

The rhythm of the Qur'anic comma

Dr. Benchikh Abbas ¹

¹ University of Ghardaia, Algeria. Email: abbas.benchikh@univ-ghardaia.edu.dz

Abstract---This study seeks to examine the rhythmic dimension of the Qur'anic comma (al-fāṣilah) within the broader framework of Qur'anic discourse. Qur'anic discourse is marked by a set of technical and stylistic features that contribute to its textual distinctiveness and aesthetic richness. Among the most notable of these features is the phenomenon of the Qur'anic comma, which functions not only as a structural element but also as a significant rhythmic and aesthetic device. The study begins by clarifying the concept of the comma, followed by an analysis of its rhythmic function and the intentional patterns governing its occurrence and variation in meaning. It concludes by emphasizing the aesthetic contribution of the comma to the overall structure and impact of Qur'anic discourse.

Keywords---rhythm, comma, Qur'an.

1. Introduction

The rhythmic quality of the Qur'anic text is intimately linked to its phonetic structure a distinguishing feature that facilitates both its recitation and memorization, setting it apart from other forms of discourse. This sonic dimension played a significant role in the reception of the Qur'an by pre-Islamic Arabs, who perceived in its verses a musical cadence reminiscent of poetry, which enhanced its impact and accessibility. Both classical and contemporary scholars have noted this phenomenon, emphasizing the role of the Qur'anic comma (al-fāṣilah) in establishing a sense of grandeur and solemnity within the discourse. This stylistic feature is not arbitrary; rather, it is intricately tied to the semantic fabric of the text.

This study aims to explore how the Qur'an has adapted the comma to convey meanings, as well as the rhythm it emits sonically in accordance with those meanings, we have looked first at the concept of the comma, the analysis begins with an investigation of the rhythmic function of the comma, followed by an examination of its purpose in the Qur'an, emphasizing its multiplicity and the way it reflects diverse

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meanings. and then concluded this study by highlighting the aesthetic role of the comma in Qur'anic discourse.

2. Rhythm definition and restrictions:

The Arabs could establish a rhythm in their poetry and prose, with innate preliminaries that had a clear reflection on their language, due to the influence of nature. The arid landscape of the desert, with its relentless monotony, served as a source of inspiration for its inhabitants. They were instructed to leverage the cosmic phenomena that surrounded them, such as the alternation of night and day, the movements of the sun and moon, and the progression of days, months, and years. These natural rhythms and cycles played a fundamental role in shaping their understanding and guiding their actions, far from being mere coincidences, are suggestive of the rhythm of life itself. Indeed, even before the advent of language, humans could discern the rhythmic patterns inherent in phenomena as diverse as heartbeats, eye movements and foot movements during locomotion.

Before delving into the definitions and concepts, it might be advantageous to explore the lexical connotations of the term "rhythm," as this will provide a deeper understanding of its essence and conceptual foundation.

2.1 Rhythm in its general sense:

From a linguistic perspective: In Arabic lexicography, rhythm is defined as "the cadence of melody and vocalization (Ibn Manzoor, 1997, p. 526), denoting the articulation of musical compositions and the demonstration thereof" and "the percussive resonance of falling rain, signifying the force with which it strikes the ground during its descent" (Ibn Manzoor, 1997, p. 526).

The Dictionary of Arabic Terms in Language and Literature offers the following definition: "flow and flow, and is generally meant as the successive frequency between the states of sound and silence, light and dark, movement and stillness, strength and weakness, pressure and softness, short and long, speeding up and slowing down, or tension and relaxation" (Wahba (1984), p71). Rhythm, therefore, can be defined as the relationship between one element and another, or between multiple elements, and this definition serves to elucidate the essence of rhythm as the sequence or succession between components, a principle that pervades various domains including music, literature, dance, and numerous others.

