

A Phono-pragmatic analysis of selected Questions in the Glorious Quran

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Article Info	Abstract
<p>Date of Article</p> <p>Received : 2023/12/06</p> <p>Received in revised form: 2023/12/14</p> <p>Accepted: 2023/12/20</p> <p>Available online: 2024/6/12</p> <p>Keywords:</p> <p>phonology, pragmatics, Surat Al-Baqra, rhetorical questions .</p>	<p>This study is concerned with the relationship between phonology and pragmatics, throughout the interrogation in the Glorious Qur'an, specifically rhetorical question. The phonological side of this study is based on the analysis of Roach's patterns of intonation. Whereas the pragmatic side is based on Leech's classification of speech acts. The data is chosen depending on the recitation of Surat Al-Baqara by Abdulbasit Abdulsamad who recited with Saba Maqam and Hussein Al Aryan who recited with Lami Maqam. The problem of the study is reflected by showing whether there are any variations in pitch between the two recitations and how they related to the intended meaning of the verse itself. Besides showing the interaction with pragmatic factors like speaker's intention, context, listener's interpretation, presupposition, etc. Therefore, the study aims at analyzing interrogative verses by two recitations (one is reciting in Sabaa and another is reciting in Lami) on the bases of two different levels, phonological and pragmatic levels. As well as identifying which one of these two recitations makes use of tones and pitch to shed lights on certain meanings. The study follows a qualitative method of analysis by showing the frequencies and percentages of both intonation patterns and the interpretational meaning of each research question, then, comparing the results between the two reciters as well as the two Maqams they adopt in reading.</p>

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1- Introduction

Each utterance has a phonological aspect: segmental and Suprasegmental features as (syllable, stress, intonation, pitch, loudness and so on). Intonation plays a significant role in expressing the intended meaning. Intonation is defined by Brazil (1997) and Wells (2006) as the pitch that moves in the

voice in the direction of the rise and fall. Suprasegmental features involve pitch, speed (duration), and loudness, that have the possibility to be combined to create a speech rhythm. Furthermore, Delin and Zacharski (1997) state that pragmatics and phonology intervene in an utterance

through intonation. They illustrate the relationship between pragmatics and intonation through pitch level and pitch placement.

These suprasegmental features have an important role in determining the intending meaning of the utterance. In a sense that any change in these features will affect meaning. The core of this study is to present the phonological, pragmatic analysis of selected Rhetorical Questions in the Glorious Quran. These selections are downloaded from YouTube. Suprasegmental features of rhetorical questions have been analyzed from different perspectives. In this vein, Crystal (2003) mentions that speech act, as a sub-field of pragmatics, is related to the way that words are used not only to present information, but also to carry out certain actions. Regarding the pitch choice, Halliday (1970) asserts that the significance of intonation involves changing the meaning of a sentence. In other words, if there is a change in intonation of a sentence and its relation to convey meaning.

1. Literature Review

2.1 Definitions of Rhetorical Questions

Dlugan (2012) states that RQs. are common rhetorical devices where these questions are asked by a speaker, but no answer is expected from the hearer. Eemeren et al. (2007) indicate that RQs are used by speakers to get another party to accept a proposition. The first definition deals with the idea of whether or not RQs have

answers. The second definition is concerned with the polarity shift of RQs, while the third definition deals with the functions of RQs.

2.2. Phonology and Pragmatics

Pragmatics represents a sub-field of linguistics, and it is an important discipline to investigate spoken languages. Based on Levinson *et al.* (1983) definition, pragmatics involves studying all the items of the meanings of utterance pertaining to the real situations in which these utterances are spoken. In addition, pragmatists according to (Brazil, 1975; Chen & Gussenhoven, 2003; Hirschberg & Ward, 1995) investigate the relationship between the prosodic features and meaning of utterances. Brazil (1997) mentions that intonation and discourse analysis can be carried in the interactions of the speaker in real-time. Such interaction is the boundary of pragmatics in real situations. The prosody pragmatics relationship provides an ideal description of intonation. The presence or absence of one element of that of intonation can influence meaning. Consequently, the following utterances cannot be spoken in the same manner (Trillo & Newell, 2012, p. 118).

