

QURANIC PHONOLOGY ON THE SOUNDING HARMONY IN SURAH MARYAM: AN ANALYSIS OF VOWELS AND CONSONANTS

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Abstract.

The beauty of verses within the Qur'an always invites admiration from anyone who recites and hears it. One of the Qur'an prominent beauty is its linguistic aspects, particularly harmonious sounds that make its reciters and listeners not want to stop. This research aims to reveal the phonological beauty of the Quranic sounding harmony, mainly in Surah Maryam. This study is library research using the Qur'an as primary data. At the same time, the secondary sources are articles in some journals, books, and other library resources. Data were collected using the documentation technique of data collection, then analyzed using coding and descriptive analysis. This research result indicates that the sound harmony within Surah Maryam is in the endings of the 97 verses out of 98. Only the first verse was not harmonious in sound because it contained Muqatha'ah Letters. In addition, sounding harmony in the Qur'an is not necessarily in the endings of each verse, but it could also be in the number of vowels and consonants in each rhyme. Moreover, the sound harmonies functioned as a mark for those not memorizing the Qur'an (reciter or listener) to recognize parts of Surah Maryam.

Keywords: Quranic phonology, rhyme, sound harmony, surah Maryam.

Abstrak. Keindahan ayat-ayat dalam Al-Qur'an selalu mengundang decak kagum dari siapapun yang membaca dan mendengarnya. Salah satu keindahan Al-Qur'an yang sangat menonjol adalah keindahan dari aspek kebahasaannya, terkhusus bunyi-bunyi yang serasi yang membuat pembaca dan pendengarnya tak ingin berhenti. Penelitian ini bertujuan untuk mengungkap keindahan fonologi yang terdapat pada keserasian bunyi dalam Al-Qur'an, khususnya pada surah Maryam. Penelitian ini merupakan penelitian kepustakaan dengan Al-Qur'an sebagai sumber data primer. Sedangkan sumber sekunder berupa artikel dalam jurnal, buku-buku, sumber kepustakaan lainnya. Data dikumpulkan menggunakan teknik pengumpulan data dokumentasi, kemudian dianalisis dengan coding dan analisis deskriptif. Hasil penelitian menunjukkan bahwasanya keserasian bunyi dalam surah Maryam terdapat pada 97 akhir ayatnya dari total 98 ayat. Hanya ayat pertama yang tidak mengandung keserasian bunyi karena berisi huruf muqatha'ah. Selain itu, keserasian dalam al-qur'an tidak hanya terdapat pada bunyi akhir, namun juga pada jumlah bunyi huruf vokal dan konsonan pada setiap sajaknya. Ditambah lagi, keserasian bunyi tersebut dapat berfungsi sebagai tanda bagi orang-orang yang bukan penghafal Al-Qur'an (pembaca atau pendengar) untuk mengenali bagian-bagian dari surah Maryam.

Kata Kunci: Fonologi Al-Qur'an, sajak, keserasian bunyi, surah Maryam.

INTRODUCTION

Surah Maryam, the 19th chapter within the Qur'an, consists of 98 verses. Surah Maryam contains the story of Maryam, prophet Isa's (peace be upon him) mother, who is told with such a beautiful and aesthetic language that makes anyone who reads would be impressed. At first glance, if one observes it, most of the endings of each verse in Surah Maryam end with a matching sound. This sounding harmony in the endings of every verse in Surah Maryam is called rhyme in Badi's science.

The book "Al-Balaghah Al-Wadhihah" mentions that rhyme is similar to the ending letter within two *Fashilah* or more.¹ Rhyme is one of the discussions in the scope of *Badi'* science related to the way to beautify an expression from the

¹ Ali Al-Jarim and Mushtafa Amin Al-Jarim, *Al-Balaghah al-Wadhihah: Al-Bayan Wa al-Ma'ani Wa al-Badi'* (Egypt: Dar Ma'arif, 1994).

pronunciation perspective (*muhassinat lafzhiyyah*). The rhyme consists of three types, i.e., *Al-Mutharraf*, *Al-Murashasha'*, and *Al-Mutawazi*. *Al-Mutharraf* is the rhyme in which the last two words have the same last letters but with different *Wazan*. In the meantime, *Al-Murashasha'* is the rhyme which its set of pronunciations is either partly or entirely the same as its comparison pronunciation. *Al-Mutawazi* rhyme has its letter similarities in the ending part of the words.²

Sounding harmonies or rhymes in Arabic pronunciations are often found within the Qur'an. Based on the researcher's experience, sounding harmonies within a chapter or Surah would make it easy for someone to memorize the Qur'an compared to other chapter or Surah that does not end with harmonious sound. Additionally, there is also a psychological influence when the researcher feels that memorizing the verses and Surah that contain rhymes remarkably increases enthusiasm and desire to continue reading and memorizing the verse or Surah. And one of the Surah in the Qur'an that has its unique allure is Surah Maryam, contained in Section 16, right after Surah Al-Kahfi and before Surah Thaha. Therefore, the researcher wants to examine further related to the sounding harmonies within Surah Maryam from its phonology perspective.