In addition to this, it is "represented in a variety of manifestations, so that everything forms a rhythm and with others as well: If it is repeated in harmony and harmony; but if it is repeated in contradiction and difference, such as the succession of seasons." (Murtad (2003), p. 226)

Omar Al-Salami defines it as: It is also 'the continuous repetition of a certain system'; sound, movement or material. (Al-Salami, 1980, p. 215)

In the context of music, it is manifested in the separation of sound with proportional intervals. (Emile (1987), p. 89), which the listener perceives periodically, thereby forming expectations for the subsequent passage and engendering an aesthetic response. Rhythm is intricately intertwined with music, making the study of rhythm in literature challenging. (Ezzeddine (1992), p. 187). This necessitates a methodical and discerning approach to the study of rhythm in literature, and indeed, the Qur'an. Rhythm, by its very nature, cannot be examined in isolation, detached from its original context. The definitions that have been explored underscore the pervasive nature of rhythm, a quality that transcends artistic mediums. It manifests itself in music, poetry, artistic prose, and dance, among other visual arts (Wahba (1984), p71), albeit with varying degrees of prominence, contingent on the creator's ingenuity.

"Al-Khalil, may Allah have mercy on him, named one of his books in that sense: 'The Book of Rhythm.'" (Ibn Manzoor, 1997, p. 477) The nature of music and its effect on the soul is also discussed by the Ikhwan al-Safa in their letters (Ikhwan al-Safa (1957), pp. 183-241), and by al-Ghazali in *Ihya*

Ulum al-Din (al-Ghazali (1996), Chapter 22), al-Tawhidi in al-Hawamil and al-Shawamil, and al-Farabi in the book 'The Great Music'.

The association between music and rhythm may appear evident, particularly in the context of the Qur'an, for two primary reasons:

Firstly: The consensus of modern and ancient critics and rhetoricians on the musicality and rhythm of the Arabic language. In this context, 'rhythm' is understood to denote the musicality of pronunciation. (Emile (1987), p. 89)

Secondly, the term 'rhythm' is not universally accepted; some scholars regard the Qur'anic voice as music, while others use the term 'rhythm' or 'timbre'.

2.2 The concept of rhythm in literature:

An examination of the roots of rhythm and its origins in the Arab literary critical heritage reveals a plethora of studies on the subject, albeit not under the term 'rhythm', but rather under other names that bear a close or distant resemblance to it.

The concept of rhythm is interwoven with other artistic elements that collectively constitute the literary work, thereby engendering an aesthetic and a sense of its own. This phenomenon is exemplified in the texts of the Quran, wherein, in addition to rhythm, one encounters images, shadows, and a plethora of colors and literary devices.

In the modern critical concept, rhythm is merely a term employed by modern writers and critics. In contrast, the ancients were clear in their own expression and concealed in their writings, tasting and feeling it, yet expressing it in the words they deemed appropriate and expressive of their feelings.

Rhythm in literature can be understood as the deliberate arrangement of sound patterns, the flow of phrases, and the structural coherence within a text, all of which work together to evoke a emotional or aesthetic effect in the reader or listener. (Emile (1987), p. 89). Literature should not be regarded as merely the arrangement of letters to form words; rather, It should be interpreted as the exploitation of the phonetic characteristics of letters and the expressive potential of language to create a desired effect on the recipient and communicate the meaning to him in all its aspects.

This assertion is substantiated by the observation that the rhythm of the Arabs and their speech exhibits a marked tendency to adopt forms that priorities rhythm, characterized by parallelism, equality, balance, and rhymes. Consequently, rhythm in literature signifies the adherence to acoustic characteristics and their exploitation to convey the literary message and facilitate the comprehension of meanings by listeners or readers. This manifests in various linguistic techniques, including but not limited to rhyming, alliteration, repetition, and redundancy.

3. Definition of the comma:

3.1 Linguistically: According to Ibn Manzoor's language of Arabic, the comma is from the separation, and the separation is between two things or the barrier between them, as mentioned by Ibn Said, and I separated the thing so that it separated, i.e. cut it off, and in the Qur'an: "This is the day of separation", that is, this is a day when the good and the bad will be separated from each other, and in the Qur'an: "This is the day of separation".

And the comma: The pearl that separates the two pearls in the system and has separated the system.

The comma in the Hadith: "Whoever spends a comma of money in the way of God, seven hundred", and in the narrative: "He has such a reward". Its explanation in the hadith is that it separates his conviction from his skepticism.