Example a: // Can / they / stop / it? // (the emphasis is on each tone unit as well as pauses after each segment).

Example b: // Can they stop it? // (the emphasis is on stop which is a single tone unit and)

Collins and Mees (2003) maintain that pitch variation is a very important factor in communication. Additional meanings conveyed by segmental phonemes can be added by using intonation. Spoken languages provide further information than written ones. When similar words with similar grammatical structures are uttered with varied intonation, they can give different meaning and, therefore, 'It is not what you said; it's the way that you said it (Wells, 2006). Halliday (1970) explains that intonation is the means of saying different things; if you change the intonation of a sentence you change its meaning. The communicative value of an utterance can be affected by variations of intonation. Consequently, intonation has a discursual and pragmatic function (Brazil, 1997). As for Hirschberg (2006), interpretations of these intonational variations depends on the contextual factors and, therefore, he defines the intonational meaning as it is basically pragmatic in nature.

2.3 Previous Studies

Mustafa's (2009) A Phono-Pragmatic Analysis of Vowel Lengthening in Arabic with Reference to English aimed at dealing with vowel length linguistically and analyzing some texts in the glorious Qur'an on phonological and pragmatic bases depending on a phonological and pragmatic theory. The main finding revealed that vowel lengthening in Arabic is a fertile topic for linguistic pursuit. Vowel

lengthening affected the meaning of utterances. Thus, a phono-pragmatic study seems to be the appropriate linguistic approach for providing an in-depth study of vowel lengthening.

Alkumet(2021)A Phono-Pragmatic Analysis of Threatening and Phrases of Warning in Three Selected Speeches of Trump in 2020 aimed at using warning and phrases of threatening. In the one domain of verbal expressions in speech, intonation's function was beyond the speaker's level of phrases or sentences. A descriptive method is used to fulfill the objectives of that study. The selected speeches are analyzed following Speech Act Theory and Brazil's model in order to understand the intended meaning of the words. The findings showed the importance of Brazil's model in dealing with tones pragmatically. Based on the study results, it was evident that commissives acts, particularly threats and warning, were present in the three speeches expressed in an indirect illocutionary front.

2. Methodology

Research design is defined as "the sum of procedures, such as data collection and data analysis that are employed in the research process to obtain results" (Creswell, 2013, p.32). The general purpose of this study was to describe and analyse the form of intonation and meaning of interrogative sentences in the Glorious Quran from Surat Al Baqara. All the interrogative verses have been elicited by

the researcher then are shown to an Arabic linguist to assure them. Besides, the patterns of intonation was judged by the researcher and confirmed by a linguists whose major in phonetics namely Asst. Prof. Fuad Jasim Mohammed. Surat Al-Baqara contains 47 interrogative sentences; they include 36 rhetorical questions and 11 direct questions. Among the 36 rhetoric questions, 10 questions are chosen randomly and analyzed. These rhetorical questions will be analysed according to Sabaa and Lami tonic maqams by two different readers who are the Egyptian reciter Abdulbasit Abdulsamad and the Iraqi reciter Hussein Al Aryan. Lami maqam is chosen in essence because it has a unique musical context that sets it apart from the prevailing musical styles in the Arab world This research follows qualitative method for analyzing data from a phono-pragmatic perspective.

2.1 Sabaa and Lami Maqams

Sabaa maqam is a very common maqam in Arabic. The scale of this maqam starts with the Sabaa tonic on the root note, intertwined with the Hijaz scale on the third degree, followed by the Ajam or Nikriz scale on the sixth degree. The Sabaa maqam is one of the most widely used maqams in Arabic music and is known for its expressive and emotive qualities. It is associated with trouble, distress, or emotions (Farraji, 2019).