Previously, many past kinds of research are investigating Surah Maryam from various perspectives and focuses of study. For instance, the research on Surah Maryam related to women, such as women and emotional management or competence³, the influence of Quranic Murottal therapy of Surah Maryam on the level of anxiety in third-trimester pregnant women⁴, and evaluation of the effect of dates on childbirth based on

² Muhammad Afif Amrulloh, 'Kesamaan Bunyi Pada Sajak (Kajian Fonologi al-Qur'an Dalam Surat al 'Asar)', *Jurnal Al Bayan: Jurnal Jurusan Pendidikan Bahasa Arab* 9, no. 1 (2017): 99–109, <https://doi.org/10.24042/albayan.v9i1.1082>.

³ N. N. Amran and H. Hussin, 'Wanita Dan Pengurusan Emosi Melalui Pengkisahan Maryam Dalam Al-Quran', *International Journal of Islamic Thought* 17 (2020): 90–100, <https://doi.org/10.24035/ijit.17.2020.172>.

⁴ W. Setiowati, 'Pengaruh Terapi Murottal Al-Qur'an Surah Maryam Terhadap Tingkat Kecemasan Pada Ibu Hamil Trimester III', *Jurnal Kesehatan STIKES Darul Azhar Batulicin* 9, no. 1 (2020); Zulkahfi, 'Pengaruh Terapi Murottal Al-Qur'an Surah Maryam Terhadap Penurunan Tingkat Kecemasan Pada Ibu Hamil Trimester III Di Wilayah Kerja Puskesmas Meninting.', *Prima: Jurnal Ilmiah Ilmu Kesehatan* 6, no. 2 (2020): 74–79, <http://dx.doi.org/10.47506/jpri.v6i2.185>.

the scientific interpretation of Surah Maryam⁵. On the other hand, there are also other researches about Surah Maryam related to education, such as the educational approach in Surah Maryam⁶, the concept of *Birrul Walidain* and its implication in student building character⁷, and spiritual and social values in Surah Maryam⁸. The previous kinds of research examined Surah Maryam from the linguistic point of view, such as Semiotic analysis related to the message⁹ and names of figures within Surah Maryam¹⁰, *Shigah Al-Amr* (command word)¹¹, structural Analysis¹², lexical collocation¹³, *lexicon*, *lexical echoes*, and *English translation*¹⁴, *Analyzing Surah Maryam Based On Speech Act Theory Emphasizing John Searle's Model*¹⁵, and also the effect of intonation on

⁵ S. H. Hosseini Karnamy and A. A. Asghari Velujayi, 'Evaluation of the Effects of Date Palm on Childbirth Based on the Scientific Interpretation of Verses 26-23 of Surah Maryam (As) in the Holy Quran', *Journal of Religion and Health* 3, no. 2 (2016): 29–40.

⁶ A. Momen Nejad and A. Yousefi Tazehkandy, 'Educational Approach in Maryam Surah–Verses 14 and 32', *Quarterly Sabzevaran Fadak* 10, no. 37 (2019): 173–99.

⁷ Nurita Supriyani et al., 'Analysis of Commissive Speech Acts in the Translate Text of the Qur'anic Surah of Maryam and Its Function in Developing Students' Prophetic Characters' (International Conference of Learning on Advance Education (ICOLAE 2021), Surakarta, Indonesia, 2022), <https://doi.org/10.2991/assehr.k.220503.017>.

⁸ Nurul Irvianti and Hunainah Hunainah, 'Nilai Spiritual Dan Sosial Dalam Al-Qur'an Surah Maryam Ayat 12-14 Pada Pendidikan Anak', *QATHRUNÂ* 6, no. 1 (5 June 2019): 1–20, <https://doi.org/10.32678/qathruna.v6i1.3755>.

⁹ Rahmawati Hunawa, Zainuddin Soga, and Riton Igisani, 'Pesan Semiotika Dalam Surah Maryam', *Transformasi: Jurnal Ilmiah Pendidikan Dan Keagamaan* 3, no. 1 (2021): 66–86.

¹⁰ Zainuddin Soga and Rithon Igisani, 'Analisis Semiotika Nama-Nama Tokoh Dalam Surah Maryam', *Aqlam: Journal of Islam and Plurality* 6, no. 1 (30 June 2021): 62–71, <https://doi.org/10.30984/ajip.v6i1.1584>.

¹¹ Abdul Gani, 'Shigah Al-Amr Dalam Al-Qur'an Surah Maryam, Al-Anbiya', Dan Al-Mu'minun / Shigah Al-Amr in the Holy Qur'an Surah Maryam, Al- Anbiya, and Al Mu'minun', *Diwan: Jurnal Bahasa Dan Sastra Arab* 6, no. 2 (22 December 2020): 167–81, <https://doi.org/10.24252/diwan.v6i2.15342>.

¹² Leyla Ozgur Alhassen, 'A Structural Analysis of Sūrat Maryam, Verses 1–58', *Journal of Qur'anic Studies* 18, no. 1 (February 2016): 92–116, <https://doi.org/10.3366/jqs.2016.0223>.

