

Intonation in the words of home tools in the Qur'anic text

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Abstract :

The quranic organization is characterized by a pronounitional arrangement which is clear in amalgamation of its letters and arranging the patterning of its expression wonderfully which calls the attention of the recipient himself. This research deals with the phonetic tuning which adds new meanings which stimulate the recipient especially in the quranic text which is characterized by its musical splendor which attracts the attention of the hearer to contemplate and think of the meaning of its vocabulary to point out the hidden secret in this miraculous organization .The research includes two sides: on comprises the theoretical preamble .the definition of tuning, its function kinds in addition to tuning in the point of view of the old linguist it ,and the scientist of recitation and the new ones. The second implies the application in which we shed some light on the study of the pronunciation of some of household appliances in the quranic text, such as (the bowl ,the bed).These two expressions are chosen to explain the role of tuning in the aya context .

The Theoretical preamble.

Detention of tuning

In language:

Tuning is from the linguistic origin to have a tune, "the tune is the bell of the word , the beautiful voice through reading, it is a beauty of the tune"⁽¹⁾.To make a tune is like a second speech or to silence⁽²⁾.

The linguistic meaning of tuning refers to three things: the beautiful voice during the reading .Its meaning refers to what is associated with the beauty of natural voice. .It also refers to a general quality which is pronunciation .It may also indicate silence .

As an Idiom:

It is the rise and fall of the voice during the speech.⁽³⁾

It also defined as " the diversity of the enunciation according to the position scolding or preventing from something"⁽⁴⁾ .the emergence of the speech comes in a heavy form so as to smite it .It is not reasonable that the position requires congratulation for example, and the speech indicates reprimand, so the occasion should suit the kind of speech and its performance.

Tuning in the point of view of linguists

First :The old

The first reference to. Tuning in the Arabic heritage was done by our sheikh sibaweih in his speech regarding the mark He said : learn O ,ye person that the marked is by this name because the expressed unit is associated ,you either put it at the end or it is something which they joyfully utter ⁽⁵⁾

(1) Lisan AL-arab 12/590,Tahtheeb AL- lugha 8/142

(2) AL-majam AL-waseet 2/ 937

(3) Manahaj AL- bahth 64

(4) AL-muktasar fi Aswat AL-lugha AL-arabia 177

(5) AL-kitaab 2/220, and sharh AL- mufasal 2/13

It is a modulate which modifies the voice ⁽¹⁾. Concomitant by a feeling of sorrow and grief ,therefore modulation is associated with sounds. this represent the first reference .

Ibn Jinn realized the tuning through its importance in explaining some of the grammatical problems such as ;" the elimination of the adjective and it indicates its manner as comes in the writer of the book : I walk him anight ,which means along night -The adjective is eliminated and marked by it ,location, you feel something in the speech a kind of diagnosis and ramification and glorification which stand in his saying: long or something else" ⁽²⁾

He revealed another place to kind of. association with the body gestures which help to convey the required meaning .He says "you feel this by yourself if you complete , in the praise of somebody you say " He was by Allah man ,emphasising the expression by Allah and you can stretch the "lam" and it similarly we say : a favourable man or generous or brave .Also you say we asked him and we found him a human .you emphasize the human .This leaving of the expression associated with him , apardoned person or generous . simliary in the case of dispraise and we describe him in distress .you say we asked him and found him a human or you overt you face so this means sordid"⁽³⁾

The text carries a clear reference to tuning through the use of words of elongation ,and exaltation and averting the face by frowning .These tokens carry indications which are enough for the speaker not to resort to prolixity : expressing the required to make it understand by the addressee

Tuning in the view of the scientists of Recitement scientists of recitement tackled tuning in the Quranic studies.

The earliest token is found in Abu Al-Alaa Al-Attar when he makes the expression of the secret tone which is not known only by the distinguished scientist and the famous readers.