On the other hand, Lami maqam is a common maqam in Iraq. The scale of this

maqam starts with the Lami tonic, followed by Kurd on the fourth degree. Lami maqam does not belong to any maqam family. The Lami maqam stands out as a distinct maqam within the Arab region due to its unique scale and melodic characteristics. While there are several maqams in the Arab region, the Lami maqam is based on the maqam Kurd and originally named after Bani Lam which is a Bedouin tribe in Iraq. This maqam is used to show mournful tone. It also imparts a deeply sorrowful quality, crying and feelings of sadness. The defining feature of the Lami maqam is its scale, which begins with the Lami tonic (the root note) and is followed by the Kurd scale on the fourth degree. This particular combination of intervals gives the Lami maqam its distinct sound. The use of the Kurd scale on the fourth degree contributes to the overall tonal color and melodic possibilities of the Lami maqam (Thomas, 2020).

2.2 Adopted Model

This study adopts Roach's (2000) Form of Intonation. In Roach's perspectives, the form of intonation has five tones, which are categorized as "simple (falling, rising, and level), and complex tones (fall-rise and rise-fall). These tones are major indicators of the meaning and intention of the utterances". As shown in figure (1.1)

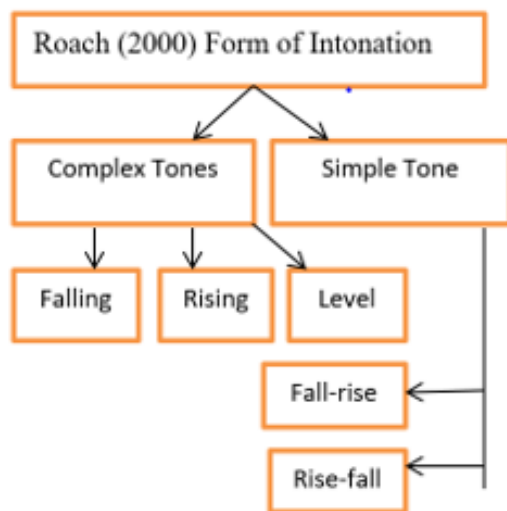


Figure (1) phonological model

Another model for pragmatics which is adopted in this study namely Searle's (1975) Speech act theory as shown in the following sections:

1) Representatives or.(Assertives)

These are speech acts which are assertions. They carry the 'true' or 'false' values. "They are the type of speech acts which commit the speakers to something being the case or to the truth of propositional expression". These assertives express the belief of speaker that makes the words fit the world. This kind of speech acts involve verbs such as: "suggesting, claiming, asserting, complaining, reporting", etc.(Leech, 1983; Huang, 2007).

The problematic issue of assertions is case that; they often characterize a subjective state of mind i.e. the speakers who assert a proposition as being true, does so based on his/her beliefs.

Accordingly, such belief might have various degrees of 'force'. Whether I assume something or just hypothesize makes a difference; nevertheless, the points of speech acts remain the same (Mey, 1993).

2) Directives

"They are the acts that make the addressee perform the action", (to 'direct' the speaker headed for some goal. They are also the speaker's attempts to get the hearers to say or do something. This types includes verbs such as "asking commanding, ordering, advising, questioning and requesting"(Mey, 1993).

3) Commissives

They are the acts that commit the speaker to do things in the future. The verbs here encompass (offer, refusal, promise, threat, vow, etc.). Searle (1975) refers to it as 'unexceptionable' since it drives changes in the world by means of making an obligation; nonetheless, such obligations are made in the speaker's side, not in the hearer's. In the commissives, the world is to adapt to the words by the speakers themselves.

4) Expressives

These speech acts are related to the speakers' psychological states and attitudes. Besides, they express the speakers' feelings about something. For Mey (1993) such acts "express an inner state of the speaker which is essentially subjective", it says nothing about the world. For example, uttering the expression

'Excuse me' when you step on a person's tip toe has nothing to do with the values. With the act of stepping, the phrase 'Excuse me' do not alter anything here, what has been done has done. Both participants (i.e., stepper and 'steppee') will be obliged to go in line with the concerns. Related to this particular change in the world conditions. Expressive verbs include; "thanking, blaming, apologizing, congratulating, etc. (Mey, 1993).

5) Declaratives or (declarations)

These acts effect the existing state of the worlds in the immediate way. In declarative acts, the speakers effect on the "correspondence between propositions and the world". They include verbs such as "declaring war, nominating a candidate, firing from work, etc.". As for as the direction of fit is concerned, it is both words-to-world and world-to-words. As a result, they correspond to some of Austin's performative verbs in English, that can fit into more than one category. They involve verbs such as "advise, confess, suggest, tell, and warn" (Huang, 2007).

