

The Function of Phonetic Pauses and their Significance in the Holy Quran

La fonction des pauses phonétiques et leur signification dans le Quran

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Abstract:

The Holy Quran is distinguished by its musical rhythm, which plays a pivotal role in its aesthetic appeal. This sacred text is characterized by a sound system and linguistic beauty, meticulously organized to harmonize with its dynamic movements, pauses, elongations, and soothing tones. Such precise organization allows the audience to appreciate the aesthetic intricacies in the arrangement of its letters, the sequence of its words, and the harmony between its sounds and phrases.

Each word in the Quran is a manifestation of divine miraculousness, carefully selected to convey deep meanings through its phonetic rhythm. This embodies eloquent expression and profound significance. The placement and purpose of each Quranic pause and word reflect both the depth of meaning and rhythmic harmony, providing an aesthetic sound value and a semantic function. These elements are imbued with connotations that instill tranquility in the soul, promoting patience and steadfastness. This paper aims to explore these intricate aspects of the Holy Quran

Keywords : Function, Phonetic Pauses, Significance, The Holy Quran.

Résumé :

Le Saint Coran se distingue par son rythme musical, qui joue un rôle central dans son attrait esthétique. Ce texte sacré se caractérise par un système sonore et une beauté linguistique, méticuleusement organisés pour s'harmoniser avec ses mouvements dynamiques, ses pauses, ses allongements et ses tons apaisants. Une telle organisation précise permet au public d'apprécier les subtilités esthétiques dans l'arrangement de ses lettres, la séquence de ses mots et l'harmonie entre ses sons et ses phrases.

Chaque mot du Coran est une manifestation de la miraculosité divine, soigneusement sélectionnée pour transmettre des significations profondes à travers son rythme phonétique. Cela incarne une expression éloquente et une signification profonde. Le placement et le but de chaque pause coranique et de chaque mot reflètent à la fois la profondeur du sens et l'harmonie rythmique, fournissant une valeur sonore esthétique et une fonction sémantique. Ces éléments sont imprégnés de connotations qui instillent la tranquillité dans l'âme, favorisant la patience et la constance. Cet article vise à explorer ces aspects complexes du Saint Coran.

Mots- clés : Fonction, pauses phonétiques, signification, le Saint Coran.

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Introduction

Phonetic structures, though diverse in their orientations, are unified by the deliberate use of sounds performed with the intent to attract attention and enhance the aesthetics of language. Linguists utilize the qualities of these sounds as a metric to gauge the eloquence, authenticity, or the distinctiveness and peculiarity of words within their linguistic context. They delve into the explanation and interpretation of variations and modifications in structural formations to preserve the significance and maintain the inherent musical rhythm.

In human speech, a continuum of sounds is produced, which interconnect to form coherent units known as words. These words are subsequently organized into sentences and phrases, effectively conveying a precise and intended meaning from the speaker to the listener. Words themselves are intricate bundles of sound, interconnected elements that cannot be phonetically segmented unless pursued by scholars of sound language (Bertil Malmberg, 2016, p. 133), who dissect each sound to describe its individual characteristics and components.

This scholarly endeavor aims to achieve educational objectives that facilitate the comprehensive study of phonetic elements in language. Each language is structured in levels within a system, where each level coexists without conflict, mutually influencing and complementing one another. For instance, the literary level harmonizes with the grammatical and morphological levels without conflict.

Similarly, the phonetic or sound level is orchestrated in a harmonious distribution where no sound clashes with another, nor does one location within the speech structure interfere with another. The syllabic, tonal, and intonational levels collectively forge the sound system of any language, playing a clear and vital role in the linguistic framework.

The artistic splendor of the Holy Quran is prominently showcased in the structure of its verses and the seamless harmony of its surahs and pauses. The Quranic pause, in particular, stands out as a miracle within the myriad miracles of this sacred text, serving as a luminous beacon among its signs and one of the pivotal elements that cohesively bind the Quran to underscore its miraculous nature. It is widely acknowledged among scholars who have explored the Quranic miracle that the Quranic pause is intricately linked with the theme of the surah, irreplaceably enhancing the narrative.