(1) see Lisaan Al - Arab 2/254

(2) khasais 2/372 ,373

(³) Ibid 2/373

it not possible to realize its from only through the oral strain. from this the modulation in the uttered, does not follow the writing rules. Moreover the secret modulation was distinguished among the various meanings such as , negation, affirmation ,the predicate and interrogation.⁽¹⁾

,Imam azzarkashi: points out that the quranic discourse does not violate the rules. It enters in the frame of the correct quranic text He said:" it comes in forty forms"⁽²⁾. His knowledge of the diversity of the quranic styles pushed him to mention" what is required by the esteemd ,reader requirements such as perceiving the meanings of words during the recitement and their indication of yearning ,threatening and glorification".⁽³⁾

the exclamation forms include the standard forms of exclamation and the audible one, a tune which indicates that there is something hidden which forces the speaker to the exclamation of a certain thing .It is a kind of misguiding.

Azzarkashi pointed out the narrated from arrumani that" the origin of exclamation is the hidden meaning".⁽⁴⁾

second :The Innovators

The innovated linguists deal with tuning through studying its sides .Dr. Ibrahim Anees is the most popular linguist who studied the tuning which is the music of speech⁽⁵⁾. he mentions that when" the ,humans utters in his language he does not follow one phonological degree in the pronunciation of all sounds .the sounds which form the syllable differ in the pitch .the pitch could be termed as the musical tune".⁽⁶⁾

Dr. Tammam hasaan said, that tuning does the grammatical function besides the semantic function .he said :the grammatical function lies in limiting the affirmation and negation in the sentence which does not use a question expression.it is possible that you say to a person talking to you (you are mohammed) questioniongly this raising of the

(1) see:..Al-tamheed fi marifat attajwid 207

(²) AL-burhan fi Aloom AL-quran 2/317

(³) Ibid 1/450

(4) Ibid 2/317

(5) Al-aswoat al-luhawiya 103

(6) Ibid.

voice or lowering it differs, in the case of affirmation from the interrogation, tuning represents the difference between them, As far as the side of the difference owns the ability to explain both meanings, so it is possible for the tune to own a grammatical function in addition to the phonetic function. It is sound symmetry which derives tuning from it. As for the semantic function, it can be seen not in the difference in raising or lowering the voice, but the difference in the general arrangement to the tunes in the syllables of the tuned type as does the function of the morphological scale. ⁽¹⁾

Dr. Ahmed Mukhtar differentiates between tune and tuning. The tune is a phonological degree which changes the sentence as a whole from predicate to interrogation or emphasis or exclamation. ⁽²⁾

Dr. Ramadham Abdul Tawwab stated the earlier linguists talked about tuning in their books, confirming their efforts and references. We do not deny that for some of them the reference to it remains in speech to refer to the different meaning. ⁽³⁾

We find that Dr. Tammam Hassan is one of the supporters of the view which said the denial of the old Arab efforts and their reference to it and they did not register any study regarding it. He said "tuning in standard Arabic is neither registered, nor studied in our nowadays study for it is submitted to the dependence of the uttered habits in the colloquial". ⁽⁴⁾ In this opinion there is negation and denial of the efforts of the imams, of the efforts of linguists and that cannot realize this phenomenon in Arabic. Old Arab realized that they think that hints where there in the standard Arabic. The reference of Sibawieh, Ibn Jinni and the scientists of elitement refer to their knowledge in the clear token but Ibn Jinni was exact in describing tuning from the mentioned location at the same time we do not deny the effort exerted by the innovators and the conclusions reached by them which show the importance of turning in level morphological and structural sides ⁽⁵⁾.