3. Data Analysis and Discussions

From the Holy Quran, ten verses of Surat Al Baqaraa are chosen randomly to be analysed. These verses contain rhetorical questions. The analysis is based on a comparison between two reciters of the Holy Quran. The first one is Abdulbasit Abdisamad who is from Egypt and reads with the Sabaa maqam. Whereas the second reciter is from Iraq, who is Hussein Al

Aryan, he reads with Lami maqam. The comparison depends on Roach's patterns of intonation, then, the researcher tries to discover the pragmatic consideration behind the use of different forms of intonation if found. Below are the randomly selected verses to be analysed:

{وَإِذَا قِيلَ لَهُمْ ءَامِنُوا كَمَا ءَامَنَ النَّاسُ قَالُوا أَنُؤْمِنُ كَمَا ءَامَنَ
السُّفَهَاءُ أَلَا إِنَّهُمْ هُمُ السُّفَهَاءُ وَلَكِن لَّا يَعْلَمُونَ} (البقرة:

(13)

/wa'iidha qil lahum 'aminuu kama 'aman
l'nnas qalua 'anu'min kama 'aman
l'issufaha'u 'ala 'innahum hum l'issufaha'
walakin lla yae'lamun/

"And when it is said to them (hypocrites):
"Believe as the people have believed, they say: "Shall we believe as the fools have believed?" Verily, they are the fools, but they know not." (Al- Hilali and Khan, 2007, p. 5) .

Verse No.	Meaning	Reciter	Tone Type
13	Denial	Abdulbasit	Rise
		Hussein	Rise- fall

{كَيْفَ تَكْفُرُونَ بِاللَّهِ وَكُنْتُمْ أَمْوَاتًا فَأَحْيَاكُمْ ثُمَّ يُمِيتُكُمْ ثُمَّ يُحْيِيكُمْ
ثُمَّ إِلَيْهِ تُرْجَعُونَ} (البقرة: 28)

/kay'f tak'furun bi'llah wakuntum
'am'wat'a fa'ah'yakum thuma
yumitukum thuma yuh'yikum thuma
'iilay'h tur'jaeuna/

28. "How can you disbelieve in Allâh? seeing that you were dead and He gave you life. Then He will give you death, then again will bring you to life (on the Day of

Resurrection) and then unto Him you will return " (Al- Hilali and Khan, 2007, p. 7).

Verse No.	Meaning	Reciter	Tone Type
28	Exclamation	Abdulbasit	Fall- rise
		Hussein	Fall- rise

{ أَتَأْمُرُونَ النَّاسَ بِالْبِرِّ وَتَنْسَوْنَ أَنْفُسَكُمْ وَأَنْتُمْ تَتْلُونَ الْكِتَابَ أَفَلَا تَعْقِلُونَ } (البقرة:44).

/ata'murun alnaas bial'biri watansaw'n
'anfusakum' wa'antum' tat'lun al'kitaba'
'afala tae'qilun/

44. Enjoin you Al-Birr (piety and righteousness and each and every act of obedience to Allâh) on the people and you forget (to practise it) yourselves,[3] while you recite the Scripture [the Taurât (Torah)]! Have you then no sense?(Al- Hilali and Khan, 2007, p. 10).

Verse No.	Meaning	Reciter	Tone Type
44	Exclamation	Abdulbasit	Fall
		Hussein	Rise

{ أَفَتَطْمَعُونَ أَنْ يُؤْمِنُوا لَكُمْ وَقَدْ كَانَ فَرِيقٌ مِّنْهُمْ يَسْمَعُونَ كَلِمَ اللَّهِ ثُمَّ يَحَرِّفُونَهُ مِنْ بَعْدِ مَا عَقَلُوهُ وَهُمْ يَعْلَمُونَ } (البقرة:75)

/ 'afatat'maeun 'an yu'minuu lakum'
waqd' kan fariq' mn'hum' yas'maeun
kalam Allah thuma yuharifunahu'mn' bae'd
ma eaqaluh wahum' yae'lamuna/

75. "Do you (faithful believers) covet that they will believe in your religion in spite of the fact that a party of them (Jewish rabbis) used to hear the Word of Allâh [the Taurât (Torah)], then they used to change it

knowingly after they understood it?" (Al- Hilali and Khan, 2007, p.15).