The examination of individual sounds, focusing solely on their exits and properties, appears inadequate for a full understanding of the structure of speech, as speech adheres to specific rules regarding adjacency, connection, and positioning. Thus, the study of phonetic formations in language necessitates an exploration beyond mere sounds to include the musical rhythmic aspects, such as pauses, which play an instrumental role in the rhythmic nature of speech, tone, and intonation (Al-Khreisha., p. 271).

Based on this understanding, it is imperative to examine the significance of phonetic pauses within Quranic discourse, as these pauses, akin to the Quranic words themselves, are meticulously chosen to fulfill the divine message they are meant to convey, thereby manifesting the Quran's miraculous nature.

From this analytical perspective, we are prompted to explore the following inquiries: What is the underlying essence of the exquisite beauty that elevates the Quranic rhythm, rendering it a distinctive, unparalleled, miraculous rhythm that resonates deeply within hearts and souls,

providing solace and enveloping believers in faith? What exactly constitutes the phonetic pause in the Holy Quran, and what are the most significant phonetic phenomena and their implications observed in the pauses of its verses? To address these questions, and taking into account the nature of the topic, which requires Qur'anic applications and examples to facilitate understanding, the researcher has opted for the descriptive-analytical method to shed light on the core elements of the current study. This approach is well-suited for topics that require detailed analysis and accurate description.

Due to the significance of the current research, several objectives have been set to be achieved during the investigation of the study. These include uncovering the miraculous aspects of the Qur'an through the remarkable and intricate harmony between the rhythmic sound of the Qur'anic verse endings and their connection to meaning. This will be demonstrated by presenting specific Qur'anic examples related to various types of verse endings. Another objective is to enhance the reader's appreciation of the aesthetic beauty of these verse endings, while also inspiring individuals to engage in deeper reflection and practice in contemplating the words of Allah Almighty.

1. Concept of the Pause:

Phonetic pauses are a term applied to a group of phonetic phenomena that, along with other phenomena such as intonation and syllabic structuring, create a special musical coloring to spoken language, defining the nature, essence, and significance of the composition (Bishr, 2007, p. 553), and what enhances the sound's beauty, expressive power, and natural musical flow (Masoudi, 2002, pp. 46-47).

1.1 Pause in Language and Terminology:

The term 'pause' (فاصلة) in Arabic, has both linguistic and conventional definitions. Linguistically, it is derived from the verb (فَصَلَ), with its plural form (فَوَاصِل), meaning the bead that separates two beads in a necklace, and (الفاصل) being the divider between two things (Maalouf, 1988, p. 585), literally a separator. The pause (the bead that separates two beads in a sequence or for division) adjudicates between right and wrong (Mandur, pp. 188-189).

Conventionally, as defined by Al-Suyuti and Al-Zarkashi: "a word at the end of a verse (Al-Suyuti, . Al-Tahbir in the Science of Tafsir, 2015, p. 499), " whereas Al-Rummani and Al-Baqillan (al-Baqillani, 1971, p. 270) define it as "letters similar in segments that clarify meanings." Abu Umar Al-Dani states: "the pause is the word at the end of a sentence. (al-Zarkashi, p. 53)" and it is found in Ibn Manzur's definition as "the ends of the verses from the Book of Allah are pauses. (Ibn.Mandoor, p. 201)"

These terms are derived from the following Quranic verses: "A Book whose verses are detailed, an Arabic Quran, for a people who know," (Surah Fussilat, Verse: 03). and Allah's statement: "Had We made it a non-Arabic Quran, they would have said, 'Why are its verses not explained in detail'". (Surah Fussilat, Verse: 44)

It is unanimously agreed not to call it a rhyme because when Allah stripped the name of poetry from the Quran, the characteristic of rhyme was also necessarily stripped due to its specific terminological use (Al-Suyuti, Al-Itqan fi Ulum al-Quran (The Perfection in the Sciences of the Quran), 1967, p. 292).

From this, we note an almost general agreement in these definitions, concluding that the phonetic or Quranic pause is positioned at the end of the sentence and plays a role in clarifying

the meaning, an important element in reflecting on the Quranic verse and the function established by the musical rhythm in the Quranic verses.

