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**(An exemplary study of verses from Part Thirty from the perspective of transformational mechanisms)**

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**Detailed Abstract**

There is no doubt that the Holy Quran has an ancient tradition of stating educational concepts purposefully and applicably, such that there is a great deal of compatibility between the sonic aspect and the conceptual meaning that is portrayed by the harmonious mechanisms. And we do not have even the slightest doubt that these sonic harmonizations between words and the meanings of the Quranic verses do not come about randomly, spontaneously, or haphazardly in terms of compatibility, and the rigorous conceptual mind rejects this in the realm of Quranic revelation. Rather, the sonic components of the Quran have lofty approaches and innovations that are unparalleled in the revealed text in terms of inimitability and conciseness, which are lacking in other creative texts produced by humans. In this research - and with a descriptive-analytical-aesthetic awareness approach - we sensed the Quranic enlightenment and teachings replete with expressive vitality in sensitive places in the verses of the thirtieth juz, and drew from it a conclusion that is a set of cognitive achievements that the Munificent Creator took the initiative to convey through the vocal propositions that characterize the Quranic approach in the triple channels of tone, grammatical (sonic) markers, and the sounds derived from the letters of the verses. And on this basis, it showed many examples of Quranic recitations founded on a robust structure of harmonious musical innovations that directly expressed the meaning of the verses, such that the reader is able to pause on the visual aspect that the music creates and portrays, and with the present semantic data and coherent musical outputs that the Quranic text prepares for the recipients with the aforementioned rhythmic merits.

**Introduction**

We cannot talk about the Holy Quran and the meaning and harmonious functions of its words, without discussing the prominent sound-forming elements that work together to construct a particular aspect of meaning, and the stimuli that only occur through melodic, vocal and phonic secretions. We must also discuss the vocal mechanisms (meaning-indicating sounds) that use sound as a means to convey and communicate, forming a vast domain of miraculous evidence based on the use of auditory stimuli and cues, and the appropriate responses to them, which play a vital role in crystallizing the developmental goals, purposes and strategies for which the verses were revealed.

On this basis, we know that the Quran holds a distinct importance that differs from the stylistic innovations we sense in other creative fields. We must also assume that the Quranic

approaches comprise multiple meanings that do not stop at simplifying mechanisms and expressing a single, sufficient specific meaning. Rather, it contains an interwoven direct text about divine meanings cast in the molds of verbal tools that elevate it to divinely revealed meanings, so as to attain the necessary conformity seen in the spiritual directions and the vocal controls applied to them. We must voluntarily acknowledge that "the sonic importance exists in various dimensions in the Quranic narrative, and the knowledge seeker senses it in the choice of words due to their dreamy impact and melodious tone that is pleasing to the ear and hearing."

### **Theoretical Framework of the Research**

We all know that the relationship between sound and meaning is only revealed through the contexts within it, and of course this context plays a fundamental role in clarifying the comprehensible function that sound performs to register meaning in the recipient's memory. Here, the importance of what Jean Cohen has said in this regard becomes clear: "The relationship between sound and meaning is arbitrary, but this only holds true for single instances, because when we move to the pattern, the correspondence between sound and meaning emerges, and this natural relationship between symbol and meaning is what has been labeled by Dr. Tammam Hassan as 'the evocative significance'."

The language of the Quran flows smoothly and easily, with a fluid nature in communication and speech. It is a language that transcends human expression in form, content, and creativity. It is the symbol of suggestion and inspiration, whose cognitive effects in the minds of readers stem from the text's utilization of these vocal features, and then the revelation and clarification that the vocalization employs and calls for to highlight the meaning. The Quranic patterns that pursue transformative and constant meanings arising from their adapted tonal approach demonstrate that "the Quranic sound system - including vocal phenomena - is one aspect of its inimitability, as it has played a major role in explaining the multiple meanings and diverse revelations of Quranic vocabulary."

Since the Arabic language is the language of the Quran and the mechanism of its creativity, we must, through this vocal-functional behavior, recognize the privileges that the language of the Quran possesses in conveying the fundamental vocal principles that we intend to study, so that we know to what extent the Quran's cognitive vocal paths differ from other existing characteristics in texts, and talk about it. On the other hand, in other examinations, we know that the Arabic language, in its totality of sounds, is distinct, and its letters, with the breadth of their vocal range, have a capacity commensurate with the sounds of nature in their diversity and vastness, which on the other hand, with their fair distribution within this range, leading to a balance and harmony among the sounds, sets them apart.

Since the Arabic language possesses such novel rhetorical loads and has an abundant creative capacity and all-encompassing energies, the Holy Quran is, in the first aspect, a fundamental turning point for the occurrence of these overt vocal manifestations, and this is a serious evocation of what characterizes the Holy Quran and its graphic features that guides us towards this research innovation in its thirtieth juz, which, in terms of the number of its surahs, their density and sequence, is the greatest mentioned juz of wisdom. Furthermore, its rich intellectual, linguistic, and rhythmic content, insofar as possible, encompasses some of

the vocal universalities and semantic interpretations that have become invisible behind the words, and if the knowledge seeker was not aware of these consciously encoded foundations of tone, intonation, and determinative vocal function, we could not reveal their communicative secret to the reader.

**Keywords**

*The Holy Quran, The Thirtieth Juz, Constituent Phonetics, Constituent Sounds, Sound and Tone, Phonetic.*

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