

Phonological Criticism in Iraqi Academic Studies (Stress, Intonation, and Repetition) as a Selection

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Abstract

The linguistic sound criticism focuses on analyzing and evaluating the sound elements in spoken or heard language, such as intonation, melody, modulation, rhythm, pauses, stress, vocal emotions, and other phonemic elements that shape and define its meanings. Linguistic sound criticism aims to understand how these sound elements are effectively used to achieve the intended communicative or artistic purpose and how verbal performance and understanding of speech can be improved through applying feedback and guidance based on linguistic analysis.

In general, linguistic criticism aims to better understand the structure and systems of language, including its sound, morphological, semantic, and syntactic aspects, and how these elements interact to produce meaning. Through this research, we seek to study the phonetic phenomena (intonation, melody, modulation) chosen by Iraqi researchers critically by precisely analyzing linguistic texts and understanding their linguistic components and effects on vocal performance. The phenomenon of intonation and modulation in the Arabic language began as vocal techniques used in poetry and oral literature, and over time, their use has extended to other areas of arts and media. Intonation and modulation are essential parts of many poetic and musical linguistic genres, contributing to creating rhythmic and auditory aesthetics. The importance of studying intonation and modulation in Arabic lies in understanding how sound shapes meanings and artistic expressions. Mastering intonation and modulation helps enhance linguistic expression and draw attention to auditory aesthetics in verbal and written discourse.

This research aims to shed light on the importance of intonation, melody, and modulation as vital elements in the Arabic language and how they affect rhythm and expression in Arabic. We will also explore the role of Iraqi researchers in developing these phonetic phenomena.

Keywords: The concept of sound, the concept of sound criticism, intonation and stress, repetition

Introduction

Scholars have been concerned with studying language at its various levels, such as morphology, syntax, semantics, and phonetics. The latter received particular attention, as it constitutes the primary material in linguistic studies and precedes written usage. This led to a systematic and scientific study of the sounds of their languages, exploring their various aspects from different angles, describing them, determining their points of articulation, nature, and characteristics. This interest stemmed from a desire to preserve the correct pronunciation of Arabic sounds.

However, the study of these sounds was not given its own separate field. Rather, it was intertwined with linguistic and grammatical studies. Linguistic studies were a blend of grammar, morphology, phonetics, semantics, and other linguistic sciences, which were intertwined due to the strong connections between them in meaning and denotation. Ibn Jinni is considered one of the scholars who viewed phonetics as an independent science; he was the first to write a book specifically dedicated to the study of phonetics. It was named "The Secret of the Art of Parsing," which is considered one of the most important books in the study of Arabic phonetics, for two reasons:

Firstly, he was the first to establish a precise linguistic term for this science, a term still in use today: "phonetics." The second reason is that Ibn Jinni is considered a pioneer in this field, as he stated in his book: "I do not know of anyone among our scholars who has delved into this art to this extent, nor explored it with such thoroughness."

With the development that affected all aspects of life, the study of human speech also evolved. This led to the study of phonetics receiving much examination, analysis, and study, in light of new methodologies that differed from those prevalent in older linguistic studies. He then proceeded to describe it with precise scientific accuracy. Consequently, human speech began to be studied for its own sake, and this study came to be known as "phonetics," which is defined as: "The science that studies phonetic elements in terms of their articulation, transmission, and perception." It should be noted that the sounds involved in human linguistic communication differ from other natural, non-linguistic sounds, such as whistling, groaning, and soft sounds. To distinguish between them, we must differentiate between sound in its general sense and linguistic sound.

The Concept of Sound:

Among the Arabic dictionaries that mention the meaning of sound is Al-Ain Dictionary by Al-Khalil, where it states: "Sāta yaṣūtu ṣawtan, fa-huwa ṣā'itun, meaning a caller. Every type of singing is a sound, and the plural is aṣwāt." In Lisan al-Arab by Ibn Manzur, it states: "Sound, absolutely, is the bell." As for Muqayis al-Lughah, it states regarding sound: "It is a category for everything that reaches the ear of the listener." We observe from the Arabic dictionaries that scholars did not define the term "linguistic sound," although they agreed that the concept of sound means "bell." However, the definitions of linguistic sound by the ancients were close to the modern definitions of linguistic sound, with occasional differences in terminology. Some linguists used the term "sound," some preferred the term "letter," and others considered the two terms synonymous. The first of the ancients to use the term "sound" was Ibn Jinni, who provided a comprehensive definition of sound and distinguished it from the letter. He says: "Know that sound is an accidental process that emerges from the breath, elongated and continuous, until it encounters syllables in the throat, mouth, and lips that divert it from its extension and prolongation. The syllable, wherever it encounters these syllables, is called a letter." As for sound in its precise technical sense, it is the smallest basic unit from which a word is formed, and through which meaning changes in phonetics. It is the instrument of articulation, the essence by which segmentation occurs, and through which composition is achieved. The movements of the tongue will not constitute speech, nor metrical or prosaic words, except through the emergence of sound, and letters will not constitute speech except through segmentation and composition. Sounds are numerous and their ranges are diverse, differing according to the variations in their segments. A sound may begin at the back of the throat and reach whatever segments it desires, producing a certain ringing. If it then recedes from that point, or shifts from it, or is interrupted, it produces an echo different from its initial echo.

