

The splendor of moral and formal proportionality in the Holy Quran

روعة التناسب المعنوي والشكلي في القرآن الكريم

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Abstract :

The Qur'anic text is distinguished from the rest of the texts by the splendor of proportionality and harmony that exists between its verses and Surahs, whether in terms of formality or moral meaning, in terms of systems and in terms of meaning, The aspects of this proportionality varied into many different forms in various respects, and for this reason, the more researchers and commentators write on this subject, the more they discover new aspects of proportionality in it, so to what extent can they reveal these multiple aspects? And on what basis can it stand on it?

Through this paper, we wanted to answer this question, reveal the ingenuity of the formal and moral proportionality in the Qur'anic text, and show those features and characteristics that included both its phrases, letters, structures, and even its sounds; And to confirm this miracle that occurs in its verses and chapters, and that it is revealed by God Almighty.

Keywords: proportionality, formal, moral, Quran

ملخص:

يتميز النص القرآني المعجز عن باقي النصوص بروعة التناسب والانسجام الموجود بين آياته وسوره سواء من الناحية الشكلية أو المعنوية يعني من حيث -النظم ومن حيث المعنى- وتنوعت أوجه هذا التناسب إلى أشكال متعددة مختلفة من نواحي شتى، ولهذا كلما كتب الباحثون والمفسرون في هذا الموضوع كلما اكتشفوا فيه أوجه جديدة من أوجه التناسب، فإلى أي مدى يمكن لهم الكشف عن تلك الأوجه المتعددة؟ وعلى أي أساس يمكن الوقوف عليها؟

من خلال هذه الورقة أردنا أن نجيب عن هذا التساؤل، ونكشف عن براعة التناسب الشكلي والمعنوي في النص القرآني، ونبين تلك المميزات والخصائص التي شملت على حد سواء عباراته وحروفه وتراكيبه بل وحتى في أصواته؛ وللتأكيد على هذا الإعجاز الحاصل في آياته وسوره وأنه منزل من الله عز وجل.

الكلمات المفتاحية: التناسب، الشكلي، المعنوي، القرآن.

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1. Introduction:

The Qur'anic text was distinguished by characteristics that made it superior to the literary text of rhetoricians, writers, and poets, which gave it a miracle that no one could come up with like it through the ages. And its harmony differed with the diversity of the topics to which the surahs and verses were narrated, and this is one of the wonders of this noble book. It is possible to advance or delay one verse after another, nor word by word, nor letter by letter; Rather, it is a continuous chain from beginning to end.

In this research, we wanted to show the magnificence of this proportionality and this interdependence in form and meaning, and to emphasize this fact through examples and texts from the Holy Qur'an, where we reveal the miraculousness of the Qur'an on the one hand, and we stand on the aspects of this proportionality between its verses and chapters, and we see its magnificence and goodness.

2-Formal proportion:

Arabic speech is composed of three letters that are from sounds, words are from letters, and sentences are from words (Al Rafei, p: 209) And these sounds fit in their letters and they are paved for them, and these letters fit in their words and they are paved for them, and these words fit in the sentences and phrases, and they are paved for them, in form and meaning, and the proportion extends to these three, and we will start detailing the speech in the phonetic or rhythmic proportionality, then about The proportion of letters in words, which is what I called: morphological proportionality, then the proportionality of words in sentences, which is called verbal proportionality or (problem).

Let's start talking about the sound proportionality in the Holy Qur'an.

2-1: Acoustic or rhythmic proportion

The phonetic rhythm of the word: We often find the Qur'anic word suggesting a meaning added to its lexical or customary meaning through the bell of its sounds that simulate the event, drawing the image of the event in the mind of the recipient or reader, and this is not what was indicated by linguistic studies since the time of the Greeks, which said the symbolism of sounds (Stephen Ullman , p: 99) And other than what Ibn Jinni mentioned in his hadith on the origin of the language (son of a genie, (D, T), p: 46), Some of them claim that the language is taken from the sounds heard in nature and its phenomena, and we do not mean this interpretation. The search for the origin of the meanings of the words when placing the language is an unattainable goal. Rather, we mean here the indications gained from the narration of the sounds and their proportions and what they add and suggest their qualities composed of shades of meanings to The lexical meaning, the phonemic and syllabic repetition suggests the repetition of the event, the stress suggests exaggeration and abundance, and the harmony of the sounds of words in their context suggests smoothness and tenderness, and these meanings are added to their lexical meanings.