Verse No.	Meaning	Reciter	Tone Type
75	Denial	Abdulbasit	Rise
		Hussein	Rise

{ أَلَمْ نَعْلَمْ أَنَّ اللَّهَ لَهُ مُلْكُ السَّمَوَاتِ وَالْأَرْضِ وَمَا لَكُمْ مِنْ دُونِ اللَّهِ مِنْ وَلِيٍّ وَلَا نَصِيرٍ } (البقرة:107)

/alam' tae'lam' 'ana Allah lahu' mul'k
al'samawat wal'ar'di' wama lakum min
dun Allah min wali' wala nasirin/

107. Know you not that it is Allâh to Whom belongs the dominion of the heavens and the earth? And besides Allâh you have neither any Walî (protector or guardian) nor any helper (Al- Hilali and Khan, 2007, p. 21).

Verse No.	Meaning	Reciter	Tone Type
107	Rebuke	Abdulbasit	Rise- fall
		Hussein	Fall

{ أَمْ حَسِبْتُمْ أَنْ تَدْخُلُوا الْجَنَّةَ وَلَمَّا يَأْتِكُمْ مَثَلُ الَّذِينَ خَلَوْا مِنْ قَبْلِكُمْ مَسَّتْهُمُ الْبَأْسَاءُ وَالضَّرَاءُ وَزُلْزِلُوا حَتَّى يَقُولَ الرَّسُولُ وَالَّذِينَ ءَامَنُوا مَعَهُ مَتَى نَصُرُ اللَّهُ أَلَا إِنَّ نَصْرَ اللَّهِ قَرِيبٌ } (البقرة:214)

/am' hasib'tum' 'an tad'khuluu al'janat
walamaa ya'tikum mathal al'adhin
khalaw'a min qab'likum' masat'hum
al'ba'sa' waldaraa' wazul'zilua. hataa
yaqul alrasul waladhin 'amanuu maeahu'
mataa nas'r Allahi' 'ala 'iina nas'r Allah
qarib' /

214. Or think you that you will enter Paradise without such (trials) as came to those who passed away before you? They

were afflicted with severe poverty and ailments and were so shaken that even the Messenger and those who believed along with him said, "When (will come) the Help of Allâh?" Yes! Certainly, the Help of Allâh is near! (Al- Hilali and Khan, 2007, p. 45)

Verse No.	Meaning	Reciter	Tone Type
214	Negation	Abdulbasit	Fall
		Hussein	Rise

{مَنْ ذَا الَّذِي يُقْرِضُ اللَّهَ قَرْضًا حَسَنًا فَيُضْعِفُهُ لَهُ أَضْعَافًا كَثِيرَةً
وَاللَّهُ يَفْقِضُ وَيَبْصِطُ وَإِلَيْهِ تُرْجَعُونَ} (البقرة:245)

/man dha aladhi yuq̣riḍ ʾllah qaṛdan hasaṇa fayudaeifahu' lahu' 'aḍeaf̣a kathiraṭ waʾllah yaq̣bid wayaḅsuʾt waʾilaỵh tuṛjaeuna/

245. Who lend to Allah a goodly loan so that He may multiply. it to him many times? And it is Allah. that decreases or increases. (your provisions), and unto Him. you shall return (Al- Hilali and Khan, 2007, p. 54).