Sound is a rhythmic law and a linguistic manifestation; it is a natural phenomenon whose effect we perceive without understanding its essence. It is the auditory effect resulting from the friction of air against a point in the vocal tract, when a complete or partial obstruction occurs at that point, preventing the air coming from the throat from freely passing through. Sound represents the origin of complex speech in all languages. According to Ibn Jinni, audible sounds such as thunder, water, animals, etc., are the foundation of all languages. This principle aligns with the theory of imitation, which states that the language spoken by humans imitates the sounds of nature. He said: "Sound is general for everything emanating from the human body, resulting in the vibration of air and its effect on the listener's ear. A letter is what comes out of the human vocal apparatus and conveys a comprehensible meaning." However, this raises a question regarding Ibn Jinni's definition, as he combined linguistic and non-linguistic sound in his definition. Therefore, we conclude that the linguistic sound originates from humans. It is a movement produced by the vocal apparatus, an audible effect emanating from the speaker's mouth and traveling through the air as vibrations or sound waves, which are then perceived by the listener's ear. This is the view held by some modern scholars, including Dr. Ibrahim Anis, Dr. Abdul Rahman Ayoub, and Dr. Kamal Bishr. Dr. Mahmoud Al-Saaran, however, sees sounds as analogous to the concept of language in terms of signs and symbols. Sounds are produced by the human vocal apparatus and perceived by the ear, and these sounds are conventionally combined into words with conventional meanings. Dr. Al-Tayeb Al-Bakoush continues to refer to the sound as a letter, stating: "A letter is the sound produced when a barrier in the vocal tract obstructs the breath, which then passes through." Modern scholars have benefited from the fundamental principles of phonetics established

by the ancients, adding to them through innovation in research and application. They did not merely receive information but approached the sounds of Arabic with a fresh perspective, making the ancients a primary foundation and a starting point. For their phonetic studies.

The work of modern phoneticians revolves around two main branches: phonetics (the study of linguistic sounds) and phonology (the study of the functions of sounds). Among the Iraqi researchers who have built upon the foundational principles of phonetics established by both ancient and modern scholars is Aisha Kahyoush. After presenting the views of scholars (both ancient and modern), she addressed the concept of sound, arguing that the term "letter" is more precise than "sound." She states, "Perhaps we are not mistaken in saying that the term 'letter' is more accurate than the term 'sound'... In our view, 'sound' is a general concept encompassing everything that is heard, while letters represent symbols for abstract concepts, namely phonemes." She added that letters possess a stability that sounds do not, as the latter are more susceptible to change and development due to their susceptibility to social, natural, and linguistic factors.

The Concept and Development of Phonetic Criticism:

In previous studies, phonetic criticism was limited to the articulatory level. However, after the Renaissance, it shifted to the written level. Its development relies on several mechanisms, the most important of which is language. Language is a set of coherent relationships and systems under which any text is encompassed. Because language is the primary material of writing, any criticism must begin with it, in addition to the content and ideas contained within texts. Studies on this topic, particularly in Iraq, have been widely accepted by Iraqi researchers, who have embraced its various critical approaches. This has led to the study of all linguistic levels, whether phonetic, morphological, syntactic, lexical, or others. Each of these levels has its own methodological foundations, which scholars have used to develop their respective approaches. What concerns us here is examining the studies conducted by those working on the phonetic level in Iraq, given the numerous valuable research papers and studies that have addressed this trend in linguistic criticism. The phonetic level, like other levels, has occupied a prominent place within critical linguistic circles, given the need to understand the concepts it offers in interpreting phonetic issues and problems. Discussing these issues has been, and continues to be, essential in light of the general understanding of this broad and valuable science, which focuses on phonetics in studying the structure of a text phonetically, and the resulting expansion of meanings.