2. Types of Pauses in the Holy Quran:

➤ First, according to rhyme:

Pauses can be classified based on rhyme into three categories: identical, similar, and unique. (al-Khafaji, 1932, p. 203)

- A. **Similar** (Al-Suyuti, Al-Itqan fi Ulum al-Quran (The Perfection in the Sciences of the Quran), 1967, p. 104) : These are pauses where the rhyming letters are close but not identical, such as the closeness between the letters "mim" and "noon". An example from the Holy Quran is Surah Al-Rahman, verses 3 and 4 : " The Most Merciful (3) Owner of the Day of Judgment." (Surah Al-Fatiha, Verses: 03-04), In the verse : " Qāf. By the glorious Qur'an." (1) and " But they wonder that there has come to them a warner from among themselves, so the disbelievers say, 'This is an amazing thing!' (2), the proximity between the sounds of the letter "dāl" (د) and "bā" (ب) occurs due to their close articulation points. This establishes a musical rhythm and a harmonious sound between the two verse endings
- B. **Identical** : (Mohammed, 1421 AH/2000 AD, p. 147) These are pauses where the rhyming letters are identical. Examples include: "By the Mount, And a Book inscribed, On unfolded parchment,"(Surah At-Tur, Verses: 01-04) : The symmetry appears in the last letter of the Quranic word, represented by the letter "Raa"(راء). "So I swear by the twilight glow, And by the night and what it envelops, And by the moon when it becomes full," (Surah Al-Inshiqaq, Verses: 16-18). The phonetic sequence of the letter "Qaf" (ق) and the syllables adjacent to it created a strong, audible, and aesthetically pleasing rhythm ,highlighting that identical pauses span eleven surahs of the Quran, including: Al-Qamar, Al-Munafiqoon, Al-Shams, Al-A'la, Al-Lail, Al-Qadr, Al-'Asr, Al-Fil, Al-Kawthar, Al-Ikhlās, and Al-Nas. (Mohammed, 1421 AH/2000 AD, p. 147)
- C. **Unique** (Badawi, 2005, p. 74) : These are pauses where the rhyming letters neither match nor are close to each other, as seen in the final verses of Surah Al-Duha, verses 9 to 11: "So as for the orphan, do not oppress him. And as for the petitioner, do not repel him. But as for the favor of your Lord, report it." (Surah Ad-Duha, Verses: 09-10), Where there is no pause on the letter "Tha" (ث) except in this verse in this surah.

➤ Second, by considering the meter:

- A. **Parallel** (al-Zarkashi, p. 07) : This refers to pauses where both the rhyme and meter are aligned, as exemplified in the Quranic verse: "Therein are high thrones raised, and cups set at hand." (Surah Al-Ghashiyah,Verse: 13-14) Here, the pauses "raised" and "set at hand" align in both their meter and rhyme, The balance is perfectly achieved in terms of both meter and letters.

- B. **Discrepant** (Al-Bah', p. 07) : This category includes pauses where the rhyme matches but the meter does not, as seen in the Quranic verse: "What is the matter with you? Why do you not seek honor from Allah while He has exalted you and made you different from the others by His favors ? (Surah Nuh, Verses: 13-14) " Here, the pauses "honor" and "different" rhyme, but their meter differs, Which added a unique rhythmic melody
- C. **Balanced** (Al-Sayed, January 2013, p. 15) : These are pauses where the meter aligns but the rhyme does not, as illustrated in the Quranic verse: "And tall palm trees, with clustered dates."(Surah Al-Ghashiyah, Verses: 15-16). In this example, the pauses "clustered" and "with dates" match in meter but differ in rhyme.
- D. **Embellished** (Al-Suyuti, Al-Itqan fi Ulum al-Quran (The Perfection in the Sciences of the Quran), 1967, p. 104) : This category involves preserving the meter in the forms of words or most of them, where each word is met with an equivalent in meter, as demonstrated in the Quranic verse: "And We gave them the clear Book and guided them on the straight path . (Surah As-Saffat, Verses: 117-118)" Here, "the Book" and "the path" have matching meters, while "the clear" and "the straight" differ in the final letter.

➤ **Third, by the length of the context** (Al-Yemeni, p. 10) :

- A. **Equal in word count:** Such as "So as for the orphan, do not oppress; and as for the petitioner, do not repel."(Surah Ad-Duha, Verses: 09-10)
- B. **Varied in length:** Like "Seize him and shackle him, Then into Hellfire drive him, Then into a chain whose length is seventy cubits insert him," (Surah Al-Haqqah, Verses: 30-32). where "seize him" and "shackle him" are equal in length, while "then into Hellfire drive him" is longer.