The word has a history of use that bears the experiences of the generations that used it while they live with use and die without it. Ibn Jinni (d. 392 AH) held four chapters in the second part of (The Characteristics), in which he tried to prove the concept of the link between the utterance and its meaning, and to suggest sounds that suit the events, but he exaggerated his speech and his perception of significance. The voices of the words and their narration of their meanings, and Al-Khalil bin Ahmed (d. 175 AH) preceded him by saying: "It is as if they imagined the sound of the grasshopper to elongate and stretch, so they said: shriek, and they imagined the sound of the bazi cutting apart, so they said squeak." (Characteristics, (previous source), c 2 / 152) The modern linguists did not neglect to consider the link between the word and its connotation, as Ibrahim Anis,

Tammam Hassan, and among the Westerners "Yespersen" and "Ullman" and others, and the summary of their position was that the generation of meaning through imitation and imitation by sound has an important and vital role. Symbolic systems have been developed that aim to indicate the expressive value related to the different sounds, but we should not exaggerate that, and we know that the creative text aims to reach the word to its full strength and inspiration, whether by rhythm and suggesting the bell of the word or refining and emphasizing certain sounds, and other means artistic.

He meant (the Qur'an with bells and percussions) his care of the meaning, and therefore he chooses the words for a choice based on the achievement of music consistent with the atmosphere of the verse and the atmosphere of the context, rather the atmosphere of the entire surah in many cases, especially those short surahs that marked the Meccan era... for their confirmation of the principles of belief: From Belief in God and His Unity)(Dr. Ansam Khudair Khalil, Number: 27, 335).

The phonetic harmony in the Noble Qur'an did not come from meter, rhyme, or rhyme; Because it is not poetry, it is not prose, and in general it is not human speech; Rather, it is the saying of the Lord of the Worlds, who taught mankind how to pronounce, and how not? And He created them before and they were nothing?

The scholars were puzzled about the reason for this melody and said: It came from the union of syllables, or stress, or the agreement of commas, or from the length of sentences, or the precise consistency between the pronunciation and the meaning, or the phonemic consistency within each verse to achieve the internal melody with the sound consistency that exists with each A comma and her sister, and Dr. Tammam Hassan asks about this hidden melody, saying under the title (Reflections on Phonetic Values in the Noble Qur'an): "By phonetic values we mean those characteristics by which sounds are distinguished and a kind of meaning is attached to them called natural meanings, the effects of which are not described as customary. Nor mental, because in reality they are impressionistic auditory effects that have an impact on the conscience. Knowledge perceives them, and the attribute does not surround them. For its effect on the listening conscience is like a musical note that makes it happy, then you cannot say why it is so pleasant.(The statement in the masterpieces of the Qur'an, 1993 AD, p. 7, p.: 175)?

The Qur'anic text used words with sounds that carry a suggestive energy that suggests meanings added to its customary meaning, and this is the sight in the essence of the language.)And those who disbelieve will have the fire of Hellfire. They will not be judged, so they will die, and their torment will not be lightened for them. Thus we recompense every unbeliever, and they cry out. Our Lord, bring us out and we will do righteousness..).

If the context of the verse includes a description of the unbelievers, then they are in the fire of Hell in turmoil and in perpetual torment)And they're screaming, So he made this phrase suggest the sound of their screaming, for there is a difference between (screaming) and (screaming), as three loud sounds were combined in (they shout): the sing, the ta' that reversed from the ta' made, and the kha'. The verb, as well as what the word (Diza) implies from the exaggeration of the injustice in the verse)That, then, is a tourist division, This is what is indicated by the emphasis in the words (Al-Sakhkha, Al-Haqqqa, Al-Tama, Sejjil, Atl, Zaqum, and they are called to the fire of Hell called...) All of these words in their contexts from the verses generate suggestive meanings that are added to the lexical meaning. The word is an increase in its meaning, and we mention in this regard what the repetition of the linguistic syllable suggests by the repetition of the meaning in places in the Qur'anic text, such as the Almighty's saying:)And We created man from clay, from aged mud(Clay is the sound of dry clay that has not been touched by fire, so if you click it, make any sound with a

ringing sound, and it clicks like a cricket, both of them consist of sounds that fit their meaning, rather it is their meaning that you suggest. , and other places in the Qur'anic text, and this is the insight into the essence of language that characterizes highly creative texts, and this phenomenon can be studied in the field of the miraculousness of this miraculous text. **(Artistic photography in the Qur'an, 1989AD: p: 92).**