As for the concept of phonetic criticism, we did not find a specific definition for it in modern works, with the exception of an article by Dr. Qasim Al-Barsim, in which he states: "It is a critical practice that begins and ends with sounds, as they are the origin of words and the particles of speech gathered in words. It is a mechanism that lies in revealing and understanding the nature and strength of sounds and their role in shaping the word and its music, and the reflection of this on its meaning within the context of speech. It also reveals the quality of phonetic segments in terms of their aural clarity and the effect of this on the musicality and rhythm of words. It is based on meaning and its formation, because the phonetic structure is what gives meaning its value and gives value to connotations and meanings." The researcher Aisha Kahyoush defined phonetic criticism in her study. The work titled "Phonetic Criticism in Modern Linguistic Studies" defines it as: "an intellectual and human activity undertaken by the linguist to express their overall perspective on the phonetic output. Its tools are interpretation, explanation, analysis, and evaluation to arrive at correct linguistic knowledge." This concept appears inadequate, as phonetic criticism is essentially a study of the sound that represents the core of the word, according to rules concerning meaning, sound type, and auditory effect, followed by analysis and evaluation based on the data of phonetic studies. According to the prevailing view of phonetic criticism, phonetic performance, with its underlying principles, constitutes a prominent method upon which the process of human communication rests in its communicative dimension in any language, whether local or global. Language, by its very nature, is concerned with phonetic phenomena. Spoken speech, composed of a specific phrase, is fundamentally produced through a phonetic channel that fulfills its function of conveying a specific meaning. Since the linguistic sound represents the microstructure of language, it has occupied a significant place in the attention of linguists—both ancient and modern—given that sounds are a tangible phenomenon. The other aspects of language are abstract, which is why sounds were the first thing scholars examined and analyzed. It seems that the development witnessed at this level, in efforts to study language at the phonetic level, has led to the need for more than one approach to clarify the mechanism of work and effort. Two sciences have emerged that undertake the study of different phonetic aspects: the first is phonetics, which studies the physical aspect of sounds in human speech, focusing on the sound material rather than the phonetic laws; the other is phonology, which studies the functions of sounds and their role in the textual fabric. This development in the phonetic aspect is important because of its ability to interact with the text by uncovering its multiple phonetic meanings and signals. Reading the text and focusing on the phonetic aspect requires adherence to specific rules and procedures that clarify the phonetic image interpreting some of its aspects. Thus, when a researcher adopts the phonetic aspect, they may start from a specific standard that they adhere to and apply its mechanisms when they want to apply it to the study of a particular aspect of the text according to the phenomenon.

Hence, the interest of Iraqi researchers in this linguistic aspect emerged, as the study and analysis of the paths of linguistic sound came as a result of benefiting from the transformations of awareness in modern sciences, as it is a rationalization of linguistic awareness to show the characteristics in the methods of sound production. The focus on drawing inspiration from the idea among Iraqi linguists stemmed from benefiting from the transformations of this awareness. It served as a rationalization of the resulting awareness through response and the clarification of the characteristic in the methods of phonetic production. Their phonetic analysis emerged from diverse intellectual foundations. Therefore, we rarely find a critical linguistic study that did not include an aspect of phonetics, interpreting and explaining its causes according to the data of modern phonetics. This modern approach focused on all phonetic problems and their practical applications within a single text. In phonetic studies, we find a significant interest in interpreting the phonetic structure of the word in all the changes and phonetic alterations it undergoes, as exemplified by what is called "substitution" and other terms that addressed the phonetic structure of the word. Thus, the Iraqi linguist, in his writings, was not detached from his scientific roots. Rather, we find that he was keen on deepening the concepts of the heritage in its linguistic dimension in general and its phonetic dimension in particular, starting from the issue of the relationship he established between the ancients and Contemporary scholars have been instrumental in establishing the effectiveness of phonetic analysis. Due to the importance of this linguistic heritage, Iraqi researchers have turned to it, studying and critiquing it. Some have praised it, while others have attempted to critique it and called for alternative approaches to keep pace with developments in modern phonetics. Having clarified the features of phonetic criticism in terms of its concept and development, we will present in the following pages the most important phonetic issues on which Iraqi researchers differed, highlighting their praise and criticisms. We will examine whether these modern scholars were correct in their approach or if they were simply rigid in their opinions. Were they able to introduce anything new, or did they merely reiterate the work of both classical and modern linguists?

The Phenomena of Stress and Intonation

When we examine syllables and sounds in their sequence within a speech chain, we find that they differ in strength and weakness according to their position. Those that are distinguished by their strength are the stressed sounds. Stress is defined as: "The relative clarity of a sound or syllable compared to the other sounds and syllables," or "The amplification of a syllable by strengthening its musical pitch, intensity, range, or several of these elements simultaneously, relative to the same elements in adjacent syllables." This strength in the performance of certain sounds or syllables is a result of the activity of all the speech organs. Speech requires relatively more energy, which demands greater effort from these organs, in addition to the pressure exerted by the breath. Stress has an articulatory function connected to the system of speech production, that is, to the speaker's signatures, which divide the spoken event into sections related to the importance of the syllables being performed, on the one hand, and

to the rhythm of their natural breathing, on the other. Some modern scholars believe that Arab scholars did not pay attention to this phenomenon. Henry Fletch pointed this out, saying, "The concept of stress was completely unknown to Arab grammarians; indeed, we find no name for it in any of their terminology, which was nevertheless abundant and rich." Ahmed Mukhtar suggested that the reason for this might lie in the fact that stress in Arabic has no phonemic value, meaning it is not a distinguishing feature that differentiates meanings. Or perhaps they were aware of this phenomenon but described it in another way, meaning they completely neglected the study of stress. This is because stress is not a phoneme in Arabic. As for Abd al-Sabur Shahin, he believes that the ancients did not establish a system for stress to which its positions are governed. Although they agreed with modern grammarians in their understanding of stress as the speaker's emphasis on a letter, they did not recognize it as a phenomenon that affects the structure of spoken language. This is where modern grammarians surpassed the ancients.