The comma is the smallest unit of the verse, serving as a connection between two intertwined reasons, which are three movements after a consonant, such as: (metfa) of Mutafa'alín and (Alatn) of Mafa'alatn, when there are four movements after a consonant. This is the main comma (Ibn Manzoor, 1997, p5).

If we look at the words in their sequence, they must have different meanings to form a meaningful structure, therefore, the word can be regarded as the aggregate of the words that constitute a sentence that possesses a discernible meaning. From this standpoint, it can be extrapolated that the word can also be regarded as the aggregate of the words of the verse, given that each verse possesses its own unique meaning.

3.2 Etymologically:

Zarkashi defines a comma as: 'the word at the end of a sentence' based on its linguistic origin because it separates two meanings or words. He corroborates this by following his statement, "The function of the comma is to separate one word from the next. It is important to note that the comma may or may not be the head of a verse, and conversely, the separated word may or may not be the head of a verse, and every head of a verse is a comma, and not every comma is the head of a verse, so the comma covers both types and combines both types" (Al-Zarkashi, 1988, p1, p. 84).

Some Qur'anic studies use the term "verse head" to distinguish these linguistic manifestations from the terms "poetry" and "prose». It is noteworthy that the comma in the previous definition is placed at the end of the sentence, even in the case of multiple sentences within the same verse. Consequently, the sentence that initiates the verse is designated as the "head of the verse", and thus multiple commas in the same verse.

However, some studies, especially those of an ancient nature, the comma is referred to as a "verse head" in order to distinguish it from the term "rhyme" in the context of poetry, and "rhyming" in the context of prose. It is recognized that poetry and prose are characterized by their rhymes, which do not exist in verse. Consequently, the comma should be regarded as the 'end' of the verse rather than the constituent sentences of which it is composed.

When referring to the Qur'an in a respectful manner, The term 'verse head' is employed to denote the Qur'an, with the intention of expressing the notion that the two ends of the verse are identical. This concept signifies that there is no differentiation between the beginning and the end of the verse. This perspective has gained significant traction within the contemporary discourse of Qur'anic studies, particularly in the context of analyses that emphasise the division of the Qur'an into discrete units. These analyses are often viewed from the perspective that these divisions represent the conclusion of specific verses.

It is evident that a definitive definition among the ancients that clarifies the issues is not available. In his book *Al-Nakkat fi Ijaz al- Qur'an*, Al-Ramani offers a definition that states, "Intervals are similar letters that make the meanings better understood." (Al-Ramani, 1976, P. 97). However, this definition does not specify whether these intervals occur at the end of a sentence or a verse. Al-Baqlani also defines them as "similar letters in the syllables by which the meanings are understood, and in which there is eloquence" (Al-Baqlani, 1994, p. 189), and this statement agrees with the words of Al-Ramani, except for the extra description, which is eloquence.

Accordingly, we can conclude, based on the studies on the Qur'anic comma that are available, and by extrapolating most of them, that the comma is defined by one of the contemporary scholars as "the end that closes the Qur'anic verse" (Bakri, 1980, p. 203).

Another scholar posits that the comma is employed in one of three ways:

- It functions as the rhyme and rhythm of poetry, though not necessarily like the rhyme and rhythm of poetry.
- It is the syllable with which the verse concludes, and in this sense, it is akin to the rhyme, according to the definition proposed by Al-Khalil for the term.
- It is the final part that brings the verse to a close, and is the most appropriate and empowering ending for it.

The diversity of forms and images of the comma may be a contributing factor to the varied opinions concerning its concept and definition. This point was acknowledged by Sayyid Qutb, who stated: "The commas in the Qur'an are different in poetry, they are not a united letter, but a similar rhythm, such as: "Yasir", "Hakim", "Mubeen", "Mubin", "Merib" or like: "al-Albab", "al-Absar"... (Qutb, 1987, vol. 2, p. 193), The comma in the Qur'an can be a word, a section of a word, or even a sentence.

It is worth mentioning here that some of the advanced and modern scholars use the word *al-Saj'ah* and believe that this does not harm the Qur'anic text if it is independent of its own style and rhythm, and some of them use the comma and its rhyme, so the names are different, and the name is the same.