➤ **Fourth, by their extent within the verse** (Al-Yemeni, p. 10):

- A. **Complete verses as pauses:** Like (Alif Lam Mim).
- B. **Parts of verses that are essential:** Such as "By the star when it descends (Surah An-Najm, Verse: 01).."
- C. **As a conclusion or summary to the verse's content:** Like "And Allah repelled the disbelievers in their rage; they gained no good. And Allah spared the believers from fighting. And Allah is Strong and Mighty. (Surah Al-Ahzab, Verse: 25)"

This varied structuring of pauses and their rhyme and meter from matching to differing plays a psychological role as a form of musical diversity that stimulates interest in the discourse. When speech continuously employs the same tone and rhythm, it risks becoming

monotonous and tedious, a well-known phenomenon in music where varying the pitch and type of rhythm adds richness.

This is linked by rhetoricians to the eloquence of the Quran, as noted by Hazim al-Qartajanni (d. 684H) in his book "Minhaj al-Boulagha," who stated that "innovation in various forms is superior to persistence in a single form, which is why some verses of the Quran are identical and others are not (Al-Zarkashi, 2008, p. 54)."

This diversity in the musical structuring of pauses, both in terms of weight and rhyme, is evident across most chapters of the Quran, particularly in those of moderate or lengthy composition. If we reflect on the latter part of Surah Al-Ahzab, from verse 57 to 69, this unique architectural framework of the verse endings becomes vividly clear. Here, the pauses vary, sometimes matching in both rhyme and meter, and at other times differing clearly, linked only by the underlying meaning of the verses. This arrangement is not akin to any form of poetry, nor does it resemble the prose that was prevalent at the time of the Quran's revelation. Instead, it represents a distinct structure exclusive to the Quran. The Bell and Rhythm in Quranic Expression, Asad Yasser Hussein (Hussein, p. 305).

3. phonetic features in the Qur'anic verse endings :

In the Qur'anic text, there are notable phonetic phenomena that concentrate on the final letter of the verse-ending word, known as the *fāṣila*. These phenomena include either the omission of a letter, the extension of a letter, turning a moving letter into a still one or vice versa, as well as adding *tanween* (nunation), and rearranging the order of words in a verse. Among the most prominent phonetic features in the Qur'anic verse endings are:

A. Alif al-Itlāq (ألف الإطلاق):

This is one of the most significant phonetic features of the verse endings in the Qur'an. It involves extending the final letter of the verse and connecting its melody with the subsequent sounds, allowing the rhythmic patterns to blend seamlessly. This emphasizes the acoustic dimension and the eloquence of the message, ensuring the continuity of the emotional and spiritual impact on the listeners.

Examples of Alif al-Itlāq include:

- In surah Al-Ahzab ,verse 10 : " When they came at you from above you and from below you, and when the eyes shifted [in fear] and the hearts reached the throats, and you assumed about Allah [various] assumptions."
(إِذْ جَاؤُوكُمْ مِّنْ فَوْقِكُمْ وَمِنْ أَسْفَلَ مِنْكُمْ وَإِذْ زَاغَتِ الْأَبْصَارُ وَبَلَغَتِ الْقُلُوبُ الْحَنَاجِرَ وَتَظُنُّونَ بِاللَّهِ الظُّنُونَا)
- In Surah Al-Ahzab, verse 66 : " The Day their faces will be turned about in the Fire, they will say, 'How we wish we had obeyed Allah and obeyed the Messenger.'
(يَوْمَ تَقَلَّبُ وُجُوهُهُمْ فِي النَّارِ يَقُولُونَ يَا لَيْتَنَّا أَطَعْنَا اللَّهَ وَأَطَعْنَا الرَّسُولَا)

- In Surah Al-Ahzab, verse 67 : "And they Will say, 'Our Lord, indeed we obeyed our masters and our dignitaries, and they they led us astray from the [right] way'" (وَقَالُوا رَبَّنَا إِنَّا أَطَعْنَا سَادَتَنَا وَكُبَرَاءَنَا فَأَضَلُّونَا السَّبِيلَا)

In these examples, the addition of the *alif* at the end of the verse contributes to the continuity of the rhythm and enhances the flow and musicality of the recitation. And The addition of the *alif* in the words (الظنون) "the assumptions," (السبيل) "the path," and (الرسول) "the Messenger" serves as a phonetic phenomenon that enhances the harmony of the melody and eloquence. This is because the endings of the verses in this surah are transformed from *tanween* (nunation) at the pause, so an *alif* is added to the *noon* to equalize the syllables and ensure the endings are compatible

B. Hā' al-Sakt (هاء السكت):

This is another prominent phonetic phenomenon observed strongly in Surah Al-Qari'a. Here, a silent *hā'* is added and becomes attached to the letter *yā'*, allowing for a consonance between them. Consequently, the verse endings correspond with one another.

