



Arapçanın Parçalarüstü Sesbirimleri: Vurgu, Tonlama, Durma ve Duraklama

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ROR ID: <https://ror.org/015scty35>

Öz

Tarihte ilk kez, ünlü Antik Yunan filozofu Platon (M.Ö. 428 – 348) tarafından, bir dilin ses varlığı, ünlü ve ünsüz adı verilen sesbirimlere ayrılmıştır. Ünlüler ve ünsüzler yazı diline ait olan sesbirimlerdir ve her biri harf adı verilen yazı birimlerle gösterilirler. 20. yüzyılda Amerikalı dilbilimci Kenneth Lee Pike (1912 - 2000) tarafından Platon'a ait ünlü ve ünsüz tasnifine, parçalı ve parçalarüstü kavramlarıyla yeni bir boyut kazandırılmıştır. Bu tasnife göre ünlü ve ünsüzler, tek bir ses parçasına ait olduklarından parçalı sesbirim; vurgu, tonlama, durma, duraklama, süre, kavşak, durak, ezgi vb. gibi sesbirimler ise kelime, hece ve tümce gibi birden fazla parçaya ait olduklarından, parçalarüstü sesbirim olarak adlandırılmıştır. Parçalarüstü sesbirimler, genellikle bürünsel özelliğe sahip olup sözlü dile ait birimlerdir. Bu nedenle parçalı sesbirimlerde olduğu gibi yazı dilinde karşılıkları bulunmaz, yalnızca işitilerek fark edilirler. Konuşma anında üretilen hece, sözcük, tümce ve bunların etkili bir biçimde alıcıya iletilmesi ile yakından ilişkilidirler. Bu sesbirimler, dilde anlam ayırt edici bir işleve sahip oldukları zaman, bürünbirim şeklinde adlandırılırlar. Literatür taraması yöntemi kullanılarak hazırlanan bu çalışmada, İbrahim Enis (1906 - 1977), Kemal Bışr (1921 - 2015), Bessam Bereke (d.1950) , İsam Nureddin (d.1947) gibi modern dönem Arap fonetikçilerinin görüşleri doğrultusunda, Modern Standart Arapçanın parçalarüstü sesbirimlerinin neler olduklarının tespit edilmesi hedeflenmektedir. Bununla birlikte tespiti yapılan parçalarüstü sesbirimlerin, isimleri zikredilen Arap fonetikçileri tarafından nasıl adlandırıldığı ve anlamlandırıldığı ortaya konmaya çalışılacak, bu sesbirimlerin Modern Standart Arapça'daki yaygın örneklerine yer verilecektir. Bu örneklerden yola çıkılarak Modern Standart Arapça'nın parçalarüstü sesbirimlerinin bürünsel özellik taşıyıp taşımadığı konusunun da ele alınması, çalışmanın hedefleri arasında yer almaktadır.

Anahtar Kelimeler

Fonetik, Araçanın Parçalarüstü Sesbirimleri, Vurgu, Tonlama, Durma, Duraklama

Atıf Bilgisi

Özkanlı, Zeynep. "Suprasegmental Phonemes in Conversational Arabic: Stress, Intonation, Pause and Stop". *Nisar* 3 (Kasım 2023), 47-59.

Geliş Tarihi	26.09.2023
Kabul Tarihi	21.11.2023
Yayın Tarihi	30.11.2023
Değerlendirme	İki Dış Hakem / Çift Taraflı Körleme Bu çalışma Doç. Dr. Derya Adalar danışmanlığında 10.06.2022 tarihinde tamamladığımız "Arap Fonetikinin Tarihsel Gelişimi" başlıklı doktora tezi esas alınarak hazırlanmıştır.
Etik Beyan	Bu çalışmanın hazırlanma sürecinde bilimsel ve etik ilkelere uyulduğu ve yararlanılan tüm çalışmaların kaynakçada belirtildiği beyan olunur.
Benzerlik Taraması	Yapıldı - Turnitin
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Çıkar Çatışması	Çıkar çatışması beyan edilmemiştir.
Finansman	Bu araştırmayı desteklemek için dış fon kullanılmamıştır.
Telif Hakkı & Lisans	Yazarlar dergide yayınlanan çalışmalarının telif hakkına sahiptirler ve çalışmalarını CC BY-NC 4.0 lisansı altında yayımlanmaktadır.