What we have chosen in this study, and what is closest to the subject of the research, is that when we mention the word comma, in all the variations that we have mentioned, we use it permissibly to denote the final melody that characterizes the verse, following the many studies that, when talking about the comma, focus on the rhythm that comes from its rhyme, that is, the acoustic similarity of the end of the verses.

The various opinions regarding the Qur'anic comma suggest that, from a semantic perspective, it is defined as a combination of words that concludes a verse and encapsulates or summarizes the overall meaning of what precedes it. On the other hand, from an acoustic standpoint, it is defined based on the phonetic similarity of the letters at the end of the verses.

4. Comma's rhythmic function:

If the study of rhythm in literature—particularly in the Qur'anic text—is considered a relatively recent development in literary studies, this does not hold true for the concept of the comma (*waqf*), as it represents the most prominent phonetic feature in the Qur'an. The Arabs were aware of it when engaging with the Qur'anic text. Consequently, most early scholars who explored the phonetic aspects of the Qur'an focused primarily on the comma and certain verbal enhancers within the Qur'anic discourse.

Those who have studied human memory agree that the memory retains the endings well, so we find that those who address people at the end of their speech make a very summary of everything that came in their speech, and we also find that musicians make the tone of the last musical phrases a focal point, resorting to it from time to time to create a melody and rhythm. Literature, like speech and music, relies on the endings of sentences to create rhythm and maintain the musical rhythm of the text, making it a harmonious unit with which the recipient feels a kind of rhythm, which is emitted to form a rhythm that pervades the entire text.

When we stand with Al-Zarkashi in his proof, he argues that ending the verses in this section of the Qur'an with the letters Al-Mud, Al-Lin, and Al-Nun creates an enabling rhythm that enhances the flow and harmony of the recitation. (Al-Zarkashi, 1988, p1, p. 99), We understand the significant role the comma plays in structuring and intensifying the rhythm of the discourse.

The Qur'an, with its unique rhythmic structure, transcends the conventional boundaries of rhythmic techniques commonly used by native Arabic speakers. It does not merely adhere to the established norms of the Arabic language, but rather innovates and elevates them to a distinctive and profound level, it adopts an approach in which it agrees with some of what they used and departs from them in most of it, and how could it not be when it is the supreme example in the statement to which every origin and every branch goes back.

Al-Rafi'i Mustafa Sadiq says about the Qur'anic comma and its musical role: "These intervals with which the verses end are nothing but perfect images of the dimensions with which the movements of

music end, and they agree with their verses in the decision of the sound in a miraculous agreement that suits the type of sound and the face on which it is presented in a way that is not beyond the miracle of it, And if the sentence does not conclude with one of these elements, as if it were ending with the silence of another letter, it serves as a continuation of the sound of the sentence, the fragmentation of its words, and aligns with the logical structure, in a manner most fitting and appropriate to its context" (Al-Rafi'i, 2005, p. 178).

The Qur'an aims at phonetic seduction and relies on "the method of phonetic seduction in language - because - its effect is natural in every soul, it is similar in the Qur'an to the voice of its miracle, with which it addresses every soul that understands it and every soul that does not understand it, and then finds from souls in any case only recognition and response" (Al-Rafi'i, 1988, p. 179).

This importance of the comma in tightening and diversifying the Qur'anic rhythm is not only recognized by Al-Rafi'i and Zarkashi, but In his book *The Musical Miracle of the Qur'an*, Muhyiddin Ramadan discusses the sources of music within the Qur'anic system, stating that "This aspect of the subject, which represents its origin and core, can only be discussed in relation to the musical quality present in the Qur'anic phrase, which is inherent in its structures and rhythmic components" (Ramadan, 1982, p. 45). By this he means its joints, and he quoted a hadith narrated by Abdullah bin Abi Malika from Umm Salamah (may Allah be pleased with her) that "the Prophet (may Allah be pleased with her) used to say that when he was reading a part of his reading verse by verse, he would say in the name of Allah, the Merciful, the Compassionate, the Merciful, then he would stand up and then he would say Praise be to Allah, the Cherisher and Sustainer (Al-Fatiha, 01), then he would stand up and say: al-Rahman al-Rahim, King of the Day of Judgment (Al-Fatiha, 02-03) "

Muhyiddin Ramadan adds: "In my opinion, the Qur'anic intervals and passages are one of the most prominent and musically wonderful sources of music because they correspond to rhymes in poetry" (Ramadan, 1982, p. 49). This does not diminish the value of other rhythmic elements in the Qur'anic text, as each has its place and role, if we are talking about the rhythmic variety in the Qur'an. The word "most eloquent" does not negate the eloquence of the other components.