Examples from Surah Al-Qari'a include:

- "The Striking Calamity! What is the Striking Calamity?" (الْقَارِعَةُ مَا الْقَارِعَةُ)
- "And what can make you know what is the Striking Calamity?" (وَمَا أَدْرَاكَ مَا الْقَارِعَةُ)
- "The Day when the people will be like moths, dispersed." (يَوْمَ يَكُونُ النَّاسُ كَالْفَرَاشِ الْمَبْثُوثِ)
- "And the mountains will be like wool, fluffed up." (وَتَكُونُ الْجِبَالُ كَالْعِهْنِ الْمَنْفُوشِ)
- "So as for he whose scales are heavy," (فَأَمَّا مَنْ ثَقُلَتْ مَوَازِينُهُ)
- "He will be in a pleasant life." (فَهُوَ فِي عِيشَةٍ رَاضِيَةٍ)
- "And as for he whose scales are light," (وَأَمَّا مَنْ خَفَّتْ مَوَازِينُهُ)
- "His refuge is an abyss." (فَأُمُّهُ هَاوِيَةٌ)
- "And what can make you know what that is?" (وَمَا أَدْرَاكَ مَا هِيَهْ)
- "It is a Fire, intensely hot." (نَارٌ حَامِيَةٌ)

All these verses create an atmosphere that fluctuates between humility, hope, pain, contentment, and regret. The addition of the *hā'* of *sakt* enhances the phonetic harmony of the verse endings, especially those concluding with a short *tā'* (ت), which the context necessitates being pronounced as *hā'* for compatibility.

This attention to phonetic detail enriches the overall emotional and dramatic quality of the recitation, inviting the listeners into a deep engagement with the text.

C. Hā' (هاء):

The *hā'* in the endings of the Qur'an serves to draw attention to a particular matter. For example, in the verse : " The criminal wishes he could redeem himself from the punishment of that Day by his children, and his wife, and his brother, and his clan that sheltered him, and whoever is in the earth entirely, then it would save him." (Surah Al-Ma'arij: 11-14), Here, the presence of the *hā'* resonates pleasingly in the ears,

capturing the listener's feelings. In the endings (بننيه. أخيه. تؤويه. ينجيه), it creates an atmosphere of awareness about the certain fate that awaits individuals on the Day of Resurrection, enhancing the listener's sense of attention and engagement.

D. Omission (حذف):

Omission in the Qur'anic context is organically connected to the text, taking into account the context of meaning and the verse-ending. It plays a role in the aesthetic and semantic construction of the Qur'anic system. An example is found in the statement of Prophet Ibrahim (peace be upon him):

"He said, 'Can they hear you when you call, or can they benefit you or cause you harm?'" (Surah Ash-Shu'ara: 72)

Here, the omitted element is the object in the ending (يضررون), while it appears in the previous clause (يسمعونكم). The omission carries both semantic and aesthetic significance, ensuring the verse endings flow harmoniously. If the object had been included to indicate they seek to benefit themselves, the verse's coherence would be disrupted. Moreover, the omission aligns with the meaning as well; mentioning the object in (ينفعونكم) illustrates their intent to seek benefit for themselves, reinforcing the thematic depth of the verses. This careful management of omissions enhances the overall beauty and impact of the recitation, encouraging deeper reflection and engagement from the listeners.