¹³ A. Ahangar and A. Meykade, 'The Linguistic Analysis of Lexical Collocation in the Holy Quran (Evidence from Surah "Isra, Kahf, Maryam, Taha")', *Linguistic Research in the Holy Quran* 5, no. 2 (September 2016): 33–58, <https://doi.org/10.22108/nrgs.2016.21125>.

¹⁴ Shawkat M. Toorawa, 'Sūrat Maryam (Q. 19): Lexicon, Lexical Echoes, English Translation', *Journal of Qur'anic Studies* 13, no. 1 (April 2011): 25–78, <https://doi.org/10.3366/jqs.2011.0004>.

¹⁵ S. Hassanvand, 'Analyzing Surah Maryam Based on Speech Act Theory Emphasizing John Searle's Model. Journal of Literary Quranic Researches', *Journal of Literary Quranic Research* 7, no. 2 (2019): 45–65.

identifying syntaxes structure and meaning in Surah Maryam¹⁶. These previous kinds of research discuss Surah Maryam with very impressive discussion. However, from all the aforementioned previous studies, the researcher has not found any research discussing Surah Maryam from its phonology perspective. Therefore, the researcher feels necessary to fill the gap with phonology research so that the studies on Surah Maryam become more beauty and perfect. According to Amrulloh¹⁷, the study on sound harmony in the Qur'an is much required because it is the beauty of musicality contained within the Qur'an.

METHOD

This study is library research by employing a qualitative approach. The data collection technique used is documentation. The primary data source in this research is the Qur'an, especially Surah Maryam. Meanwhile, the secondary data sources in this research are books, articles, and other documents corresponding to the theme of the study. Then, the researcher uses the technique of data coding analysis and descriptive qualitative data analysis by explaining the data obtained. The steps taken by the researcher in conducting this research are: first, the researcher reads Surah Maryam in full as an initial observation step. In the second step, the researcher collects words that contain *saja'* (rhyme) at the end of the verse in Surah Maryam. After going through these two steps, the researcher found that the *saja'* (rhyme) in Surah Maryam is not only found at the end of the verse, but is also found both at the beginning and the middle of the verse, so the researcher feels the need to re-collect data, especially with regard to *saja'* (rhyme) that are not at the end of the verse. After going through the comprehensive data collection stage, the researcher then did the coding based on the

¹⁶ Y. A. Hamad, 'The Effect of Intonation on the Identification of Syntactic Structures and Their Meanings in the Quranic Text-Surah of Maryam as an Example', *The Arabic Language and Literature* 1, no. 34 (2021): 360–84.

¹⁷ Amrulloh, 'Kesamaan Bunyi Pada Sajak (Kajian Fonologi al-Qur'an Dalam Surat al 'Asar)'.

sound harmonies of each word. The last step is the researcher analyzes the vowel and consonant sounds in the harmony of the sounds in Surah Maryam.

RESULTS AND DISCUSSION

Based on the result of data collection, the researcher found rhyme in numerous verses in Surah Maryam. The researcher then divides the derived data into six parts. The sound harmonies found at the end of the verses are 2-33, 34 and 35, 36 and 37, 38-40, 41-98, and sounding harmonies that were not found at the end of the verse.

Sound Harmonies in The Endings of Verses 2-33

In the endings of verses 2-33, the study found several sound harmonies in both vowels and consonants sound. The rhyme pronunciations in verses 2-33 are all ended with vowel /a/ as much as 32 words, mostly with consonant /y/ as much as 31 words, and one verse ended with consonant /' is only one (1) word. The vowel sounds in verses 2-33 consist of /a/ vowel 63 letters and /i/ vowel, as many as 31 letters. Hence, the overall total vowel sounding is 94 letters.

Afterwards, a surprising finding in this part is the number of consonant /y/, identical to vowel /a/, that is, 63 letters in which both letters dominate the soundings in verses 2-33. While, the other consonants contained in the verses 2-33 are consisted of consonant /z/, /k/, /r/, /kh/, /f/, /sh/, /q/, /w/, /l/, /d/, /s/, /m/, /'a/, /t/, /', /s/, /b/, /h/, /gh/, /n/, and /j/. The number of consonant /z/ is 2 letters, consonant /k/ has 2 letters, consonant /r/ has 5 letters, consonant /kh/ has 1 letter, consonant /f/ has 2 letters, consonant /sh/ has 5 letters, consonant /q/ has 7 letters, consonant /w/ has 3 letters, consonant /l/ has 1 letter, consonant /d/ has 2 letters, consonant /s/ has 6 letters, consonant /m/ has 3 letters, consonant /'a/ has 3 letters, consonant /t/ has 3 letters, consonant /' has 2 letters, consonant /s/ has 4 letters, consonant /b/ has 5 letters, consonant /h/ has 3 letters, consonant /gh/ has 2 letters, consonant /n/ has 4 letters, and consonant /j/ has 1 letter. Hence, the overall total consonant sounds are 130 letters.