Bakri Sheikh Amin agrees with the previous opinion as he believes that "the placement of the comma within a poetic line functions much like the rhyme: although it is a distinct element, it remains an integral and inseparable part of the verse, contributing to its overall structure and aesthetic." (Bakri, 1980, p. 203). This is about its place in the system, about its role in the system, he goes on to say: "The Qur'anic comma carries two charges at the same time, a charge of musical effect and a charge of complementary meaning of the verse" (Bakri, 1980, p. 203).

The musical rhythm of the Qur'an, "when aligned with the rhythm of rhyme, sound derives its depth from the structure of the verse and the phonetic quality of its final letters. The more consistent and rhythmic the endings, the more impactful and enduring the conveyed meaning becomes" (Al-Salami, 1980, p. 230), is the secret of the Arabs' interest in endings, whether in their poetry or prose.

Ibn Jinni reminds us of this in his *Characteristics*, saying: "Do you not see that the care in poetry is in the rhymes, because in both rhyme and prosody, the terminal syllables are considered more significant than their initial counterparts. The structural integrity of the rhyme is thus more heavily reliant on the conclusion, which warrants greater attention and careful consideration in its construction., and the mobilization on it is more complete and more important" (Ibn Jinni, 2002, p2, p. 69).

5. The care of the comma in Qur'anic rhythm:

According to Baghdadi Belkacem, the rhythm of the occasion in the intervals between verses and suras contains a great secret that manifests itself in the improvement of speech and the clarification of

meanings, and has a great effect on the soul. the Qur'an takes it that it goes beyond what is the basics" (Baghdadi, 1992, p. 279).

It is widely acknowledged that vocal music and its melodies act as a conduit to the soul, with the precise alignment of intervals, along with their tonal qualities and resonances, playing a vital and unmistakable role in shaping their emotional impact.

Therefore, we find the Qur'an in many places taking care of the comma, deviating from the usual linguistic and grammatical principles in search of good sound for the commas and taking into account the homogeneity, as Zarkashi says: "Just know that the rhythm of appropriateness in the syllables of the intervals where they occur is very certain and influences the moderation of the rhythm of the speech and its good location from the soul in a great impact, and for this reason it has deviated from the rhythm of speech for it in places" (Al-Zarkashi, 1988, p1, p. 91).

"Sheikh Shams al-Din al-Sayegh, in his book *Ihkam al-Ra'i* on the judgements of the verses, mentioned more than four hundred judgements in which the Qur'an violated what is the basics among linguists" (Al-Suyuti, 1983, p2, p99).

Ahmed Abu Zayd observes aspects of this: (Abu Zayd, 1992, pp. 363-364)

- 1- The preference for the masculine gender name, such as God Almighty: " Extracting the people as if they were trunks of palm trees uprooted " (Al-Qamar, 20)
- 2- Preferring the feminization of the gender name, such as God Almighty: " Which Allah imposed upon them for seven nights and eight days in succession, so you would see the people therein fallen as if they were hollow trunks of palm trees " (Al-Haqqah, 07)
- 3- Preferring the strangeness of the two words, such as Almighty Allah: " That, then, is an unjust (Diza) division." (Al-Najm, 22) and He did not say "unjust", " No! He will surely be thrown into the Crusher " (Al-Humaza, 04) and He did not say " Hellfire," and He said in Surat Al-Ma'arij, " No! Indeed, it is the Flame [of Hell]," (Al-Ma'arij, 15) and in Surat Al-Qara'a, " His refuge will be an abyss " (Al-Qara'a, 09) all in consideration of the comma.
- 4- Omitting the singular from the plural, such as: " So We said, "O Adam, indeed this is an enemy to you and to your wife. Then let him not remove you from Paradise so you would suffer " (Taha, 117).
- 5- Omitting the singular from the plural, such as: " and make us an example for the righteous." (Al-Furqan, 74) not examples, and " Indeed, the righteous will be among gardens and river " (Al-Qamar, 54) not rivers, in consideration of the comma.
- 6- Not using the plural instead of the singular, such as " before a Day comes in which there will be no exchange, nor any friendships " (Ibrahim, 31), no succession, as he said in the other verse, and plural in consideration of the comma.
- 7- The preference of some descriptions of exaggeration over others, such as " has he made the gods [into] only one God? Indeed, this is a perplexing matter.. " (Sad, 05). " And they conspired an immense conspiracy " (Noah, 22) , so, the Arabs are accustomed to using great and wondrous.
- 8- Proof of silence: Such as "Maliyah", "Sultaniyah" from Surah Al-Haqqah and "Mahiyah" from Surah Al-Qara'ah.