Suprasegmental Phonemes in Conversational Arabic: Stress, Intonation, Pause and Stop

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Abstract

For the first time in history, the sounds of a language was divided into phonemes called vowels and consonants by the famous Ancient Greek philosopher Plato (428-348 BC). Vowels and consonants are phonemes belonging to the written language, and each of them is represented by grapheme called letters. In the 20th century, the American linguist Kenneth Lee Pike (1912 - 2000) added a new dimension to Plato's classification of vowels and consonants with the concepts of segmental and suprasegmental. According to this classification, vowels and consonants are segmented phonemes because they belong to a single sound part: stress, intonation, stop, pause, duration, melody, etc. Phonemes are called suprasegmental phonemes because they belong to multiple part, such as words, syllables, and sentences. Suprasegmental phonemes generally have prosodic features and are related to conversational language sounds. For this reason, unlike segmental phonemes, they do not have equivalents in written language; they are only noticed by hearing. They are closely related to the syllables, words and, sentences produced during speaking and their effective transmission to the receiver. These phonemes are called morphemes when they have a meaning-discriminating function in the language. In this study prepared using the literature review method, Modern Standard Arabic is examined in line with the views of modern Arab phoneticians such as Ibrahim Anis (1906 - 1977), Kamal Bishr (1921 - 2015), Bassam Baraka (b. 1950), Isam Noreddin (b.1947). It is aimed to determine what suprasegmental phonemes are. In addition, it will try to reveal how the identified suprasegmental phonemes were named and given meaning by the mentioned Arabic phoneticians, and typical examples of these phonemes in Modern Standard Arabic will be included. Based on these examples, it is among the study's objectives to address whether the suprasegmental phonemes of Modern Standard Arabic have prosodic features or not.

Keywords

Keyword Phonetic, Suprasegmental Phonemes of Arabic, Stress, Intonation, Pause, Stop

Citation

Özkanlı, Zeynep. "Suprasegmental Phonemes in Conversational Arabic: Stress, Intonation,

Pause and Stop”. *Nisar* 3 (Kasım 2023), 47-59.

Date of Submission	26.09.2023
Date of Acceptance	21.11.2023
Date of Publication	30.11.2023
Peer-Review	Double anonymized - Two External * This article is extracted from my doctorate dissertation entitled “Historical Development of Arabic Phonetic”, supervised by associate professor Derya Adalar Subaşı (Ph.D. Dissertation, Ankara University, Ankara, 2022).
Ethical Statement	It is declared that scientific and ethical principles have been followed while carrying out and writing this study and that all the sources used have been properly cited.
Plagiarism Checks	Yes - Turnitin
Conflicts of Interest	The author(s) has no conflict of interest to declare.
Complaints	nisardergisi@gmail.com
Grant Support	The author(s) acknowledge that they received no external funding in support of this research.
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Introduction

Suprasegmental phonemes (العُنوانات فوق التَّركيبية) are speech units that do not depend on a single sound, on the contrary, refer to more than one sound segment. Therefore, they have a prosodic features. These sound segments, which are performed on elements such as sounds, syllables, and sentences - called stress, intonation, pause and stop - generally belong to the use of oral language or conversational language.¹ Because of the suprasegmentals basically perform on sounds, and syllables, it is necessary to give a piece of information about them.