Intonation, on the other hand, is a phenomenon related to the sound of letters, words, and syllables. Ibrahim Anis called it "the music of speech," while others referred to it as "musical coloring," "musical stress," or "musical tone." Hassan defined it as "the raising and lowering of the voice during speech," and another agreed, defining intonation as "raising and lowering the voice during speech."

That is, stress gives intonation to the syllable it falls upon, which implies a close relationship between stress and intonation. This relationship is "intricate and complex, as intonation is a factor in the occurrence of stress." Here, Tamam Hassan points out that intonation requires stress, where the voice transitions from one pitch to another of a different level. This stress results from pressure, and thus, stress is a consequence of intonation. Syllables are the locus of intonation in speech, a point addressed by researcher Mona Al-Shammari in her study, "Linguistic Criticism in the Books of Dictations." She stated that the ancients "approached the study of the syllable in light of the theory of consonants and vowels, which diverted their attention from considering syllables in the phonetic sense of the word, even though expressions like 'cutting' and 'segmenting' appeared in their writings." However, Sibawayh said, "If you want to pronounce the letters of the alphabet, you shorten and quiesce them, because you do not intend to make them into nouns, but rather you intend to separate the letters of the noun, so they come out as if they were sounds being uttered." Here, Al-Shammari explains, "Sibawayh does not mean by 'segmenting the letters of the noun' or 'the syllable made into syllables' syllables in the technical sense, but rather, as understood from the text, he sees separation and division." Stress and intonation are thus linked to the characteristics of letters, such as voicelessness, voicing, softness, intensity, and laxity, among other things closely related to sound.

The phenomena of stress and intonation are among the phonetic phenomena that have attracted the attention of researchers, including the researcher (Jinan Al-Aqeedi) in her thesis entitled (Al-Tabari as a linguistic critic in his interpretation), where she dealt with the phenomenon of stress and its effect on rhythm and phonetic harmony, as the researcher stated: "Stress had its importance as a semantic phonetic phenomenon in Qur'anic texts, manifested in the semantic field of the word and sometimes in the text as a whole, as stress transfers the meaning of the word from one meaning to another, thus changing the meaning of the word and directing the meaning accordingly." The researcher presented numerous examples of the application of stress in the context of the Quranic text. By addressing this newly developed area of phonetic rhythm (stress), she broadened the scope of stress-related meaning. She took the example of a verse about which opinions differed regarding the validity of stress, as in the verse: {Then Pharaoh turned away and gathered his plot} (Quran 2:150). In her interpretation of the various opinions expressed concerning this phenomenon, the researcher stated: "Therefore, the semantic function of stress, consistent with the verse's descriptive context, has several facets. One of these is the evidence presented by al-Tabari in his preferred interpretation and guidance of meaning, even though he did not explicitly use stress as a semantic term for this purpose. This is in addition to other evidence, such as the consensus of authoritative reciters." We observe in the researcher's approach to presenting this phonetic phenomenon that she focused on defining the origin of the phenomenon (stress) and presented the arguments and evidence of commentators and specialists, ultimately arriving at this conclusion regarding stress. Its broad meaning in the Qur'anic text and context. Researcher Mona Yousef Al-Shammari also addressed the phenomenon of intonation in her study entitled "Linguistic Criticism in Books of Dictations." She presented the concept of intonation as it appears in contemporary studies, explained the mechanisms by which intonation occurs, and discussed the definitions of Iraqi scholars, including Khalil Al-Atiya, who defined intonation as "changes that affect the speaker's voice from rising to falling, and from falling to rising." This indicates that the pitch of the voice varies in syllables, meaning that speech does not proceed at a single, uniform pitch. Rather, it rises in some syllables and falls in others, creating a musical rhythm. This rhythm is formed in successive syllables or words, with each syllable possessing a specific intonation characteristic: a rising, falling, or level pitch. This forms a tonal sequence that extends, creating music within the speech flow. Thus, intonation is "the succession of musical notes or rhythms within a single speech event."