In a study by Naim Al-Yafi entitled: *A Return to the Music of the Qur'an*, he indicates that for some of the ancient texts, rhythmic balance is achieved through the intervals, and regarding the instances in which the Qur'an deviates from the established linguistic rules, he dropped from what Ibn Al-Sayegh mentioned many of them, as he considered them to be in the science of meaning, and selected those related to the field of rhythmic stylistics and categorized them as follows: (Al-Yafi, 1986, p. 59)

1- Rendering:

- Rendering the preferred over the virtuous: " They said, "We have believed in the Lord of Aaron and Moses" (Taha, 70) instead of Moses and Aaron.

- Rendering the pronoun in front of what explains it: "And he sensed within himself apprehension, did Moses" (Taha, 67).
- Rendering what is later in time: " Rather, to Allah belongs the Hereafter and the first [life]" (Al-Najm, 25).
- Rendering the Expert of "was" to its name: " Nor is there to Him any equivalent " (Al-Ikhlās, 04)
- Rendering the object before the subject: "And there certainly came to the people of Pharaoh warning" (Al-Qamar, 41)

2- Deletion:

- Deleting the object: "Your Lord has not taken leave of you, [O Muhammad], nor has He detested [you]" (Al-Duha, 03)
- Deletion of the genitive: "And how [severe] were My punishment and warning" (Al-Qamar, 16)
- Deletion of the minus sign: "[He is] Knower of the unseen and the witnessed, the Grand, the Exalted" (Al-Ra'd, 09) and "And O my people, indeed I fear for you the Day of Calling" (Ghafir, 32).
- Deletion of the "ya" of the unoccupied verb: "And [by] the night when it passes" (Al-Fajr, 04).

3- Dhikr:

- In the saying: "So have you considered al-Lat and al-'Uzza? And Manat, the third - the other one?" (Al-Najm, 19-20)
- And the saying: "That, then, is an unjust division" (Al-Najm, 22)

4- Change the word order:

- "And [by] Mount Sinai" (Al-Teen, 02) instead of "Tur Sinaa".

All these examples and others cited by scholars are given to demonstrate the Qur'an's care for rhyme and rhythm, this is not intended as a disparaging remark regarding the Qur'an; its rhythmic patterns are considered subordinate to the conveyed meanings. The Arabic language employs rhyme in its poetry and rhythm in its prose to manage sound characteristics. The Qur'an, as a divine revelation, should consider the artistic characteristics of its style, while maintaining its independence from its own characteristics, in accordance with the uniqueness of its source.

6. Commas and rhythmic variety:

The Qur'anic rhythm is subject to variation due to the diversity of the materials that comprise it. As Hassan Tamam observes, "we see it running in one pattern in many verses of the Suras, but it quickly changes to another pattern" (Hassan, 1993, p. 276), and this fluctuation from one pattern to another causes a renewed rhythm in the Qur'anic text, so that the recipient feels that he is always in a new form of rhythm, in addition to the internal rhythm of the verses, all in harmony and harmony without defects and brokenness.

The Qur'an confused the Arabs; wherever they turned it, it did not go straight, and wherever they turned it, it went around, but not as they wanted.