Verse No.	Meaning	Reciter	Tone Type
245	Suspense	Abdulbasit	Rise- fall
		Hussein	Rise

{أَلَمْ تَرَ إِلَى الْمَلَأِ مِنْ بَنِي إِسْرَءِيلَ مِنْ بَعْدِ مُوسَى إِذْ قَالُوا لِنَبِيِّ لَهُمْ
أَبْعَثْ لَنَا مَلِكًا نُنْقِثَ فِي سَبِيلِ اللَّهِ قَالَ هَلْ عَسَيْتُمْ إِنْ كُتِبَ عَلَيْكُمُ
الْقِتَالُ أَلَّا تُقَاتِلُوا قَالُوا وَمَا لَنَا أَلَّا نُقَاتِلَ فِي سَبِيلِ اللَّهِ وَقَدْ أُخْرِجْنَا
مِنْ دِيَارِنَا وَأَبْنَاءِنَا فَلَمَّا كُتِبَ عَلَيْهِمُ الْقِتَالُ تَوَلَّوْا إِلَّا قَلِيلًا مِّنْهُمْ وَاللَّهُ
عَلِيمٌ بِالظَّالِمِينَ} (البقرة:246).

/alaṃ tar 'iilaa aḷmala'i miṇ bani 'iisara'il miṇ baead musaa 'iidḥ qaluu linabị lahum ʾḅeatḥ lana maliḳa nuqatil fi sabil ʾll aladhi hị qal haḷ easaỵtuṃ 'iin kutyb ealaỵkum ʾḷqital 'alaa tuqatiluạ qaluu wama lana 'alaa nuqatil fi sabil ʾllah waqḍ 'ukḥrij̣na min diarina w 'aḅnayinạ falamaa kutib ealaỵhim ʾḷqital tawalaẉa 'iilaa qaliḷa mṇhuṃ waʾllah ealimụ biʾlzalimina/

246. Have you not thought about the group of the Children of Israel after (the time of) Mûsâ (Moses)? When they said to a Prophet of theirs, "Appoint for us a king and we will fight in Allâh's Way." He said, "Would you then refrain from fighting, if fighting was prescribed for you?" They said, "Why should we not fight in Allâh's Way while we have been driven out of our homes and our children (families have been taken as captives)?" But when fighting was ordered for them, they turned away, all except a few of them (Al- Hilali and Khan, 2007, p. 54).

Verse No.	Meaning	Reciter	Tone Type
246	Determination	Abdulbasit	Fall
		Hussein	Rise- fall

{وَإِذْ قَالَ إِبْرَاهِيمُ رَبِّ أَرِنِي كَيْفَ تُحْيِي الْمَوْتَىٰ قَالَ أُولَٰئِكَ نَؤْمِنُ قَالِ بَلَىٰ
وَلَكِن لِّيَبْطِئَنَّ قَلْبِي قَالَ فَخُذْ أَرْبَعَةً مِّنَ الطَّيْرِ فَصُرْهُنَّ إِلَيْكَ ثُمَّ
أَجْعَلْ عَلَىٰ كُلِّ جَبَلٍ مِّنْهُنَّ جُزْءًا ثُمَّ ادْعُهُنَّ يَأْتِينَكَ سَعْيًا وَاعْلَمْ أَنَّ
اللَّهَ عَزِيزٌ حَكِيمٌ} (البقرة:260).

/waʾiidḥ qal 'iiḅrahịm rabi 'arini kayf tuḥy aḷmaẉtaạ qal 'awalaṃ tụmiṇ qal balaa walakin liyaṭmayina qaḷbị qal

fakhudh^o 'ar'baeat^o mn altay^or fasur^ohuna
'iilay^ok thuma l^oj^oe^o ealaa kuli jabal^o
mngh^ohuna juz'^oa thum l^od^oeuhuna
ya^otinak sae^oy^oa^o wa^oe^olam^o 'ana l^olah
ea. ziz hakim^o/

260. And remember when Abraham said, "My Lord! Show me how You give life to the dead." Allah said: "Do you not believe?" Abraham said: "Yes (I believe), but to be stronger in Faith." He said: "Take four birds, then cause them to incline towards you (then slaughter them, cut them into pieces), and then put a portion of them on every hill, and call them, they will come to you in haste. And know that Allâh is All-Mighty, All-Wise." (Al- Hilali and Khan, 2007, p.59)

Verse No.	Meaning	Reciter	Tone Type
260	Determination	Abdulbasit	Rise- fall
		Hussein	Rise