The smallest units of the spoken language are sounds. The phonetic field, which deals with sounds, calls this as a phoneme. Arab phoneticians describe sound as a natural and physical phenomenon. For example, Ibrahim Anis (1906 - 1977) says that the effect of the sound is noticed before its source and physical properties. In this context, he first states that sound scientists have determined through experimental experience that every sound heard requires the presence of a vibrating object. Vibrating objects create sound waves that cannot be seen with the eye. These vibrations, which create sound waves, travel through solid, water, and air media until they reach the human ear. Of these environments, the most suitable for the circulation of sound waves is air, which consists of gas molecules. According to scientists' estimates, sound waves can travel a distance of approximately 233 meters per second. This means twice the movement speed of the fastest aircraft ever known. The sound intensity is determined by the distance or proximity of the ear to the source of that sound. As the source of the sound is approached, the sound intensity increases; as you move away from the source of the sound, the intensity of the sound decreases. In other words, the intensity or sound intensity depends on the vibration width of that sound. Vibration width refers to the actual position of the vibrating object; this is also defined as the state of calm, and this state is also the limited distance between the last point reached by the object during vibration. The sounds that occur in humans below are formed due to vibrations, like all other sounds, but in the human voice, the source of these vibrations is the larynx. He states that the vibrations that create sound occur in the larynx due to the air filling the lungs and passing through the larynx before being processed in the mouth and lips during its escape. According to that, vibrations reach the hearing organ through the air with waves. This process of the formation of the human voice has a complex structure. The resulting sound varies from person to person in terms of frequency and intensity, even though it goes through the same process. The difference in question is not limited to this; the quality of the voice may also vary from person to person. This is because every person has a characteristic voice that makes them different from other people. ²

1 Peter Matthews, *The Concise Oxford Dictionary of Linguistics* (England: Oxford University Press, 2014), 391.

2 Ibrahim Anis, *al-Aswaat al-Lughawiyah* (Egypt: Maktaba al-Encilu al-Masri, 1975), 6 -10.

Ibrahim Anis's views on sound are similar to those of philosopher al-Farabi (d. 950), who lived ten centuries before him. al-Farabi tries to establish a similarity between physical and human voice regarding their formation. According to that, a single action plays a role in forming both sound types. This action is the action of hitting. In physical sound, an object hits or hits another thing. Any of these objects can be a hand, and physical sound can occur when this limb hits another object. However, both of the objects performing the striking action can be hands. In this case, physical sound may occur when two hands hit each other. The human voice occurs due to air being pushed from the chest to the mouth during breathing. However, during breathing, the air pushed from the chest to the mouth hits the vocal cleft, throat cavity, and articulation points, like two objects hitting each other, creating sound. As can be seen, the act of hitting plays an active role in the formation of both types of sounds, called physical sounds and linguistic sounds.³

After this information about the sound and its formation, we need to discuss some information about the syllable. Actually, suprasegmentals are closely related to syllables, words, and sentences. We have an idea about two of them: words and sentences. But what about syllables? Speaking is the act of conveying feelings and thoughts to the listener. During this transfer, the speaker uses the language consisting of sounds as a tool. Speakers cannot produce all the phonemes in a word with a single vocalization action. They can only create sounds by dividing them into units. Each of these sound units that the speaker can produce with a single vocalization action is called a syllable (arab. **الْمَقْطَعُ**).⁴ In this respect, it can be said that a syllable is a simple type of sound in the sequence that makes up speech.⁵ In terms of its structure, a syllables are larger than the phonemes, and smaller than the words. Words are made up of syllables, and syllables are made up of phonemes.⁶

1. Stress

When one of the alternate syllables is read with a higher tone, more stress and emphasis compared to the others, it is called stress (arab. **الْتَّنْبَرُ**).⁷ According to Kamal Bishr (1921-2015), the stress is to say or read a syllable more distinctly and clearly compared to the

3 Abu Nasr al-Farabi, *Kitab al-Musiqa al-Kabir*, Critical ed. Gattas Abdolmalek Khasebe - Mahmood Ahmad al-Hafani (Cairo: Dar al-Kaatib al-Arabi, n.d), 52.