The rhythmicity of the Qur'an, especially in its pauses, led the Quraysh Arabs of the time to associate this rhythm with their literary heritage, their mastery of bayan and budaiyah, and the Arabic language arts in which they had deposited their rhythm. "They mistakenly associated it with the rhythm of poetry and then claimed that the Qur'an was the utterance of a poet" (Hassan, 1993, p. 275). Then, after the Qur'anic reply came to them, " And it is not the word of a poet;" (al-Haqqā, 41) Subsequently, the evidence was presented to the rhythms of the soothsayers, to ascertain whether it belonged to his species. This query was once again addressed definitively. "Nor the word of a soothsayer" (al-Haqqā, 42).

We do not know how they were able to justify this comparison, given the diversity and multiplicity of the Qur'an's intervals.

It is also evident that within the corpus of Islamic scripture, there are instances of suras that do not exhibit any alteration in their content due to their concise nature and the focus on a singular subject or component thereof. This phenomenon is exemplified by the short suras, a notable example of which is Surat al-Qadr, surat Al-Asr, surat Al-Fil, surat Al-Lail, surat Al-Kawthar, and a number of middle suras such as surat Al-Aqsa and surat Al-Qamar, "in which the phonetic approach and the rhythmic dimension are observed and the vocal tone is manifested in its most beautiful form" (Al-Saghir, 2000, p. 149), we also find suras that do not adhere to "standing on a particular letter for the comma. ..but rather...". Moving from it to another letter for the comma..." (Al-Saghir, 2000, p. 149) There are many examples of this.

This characteristic that we find in the intermediate suras, often because they contain disparate topics that all come together to It is imperative that the primary theme of the sura is addressed "the musical rhythm in the same sura varies and multiplies according to the diversity of its intervals and rhymes, until it comes to a harmonious artistic rhythm" (Al-Khalidi, 1988, p. 169).

If the rhythm is varied and diverse, we do not doubt that this is done only for the sake of diversity, and Sayyid Qutb touches on this fact in his book *Artistic Imagery* when he says: "In some places the secret of this change was revealed to us, and in others it was hidden from us, so we did not want to try to prove that it is a general phenomenon such as imagery and visualization..." (Qutb, 2006, p. 89).

However, when we look at the places where the commas change and the rhythm changes accordingly, we find that they move from subject to subject, and it is natural that each subject has its appropriate rhythm and each subject has its appropriate letters, and Therefore, it can be concluded that the nature of the topic dictates the variety of commas employed, thus ensuring precision and clarity in communication. "the musical rhythm is released in proportion and harmony with the general atmosphere in which it is released, and this rhythm is multiple in a sura and varies according to the diversity and multiplicity of the parts of the sura and the different methods of artistic presentation in it" (al-Khalidi, 1988, p. 171).

It is not going too far to give an example of the diversity of rhythm through the diversity of intervals, because each "The Surah, or Qur'anic text, results from the fusion of two key elements: a distinctive tone that aligns with the conceptual content, where the rhyme—serving as a structural anchor—plays a crucial role, and a melodic arrangement that organizes all the tonal variations within their respective scales" (Al-Yafi, 1986, p. 64). In addition to the internal rhythm, the comma plays an important role in all of this.

By means of its intervals, it can be divided into six musical passages:

The first verse: As demonstrated in verses 01 to 05 of Surah Al-Naz'at, the concept is articulated, In this passage, the divine entity is depicted as making an oath with reference to the conventional horses; those that make contact with the ground with their hooves, resulting in the generation of fire; and those that their proprietors replace at daybreak, thereby causing a disturbance in the form of dust among the assembled multitudes. "He prefaces it with an introductory verse ... which he drives in a rhythm of breathless music" (Qutb, 1987, p6, p. 3811).

Second verse: Almighty God says: "On the Day the blast [of the Horn] will convulse [creation], There will follow it the subsequent [one], Hearts, that Day, will tremble, their eyes humbled, They are [presently] saying, "Will we indeed be returned to [our] former state [of life]? Even if we should be decayed bones? They say, "That, then, would be a losing return.", Indeed, it will be but one shout, and

suddenly they will be [alert] upon the earth's surface" (Al-Naza'at, 06-14). It is followed by a similar rhythm, but it is distinguished by its own rhythm.