(1) see : manahij al-Bahith 164

(2) see: dirasat asswat al-lughawi 225_230

(3) al-madkhal, ila alim al--lughah 106

(4) The lughah Manaaha and mobnaaha 228

(5) see: Addilala Assawtiya 207

tuning is ,considered as a basis,for distinguishing the kind of these sentences despite finding other constrictive elements which assist to reach this distinction⁽¹⁾.

the function of tuning:

tuning does an important function in the uttered speech. It is similar to the role of the characters and numbering marks. in writing, but the function of finding the meaning of the sentence is the most obvious than numbering marks. the clarification occurs due to the effect which accompanies the speech which points or stimulates. It requires. Degree of stimulation to follow up what is going on. it performance a semantic function which is accompanied by the likeness as such as removing the face its frowning or smiling. It also differs from one language to another . this difference occurs in the different dialects of the same language.⁽²⁾

kinds of tuning:

the human language has a number of tunes which are used in the pronounced speed these are:

1- the ordinary tune which is the tune that the number of the syllables is the same and of the same pitch.

2- the rising tune which entails a low pitch in one syllabs or more followed by amore rising one the rising tune which entails a low pitch in one syllabs or more followed by amore rising one .the rising tune could be composed of a falling tune followed by a medium one. It can be, composed of a medium one followed by a rising tune in cases of order, exclamation and constracted⁽³⁾ ,such as(IIvient?).If it refers to a question it means (Does he come?).It is pronounced in the a rising tune, because interrogation requires a rising tune and needs a reply which entails that the discourse is not finished yet⁽⁴⁾.

3- the falling tune which represents a high phonetic degree in one syllable or more followed by a more lowering degree .the falling tune consists of a

(¹) see: Ilm AL-aswaat 533,534

(²) See: The Aldiala Al sawtiya 197.

(³) See : Alfonemat fark Attarkibiya 301.

(⁴) See I'm Al. Lughā muqadima ilgari Al-Arabi 193.

medium followed by a lowering tune. It can also come as a compound of a high degree followed by a medium tune⁽¹⁾, such as the phrase.

It is evident if it refers to the meaning (he comes) pronounced in a falling tune to indicate that speech ends⁽²⁾.

Moreover one of the scholars says that the tune carries a semantic function such as the one in the short ones such as ,No !yes ! Allah ! O, peace .These sentences are uttered with many phonetic tunes their meaning differs .The semantic and syntactic meaning also differs with each tune between interrogation ,emphasis and affirmation for the meanings of sadness ,delight ,reprimanding ,doubt and objecting .The tune represents the unique element which cause the differences in their structure, or nothing is added to them .Nothing comes out of them expect tuning and what accompanies it regarding the change of the face features and the movements of the body organs⁽³⁾.

The Applied Preamble

Almighty Allah says : "so when he had finished them forth with their provision ,the put the (golden) bowl in this brother's bag .Then acrier cried : O you (in) the caravan ! Surely you are thieves "⁽⁴⁾

Ibn Manzoor mentioned that the. expression (bowl) was taken from (waters) which is "the name of the watered ,and the bowl is the place of watering and drinking or a tool. For drinking Tha'lab said that bowl in the Qur'an is the golden bowl by which the king drinks .This is the speech of Almighty Allah in "so when the furnished them forth with their provisions he put the golden bowl in his brother's bag"⁽⁵⁾ .it was a silver vessel they used to measure with It "⁽⁶⁾.

It is mentioned in the interpretation of the noble aya that the trick which yousif made to keep his brother begins when he prepares the reasons of their travel and loading their camels with the food and

(1) See Alfone met fuk Attarkibiya 301.

(2) see: lim Al-lugha muqadima liqari Al- Aarabi 193

(3) see: Al-ddilala Al -sawitya 207

(⁴)surat Yousif , aya 70

(⁵)Ibid

(6) Lisaan AL-arab 14/391,392

provision The bowl by which the drinks was made a measuring vessel in his brothers bag.