Researcher Mona Al-Shammari highlighted the importance of intonation in terms of its grammatical and semantic function within the context of speech. She supported her statement with the opinion of researcher Ghani Qaddouri Al-Hamad, who said: "Intonation in Arabic has an important grammatical and semantic function. A single sentence may be declarative or interrogative, and intonation is the deciding factor in judging and distinguishing between the two. Thus, through intonation, we can determine the style to which the speech event will conclude, such as declarative, interrogative, or exclamatory." Here, the researcher emphasized that stress is derived from intonation, saying: "Intonation, as a moral value, provides a vocal variety that distinguishes between linguistic units by linking the syntactic segments of successive sentences through variations in intonation patterns. Perhaps a linguistic unit has a special intonation." In other words, she assigned a syntactic function to intonation and stress through their significance during speech; that is, they contribute to creating cohesion between sentences. She then added to the rhythmic function of intonation. Stress is another function related to sentence structure and composition, thus developing the function of both stress and intonation, which is to the researcher's credit. The researcher, Mona Al-Shammari, presented the data produced by the efforts of Iraqi linguists, who identified the most common intonations in the general language system. These are: "descending intonation, meaning the descent of the intonation from a high to a low point on the last syllable under stress," as if sliding downwards, and shortening in single words, phrases, and clauses; "ascending intonation, meaning the ascent of the intonation from a low to a high point on the syllable under stress"; and "intermediate intonation, meaning the uniformity of the intonation in pitch between the ascending and descending levels."

The researcher emphasized the importance of all types of intonation, stating that they "play an active role in revealing the distinguishing value of these three levels." This is accurate, because different intonations play a crucial role in distinguishing and understanding the different levels of meaning or context in language. For example, intonation can indicate how words are distinguished from one another, as the tone of a word can completely change its meaning. In this case, intonation helps to differentiate different meanings at the word, phrase, and sentence levels.

In other words, different types of intonation play a crucial role in highlighting the nuances and multiple expressions within any sound system, allowing for a more accurate and detailed understanding of the intended message or meaning.

The researcher then presented the phonetic diversity in the various intonations according to the linguistic structure of the syllable, whether it be interrogative, exclamatory, or declarative, and the expressive value that stress leaves in speech. She stated, "We find a close connection between intonation and other supra-syntactic phonemes, describing the scale of phonetic variations as being formed from the smallest phoneme, then the syllable, then the stress." This demonstrates her critical awareness and precise understanding of the function of intonation and stress, which extends beyond the music of speech to a semantic function that contributes to enhancing and revealing meaning in a manner consistent with the rhythm generated by that music.

The researcher criticized the views of some Arab scholars who deny that ancient Arab grammarians and linguists were aware of intonation. One such scholar stated, "The rules of ancient intonation are completely unknown, and grammarians made no mention of it in their books." The researcher argued that there is a "knowledge crisis stemming from the lack of understanding of intonation among Arab scholars." She defended the ancients, citing Khalil al-Atiyya's opinion: "Although Arab scholars did not use the term 'intonation' in their phonetic research, they alluded to its concept. The prolongation of speech, facial expressions, and frowns are all manifestations of the phenomenon of intonation." Ibn Jinni discussed stress in his book "Al-Khasa'is" (The Characteristics), defining it as silence and the articulation of the glottal stop. He explained, "When the Arabs do this, they create a letter of the same type from the vowel sound, creating an alif after a fatha, a ya after a kasra, and a waw after a damma." In the chapter on "Prolonging Vowels," Ibn Jinni illustrated stress by saying, "The alif created from the lengthening of a fatha..." The readers narrated it from them (I ate lamb), meaning lamb, but he delayed it...and he delayed the vowel sound, and they have cloves, and their intention was (cloves), and an example of delaying the vowel sound is their saying "al-matāfil," and their intention was (al-matāfil)." The researcher elaborated on stress and intonation, and analyzed the mechanism of stress in speech segments, through her discussion of the presence of stress in some Arabic dialects (the Tamim dialect, and the Northern Region dialect), and presented poetic examples in which stress appeared, and analyzed it, supporting her explanation and analysis of the mechanism of stress with the opinions of ancient and modern critics and researchers, and in conclusion she confirmed that what stress produces in terms of "lowering and raising of the voice is one of the supra-syntactic features...no less important in revealing many of the speaker's personal characteristics," and that this has great importance in the poetic text, and the phonetic critic must be aware of phonetic variation, and the necessity of being aware of intonation variation in the speech sequence, and explaining its relationship to the content, and here the researcher confirms that intonation The speaker's inner rhythm reflects their emotional state. The rise and fall of pitch indicate an inner world teeming with a mixture of feelings and sensations. For example, in her analysis of al-Sayyab's poem, she noted that the pitch drop in the line "(and they drown in a fog of transparent sorrow)" represents the semantic level of the moment of grief that creeps in, enveloping it in a transparent fog. In other words, the pitch here possesses a musical quality that resonates with the state of sorrow, thus lending the meaning expressive value. We find that the researcher's study of stress and intonation demonstrates a keen critical sense and a precise understanding of the concepts of intonation and stress. She has proven her ability to analyze the musicality of the language in the cited verses and the extent to which their music is linked to the meaning. Therefore, both intonation and stress are not mere embellishments or rhythms, but rather emanate from the content of the speech. This content is not simply verbal ornamentation or an empty rhythm; it is generated from the substance of the speech. The content compels the speaker to follow a certain intonation in his speech, meaning that she wanted to say that there is a dual function for both stress and intonation, which is represented by the artistic-musical function, and the moral function that supports and expresses the meaning. Among the researchers who addressed stress and intonation in their studies is Subhi Rasen Al-Ibrahimi in his study entitled "Linguistic Criticism in the Work of Ahmad Mukhtar." He stated that Ahmad Omar discussed sounds and their rules in his book "A Study of Linguistic Sound," and that his methodology was based on two aspects: the first, phonetics, which studies spoken sound events; and the second, which focuses on studying the function of these sounds and their value in the language.