Regarding the vowel sound, most of the pronunciation rhyme in verses 2-33 employs the /a/-i/-a/ pattern with as many as 26 repetitions. The other vowel sound patterns uses /a/-a/ pattern as much as 3 times, /i/-i/-a/ pattern as much as 2 times, and /a/-a/-i/-a/ pattern as much as 1 time. Meanwhile, seeing the last two letters sound in verses 2-33, the study found that the /y/-y/ consonant sound pattern is highly dominating, that is, as much as 31 repetitions. One other pattern is /y/-'/.

Sound Harmonies in The Endings of Verses 34 and 45

In the endings of verses 34 and 35, the study found that the verses rhyme ends with the vowel /u/ and consonant /n/. In more detail, the vowel sound in the rhyme pronunciation above consists of vowel /u/ with as many as 2 letters and vowel /a/ with as many as 3 letters. Thus, the overall total vowel sounds are 5 letters. Meanwhile, the consonant sounds contained in the rhyme pronunciation above is consisted of consonant /y/ as much as 2 letters, consonant /m/ as much as 1 letter, consonant /t/ as much as 1 letter, consonant /r/ as much as 1 letter, consonant /k/ as much as 1 letter, and consonant /n/ as much as 2 letters. Hence, overall consonant sounds are 8 letters. Regarding the pattern of the last two letters' vowel sounds, the study found a-u pattern in both rhyme pronunciations.

Sound Harmonies in The Endings of Verses 36 and 37

In the endings of verses 36 and 37, the researcher found the rhyme of both verses is ended with vowel /i/ and consonant /m/. in detail, the vowel sounds pronunciation above consisted of vowel /i/ as much as 2 letters, vowel /a/ as much as 2 letters, and vowel /u/ as much as 1 letter. Thus, the overall total vowel sounds are 5 letters. While the consonant sounds contained in the rhyme pronunciation is consisted of consonant /m/ as much as 3 letters, consonant /s/ as much as 1 letter, consonant /t/ as much as 1 letter, consonant /q/ as much as 1 letter, consonant /'a/ as much as 1 letter, and consonant /z/ as much as 1 letter. Hence, the overall total consonant sounds are 8 letters.

Regarding the pattern of the last two vowel sounds, the study found a-i pattern in both rhyme pronunciations.

The other interesting findings are the total vowel and consonant sound similarities between verses 34 and 35 and verses 36 and 37. The vowel sounds in verses 34 and 35 and verses 36 and 37 are 5 letters, respectively. The consonant sounding in verses 34 and 35 with verses 36 and 37 are 8 letters, respectively.

Sound Harmonies in The Endings of Verses 38 - 40

In the endings of verses 38-40, the researcher found that the three verses ended with the vowel /i/, vowel /u/, and consonant /n/. In detail, the vowel sound in the rhyme pronunciation above consists of vowel /u/ as much as 5 letters, vowel /i/ as much as 2 letters, and vowel /a/ as much as 1 letter. Hence, the overall total vowel sounds are 5 letters. While the consonant sounds contained in the rhyme pronunciation above consists of consonant /m/ as much as 2 letters, consonant /b/ as much as 1 letter, consonant /y/ as much as 2 letters, consonant /ʔ/ as much as 1 letter, consonant /r/ as much as 1 letter, consonant /j/ as much as 1 letter, consonant /ʔa/ as much as 1 letter, and consonant /n/ as much as 4 letters. Hence, the overall total consonant sounds are 13 letters.

Sound Harmony in The Endings of Verses 41-98

In the endings of verses 41-98, the researcher found several sounding harmonies, both vowel and consonant sounds. The rhyme pronunciation in verses 41-98 are all ended with vowel /a/ as much as 58 words. Most endings are with the consonant /y/ by 31 words, 21 words endings with a consonant /d/, and each of the three words endings with consonant /ʔ/ and /z/. The vowel sounds in verses 41-98 consist of vowel /a/ as much as 108 letters, vowel /i/ as much as 41 letters, and vowel /u/ as much as 3 letters. Hence, the overall total vowel sound is 153 letters.

The consonant sounds in verses 41-98 are dominated by consonant /y/ with 64 letters and consonant /d/ with 31 letters. Some other consonants are consisted of /n/, /b/,

/sh/, /s/, /w/, /‘a/, /ṣ/, /l/, /m/, /h/, /f/, /q/, /j/, /r/, /d/, /k/, gh/, /’/, /t/, /th/, /h/, and /z/. The total consonant /n/ are 10 letters, consonant /b/ has 8 letters, consonant /sh/ has 5 letters, consonant /s/ has 3 letters, consonant /w/ has 9 letters, consonant /‘a/ has 11 letters, consonant /ṣ/ has 2 letters, consonant /l/ has 10 letters, consonant /m/ has 7 letters, consonant /h/ has 2 letters, consonant /f/ has 4 letters, consonant /q/ has 3 letters, consonant /j/ has 4 letters, consonant /r/ has 7 letters, consonant /d/ has 3 letters, consonant /k/ has 2 letters, consonant /gh/ has 1 letter, consonant /’/ has 7 letters, consonant /t/ has 3 letters, consonant /th/ has 2 letters, consonant /h/ has 3 letters, and consonant /z/ has 4 letters. Hence, the overall total consonant sound is 205 letters.