E. Preference for One Word Over Another (إيثار لفظة على أخرى):

An example of the preference for using the term (ضيزى) despite its rarity in common usage is its suitability to convey the meaning of unjust and unfair division. This word appears only in this context in the entire Qur'an, specifically in the verse: "Have you seen Al-Lat and Al-Uzza? And Manat, the third – the other? Is for you the male sex and for Him the female? That is indeed an unjust division!" (Surah An-Najm: 19-22)

Al-Rafii discusses the word ضيزى with great precision and depth, noting: "In the Qur'an, there is a strange word, one of the strangest in it. It has never been fitting in any speech except in its specific context here, which is the word ضيزى from the statement of Allah, the Exalted: 'That is indeed an unjust division.' Despite this, its beauty in the structure of the speech is one of the strangest forms of beauty, and if the Arabic language were to be examined, there would be no word that would fit this position other than it." He emphasizes that the surah from which this word comes, Surah An-Najm, is articulated primarily with yā (ي), making this word a natural ending. The word appears in the context of denying the Arabs' beliefs regarding idols, as they claimed division among offspring, attributing daughters to Allah while burying their own daughters alive. Thus, Allah states:

"Is for you the male sex and for Him the female? That is indeed an unjust division!" (Surah An-Najm : 02) The strangeness of the term perfectly matches the absurdity of the division that they denied. The entire statement conveys a sense of denial and mockery in its delivery, making it a profound expression in rhetoric. The unusualness of the word captures the

essence of disbelief, and the way it is pronounced visually illustrates the rejection and ridicule of their claims.

This representation embodies one of the most eloquent aspects of rhetoric, especially with this peculiar word, which effectively captures the essence of denial while simultaneously describing the absurdity of the situation. The juxtaposition of the strangeness of the denial with the rarity of the term enriches the overall meaning and impact of the verse. (al-Rafie, p. 230)

4. The Significance of the Pause in the Holy Quran:

Since the Quran continues to be an abundant and inexhaustible source, its wonders do not wear out with time nor do its marvels age. Researchers have attempted to uncover and clarify its secrets. The pause in the Holy Quran is one of its great signs and an aspect of its miraculous nature. The auditory aspect, with its harmony and rhythmic sync, has been recognized by the Both ancient and modern Arabs.

Unveiling the secret of the beauty of rhythm in the Quranic pause clearly demonstrates the role of the pause in the Quranic miracle. The variety in the use of pauses if omitted, the meaning within the verse would be disturbed, and if not mentioned, the reader and listener could conclude it with longing, refined taste, and proper understanding.

Al-Zarkashi -may Allah have mercy on him- said: "The pause occurs at a rest in speech to enhance the discourse, and it distinguishes the Quran from other speech. It is called a pause because the speech separates at it (Al-Samarrai, 2006, pp. 217-251)." Just as Mustafa Sadek Al-Rafii agrees in his book *"The Miraculous Nature of the Qur'an"* "with ancient linguists that the endings of the verses in the Qur'an are nothing but complete forms of the dimensions that musical phrases end with, and they correspond to their verses in a remarkably harmonious sound, suitable for the type of sound and the direction in which it is presented, which is astonishing in its own right. You find that they often end with the letters **nūn** and **mīm**, which are the natural letters in music itself, or with a lengthening letter, which is also natural in the Qur'an. If they do not end with one of these sounds , it is as if they ended with the silence of another letter, which serves to maintain the sound of the sentence and the segmentation of its words, appropriately fitting the tone of the speech in a way that is more similar and suitable for its context. This is most evident in shorter phrases and only with a strong letter that leads to a bouncing or whistling sound, or similar effects that are other pathways of musical arrangement. (al-Rafie, p. 151)

Likewise, Ibrahim Anis in his book *"The Music of Poetry"* states: 'It is not a defect in the Qur'an to assert that its words have a musicality like that of poetry and rhymes, as well as the rhymes of poetry and prose; rather, that aspect is one of the beauties within it. ' (Anis, 1952, p. 306)

Thus, the pauses in the great Quran take into account the meaning and implications of the speech before its words and structures. No doubt, the independence of a verse's word with specific letters gives it a unique auditory and sonic taste, which undoubtedly differs from other words that convey the same meaning.

This makes each word, even if identical in meaning, possess its own auditory independence, whether in the impactful echo, in the unique sonic dimension, in the intensification of meaning through increased structure, in emotional engagement, or in heightened anticipation. At times, it strikes the hearing, at times it prepares the soul, and at

times it imparts a formative impact fear from something, a direction toward something, or a desire for something through its sonic significance (Al-Saghir, 2003, p. 164).