And this kind of resonance may be between two words that do not have a single linguistic origin, but rather what unites them in sound, which improves in the listener's ear. Examples of this type are the Almighty's saying: There is a phonetic correspondence between the word "taqlib" and the word "kiss," and they both fall into the ear of the listener. And from it also His saying, Glory be to Him: "They hurt the Prophet, and they say, He is an ear" **(al-Tawbah: 61)**. The truth and what you used to have fun **(Ghafir: 75)**, and the Almighty's saying: "And they forbid it and forbid it" **(Al-An'am: 26)**, and the Almighty says: "And they think that they are doing well" **(Al-Kahf: 104)**.

And in the Qur'an (words that are highly suggestive and powerful in resurrection because of the meanings they contain, and there are a large number of words depicted in their letters...)(From the eloquence of the Qur'an, 2005 AD; p: 69) The Almighty said: "The Day the people will be like scattered moths, and the mountains will be like fluffy locusts" **(Al-Qari'ah: 5-7)**. **(breezes of the Qur'an, 1986, p.: 654)** (It is mabthoth, and the word al-farash and the word al-Manfuush ended with a shin, just as the word al-Mabthoth ended with a thaa, and a shin and a thaa from the letters of spread and spread) **(eyeball effort, 1429 AH / 2008 AD, p.: 123)**.

There is another thing that I would like to point out that may be hidden from many, which is: the shadow of the word, as it is necessary to separate between the bell of the word and its shadow, which is often imagined to be one, because the bell is specific to the sound and music, and the shadow is the invocation of the image of the sensual meaning. **(From the Breath of the Qur'an, (previous source), pg: 631)** However, the Qur'anic style often paired the single bell with its shadow. The Most High said: "Hearts on that day were dry" Al-Naza'at, verse 8, meaning: frightened. Perhaps in understanding the context what gives an adequate answer to this question, the previous verses "On the Day the Radhafa will follow it..." Al-Naza'at: 6-7, express the rapidity of falling and the succession. It was consistent with it, because the sound of the tide in it was not appropriate here for the speed of the context, so the name of the resurrection was abandoned, including the extension of the names, and it is confirmed to us through the rest of the names that the tide often came in, such as the haqqa, the loud and the silent, that this audio note is not isolated. On the suggestive note of the shadow of the word, because "weave" in this context is more indicative and suggestive than "fear." In addition to the meaning of fear, it denotes "speed and turbulence." So, "wajif is the speed of travel, and I dry the camel as its speed." The Almighty said: **(strange quran, 1412 AH, p.: 807)** If this is in the interpretation of the text, then it is first to be used in the first place if it achieves the purpose of the context **(Phonetic reasons for choosing the Qur'anic vocabulary, 2007AD)**.

In simulating and repetition of these sounds, tones close to each other flow to the same listener, reaching the depths of the pure soul, stirring its chords, after these tones and tones have struck the eardrums. It contains sadness and it increases the believers in reverence, even if the characteristics of lightness and tenderness make the sad happy, and make the grieving cry....and so on.

2-2: Morphological proportionality (letters in words):

We saw in the previous requirement how the sounds of the letters fit together in the words of the Qur'an, and how they coordinate behind those letters, leaving behind them tones and sweetness that shake the soul, and the ear longs for it. Generate it, and in this regard, Sadiq Al-Rafa'i, may God

have mercy on him, says: "If you reflect on the words of the Qur'an in their systems, you will see their morphological and linguistic movements running in placement and composition, the course of the letters themselves in what is his eloquence, preparing some of them for each other, and supporting each other, and you will find them only in combination with The sounds of the letters, matching them in the musical system, Even the movement may have been heavy in itself for one of the reasons for the heaviness, whatever it is, so it is not tormented or pardoned, and perhaps it was the most important part of speech in terms of letters and movement. (Sadiq Al Rafei, 1986 AD, p.: 227).