{ أَيَوَدُّ أَحَدُكُمْ أَنْ تَكُونَ لَهُ جَنَّةٌ مِّنْ نَّخِيلٍ وَأَعْنَابٍ تَجْرِي مِنْ تَحْتِهَا
الْأَنْهَارُ لَهُ فِيهَا مِنْ كُلِّ الثَّمَرَاتِ وَأَصَابَهُ الْكِبَرُ وَلَهُ ذُرِّيَّةٌ ضُعَفَاءُ
فَأَصَابَهَا إِعْصَارٌ فِيهِ نَارٌ فَاحْتَرَقَتْ كَذَلِكَ يُبَيِّنُ اللَّهُ لَكُمْ الْآيَاتِ
لَعَلَّكُمْ تَتَفَكَّرُونَ } (البقرة:266).

/ayawadu 'ahadukum^o 'an takun lahu'
janat^o min nkhl^o wa'aea^onab^o taj^ori min
tah^otiha al^o'an^ohar lahu' fiha min kuli
althamarat wa'asabah l^okibar walah dhur
iyat^o dueafa' fa'asabaha 'iie^osar^o fih nar^o
fal^oh^otaraqat^o kadhalik yubayin l^olah
lakum al^oayat laealakum^o tatafakaruna/

266. Would you wish to have a garden with date-palms and vines, "with rivers flowing underneath, and all kinds of fruits for him

therein, while he is stricken with old age, and his children are weak (not able to look after themselves), then it is struck with a fiery whirlwind, so that it is burnt? Thus does Allâh make clear His Ayât (proofs, evidence, verses) to you that you may give thought"(Al- Hilali and Khan, 2007, p. 60).

Verse N.	Meaning	Reciter	Tone Type
266	Denial	Abdulbasit	Rise
		Hussein	Fall

To summarize, the following table will summarize the results of the study:

Pragmatic Meaning	Verse	Tone	
		ABS	HUL
Denial	13	R	RF
	75	R	R
	266	R	F
Exclamation	28	F.R	F.R
	44	F	R
Refusal	214	F	R
Determination	246	F	R.F
	260	R.F	R
Rebuke	107	R.F	F
Suspense	245	R.F	R

Table (1) a summary of the pragmatic meaning in relation to the tone of the reciter

- ABS = Abdulbasit with Saba maqam
- HUL= Hussein with Lami maqam
- R= rise , F= fall , R.F= rise fall, F.R= fall rise

As far as a pragmatic meaning of the selected RQs, it is observed that 30% of the selected sample means denial , 20 % is exclamatory, 20% determination, and there is one sample representing 10% each of refusal, rebuke and suspense.

Concerning the relationship between denial meaning and intonation, it has become evident that the reciter Abdulbasit used the rising pitch 100% in reciting the verses of denial, unlike the second reciter Hussain with Lami maqam who used three different types of tone in reading the three verses 13, 75 and 266. As for the verses that carry the exclamatory rhetorical meaning, regarding the exclamatory rhetoric, the two reciters shared the same pitch at exclamatory verse number 28 that is fall rise, which was the only pitch type used by the two reciters in all samples. This may indicate that such type of pitch may refer to the emphasis on the specific situation which was polytheism after showing the unbelievers many evidences and proofs referring to Allah's power and almighty. Regarding dissimilarity between readers based on two different maqams, it was found that the Iraqi reader predominantly used the rising pitch by 50% when reading rhetorical question. Meanwhile, the falling pitch was used by 20% equally with the rising-falling type. On the other hand, the Egyptian reader with the Saba maqam used three types of pitches equally, each accounting for 30%. These are rising, falling, and rising falling.

4. Conclusion

It is concluded that unlike the explicit questions which are usually recited with the pattern of rising intonation, the rhetorical questions are recited with a variety of intonation patterns. These intonation

patterns can vary within the same language to convey certain pragmatic meaning. This is due to Cultural factors which influence their interpretation of the Glorious Qur'an. This is also the result of reciting using different maqams like Saba and Lami maqam. Nonetheless, intonation remains a powerful tool for conveying linguistic meaning, emotional tones, and speaker's intentions. Moreover, the rising-falling intonation patterns in language play a significant role in conveying additional nuances and shades of meaning beyond the literal interpretation of words such as rebuking and suspending. The least pattern used by the two maqams are the falling intonations to convey pragmatic meaning of determination. The remarkable tone used by Abdulbasit using Saba maqam is the rising-falling to indicate denial. The two maqams of Lami and Saba have shared a high percentage of reciting with the rising-falling tone which make these type of question remarkably differ from the ordinary questions which required an answer.