The researcher presented the most important issues Omar addressed in his book, all related to intonation. Among these issues is the flawed use of non-verbal vocal aids due to a lack of phonetic awareness. He illustrated this with the frequent and incorrect pauses and stops made by speakers or broadcasters in news bulletins, indicating errors in sentence intonation and a lack of understanding of appropriate pauses and stops. Speech has its own intonation during continuation and changes upon stopping. Each type of sentence has its own specific intonation; for example, declarative sentences differ from interrogative ones, and emphasis differs from exclamation. This intonation is the music of Arabic speech, essential and necessary because it supports meaning, and the manner of pronunciation contributes to revealing that meaning.

Among the issues addressed by Ahmed Mukhtar Omar, related to intonation, is the incorrect pronunciation of sounds. This results from confusing voiceless and voiced consonants due to phonetic similarity, and from mixing letters, leading to a change or distortion of meaning. In his study of the confusion between emphatic and non-emphatic sounds under the influence of phonetic similarity, Ahmed Mukhtar Omar emphasized the seriousness of this confusion, stating, "The danger of this confusion also becomes apparent when the language includes the emphatic and non-emphatic counterparts, such as the letters seen and sad, ta and ta, and dal and dad, with some leniency due to the proximity of their points of articulation rather than their exact correspondence, such as: saah and saah, tab and tab, bad and baad... Note the phrase: 'with great appreciation,' when it is pronounced: 'with great distress.'" However, the researcher Al-Ibrahimi said, "I do not agree with Ahmed Mukhtar in considering this phenomenon one of the errors of contemporary Arabic among writers and media professionals, because that contains a kind of rigidity that contradicts his principle of freedom." The researcher then presented several opinions and examples of confusion, concluding with what the researcher Al-Ibrahimi said. The researcher noted that "most of Ahmed Mukhtar's corrections focused on errors in the language caused by substitution, meaning that substitution is a phonetic phenomenon and not an error in the Arabic language.

The researcher also addressed other issues within the framework of confusion, namely the confusion between the sun letter (al-) and the moon letter (al-), the confusion between the hamzat al-wasl and hamzat al-qat', the insertion of certain intervening sounds during pronunciation, and the elimination of the grammatical case ending by sukun (making the final letter of a word silent). Through these, the researcher arrived at two conclusions, which can be summarized as follows:

1. Mukhtar analyzed phonetic errors, identified their causes, and proposed ways to minimize them (establishing a rule for correcting them).
2. Mukhtar did not offer anything new in his phonetic applications, as he repeated observations on errors, just as previous critics had done.

We then observe that the researcher Al-Ibrahimi described Ahmed Mukhtar's work, elaborated on Mukhtar's study at the phonetic level, and offered an evaluation of Mukhtar's efforts. However, he only expressed his critical opinion regarding phonetic assimilation resulting from sound substitution. Mukhtar considered this a common error, or a flawed pronunciation of sounds, a view Al-Ibrahimi opposed, based on his conviction that it was due to substitution.

What we can most readily discern in understanding the elements of rhythm and the sound of words and phrases is what is embodied in the structure of the Quranic text, particularly in what is known about the characteristics of Quranic verses and pauses, which were the best embodiment of this phonetic quality, whether in the rhythm and intonation of the words or in their sound, based on dissonance and harmony within a single word.

Repetition: Repetition is one of the methods in which rhythm and alternation occur in the rhythmic sound, especially the repetition of sound segments. Repetition is considered one of the expressive linguistic phenomena, and it may occur in a letter, a word, or a segment within a single word. Repetition in the Quranic text plays a crucial role in achieving textual unity and harmony, both linguistically and rhythmically. This is due to its refined style, rich with connotations and allusions. We often find repetition in the Holy Quran in the form of consistent, rhythmic melodies with powerful intonation. For example, the word "qawarir" (crystal vessels) is repeated in verses fifteen and sixteen of Surah Al-Insan: {And there will be circulated among them vessels of silver and goblets of crystal, crystal-clear goblets of silver, precisely measured.} (76:15). As we see, repetition enhances the meaning with a captivating rhythm that draws the listener in. Through its technique, it embodies the rhythmic and musical effect alongside the semantic one. There are also instances of repetition in other verses... The word "al-Qari'ah" (the Striking Calamity) appears three times in Surah Al-Qari'ah, in the verse: {The Striking Calamity! What is the Striking Calamity? And what will make you know what the Striking Calamity is?} (1-3).