He respited them until they went far away .Then sent a servant after them calling in a high voice and for many times that O O ,owners of the camel , travellers -you are thieves. ⁽¹⁾

Ibn Ashur interpreted that what is meant by "bowl " ,a"large " vessel for drinking water or wine .The (bowl) in the language is the (Sa'a) which is for measurement equals the weight of apounded one forth or one third .They used to drink the wine in amount calling the vessel (bowl) or (Sa'a) is used .In the Tawart it was called (Tasa) and described as of silver "⁽²⁾

The musical tuning is one of the pictures of phonolgc al symmetry in the qur'anic text .It forms absis for it structure to show different radiance in each place for it includes different kinds of musical kinds which differ accordingly .The voice is associated closely with its lexical meaning ⁽³⁾

So the household term (bowl) in the aya performs the role of the tool which was a reason for keeping the brother of yousif .The sounds of the word are in harmony with its semantic sound mentioned. In the text it is in Harmony with the dental sound (seen) which is characterized by hissing and friction ⁽⁴⁾

The hissing⁽⁵⁾ which denotes movement ⁽⁶⁾ it (It is he extension without allotment.⁽⁷⁾

(1) see madarik Al-Tanzil wa haqaik Al - Ta'wil 2/125. . Marah labeed f: kashf ma'na Al -quran Al-majeed .1/542

(2) Al -Tahreer wa ttanwir 13/27 ,28.

(3) see Attaswir Al fani 102 ,Mabahith fi aloom Al-qura'n 334,waijaz Al-sawti fi Al -Quran Al-kareem 63

(4) see: Addirasat Assatiya Ind Aluloma Al-Arab 77.

(5)see: Ilm ALaswaat 120

(6)see: khasis Am -hurrof Al Arabiya wa maaniha 114

(7) Tahtheeb AL-muqadima AL-lughawiya 64

We perceive from these phonological characteristics a clear shade represented by the trick adopted by yousif to detain his brother. Tricking often needs a hidden effort and flexibility in provision and implementation far from the eyes. This is what is done when he placed the bowl in the bag of Benjamin .This was followed by the velar sound of (qaf)⁽¹⁾ the voiced⁽²⁾, strong which mean that ,....⁽³⁾

There is a sudden sound⁽⁴⁾. This is in harmony with the surprise and anger of brothers when accused of thieving .His surprise increased when they realized that their brother is a thief .The pronuciation of (qaf) gives a morable revelation of the quick movement of the adults when they surrounded yousif's brothers before leaving the town looking for the bowl which was lost in addition to the confusion worry and fear on their brother ,since their father got their swear solemn Oath to protect him .The severity in the (qaf) sound makes the receiver feel the strength of the ruler of Egypt and his insistance to punish the thief by himself .

After the sound (Alif)comes the sound which is able to" carry the air of the sound in its production "⁽⁵⁾to mean elongation and attraction⁽⁶⁾. It is in harmony with tricking .Tricking takes a time to be carried out especially that of Yousif on his brothers .It also conveys hint the of separation of Yousif on his father for a long time. It is followed by "ya" which is a gliding sound characterized by being medium semi vowel⁽⁷⁾ open⁽⁸⁾ to indicate the "excitement"⁽⁹⁾. It means that it reveals what is with in the things or people as far as the innate characteristics are concerned⁽¹⁰⁾. It is suitable to what is hidden by the envy of his brothers , because when Benjamin stole he is a full brother of yousif ,they said" if he steals ,there was a brother of his who did steal before (him)".⁽¹¹⁾ we notice the marks of qualities of tolerance ,generosity and pardon which

(1) see:Aswat AL-lugha 214

(2) see:AL-Riaya 119

(3) see: Ilm AL-aswaat 126,AL-aswaat AL- lughawiya 278

(4) Muqadima lidars lughat AL-arab 211(margin)

(5)AL-kitaab 4/435

(6) see: Majam Assawtiyat 172

(7)see: Manahij AL-bahith 108

(8)see: Nihayat AL-qawl AL-mufeed53

(9) Muqadima lidars lughat AL-arab 211(margin)

(10) see: khasis AL-Huroof AL-arabia wa ma heehaw 99

(11)surat yousif aya 77

characterize the prophets of Allah . It is followed by (ta) dental⁽¹⁾ stop voiceless⁽²⁾ which indicates disturbance in nature . ⁽³⁾