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دراسة صوتية تداولية لأسئلة مختارة من القرآن الكريم

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المستخلص:

تتهدم هذه الدراسة بالعلاقة بين مستويين لغويين، وهما الصوتيات والتداولية، في آيات الاستفهام البلاغي في القرآن الكريم. يستند الجانب الصوتي لهذه الدراسة على تحليل أنماط التنغيم الصوتي (لـ روتش). بينما يعتمد الجانب البراغماتي على تصنيف افعال الكلام الخاص بـ (سيرل). تم اختيار البيانات من سورة البقرة، من بين سبع واربعون اية تحتوي على صيغة سؤال، تم اختيار عشر آيات عشوائياً ، بعدها تم تحليل تلاوة كل من عبد الباسط عبد الصمد الذي قرأ بمقام الصبا وحسين العريان الذي قرأ بمقام اللامي بقراءة كل آية. تتمثل مشكلة الدراسة في التأكيد على وجود أي اختلافات في المستوى الصوتي بين القراءتين وكيف تتعلق هذه الاختلافات بالمعنى المقصود أو التفسير المقصود للآية نفسها. حيث إن معظم الأسئلة في القرآن الكريم تشير إلى معان بلاغية، مثل الإنكار والتوبيخ والتقرير والتعجب، إلى جانب تلك المشيرة إليها بناءً على هيكلها النحوي ومعناها الافتراضي. بالإضافة إلى ذلك، تظهر التفاعلات مع العوامل البراغماتية مثل نية المتكلم والسياق وتفسير المستمع والافتراض، وما إلى ذلك. لذلك، تهدف الدراسة إلى تحليل الآيات الاستفهامية من خلال قراءتين (إحدهما بمقام الصبا والأخرى بالمقام اللامي) على أساس مستويين مختلفين، وهما المستوى الصوتي والمستوى البراغماتي. بالإضافة إلى تحديد أي من هاتين القراءتين يوضح المعاني التي تكمن وراء استخدام النغمات في الآيات المدروسة. تتبع الدراسة نهجاً نوعياً للتحليل من خلال عرض الترددات والنسب

المثوية لأنماط التنغيم والمعنى التفسيري لكل سؤال بلاغي، ثم مقارنة النتائج بين القراء اللامين وكذلك اللحنين التي يعتمدونها في القراءة. تظهر النتائج أن 30٪ من الآيات الاستفهامية البلاغية تعني الإنكار، و 20٪ تعبر عن التعجب، و 20٪ تعني العزم، وهناك عينة واحدة تمثل 10٪ لكل من الرفض والتوبيخ والتعليق . بالنسبة للعلاقة بين معنى البراغماتية المتمثلة في وظيفة الإنكار والجانب الصوتي المتمثل في التنغيم، أصبح واضحاً أن القارئ عبد الباسط استخدم الصعود في النغمة بنسبة 100٪ عند قراءته آيات الإنكار، على عكس القارئ الثاني حسين باللحن اللامي الذي استخدم ثلاثة أنواع مختلفة من النغمات في قراءة الآيات 13 و 75 و 266. يظهر القارئان تطابقهما في نوع النغمة مرة واحدة فقط في الآية رقم 28 وهي "الهبوط والصعود". فيما يتعلق بالاختلاف بين القراء بناءً على لحنين مختلفين، تبين أن القارئ العراقي (حسين اللامي) استخدم بشكل أساسي الصعود في النغمة بنسبة 50٪ عند قراءة هذا النوع من الأسئلة البلاغية. وفي الوقت نفسه، استخدم الهبوط في النغمة بنسبة 20٪ بالتساوي مع النوع الصعودي-الهابط.

الكلمات المفتاحية/ علم الاصوات/ التداولية/ سورة البقرة/ الاسئلة البلاغية.