Regarding the vowel sound pattern, most rhyme pronunciations in verses 41-98 use/a/-/i/-/a/ pattern, with as many as 27 repetitions. The other vowel sound patterns are /a/-/a/ pattern, as much as 6 times repetition, /a/-/a/-/a/ pattern as much as 5 times repetitions, /i/-/i/-/a/ pattern as much as 4 times repetitions, and /u/-/a/ pattern as much as 3 times repetition. While observing the last two letter sounds in verses 41-98, the writer found /y/-/y/ consonant sounding patterns dominate, as much as 30 times repetition. The other patterns are consisted of consonant /y/-/’/ as much as 3 times, /’/-/y/ pattern as much as 1 time, /d/-/d/ pattern as much as 9 times, /n/-/d/ pattern as much as 1 time, /l/-/d/ pattern as much as 4 times, /h/-/d/ pattern as much as 2 times, /r/-/d/ pattern as much as 5 times, /z/-/z/ pattern as much as 2 times, /f/-/d/ pattern as much as 1 time, /b/-/d/ pattern as much as 1 time, and /k/-/z/ pattern as much as 1 time.

Sound Harmony That is Not at The End of The Verse

Sound harmony that is not at the end of the verse in surah Maryam is found in the following verses:

Tabel 1. Sound Harmony That is Not at The End of The Verse

No	Verse	Word	Latin	Vowel	Consonant
1	2	عَبْدَةٌ	‘Abdahu	a-a-u	‘a-d-h
	3	رَبَّةٌ	Rabbahu	a-a-u	r-b-b-h

2	4	الْعَظْمُ	Al-'aẓmu	a-a-u	'a-ẓ-m
	4	الرَّأْسُ	Ar-ra'su	a-a-u	r-r-'-s
3	5	وَرَأَيْ	Warāi	a-a-i	w-r
	5	امْرَأَتِي	'mra'āti	a-a-i	m-r-t
4	13	حَنَانًا	Ḥanānan	a-a-a	Ḥ-n-n-n
	13	زَكَاةً	Zakātan	a-a-a	z-k-t-n
5	14	بَرًّا	Barran	a-a	b-r-r-n
	14	جَبَّارًا	Jabbāran	a-a-a	j-b-b-r-n
6	16	انْتَبَدَتْ	'ntabadhat	a-a-a	n-t-b-dh-t
	17	اتَّخَذَتْ	'ttakhadhat	a-a-a	t-t-kh-dh-t
7	22	حَمَلَتْ	Ḥamalat	a-a-a	Ḥ-m-l-t
	22	انْتَبَدَتْ	'ntabadhat	a-a-a	n-t-b-dh-t
8	23	يَلَيْتَنِي	Yālitani	a-a-i-a-i	y-l-t-n
	24	تَحْزَنِي	Taḥzani	a-a-i	t-h-z-n
9	24	نَادَاهَا	Nādāha	a-a-a	n-d-n-h
	24	تَحْتَهَا	Taḥtiha	a-i-a	t-h-t-h
10	25	هُزِّي	Huzzi	u-i	h-z-z
	26	كُلِّي	Kuli	u-i	k-l
	26	اشْرَبِي	'shrabi	a-i	Sh-r-b
	26	قَرِّي	Qarri	a-i	q-r-r
11	26	قُولِي	Quli	u-i	q-l
	26	عَيْنًا	'ainan	a-i-a	'a-n
	26	أَحَدًا	Aḥadan	a-a-a	ḥ-d-n
12	26	صَوْمًا	Ṣauman	a-u-a	Ṣ-m-n
	31	جَعَلَنِي	Ja'alani	a-a-a-i	j-'a-l-n
	31	أَوْصِنِي	Aushāni	a-u-a-i	'-ṣ-n
	31	يَجْعَلُنِي	Yaj'alni	a-a-i	y-j-'a-l-n

	33	وُلِدْتُ	Wulittu	u-i-u	w-l-t-t
13	33	أَمُوتُ	Amūtu	a-u-u	'-m-t
	33	أُبْعَثُ	Ub'athu	u-a-u	'-b-'a-th
	42	تَعْبُدُ	Ta'budu	a-u-u	t-'a-b-d
14	42	يَسْمَعُ	Yasma'u	a-a-u	y-s-m-'a
	42	يُبْصِرُ	Yubshiru	u-i-u	y-b-ṣ-r
15	43	جَاءَنِي	Jā'ani	a-a-i	j-'-n
	43	اتَّبَعَنِي	'ttabi'ni	a-i-i	t-t-n-'a-n
16	43	يَأْتِكَ	Ya'tika	a-i-a	y-t-k
	43	أَهْدِكَ	Ahdika	a-i-a	'-h-d-k
	52	نَادَيْنَاهُ	Nādaināhu	a-a-i-a-u	n-d-n-h
17	52	قَرَّبْنَاهُ	Qarrabnāhu	a-a-a-u	q-r-b-n-h
	53	وَهَبْنَا لَهُ	Wahabnālahu	a-a-a-a-u	w-h-b-n-l-h
18	58	إِبْرَاهِيمَ	Ibrāhīma	i-a-i-a	'-b-r-h-m
	58	إِسْرَائِيلَ	Isrā'īla	i-a-i-a	'-s-r-'-l
19	58	هَدَيْنَا	Hadaina	a-a-i-a	h-d-n
	58	اجْتَبَيْنَا	Ijtabaina	i-a-a-i-a	'-j-t-b-n
20	59	أَصَاغُوا	Adhā'u	a-a-u	'-ḍ-'a
	59	اتَّبَعُوا	'ttaba'u	a-a-u	t-t-b-'a
	60	تَابَ	Tāba	a-a	t-b
21	60	أَمَنَ	āmana	a-a-a	'-m-n
	60	عَمِلَ	'amila	a-i-a	'a-m-l
22	61	عِبَادَهُ	'ibadahu	i-a-a-u	m-b-n
	61	وَعْدُهُ	Wa'dahu	a-a-u	y-'-m-n-n
23	68	لَنَحْشُرَنَّهُمْ	Lanahshurannahum	a-a-u-a-a-u	l-n-h-sh-r-n-n-h-m
	68	لَنُحْضِرَنَّهُمْ	Lanuhḍirannahum	a-u-i-a-a-u	l-n-h-ḍ-r-n-n-h-m
24	82	يَكْفُرُونَ	Yakfurūna	a-u-u-a	y-k-f-r-n