Furthermore, the rhythmic repetition of words in the Holy Quran reaches a level of miraculous eloquence, unlike human speech, which often leads to redundancy and exaggeration. The repetition within a single word may indicate the repetition of a syllable, as in the verse: {The wife of Al-Aziz said, "Now the truth has become clear. I did try to seduce him, and he is indeed of the truthful."} (20:1-3). This verse was revealed in the context of clarifying the incident of the attempt to seduce Joseph (peace be upon him), referring to the attempt by the wife of Al-Aziz to seduce him. Peace, and to clarify its validity, the repetition came in the form of the syllable repetition of the verb (حَصَّ), and the letter ص (sād) appeared clearly pronounced. Thus, the syllable, as it appears to us in the repetition, has a rhythmic sound, and this rhythm is an image that suits the general suggestion that the text seeks in explaining the issue and increasing the strength and emphasis of the meaning. The researcher Wissam Al-Maliki addressed an important issue that reflects the rhythmic sound at the phonetic level, as he discussed a number of studies included in this framework. He did not stop there, but also presented the opinions of poets such as the poet Nazik Al-Malaika, and noted what she said about the phenomenon of (repetition) in her book *Issues of Contemporary Poetry*. He pointed to her saying: "The phenomenon of repetition is not an additional beauty, but rather a magical touch that breathes life into words, which enriches the meaning through it and raises it to the level of originality." Let us examine the critique of the researcher's opinion, who sees the phenomenon of repetition as not an additional beauty, but rather a magical touch that breathes life into words, which enriches the meaning and raises it to the level of originality. Repetition can be It enhances the emotional impact of the text, making it more influential on the recipient. Repetition is also used as a tool to emphasize and clarify ideas, thus facilitating understanding of the intended message. It contributes to making the text clearer and simpler.

While repetition can be effective, it can also lead to monotony and boredom if not used carefully. Excessive repetition can detract from the text's appeal and make it tedious for the reader.

Researchers consider repetition "a magic touch that breathes life into words," suggesting its ability to enhance the text's appeal through its emotional and rhythmic impact. However, this doesn't negate the fact that repetition's effectiveness depends heavily on how it's used.

Repetition can be effective when used in a balanced and thoughtful manner. There should be a clear purpose for repetition, such as reinforcing an idea or clarifying a concept, without overusing it. Writers should balance repetition with innovative ways of expressing ideas. Repetition can also serve to diversify style, maintaining the reader's interest and enhancing the text's quality.

Repetition can amplify the emotional impact of a text and significantly affect the reader. It serves as a tool for emphasizing and clarifying ideas, facilitating comprehension of the intended message and making the text clearer and more accessible. However, repetition should be used carefully to avoid monotony and boredom. Repetition can be a "magic touch that breathes life into words," but its use must be balanced and purposeful. Repetition can contribute to stylistic variety and maintain reader interest, so writers need to balance it with inventing new ways of expression.

It could be argued that repetition can indeed be a magical touch, but it requires skill and caution in its application to achieve the desired effect without falling into the trap of monotony or oversimplification.

He also cited a study by Azhar Yassin on repetition in the Quranic text, and referred to Adnan al-Jumaili's division of repetition into levels represented in the Quranic text, as well as Talal Salman's study. He indicated that these researchers' work was a continuation of previous efforts regarding the significance of repetition in individual words. He then praised the study by Khawla al-Tamimi, which affirmed that repetition has both a religious and a literary function. Through his analysis of these studies and the sequential approach of their authors in addressing, explaining, and providing evidence, he concluded that there was harmony in all their work.

He also discussed the study by Maryam Jalil, which examined the structure of repetition using statistical methods. This approach is noteworthy, as Wissam al-Maliki observed. In his commentary on Maryam Jalil's study, he noted that it is the most prominent in highlighting phonetic significance and drawing attention to its stylistic dimensions. Repetition can serve both a rhythmic and a semantic purpose. For example, the Quranic text may emphasize the contrast between two things, as in the verse: {You know what is in my soul, and I do not know what is in Your soul. Indeed, You are the Knower of the unseen.} The repetition of the words "my soul" and "Your soul" reflects this rhetorical and rhythmic effect, as each word carries a distinct meaning. Phonetic repetition can also occur through the repetition of a sound pattern, as in the verse: {And when the mountains are set in motion, and when the pregnant camels are neglected.} Thus, repetition serves multiple functions, including non-religious ones such as emphasis and highlighting the guiding and restrictive aspects of the Quran, as well as literary ones, reflecting the diverse stylistic patterns inherent in repetition.