The third verse: It is represented in the saying: "Has there reached you the story of Moses? When his Lord called to him in the sacred valley of Tuwa, "Go to Pharaoh. Indeed, he has transgressed, and say to him, "Would you [be willing to] purify yourself, And let me guide you to your Lord so you would fear [Him]?"", And he showed him the greatest sign, But Pharaoh denied and disobeyed, Then he turned his back, striving, And he gathered [his people] and called out, And said, "I am your most exalted lord.", So Allah seized him in exemplary punishment for the last and the first [transgression], Indeed in that is a warning for whoever would fear [Allah]" (Al-Naza'at, 15-26). In it, "the rhythm slows down and relaxes to suit the atmosphere of the story and the narration" (Qutb, 1987, p6, p. 3811).

Fourth verse: In this stanza, the course of the discourse changes, "moving from the arena of history to ... the immense scenes of the universe ... in expressions of strong fascination and strong rhythm," (Qutb, 1987, p6, p. 3811). as the saying goes: "Are you a more difficult creation or is the heaven? Allah constructed it. He raised its ceiling and proportioned it. And He darkened its night and extracted its brightness. And after that He spread the earth. He extracted from it its water and its pasture, And the mountains He set firmly, As provision for you and your grazing livestock" (al-Naza'at, 27-33)

Fifth verse: Verses 34 to 41 of the Surah expound the imminent arrival of the Promised Day, a day of great catastrophe, when people will recall the past, particularly the non-believers who misrepresented and denied this day. The consequences of this will be revealed: for the non-believers, Hell; for the faithful, Paradise. This is due to their arrogance and reliance on worldly life, and their fear and righteousness in this life.

In the verses under scrutiny, the rhythm is simultaneously loud and quiet. On the one hand, it is a depiction of the realization of the great calamity through the height, and on the other hand, through the calmness that is associated with surrender and submission.

Sixth verse: The surah ends with a rhythm that increases the magnificence and horror of the Hour, and the elongated H, which has a huge and long rhythm, participates in diagnosing the magnitude and exaggerating the magnitude (Qutb, 1987, p6, p. 3812) in the saying (al-Naza'at, 42-46) : The verses mention the question of the unbelievers who mock the Prophet about the date of the Hour, and he is charged by his Lord only to warn people of its coming, without going into the details of its time and manner, and the Qur'an describes their condition when they see it for real as those who have not lived for night or day.

Like all the Meccan Surahs, the theme of this Surah remains that of faith in the Last Day, in which the servant's faith is not valid unless he believes in it as he believes in them as he believes in God, angels, books and messengers. The thematic and rhythmic diversity of the suras is evident, yet these rhythms are imbued with a profound resonance that resonates with the deepest strata of the soul, thereby subject to the overarching rhythmic patterns of the universe.

7. Conclusion

The Arabs in their Jahiliyyah were born with a love of rhythm, so they had different types and forms of rhythm, and this was only a translation of the conditions of that soul which refused to follow a single approach to this rhythm, so they spread their literary production with what they could of the methods of language that promote rhythm; They used alliteration, repetition, but everything they did was stilted and overshadowed by the sense of rhythm. The Qur'an, on the other hand, did not need to be constrained by the conventions of Jahiliyyah literature, so it came up with brilliant intervals in its music that carry its meaning, the phenomenon under scrutiny varies in accordance with the context of the verse, subsequently stabilizing

Despite the development of the human mind and its reception of revelations from the mysteries of the universe, the Qur'an continues to reveal new insights that surpass the limits of human comprehension. Critics who have studied the Qur'anic manifesto are keenly aware of this phenomenon, and they have adopted a distinctive approach to its analysis. In their analysis, they initiated a multifaceted investigation encompassing the linguistic and artistic composition of the comma, exploring its harmony with adjacent elements, the proximity of its constituent words, and the coherence of their letters. Conversely, they expounded that the present study sets out to explore the linguistic structure and the artistic construction of the comma. This is achieved by examining the harmony of the word with its sister, the interconnectedness of the letters in one word, and the linguistic logic that unites all the words. This coherence in readings and interpretations is a hallmark of the Qur'anic text, ensuring the perpetuation of the miracle.

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