	82	يَكُونُونَ	Yakūnūna	a-u-u-a	y-k-n-n
25	83	الشَّيْطَانِ	Al-shayāṭīna	a-a-a-i-a	Sh-y-ṭ-n
	83	الْكَافِرِينَ	Al-kāfirīna	a-a-i-i-a	k-f-r-n
26	85	الْمُتَّقِينَ	Al-muttaqīna	a-u-a-i-a	m-t-t-q-n
	85	الْمُجْرِمِينَ	Al-mujrimīna	a-u-i-i-a	m-j-r-m-n
27	90	تَكَادُ	Takādu	a-a-u	t-k-d
	90	تَنْشَقُّ	Tanshaqqu	a-a-u	t-n-sh-q-q
	90	تَخْرُ	Takhirru	a-i-u	t-kh-r-r
28	96	أَمْنُوا	āmanu	a-a-u	'-m-n
	96	عَمَلُوا	'amilu	a-i-u	'a-m-l
	96	يَجْعَلُ	Yaj'alu	a-a-u	y-j-'a-l

Based on the analysis of the verses in the Surah Maryam, the researcher found sound harmony in the last 97 verses out of overall 98 verses. This finding implies that nearly all verses in Surah Maryam contain rhymes. Only one verse does not have rhyme, particularly in the beginning of the Surah that is started with *Muqatha'ah* letters. According to Muiz,¹⁸ *Muqaththa'ah* letters are fragmented letters contained in the first verses of Surah in the Qur'an.

Furthermore, Surah Maryam is started with the letters *Kaf Ha Ya 'Ain Shad*, As-Shalih¹⁹ in Muiz²⁰ mentions that *Kaf* symbolizes *Karim* (The Most Generous), *Ha* means *Hadin* (The Guide), *Ya'* means *Hakim* (The All-Wise), *'Ain* means *'Alim* (The All-Knowing), and *Shad* means *Shadiq* (The Most-True). Meanwhile, Imam Zarkasyi argues that the aspect of the letters is unknown or unseen to human knowledge, as in verse mentioning the Judgement day, the pouring rain, and what's inside women's womb, spirit interpretation, and fragmented letters or *Muqaththa'ah*. In order to

¹⁸ Abdul Muiz, "Huruf Muqatta'ah Menurut Al-Tabari Dan Al-Fairuzabadi," *Al-Mufassir* 2, no. 1 (2020): 58–72.

¹⁹ Subhi As-Shalih, *Mabahis Fi Ulum al-Qur'an*, 4th ed. (Beirut: Dar al-'ilm li al-Malayin, 1993).

²⁰ Muiz, "Huruf Muqatta'ah Menurut Al-Tabari dan Al-Fairuzabadi."

interpret it, there is no other way except based on Quranic Nash, Prophet's explanation, and postulate. If it does not contain the Tauqifi (provisions and instructions set by the Prophet), the only one who knows *Ta'wil* is Allah.²¹

Overall, the vowel sound in the sound harmonies at the end of the verses in Surah Maryam is 261 letters. Meanwhile, the number of consonant sounds is more, i.e., 364 letters. Regarding the vowel sound pattern at the end of every verse in Surah Maryam, the researcher found that the /a-/i-/a/ pattern is highly dominating, with a total of 53 repetitions. Moreover, the other vowel sounds pattern such as /a-/a/ is as much as 16 times, the /i-/i-/a/ pattern is as much as 6 times, the /i-/a/ pattern is as much as 6 times, the /a-/a-/a/ pattern is as much as 5 times, and the /i-/a/ pattern is as much as 3 times. Furthermore, there is one time repetition in the patterns such as /a-/a-/i-/a/, /a-/a-/u/, /a-/u/, /u-/a-/i/, /a-/i/, /u-/i/, /u-/i-/u/, and /u-/a-/u/ in the verse.