Among the effects of repetition is its connection to the phenomenon of intonation. Researcher Wissam Al-Maliki pointed to the forms of intonation and the meanings they reflect. In his study, he presented a very important phenomenon that Iraqi linguists have relied upon: the phenomenon of intonation. Through his study, the researcher pointed out the different forms of intonation. Scholars were able to limit the main intonations to two: descending and ascending. He praised the role played by Dr. Tamam Hassan, who drew attention to the role of intonation in speech and the semantic functions that are inferred from the meanings of sentences. He quoted Dr. Hassan as saying: "Through intonation, we obtain knowledge of organizational structures, such as the interrogative sentence, the affirmative sentence, and others." He also focused on research presented on intonation and its impact on the Qur'anic context, particularly the work of researcher Maryam Murshid, specifically her analysis of the role of intonation in the Qur'anic surahs beginning with glorifications (musabbihat). He noted that she indicated that intonation has a stylistic effect and functions within the text's structure, such as the phonological, semantic, and expressive functions. The researcher's admiration for Maryam Murshid's statistical study in this work likely distinguished her efforts.

It appears from the researcher's approach to presenting these perspectives that he favors studies that emphasize the applied aspect, balancing the theoretical and practical dimensions through statistical analysis, as this requires more effort, work, and research. In light of this, the researcher concluded that "Qur'anic stylistic studies have been interpreted through the lens of studies on poetic art, which is a methodological error. Each text possesses its own unique style and characteristics, leading to many findings that are largely similar because they belong to the same epistemological framework." We may not entirely agree with his view on the methodological error he attributes to the fact that each text has its own unique style. Texts share certain common aesthetic characteristics, especially since the Arabic language is fundamentally based on the aesthetics found in poetic art, as he emphasizes in the Quranic text.

It seems to me that the arguments and evidence presented by the researcher, along with his ability to make judgments, demonstrate his broad familiarity with most of these studies, to the point that he realized they had confused the criteria in their analysis. However, we may not agree with this complete distinction between texts.

While it is true that poetic art is one thing and the Quranic text is another, we cannot deny their similarities in the use of linguistic tools. Researcher Farah Al-Fadhli also called for attention to the impact of intonation after presenting its origins according to commentators and specialists. She stated, "Since intonation is influenced by the speaker's psychological state, emotions, and subjective impressions, it serves as an indicator and evidence of them. This is why the intonation of calling out to someone near or far differs from that of a plea for help, and both differ from that of a lament. The state of the caller, the one seeking help, and the one lamenting differs, as does the manner of uttering a sentence if one is hesitant or uncertain."

Thus, through her work in this field, the researcher has broadened the scope of what intonation can encompass as one of the most prominent phonetic phenomena that contribute to rhythm and musicality. This conclusion is reached through inductive reasoning, examining the various opinions the researcher considered, ultimately leading to this result.

Among the repetition techniques that aim to highlight the sound and tone within their context is what is known as "the sound of doubling." Doubling has an effect on intensifying the sound meaning, as seen in the verse: {Every soul will taste death, and you will only be given your full recompense on the Day of Resurrection. So whoever is removed from the Fire and admitted to Paradise has certainly attained success. And what is the life of this world except the enjoyment of delusion.}

Phonetically, the repetition of the syllable in the word (زحج) reflects the sound through the repetition of the long syllable consisting of two consonants separated by a short vowel (ح-ج) + (ح-ج). This repetition, in reality, gave the phonetic structure within the phrase a suggestive dimension based on the relationship between form and meaning. Therefore, the phonetic structure is based on doubled repetition, resulting in a richness of meaning. In terms of meaning, the doubled form of the word (زحج) was intentionally used, as it derives its expressive power from the connotation of moving away and being removed. Furthermore, the emphasis on doubling the letter (ج) contributes to its repetition with this ringing quality. The letter (ج) is one of the letters that denotes voiced sibilant sounds, accompanied by an exhalation from the vocal cords when it is pronounced.

Conclusion

Intonation and repetition are essential parts of many poetic and musical linguistic genres, contributing to the creation of rhythm and sonic beauty. The importance of studying intonation and repetition in Arabic lies in understanding how sound is shaped to create meanings and artistic expressions. The skillful use of intonation and repetition enhances linguistic expression and draws attention to the phonetic aesthetics of both spoken and written discourse. Stress, intonation, and repetition are vital elements in the Arabic language, and we will explore their impact on rhythm and expression, as well as their effective use in vocal performance. We will also examine the role of Iraqi researchers in developing these phonetic phenomena. The repetition of the syllable in the word (زحج) reflects the phonetic resonance through the repetition of the long syllable consisting of two consonants separated by a short vowel (ح-ج) + (ح-ج). This repetition, in essence, gives the phonetic structure within the word a suggestive dimension based on observing the relationship between form and meaning.

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