4 Ahmad Mukhtar Umer, *Dirasah al-Sawt al-Lughawi* (Cairo: Alem al-Kutub, 1997), 281.

5 Isam Nur al-Din, *Ilm al-Aswaat al-Lughawi: al-Funutiqa* (Beirut: Dar al-Fikr al-Lubnani, 1992), 189.

6 Kamal Bishr, *Ilm al-Aswaat* (Cairo: Dar Garib, 2000), 503; Umer, *Dirasah al-Sawt al-Lughawi*, 282.

7 Isam Nur al-Din, *Ilm al-Vazaif al-Aswaat al-Lughawi: al-Funulucya* (Beirut: Dar al-Fikr al-Lubnani, 1996), 110; Bassam Barakah, *Ilm al-Aswaat al-Amm: Aswaat al-Lugha al-Arabiyyah* (Beirut: Markaz al-Inha al-Qawmi, 1988), 101; Mike Davenport - S.J. Hannahs, *Introducing Phonetics & Phonology* (England: Hodder Arnold, 2005), 78.

others. Syllables with this style of pronunciation are called stressed syllable (arab. **المُقَطَّع** **الْمُنْبُور**).⁸

Word stress on syllables has a meaning-discriminating function in the Arabic dialects, while it is not used as a discriminant function in Modern Standard Arabic.⁹ So we can conclude that, stress isn't a parasodic feature in MSA. Word stress is more useful for determining the beginning and ending of words in MSA.¹⁰ This type of stress is called fixed stress (arab. **النَّبْرُ الثَّابِت**) and is located in certain places in the word according to some rules.¹¹ Based on this information, it can be concluded that the word stress in MSA is of the fixed stress type and does not have a semantic feature. Word stress in Modern Standard Arabic has three different degrees: strong, medium and, weak, depending on the relative length and severity of the utterance. Of these, strong stress is indicated by the ['] sign placed just above the beginning of the stressed syllable. In MSA the first syllables of words saying with strong stress. The middle stress is indicated by the [.] sign placed under the beginning of the syllable that is pronounced stressed. The weak syllable has no written sign.¹² In MSA, stress can be on the first, second and last syllable.

The first syllables of the past verbs, called thulathi mujarrad, which are composed of three root letters, are always pronounced stressed. For example, ketebe / كَتَبَ → ke / te / be → بَ / تَ / كَ the first syllable of the verb ke / كَ has an accentuated pronunciation. When the last syllables of the words in the form of ism al-faail derived from these verbs are stopped, the first syllables are always pronounced with emphasis: ka:tib / كَاتِبٌ → ka: / tib → تَا / كَا, derived from the verb كَتَبَ in the ism al-faail structure, ka: / كَ like the first syllable.¹³ In order for the first syllable to be read accentuated, the last syllables of the ism al-faail structures must be in motion with rest. The state of being in a state of calmness emerges at the end of the word when it is paused to breathe. In the absence of such a stance, the word, which has come in the form of a noun, takes any of the signs of iraab called al-fatha, al-dhamma, and al-kasra, with or without tanween, depending on its situation in the sentence and whether the preposition is added or not. In this case, the words used as an example above turns into a words with different syllable units, such as ka:tib / كَاتِبٌ → ka: / ti / bun → بُنْ / تَ / كَا instead of ka:tib / كَاتِبٌ → ka: / tib → تِبْ / كَا.

If there is a consonant + vowel + consonant sequence in the last syllable of a word, the emphasis is on the last syllable in this Word that has this sequence. For example when the last syllable come with this sequence: consonant (ع) + vowel (ي) + consonant (نْ), the last syllable is pronounced with emphasis therefore the stress is on the last syllable. Nestei:n /

8 Bishr, *Ilm al-Aswaat*, 512-513.

9 Umer, *Dirasah al-Sawt al-Lughawi*, 357; Nur al-Din, *Ilm al-Vazaif al-Aswaat al-Lughawi: al-Funulucya*, 114.

10 Bishr, *Ilm al-Aswaat*, 515.

11 Nur al-Din, *Ilm al-Vazaif al-Aswaat al-Lughawi: al-Funulucya*, 112.

12 Bishr, *Ilm al-Aswaat*, 513-514; Nur al-Din, *Ilm al-Vazaif al-Aswaat al-Lughawi: al-Funulucya*, 111, 114.

13 Bishr, *Ilm al-Aswaat*, 516.

نَسْتَعِينُ → nes / te / i:n → نَسْ / نَسْ / عَيْنُ / .This can be given as an example for this type of stress.¹⁴