Observing the last two letter sounds in Surah Maryam, the most dominant consonant sound pattern is /y-/y/, with 61 repetitions. The other consonant sound patterns are /d-/d/ and /n-/d/ pattern is respectively as much as 9 times, /y-/'/ and /l-/d/ pattern is respectively as much as 4 times, /r-/d/ pattern is as much as 3 times, and /h-/d/ and /z-/z/ pattern is respectively as much as 2 times. In addition, there is one time repetitions to this every pattern such as /'-/y/, /f-/d/, /b-/d/, /k-/z/, /r-/n/, /k-/n/, /q-/m/, /z-/m/, /b-/n/, /n-/n/, and /'a-/n/.

CONCLUSIONS

This finding reveals a new discovery that is quite surprising: harmony in the Qur'an is not only in the last sound of each verse but also in the number of vowel and consonant sound letters in every verse. In addition, these soundings harmony can function as a mark for those who are not memorizing the Qur'an (both reciter and listener) to recognize the parts of verses in Surah Maryam, e.g.: the ending of each verse

²¹ Ibid.

mostly ends with the vowel /a/, which signifies the beginning part of the Surah to the middle part (verses 2-33); end of verses with consonant /n/ or /m/, which signifies the middle part of verses of the Surah (verses 34-40); mostly, the endings of each verse, it is again ended with the vowel /a/ and consonant /y/, which signifies the second middle part of Surah Maryam (verses 41-74); and mostly, the endings of each verse, it is ended with the vowel /a/ and consonant /d/, which signifies the end of Surah Maryam (verses 75-98).

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APPENDIX

Table 1

Sound Harmonies in the endings of verses 2-33

No	Verse	Word	Latin	Vowel	Consonant
1	2	زَكَرِيَّا	Zakariyya	a-a-i-a	z-k-r-y-y
2	3	خَفِيَّا	Khafiyya	a-i-a	Kh-f-y-y
3	4	شَاقِيَّا	Shaqiyya	a-i-a	Sh-q-y-y
4	5	وَالِيَّا	Waliyya	a-i-a	w-l-y-y
5	6	رَضِيَّا	Raḍiyya	a-i-a	r-ḍ-y-y
6	7	سَمِيَّا	Samiyya	a-i-a	s-m-y-y
7	8	عَتِيَّا	'Itiyya	i-i-a	'a-t-y-y
8	9	شَايَا	Shai'a	a-i-a	Sh-y-'
9	10	سَوِيَّا	Sawiyya	a-i-a	s-w-y-y
10	11	عَشِيَّا	'ashiyya	a-i-a	'a-sh-y-y
11	12	صَبِيَّا	Ṣabiyya	a-i-a	Ṣ-b-y-y
12	13	تَاقِيَّا	Taqiyya	a-i-a	t-q-y-y
13	14	عَاشِيَّا	'aṣiyya	a-i-a	'a-ṣ-y-y
14	15	حَيَّا	Ḥayya	a-a	ḥ-y-y
15	16	شَرَقِيَّا	Sharqiyya	a-i-a	Sh-r-q-y-y
16	17	سَوِيَّا	Sawiyya	a-i-a	s-w-y-y
17	18	تَاقِيَّا	Taqiyya	a-i-a	t-q-y-y
18	29	زَكِيَّا	Zakiyya	a-i-a	z-k-y-y
19	20	بَغِيَّا	Baghiyya	a-i-a	b-gh-y-y
20	21	مَقْضِيَّا	Maqḍiyya	a-i-a	m-q-ḍ-y-y
21	22	قَاشِيَّا	Qaṣiyya	a-i-a	q-ṣ-y-y
22	23	مَنْسِيَّا	Mansiyya	a-i-a	m-n-s-y-y
23	24	سَرِيَّا	Sariyya	a-i-a	s-r-y-y

24	25	جَنِيًّا	Janiyya	a-i-a	J-n-y-y
25	26	اِنْسِيًّا	Insiyya	i-i-a	'-n-s-y-y
26	27	فَرِيًّا	Fariyya	a-i-a	f-r-y-y
27	28	بَغِيًّا	Baghiyya	a-i-a	b-gh-y-y
28	29	صَبِيًّا	Şabiyya	a-i-a	Ş-b-y-y
29	30	نَبِيًّا	Nabiyya	a-i-a	n-b-y-y
30	31	حَيًّا	Ḥayya	a-a	ḥ-y-y
31	32	شَقِيًّا	Shaqiyya	a-i-a	Sh-q-y-y
32	33	حَيًّا	Ḥayya	a-a	ḥ-y-y

Table 2

Sound Harmonies in the endings of verses 34 and 45

No	Verse	Word	Latin	Vowel	Consonant
1	34	يَمْتَرُونَ	Yamtarūn	a-a-u	y-m-t-r-n
2	35	يَكُونُ	Yakūn	a-u	y-k-n

Table 3

Sound Harmonies in the endings of verses 36 and 37

No	Verse	Word	Latin	Vowel	Consonant
1	36	مُسْتَقِيمٍ	Mustaqīm	u-a-i	m-s-t-q-m
2	37	عَظِيمٍ	'Aẓīm	a-i	'a-ẓ-m