Description of the perplexed brothers who were accused of the theft. It is if the (ta) with its hidden character indicates to the hearer that the act in front of him is invalid ,because the sons of Jacob were not stealers, it is a plan by yousif to respond to heavenly orders

The tuning in the aya "so when he had furnished them forth with their provision ,he put the bowl in his brothers bag"⁽⁴⁾, begins and ends with a level tune to do a beautiful duty in a seen full of" evocation ,movement excitement and puzzlement"⁽⁵⁾. Almighty Allah informs us about plotting which yousif plotted, which begins with the first start it was as if was an accusation which was called for the conditions of the bowl and the unknown thief .Therefor the response of the brothers entails some kind of" accusation with some denial .⁽⁶⁾

Tuning makes a series of the speech chain to participate in one way or another lessen the gap between the different meanings. Despite that the limitation for its function remains a competent secret in speaker himself realized or not realized by the hearer⁽⁷⁾

As a result ,the language of noble quran dose a large role in the musical donation which springs from the language itself as far as the collocation of sounds of a word are in the harmony of its meaning"⁽⁸⁾.We notice the diversity of the phonetic structure-lax and strong -with what it carries from different indication and attitudes referred to by the text.

The Bed

(1) Diras a fi ilm Al-Aswat 27

(²) see: Al- As wat Al-lughawiya 53.

(3) Tahtheeb AL-muqadima AL-lughawiya 63

(4) Surat yousif Aya 70

(5) fi dhilal Al-qur'an 4/2019

(6) see: Al-bayan Fi Rawaa Al -qur'an 572

(7) see: phonemes fawq Attarkihbiya 293

(8)see: Ajjaras WAP iqaa Fi ta'abeer Al qur'an 342 ,343

The mention of the house was in the speech of Al mighty Allah "Theirs Will be a bed of Hell and over them coverings of -hell- fire ,thus do we recompense the zalimun (polytheists and wrong doers)"⁽¹⁾

It appears in the linguistic lexi Cans that the expression (Mihad). From(Mahd). The letters" (meem- ha-dall) from a word which means to take as a bed: Tamahda "Mihad: the bed."⁽²⁾

Almighty Allah in forms people in the interpration of this aya on the form of the wretched bed in Hell-fire. He says- they will have covers and blankets from Hell flames and smoke .It surrounds them from many sides.⁽³⁾

It is beyond doubt that the quanic texture and tuning springs from its characters and pronunciations and the beautiful style. The letters come together in the expression which have a shaking musical tune⁽⁴⁾. The expression house (mihad) has an important role in the context of the aya, but it leads to its origin and linguistic status on the bed not used in the house⁽⁵⁾. A semantic removal took place in this text. It denotes the form of the unbelievers bed in Hell. Thus the sounds are in harmony to the meaning of narrow phonological letters referred to in the text. They are in harmony with the oral sound of" (meem)⁽⁶⁾ which is a voiced⁽⁷⁾ and "quickness of pronunciation of the letter so as to come out the end of the tongue or the one of the lips or both of them"⁽⁸⁾. It indicates "gathering"⁽⁹⁾ and 'flexibility"⁽¹⁰⁾. All these qualities suit the use of house for bed. The swiftness in the sound of (meem) is perceived from what bed requires flexibility to collect or stretchit. In addition to that, it Carries the severity of Hell-bed in the context of aya regarding the unbelievers.