If the word with the syllable with the fixed stress is inflected or another word is derived from this word, or if a suffix is added to the end, the position of the fixed stress may change. For example, if the verb derase / دَرَسَ → de / ra / se → دَرَّ / رَ / سَ, where the stress is on the first syllable: de / دَرَّ, the stress is inflected according to the aorist tense as yadrusu / يَدْرُسُ → yad / ru / su → يَدُّ / رُ / سُ, the stress is in the form of the first syllable shifts from syllable to second syllable: ru / رُ.¹⁵

The fixed emphasis in a single syllable can shift to two different syllables by inflection of the word containing this syllable or by adding a suffix to the end.¹⁶ All stress types in inflected or derivatized new words are of the fixed stress type, as are the accents in the initial forms of these words. As a matter of fact, what is meant by fixed stress is not the constant position of stress in the words. On the contrary, the position of the fixed emphasis varies according to the prefix or suffix brought to the root or body of the words, its inflection according to the time and person, or the derivation with itself. For this reason, it can be said that the issue of which syllable in the words will have the fixed stress is shaped according to the intralinguistic rules.¹⁷

2. Intonation

Intonation is pattern of pitch changes.¹⁸ This suprasegmental phoneme is syntactic stress, and, unlike stress, it occurs on the sentence element, not on the words. So, Modern Standard Arabic use pitch variation over larger structures like sentences. Intonation (arab. التَّنْغِيم) can also be called trillation because it involves changes in the tone of voice due to the vibration of the vocal cords. According to Arabic phoneticians, tone (arab. النَّعْمَةُ) and intonation are seen as synonymous concepts and can sometimes be used interchangeably.¹⁹

Although intonation is a suprasegmental phoneme found in all languages, it makes distinctions at meaning level in some languages, while in some languages it does not have a distinctive function in the sentence. In Modern Standard Arabic, intonation is considered as a suprasegmental phoneme that has a distinctive feature in some cases and does not have

14 Umer, *Dirasah al-Sawt al-Lughawi*, 358-359; Nur al-Din, *Ilm al-Vazaif al-Aswaat al-Lughawi: al-Funulucya*, 112.

15 Bishr, *Ilm al-Aswaat*, 516; Nur al-Din, *Ilm al-Vazaif al-Aswaat al-Lughawi: al-Funulucya*, 113.

16 Nur al-Din, *Ilm al-Vazaif al-Aswaat al-Lughawi: al-Funulucya*, 113.

17 Bishr, *Ilm al-Aswaat*, 516.

18 Peter Ladefoged - Keith Johnson, *A Course in Phonetics* (Boston: Wadsworth, 2011), 118; Elizabeth C. Zsiga, *The Sounds of Language: An Introduction to Phonetics and Phonology* (United States of America: Blackwell, 2013), 392.

19 Barakah, *Ilm al-Aswaat al-Amm: Aswaat al-Lugha al-Arabiyyah*, 100.

a distinctive feature in the sentence in other cases.²⁰ Most of the intonation performed on the sentence is used to give the word meanings that go beyond the syntax, such as verification, approval, anger, surprise and dismay.²¹

In Modern Standard Arabic, the sentence *la: uva:fiku / لا أوافقُ*, which means “I do not approve”, when said with a low tone like an interrogative sentence, whereas if the same sentence is said with a high tone, this time it means disapproval or surprise depending on the context in which it is used.²²

As can be seen from the two examples above, there are two basic types of intonation. The first of these is low tone or falling intonation (arab. النَغْمَةُ الهَابِطَةُ), and the second is high tone or rising intonation (arab. النَغْمَةُ الصَّاعِدَةُ).²³

Rising and falling intonation can be used simultaneously. For example, in MSA, consecutive numbers begin with a rising intonation, while the tone decreases towards the end of the count, so both high tone and low tone are used at the same time. Using these two types of intonation simultaneously helps the listener realize that the counting process is about to end, from the gradually decreasing volume.²⁴