The noble verse where the pause perfectly aligns with the intended meaning, Allah Almighty says: "When the shackles are around their necks, and the chains, they are dragged through boiling water, then they are burned in the fire. Then it was said to them, 'Where are those whom you used to associate with Allah?' They said, 'They have strayed from us; indeed, we were not calling upon anything before.' Thus does Allah lead astray the disbelievers "(Surah Ghafir, Verses: 71-74.)."

Allah depicts in this verse a scene from the Day of Judgment, the torment that befalls the disbelievers. Their hands are bound with shackles, the shackles that are links between the hand and neck from which chains hang, drawing them through boiling water then burning them in fire.

The pause "they are drawn" is semantically linked to the chains and connected to Allah's statement in "the boiling water" and "they are scorched." If the verse stopped at "then in the fire," the meaning would be incomplete and unstable. Similarly, the pause "you used to associate" is connected to the phrase "besides Allah" to clarify the deviation from the truth and the departure from monotheism, hence the necessity of pausing on the pause despite the connection.

The pause in Quranic discourse is intricately linked with its meaning, resonating with its tone and rhythm. This is evident from how the significance of the message is enhanced by the phrasing that includes the pause. Reflect upon the verse where Allah Almighty says: "The example of those who spend their wealth in the way of Allah is like a seed of grain that sprouts seven spikes; in each spike is a hundred grains. And Allah multiplies His reward for whom He wills. And Allah is all-encompassing, all-knowing."

This parable set by Allah Almighty magnifies the reward for those who spend in His cause and seek His pleasure. The pause "all-encompassing, all-knowing" perfectly complements and completes the meaning, illustrating the bounty akin to a seed sprouting seven spikes, each bearing numerous grains, symbolizing abundance and growth.

In another instance from Surah Ar-Rahman, the verse "Then which of the favors of your Lord will you deny?" is repeated thirty-one times, prompting the reader to ponder the reason for this repetition and its significance. The answer highlights Allah's emphasis on the various bounties He created, listed in seven instances to warn, admonish, and instill fear of the fire.

He distinguishes between these sets with a verse that equalizes all people in terms of the fate Allah has decreed for them, as stated in "Everything on the earth will perish (Surah Ar-Rahman, Verse : 26) ." It indicates that all inhabitants of the earth will eventually perish, as will those of the heavens, except whom Allah wills. Nothing remains except His noble countenance; the Lord is eternal, never dying, emphasizing that neither angels, humans, nor jinn are exempt from dependence on Allah. (al-Iskafi, 2001, p. 1237)

The repetition of this particular pause across various places in the Quranic discourse, such as in Surah Ar-Rahman, Al-Qamar, and Al-Mursalat, is not solely for rhythmic and melodic reasons but also serves a profound semantic function, revealed upon reflection on its meaning.

The significance of the pause in these Quranic texts lies in its role in refining the speech and delivering the message to the listener's mind effortlessly and painlessly. This distinguishes

the Holy Quran from all other human discourse. The overall importance of the pause can be summarized as follows:

- The Quranic pause is a fundamental element of rhythmic language, playing a vital role in the strength of the structure, the completeness of the meaning, and its clarity. It delights with its melodious, sweet, and resonant sound, enchanting both in pronunciation and meaning, thus enhancing the beauty from all aspects (Al-Ba, 2009, p. 05).
- Rhythmically and musically, the pause acts as a key in the musical melody. There is no direct comparison between the Quran and musical tunes, except to illustrate how effortlessly and smoothly the Quran varies the keys of initiation and transition within a single chapter (Mohammed Al-Jaji, 1423 AH/2002 AD).
- Knowledge of these pauses is a means to attain the promised reward for learning a specific number of verses or for recitation before sleep (Mohammed Atiya Youssef Al-Mayzawi, 2010, p. 15). They often connect the believer to the names and attributes of Allah, such as "the Wise, the All-Knowing," "the All-Hearing, the All-Seeing," and so on.
- It facilitates the memorization of the Holy Quran and its retention in memory, as the coherent arrangement and similar patterning of words enhance memorability and ingrain in the mind, keeping it stable and less prone to forgetting than scattered prose (Mohammed Atiya Youssef Al-Mayzawi, 2010, p. 16).
- The pause is a facet of the miraculous nature of the Quran, influencing the structural and substantive construction of the verse, both in form and meaning.

