voiced alveolar nasal /n/ as well as to some differences in vowels. When the two words are divided into syllables, we can observe that components of agreement are overwhelming as shown below:

Table 26. Syllabification of words

Word 1	CV	Word 2	CV	Syllable
j	C	j	C	Heavy closed syllable starting with voicing
a	V	u	V	
n	C	b	C	
sʿ	C	sʿ	C	Short syllable starting with voicelessness and hissing
a	V	i	V	
r	C	r	C	Super heavy closed syllable starting with voicing
uu	VV	uu	VV	
n	C	n	C	

The short syllable that comes between the two heavy and super heavy syllables starts with a voiceless sound while the other two syllables start with voiced sounds. This alternation between voicing and devoicing gives the verses a contour of melodious undulation.

2.4 *The semantically-oriented sounds*

Every chapter in the Quran ends with a certain frequency of particular sounds. It goes without saying that the repeated focus on particular sounds in each chapter entails certain semantically-oriented features. For example, *SuratAl-Qmar*

(the moon) comprises 55 verses, all of which end with the voiced alveolar trill /r/. *Surat Al-Qamar* is a "a horrifying campaign against the unbelievers as much as it is deep tranquility on the hearts of the believers" Qutb, S. (1976:V4:88). This theme is transmitted through the frequent rhythm of the sound /r/ at the end of the unique fawāsil of this Surah that are not available in other chapters of the Quran such as /mustamir, qudir, muzdaḡar, nuḡur, munhamir, dusur/ etc. In this section, some semantically-oriented function of the fawāsil will be discussed. The semantic function of the /s/ sound entails (i) uncertainty, (ii) listening obediently to Satan who is whispering to someone.

Table 27. Possible shadows of meaning of /s/ sound (Al-Nas, verses: 1-6)

Phonetic transcription	sound	Semantic function
qul ʔaʕuuðu birabbi nnaas	s	Whisper
maliki nnaas	s	Murmur
ʔilaahi nnaas	s	listening obediently
min ʔarri lwaswaasi lʔannas	s	Lightness
ʔallaḡii juwaswisu fii sʕudduri nnaas	s	Weightlessness
min alḡinnati wannaas	s	Uncertainty

This chapter ends with the voiceless alveolar fricative /s/ and it starts with seeking refuge in the Lord of mankind from the evil of the repeated whisperer. Thus, there is an allusion to the evil of the Satan who whispers in a retreating way causing doubt and uncertainty. All these meanings are conveyed through the repeated occurrence of the sound /s/. Another example is from *Surat Al-Qari'a* which has one topic i.e. the Day of Judgment.

Table 28. Possible shadows of meaning of /h/ sound (Al-Qari'ah, verses: 1-6)

Phonetic transcription	sound	Semantic function
ʔalqaariʕah	h	Fear
malqaariʕah	h	Anxiety
Wa maa ʔadraaka mal qaariʕah	h	Distraction
fa ʔummuhuu haawijah	h	Fright
wa maa ʔadraaka maa hijah	h	Fatigue
naarun haamijah	h	Bewilderment

The *fawāsil* of the verses which narrate the Day of Judgment in the Quran usually end with /h/. /h/ is voiceless glottal fricative which indicates fear, distraction, loss of breath and bewilderment. The names that are given to the Day of judgment in the Quran mostly end with /h/ (alqijaamah, alwaaqifah, alʔaazifah, arraadʒifah, arraadifah, albaafijah, atʔaammah, asʔaaxḡah). The Day of Judgment is described in Quran as void and people run breathlessly from one place to another as we are told by the Quran: "Racing ahead, their heads raised up, their glance does not come back to them, and their hearts are void", (*Surat Ibrahim*, verse:43). Thus, the sound /h/ conveys the dismay and trepidation that the Day of Judgment causes. Another example is from Surat *Al-'adiyat*.

Table 29. Possible shadows of meaning of /h/ sound (*Al-'adiyat*, verses: 1-5)

Phonetic transcription	ending
wal ʕaadijaati ɔʕabha	ħ
fal muurijaati qadħa	ħ
falmuʕiiraati sʕubħa	ħ
fa ʔaθarna bihi naqʕa	ʕ
fa wsatʕna bihi dʒamʕa	ʕ

*Surat Al-'adiyat* starts with an oath by the horses that Arabs are familiar with their sounds, particularly in the battles. 'By the racers, panting'; When the racers run, they produce a sound which is identical to the Arabic sound /h/. 'And the producers of sparks [when] striking'. When the racers run, they may produce some sparks /qadh/. The sound of the sparks are close to the sound /h/. Thus this chapter displays some onomatopoeic relationship between the sound/h/ and the meaning of the *fawāsil* of these verses.

### 3. Conclusion

Based on the above phonetic and semantic analysis, it can be claimed that the Quranic *fawāsil* are of different types:

1. Completely symmetrical in the *fāsilah* final syllables such as /watʔʕuur, mastʕuur, manʕuur/, and /walfadʒr, wa lajaalin ʕaʕr, waʕʕaʕ walwatr/.
2. Semi-symmetrical in the *fāsilah* final syllables such as /arraḡmaan arraḡhiim, maaliki jawm addiin/. The sounds /m/ and /n/ are semi-symmetrical as they are close in their places of articulation. However, they share other distinctive features such as being anterior, voiced and nasal. Another example of this type is /walquran almaʕʒiid, ʕajʔun ʕaʕʒiib/. The sounds /d/ and /b/ do not share the same place of articulation. However, they both share voicing and being anterior.
3. The *fawāsil* can share the same foot and rhythm, as in /surrurn marfuuʕah, wa ʔkwaabun mawdʕuuʕah/.
4. The *fawāsil* can also have different foot and rhythm. However, they are similar in some sounds such as /maa lakum la tardʒuuna lillaahi waqaara, wa qad ʕalaqakum ʔatʕwaraa/. /waqaara and /ʔatʕwaraa/ have different feet but they are similar in the last two sounds.
5. The *fawāsil* are similar in the foot but different in sounds such as /almustaʒiim, almustabiin/.
6. The *fawāsil* are similar in the last two sounds such as /fa ʔamma aljatiima fala taqhar, wa ʔamma assaʔila fala tanhar/. /har/ are similar in the two *fawāsil*. /ʔalam naʕraḡ laka sʕadrak, wa wadʕaʕnaa ʕanka wizrak. /rak/ are repeated in the two *fawāsil*. Other examples are /watʕʕuur wa kitaabun mastʕuur/ and /faʔiḡaa hum mubsʕiruun, θumma la juqʕiruun/.
7. We can also conclude that some chapters end with a different *fāsilah* from all the previous *fawāsil*. An example of this is *Al-Dhuha* /faʔamma aljatiima fa la taqhar, wa ʔamma saaʔila fala tanhar, wa ʔamma binʕmati rabbika fahaddiθ/.

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