It is thought that classical period language scholars did not attach importance to the phenomenon of stress since it did not have any effect on the meaning. However, since intonation affects the meaning of sentences, it was used especially by language scholars in the classical period. Making yell at someone with intonation without including exclamation prepositions in the sentence in Arabic is an example of this type of usage. Saying the unique name *Shawqī* in the following sentence with an intonation as if there was an exclamatory particle before this name gives the sentences a meaning as follows:

Ma:dha: taqrau [ya:] Shawqī ? / مَاذَا تَقْرَأُ [يَا] شَوْقِي / What are you reading, Shawqī?)

Same sentence with different intonation:²⁵

Ma:dha: taqrau? Shawqī ? / مَاذَا تَقْرَأُ ؟ شَوْقِي ؟ / What are you reading? [Is it] Shawqī?)

“[Is it] Shawqī?” what is meant in this expression is a book written by the famous Arabic poet Ahmad Shawqi. In written language, the question mark [?] is used as a punctuation mark to indicate a question sentence. In spoken language, this sign is replaced by intonation made at the appropriate place in the sentence.

20 Umer, *Dirasah al-Sawt al-Lughawi*, 366.

21 Bishr, *Ilm al-Aswaat*, 534.

22 Umer, *Dirasah al-Sawt al-Lughawi*, 366.

23 Bishr, *Ilm al-Aswaat*, 534, 536.

24 Bishr, *Ilm al-Aswaat*, 538-539.

25 Umer, *Dirasah al-Sawt al-Lughawi*, 367.

3. Stop and Pause

Stop (arab. **الْوَقْفَة**) and pause (arab. **السَّكْنَة**) are suprasegmental phonemes, just like stress and intonation. Stops and pauses may be made during speech for various reasons, such as breathing, to indicate the end of one sentence and the beginning of another, or to reduce the monotony of speech. The place and time of realization of both phenomena may vary depending on the grammatical, formal, semantic and structural characteristics of the sentences that make up the speech, and the cultural, psychological and social situations of the speaker and the listener.²⁶

In Modern Standard Arabic, stop places determined for the above reasons are indicated in written language with punctuation marks such as dot [.] and question mark [?]. There is no need to indicate stop locations in written form in spoken language.²⁷ The act of stopping, called full stop, is accompanied by a low intonation to indicate that the word is over.²⁸ In MSA, some places where stopping cannot be made are as follows:²⁹

1. It is not possible to stop between the noun phrase's complements: mudhaaf and mudhaaf ilayhi.

• baab al-bayt (arab. **بَابُ الْبَيْتِ**) → door of the home

2. It is not appropriate to stop between the verb as the predicate of the verb sentences and the subject. Likewise, if there is an object in this sentence, no stop can be made between the other elements of the sentence and the object.

• Mariam tazhabu ilaa al-madrasah (arab. **مَرِيَمُ تَذْهَبُ إِلَى الْمَدْرَسَةِ**) → Mariam going to the school

3. On the prepositions that are added to the beginning of the nouns or verbs and affect these words in terms of iraab, that is, in terms of action, and between the words to which these prepositions come as prefixes cannot be stopped. For example, it is not appropriate to stop between the preposition harf al-jar and the noun to which it comes as a prefix.

• ilaa al-madrasah (arab. **إِلَى الْمَدْرَسَةِ**) → to the school

4. If the demonstrative pronouns is followed by a noun to which the definite article (الْ) is added, which gives the noun a definite meaning, it is not possible to stop between the demonstrative pronouns and this definite noun.

• hatha al-bayt (arab. **هَذَا الْبَيْتِ**) → this is the house

26 Bishr, *Ilm al-Aswaat*, 553-555; Umer, *Dirasah al-Sawt al-Lughawi*, 364; Barakah, *Ilm al-Aswaat al-Amm: Aswaat al-Lugha al-Arabiyyah*, 102.