Table 4

Sound Harmonies in the endings of verses 38 - 40

No	Verse	Word	Latin	Vowel	Consonant
1	38	مُبِينٍ	Mūbīn	u-i	m-b-n
2	39	يُؤْمِنُونَ	Yu'minūn	u-i-u	y-'-m-n-n

3	40	يُرْجُونَ	Yurja'ūn	u-a-u	y-r-j-'a-n
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Table 5

Sound Harmony in the endings of verses 41-98

No	Verse	Word	Latin	Vowel	Consonant
1	41	نَبِيًّا	Nabiyya	a-i-a	n-b-y-y
2	42	شَايًا	Shai'a	a-i-a	Sh-y-'
3	43	سَوِيًّا	Sawiyya	a-i-a	s-w-y-y
4	44	عَصِيًّا	'Aṣiyya	a-i-a	'a-ṣ-y-y
5	45	وَلِيًّا	Waliyya	a-i-a	w-l-y-y
6	46	مَلِيًّا	Maliyya	a-i-a	m-l-y-y
7	47	حَفِيًّا	Ḥafiyya	a-i-a	ḥ-f-y-y
8	48	شَاقِيًّا	Shaqiyya	a-i-a	Sh-q-y-y
9	49	نَبِيًّا	Nabiyya	a-i-a	n-b-y-y
10	50	عَلِيًّا	'Aliyya	a-i-a	'a-l-y-y
11	51	نَبِيًّا	Nabiyya	a-i-a	n-b-y-y
12	52	نَجِيًّا	Najiyya	a-i-a	n-j-y-y
13	53	نَبِيًّا	Nabiyya	a-i-a	n-b-y-y
14	54	نَبِيًّا	Nabiyya	a-i-a	n-b-y-y
15	55	مَرَضِيًّا	Marḍiyya	a-i-a	m-r-ḍ-y-y
16	56	نَبِيًّا	Nabiyya	a-i-a	n-b-y-y
17	57	عَلِيًّا	'Aliyya	a-i-a	'a-l-y-y
18	58	بُكِيًّا	Bukiyya	a-i-a	b-k-y-y
19	59	غِيًّا	Ghayya	a-a	Gh-y-y
20	60	شَايًا	Shai'a	a-i-a	Sh-y-'
21	61	مَاتِيًّا	Ma'tiyya	a-i-a	m-'-t-y-y
22	62	عَشِيًّا	'Ashiyya	a-i-a	'a-sh-y-y

23	63	تَقِيًّا	Taqiyya	a-i-a	t-q-y-y
24	64	نَسِيًّا	Nasiyya	a-i-a	n-s-y-y
25	65	سَمِيًّا	Samiyya	a-i-a	s-m-y-y
26	66	حَيًّا	Ḥayya	a-a	ḥ-y-y
27	67	شَايًّا	Shai'a	a-i-a	Sh-y-'
28	68	جَثِيًّا	Jithiyya	i-i-a	j-th-y-y
29	69	عَتِيًّا	'Itiyya	i-i-a	'a-t-y-y
30	70	صَلِيًّا	Ṣiliyya	i-i-a	Ṣ-l-y-y
31	71	مَقْذِيًّا	Maqḍiyya	a-i-a	m-q-ḍ-y-y
32	72	جَثِيًّا	Jithiyya	i-i-a	j-th-y-y
33	73	نَدِيًّا	Nadiyya	a-i-a	n-d-y-y
34	74	رِيًّا	Ri'ya	i-a	r'-y
35	75	جُنْدًا	Junda	u-a	j-n-d
36	76	مَرَدًّا	Maradda	a-a-a	m-r-d-d
37	77	وَلَدًا	Walada	a-a-a	w-l-d
38	78	عَهْدًا	'Ahda	a-a	'a-h-d
39	79	مَدًّا	Madda	a-a	m-d-d
40	80	فَرْدًا	Farda	a-a	f-r-d
41	81	عَزًّا	'Izza	i-a	'a-z-z
42	82	ضِدًّا	Ḍidda	i-a	Ḍ-d-d
43	83	أَزًّا	Azza	a-a	'-z-z
44	84	عَدًّا	'Adda	a-a	'a-d-d
45	85	وَفْدًا	Wafda	a-a	w-f-d
46	86	وَرْدًا	Wirda	i-a	w-r-d
47	87	عَهْدًا	'Ahda	a-a	'a-h-d
48	88	وَلَدًا	Walada	a-a-a	w-l-d
49	98	إِدًّا	Idda	i-a	'-d-d

50	90	هَدًّا	Hadda	a-a	h-d-d
51	91	وَلَدًا	Walada	a-a-a	w-l-d
52	92	وَلَدًا	Walada	a-a-a	w-l-d
53	93	عَبْدًا	'Abda	a-a	'a-b-d
54	94	عَدًّا	'Adda	a-a	'a-d-d
55	95	فَرْدًا	Farda	a-a	f-r-d
56	96	وُدًّا	Wudda	u-a	w-d-d
57	97	لُدًّا	Ludda	u-a	l-d-d
58	98	رِكْزًا	Rikza	i-a	r-k-z