(1) Surat Al- araf -Aya 41

(2)Maqaees AL- lugha 5/280,Mukhtar assihah 638

(3)see: Gharaab AL-quran 3/234,wa attafseer AL-qurani 4/400

(4) see: AlBinaa Assawti fi Al Bunnyan Al- qur ani 23

(5)see: Mukhtar assihah 638

(6)see:Attasreef AL-arabic38

(7)see: Ilm AL-aswaat 63

(8)AL-baseet fi ilm Al-ttajwid 35

(9)Muqadima lildars lughat AL-arab 211 (margin)

(10)khasais AL-Huroof AL-arabiya and their meaning 72

It is followed by the glottal sound(ha) which is characterized by hissing⁽¹⁾- lax⁽²⁾ which means the lowering of the tongue from the upper jaw and its stickiness in the low part of the mouth while producing it⁽³⁾,to indicate "overlooking"⁽⁴⁾,weakness⁽⁵⁾ and the negative feelings ,such as repentance, humiliation and loose⁽⁶⁾ these are in harmony with the depiction of the comfortable luxwrios bed which is taken as furnituare to the house to guarantee comfort. It is a well-known fact that the person will make his comfort when he is inactive and weak.

the sound(alif)which is an extended soft sound⁽⁷⁾ which is characterized by length, the sound in production⁽⁸⁾.this deals with" the stretch in the place and time"⁽⁹⁾. all these phonological characteristics are comitant with the extension of the place which is required by the bed for a longer time in the house .the (alif)in the context of aya carries a reference to that bwrnt. bed because of the severity of fire blaze which fills the body with endless pain and wretch fullness.

It is followed by a (dal) dental alveolar⁽¹⁰⁾ sound which is voiced⁽¹¹⁾ and shaking⁽¹²⁾ which indicates" SOFTENSS _laxness"⁽¹³⁾ and hardness⁽¹⁴⁾It is harmony with the luxurios bed to feel comfort, shaking and hardness indicate the disorder as in the HELL_ fire which burns their bodies

(1) see: ilm AL_lugha muqadima lil qari AL_arabi 179.

(2) see: nihagat AL_quwl AL_mufeed 48,52

(3) see: asswaat AL_lugha131.

(4) assaq ala_aasaq 3

(5) see: khasais AL_huroof AL_arabia wa maaniha191

(6) see: Ibid 193,202

(7)see: asswaat AL_lugha 39

(8)see: attabbsira wal tadhira 2/930

(9) khasias AL_huroof. AL_arabiga wa ma'aniha97.

(10)see: ilm asswat 67

(11) see: attam heed fi ma'rifat attajweed.280,281

(12)assq ala ASSAQ_2

(13) see: Tahtheeb AL- muqadima AL-lughawiya63

(14) Ibid

In addition to that the phonological tuning leads to new meanings which participate in the productivity of the text. The saying of Allah "Theirs will be a bed of Hell"⁽¹⁾ in its level tune which depicts the torture of the unbelievers in Hell and Falls oneself with sickness makes the qurian & consider (mihads a soft bed with mock of the unbelievers)⁽²⁾

The Qur'anic picture often comes to achieve certain purposes and the Purpose of bringing the expression (mihad - bed) in this portrait of feeling comfort on the bed soft and flexible is a mockery of the unbelievers.⁽³⁾

The Conclusion :-

1. Tuning expresses any diversity in speech which comes in harmony to the see you rrent state such as congratulation . It is unreasonable that the speech refers to prohibition and invocation is brought instead of it.

2. The research reveals that tuning Phenomenon exists in the Arabic heritage even though it had no idiom. we can perceive it via the aforesaid speeches of the old. Sibawyat had mentioned it. Ibn Jinni explained it through (heaviness, frowning) these indicate that tuning exists.

3. The qur'anic studies and the qur'anic books referred to tuning since adjusting the language is dependent on the correct pronunciation. Arabic was transformed and spread orally. Thus tuning has an important factor to reveal the meanings of negation, prohibition interrogation and emphasis.

4. The research points out that tuning participates to a great extent in the Qur'anic enunciation via the two expressions (bowl and bed). In addition to pointing the kind of turning in the context of each expression. The practical side plays an important role to reveal the hidden secrets in the qur'anic aya. This is clear from the expressions (bowl and bed) in the Contents.

5. Many of the innovators denied the role of the old in the practical side of tuning. On the contrary we have already pointed out that.

(1) surat AL_arf. aga 41

(2) see: safa AL-kalima 116, 117

(3) see: Ibid 117.

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