27 Bishr, *Ilm al-Aswaat*, 555.

28 Bishr, *Ilm al-Aswaat*, 555; Barakah, *Ilm al-Aswaat al-Amm: Aswaat al-Lugha al-Arabiyyah*, 102.

29 Bishr, *Ilm al-Aswaat*, 556.

5. It is not appropriate to make a pause between the nouns and the qualifying adjectives: mawsuf and sifah

- baytun jamiilun (arab. **بَيْتٌ جَمِيلٌ**) → a beautiful house

A pause, like a stop, is a break that occurs between phonemes or word sequences during speech. The pause is accompanied by a low tone, just like the stop. However, the low tone accompanying the interruption in the pause does not indicate that the speech is completely over, as in the pause, but that there is a short break and that the conversation will continue after this break. Pauses are indicated by a punctuation mark called comma [,]. Here are some of the places where pauses can be made in Modern Standard Arabic:

1. A pause can be made between the conditional clause, which is the first part of the conditional sentence, and the answer clause, which is the second part of the conditional sentence.

- In tadrus tanjah (arab. **إِنْ تَدْرُسْ تَنْجَحْ**) → if (you) study (you) succeed.

2. A pause can be made between the subject of the noun sentence: muftada and its predicate: khabar, provided that they come in a definite form.

- al-baytu jamiilun (arab. **الْبَيْتُ جَمِيلٌ**) → the house is beautiful.

3. It is appropriate to stop right before the preposition “بِـ”, which expresses a situation that is completely opposite to the meaning of the sentence before it and means on the contrary, and the preposition “لَكِنْ”, meaning however, which comes to explain a deficiency or misunderstanding in the sentence before it.

• al-baytu jamiilun lakin sageerun (arab. **الْبَيْتُ جَمِيلٌ لَكِنْ صَغِيرٌ**) → the house is beautiful but small.

Pausing or stopping to take a breath between words or sentences does not follow any specific rule. This may vary depending on the speaker's breathing power and need for a breathing break. However, during speaking, excessive stopping or pausing between words or sentences may disrupt the meaning of the sentence or the semantic integrity of the speech, so this situation must be taken into consideration.³⁰

Conclusion

According to phoneme theory, there are infinite sounds in every language. There are some differences between these sounds. According to the same theory, vocal and consonant phonemes are called segmental phonemes because they are individual parts, and phonemes such as length, stress, tone, and intonation are called suprasegmental phonemes because they are larger units than sounds. These phonemes were described as phonetic diversity by Arab phoneticians. In Modern Standard Arabic stress, intonation, stop and pause are

30 Bishr, *Ilm al-Aswaat*, 560.

generally used in spoken language. Between them, stress hasn't got prosodic features. It means that hasn't got a meaning-discriminating function in MSA. Word stress, which has the feature of fixed stress, is found in the last syllables in the past conjugations of thulathi mujarrad verbs and the first syllables of the words in the form of nouns derived from these verbs.

Although they are called fixed stress, the position of this type of stress may change when the word is derived. Although it is the case that stress has absolutely no distinctive feature in Modern Standard Arabic, this is not the case for intonation. These suprasegmental phonemes, which were also actively used by Arabic linguists of the classical period, generally have a meaning-discriminating feature. Of course, there are places where it is used without this feature. There are two basic types of intonation in Modern Standard Arabic and these two types are used. The first of these is low intonation or falling tone and the second one is high intonation or rising tone. High and low intonation can be used simultaneously in consecutive numbers in Modern Standard Arabic. In this case, consecutive numbers begin with a high intonation and the tone is lowered towards the end of the count. Which of these two types of intonation will be used depends on the message to be conveyed to the recipient.

Stop and pause are also suprasegmental phonemes frequently used in Modern Standard Arabic. The place and time of their realization may vary depending on the grammatical, semantic, and structural characteristics of the sentences that make up the speech. In addition, it may vary depending on the cultural, psychological and social situations of the speaker and the listener. However, there are some places where stopping cannot be made in MSA. For example, between noun phrase's complements, the verb as the predicate of the verb sentences and the subject, the prepositions and the words to which these prepositions come as prefixes and the demonstrative pronouns and this definite noun.

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