This is evident in several examples:

1. When an Arab heard a reciter conclude the verse "The [male] thief and the [female] thief, cut off their hands as a recompense for what they committed as a deterrent punishment from Allah. And Allah is Exalted in Might, Wise (Surah Al-Ma'idah, Verse: 38)." with "Oft-Forgiving, Most Merciful," he instinctively knew it was incorrect. The reciter corrected himself to "And Allah is Exalted in Might, Wise," affirming the Arab's understanding that authority and wisdom dictate the decree (Al-Af, 2009).
2. From Surah Ash-Shams, "So their Lord poured upon them a scourge of punishment for their sin and leveled it (Surah Ash-Shams, Verse: 14)." The final verse represents a powerful denouement fitting the severe punishment meted out for their evil actions, reflected in the repetitive use of the letter 'm' in "upon them," "their Lord," "for their sin," enhancing the gravity of their misdeeds both auditory and emotionally (Al-Mursi, 1420 AH/1999, p. 44).
3. God Almighty said: "Your Lord has not taken leave of you, nor has He detested." (Surah Ad-Duha, Verse: 03)." Aisha bint Al-Shati' remarked: "It is not acceptable for us that clarity relies solely on verbal consideration; rather, it is the letter that comes with a rhetorical implication that strengthens the verbal performance beyond mere formal observation, which is the essence. Then, the interpretation of this omission is based on what is necessary for the Quranic discourse, with a highly precise spiritual sensitivity in gentleness and intimacy, avoiding His discourse, may peace and blessings be upon Him, in the context of aversion: 'He has not detested you,' which implies rejection and avoidance. As for 'taking leave,' there is nothing like that in it. (Al-Shati)"

These examples vividly demonstrate the pivotal role and profound significance of pauses in upholding the requisite appropriateness of expression and sound, taking into account the nuanced meanings and their explicit conveyance through linguistic elements. (Al-Said) ‘The Quran possesses a distinctive musicality that resonates unmistakably with its readers, showcasing inherent musical motifs that are intrinsic to its composition rather than being artificially incorporated.

The strategic use of pauses serves as a key factor in setting apart the Quranic structure from other texts, influencing both the thematic content through nuanced implications and the rhythmic cadence through deliberate segmentation, thereby imbuing meaning with a distinct character and offering solace to the soul.

These exemplary instances, which stir from apathy and provoke introspection and admonition, fostering deeper insight and contemplation, derive their unique musicality from meticulous auditory considerations. Consequently, their melodic resonance contributes significantly to their aesthetic allure, while their rhythmic cohesion stands out as a hallmark of their artistic finesse. They stand as testimony to the Quran's linguistic richness, showcasing diverse auditory dimensions across its verses and chapters, with pauses intricately intertwined with the layers of meaning.

Conclusion:

- An aficionado of Quranic discourse recognizes the stature of the Quranic pause, its place, and its purpose in terms of both the implication of meaning and rhythm.
- The pause is connected with both meaning and rhythm; it aligns with the content of the verse semantically and harmonizes with the general rhythm of the preceding and following verses sonically.
- The pause is closely linked to the meaning, and the variation in pauses contributes to the diversity of meanings, while their repetition in a single expression emphasizes, exaggerates, and strengthens the meaning.
- The Holy Quran selects pauses with astonishing precision that demonstrates its rhetorical miracle. From the aspect of indication, it corresponds with the content of the verse, and from the auditory aspect, it is consistent with the general rhythm of the preceding and following verses.

Pedagogical Recommendations:

- **Utilizing the Scientific and Aesthetic Foundations of Fawasil “Endings of Verses”:** It is recommended to develop a new study on the *fawasil* (endings of verses) and their miraculous aspects by examining the *fawasil* on a surah-by-surah basis, focusing on their sound, meaning, and relationships with the context, segments, the surah itself, and the Qur'an as a whole.
- **Leveraging Phonetics:** Benefit from the science of phonetics to uncover the musicality which is present in the entire Qur'an.

It must be pointed out that the results of the current research cannot be generalized on all the endings of words in the Holy Qur'an therefore the study of other aspects or verses can lead to other results. In conclusion, the secrets and wonders of the Qur'an are endless. The more we reflect upon the Holy Qur'an, the more we discover hidden secrets of its miraculous nature. This modest research represents a new brick in the foundation of a new science that requires multiplied efforts to develop its pillars and fields, namely, the field of phonetics or phonological stylistics.

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