And rarely find this proportionality in the words of people; Unless it is in a sentence from a part, or a phrase in a chapter, or a tight verse of a poem. As for the Qur'an, there is no verse, sentence, or word that does not find this harmony and this proportionality in which the basis is located, even in some verses that are not considered miraculous. Apparently, like the successive names of the prophets in one verse, in it there is a delay of a name from a name and the last being presented, as Al-Rafi'i says, and he also says: "There is no letter or movement in the verse except that you are correct from all of that, as amazing in its position and intent, until you do not doubt that The side is one in the sentence, word, letter and movement systems. (Al-Rafi'i, *The Miracle of the Qur'an*, (m, s), p.: 228.), and the Qur'anic vocabulary may be chosen for its morphological structure, as some morphological weights have been associated with special indications of "because you find the weakened quatrain sources come for refining, towards: destabilization, turbulence, and clinking." (Ibn Jinni, *Characteristics*, (m, s), vol. 2/153)... The singular may be heavy in terms of its structure or the nature of its sounds in a different context, but its relationship with what precedes it or after it makes the singularity the most appropriate choice within its context, from that the Almighty's saying: Al-Rafi'i marveled at the organization of this strange word and its alliance with what came before it; It is two syllables, one of which is a heavy tide and the other is a light tide, and it came after two songs in (Permission) and (Kism), one of which is light and sharp, and the other is heavy and rampant. (Al-Rafi'i, *History of Arab Literature*, p.: 203).

And the Qur'an places the need for context in the basis, taking advantage of all the expressive means that the language provides, which may not take the criterion of "the eloquent" as a condition for selection. In use, in (Yashaq) it is the dwarf, which is the language of Tamim (Abu Hayyan, 1420 A.H., 2 C / 344 A.D), As long as God Almighty is mentioned alone, then if the Messenger, may God's prayers and peace be upon him, is mentioned with him, releasing the slur, which is the language of the Hijaz, the Most High said: "That is because they opposed God and His Messenger. After the guidance became clear to him (*An-Nisa'*: 115), and the Almighty said: "That is because they disobey God and His Messenger, and whosoever disobeys God, God is severe in punishment" (*Al-Hashr*: 4)... Dr. Fadel Al-Samarrai pointed out this, but he went further in justifying this Usage, where he said: "Perhaps he united the two letters and merged them into one letter because he mentioned God alone, and decoded them and made them clear because he mentioned God and the Messenger, and they were two." (Khatib, 2001, p.: 130).

2-3: Verbal proportionality:

It prevailed in the knowledge of the exegetes and rhetoricians that the problem is one of the origins of the Arabic language, it is required in speech, and what is required by the morphological balance or the syntactic base is left for it, and it is intended by the eloquent and rhetoricians; Because of its aesthetic value.

And the Arabs know in their methods verbal problems, which is the use of the word in a different meaning; To meet him with another word.

Abu Bakr Ibn Hajjah says in the definition of the problem: “The problem in the language is the analogy, and what was edited in the term according to the scholars of this art is that the problem: is to mention something without its pronunciation because it is in his company.”(Ibn Hajjah al-Hamawi,2004 AD (2/252)).

According to Ibn Ashour, the problem is: “The borrowing of a word for a non-meaning with an appropriate addition with another word, such as the borrowed word, the problem is due to the allusion, that is, if the launch of the word on the intended meaning does not have a relationship between the meaning of the expression and the intended meaning except to simulate the word, it is called problematic.”(Taher bin Achour,1984 AD (5/329)).

And the form in the language: resemblance, proverb, and plural are forms and forms, and each one of them is similar to the other, i.e., similar and similar, and it is said: This is in the form of this, i.e. its example.)Say everyone does the same((Surah Al-Isra: 84)i.e., according to his argument, his method, his direction and his madhhab, and the problems are among the matters of the one who does it and his counterpart agrees.(Abu Zakaria Yahya bin Ziyad Al-Farra,2/130).

And al-Zamakhshari mentioned in Murad the previous verse: “That is, on his doctrine and his method, which is his condition in guidance and misguidance, from their saying: A path with thorns, and it is the path that branches from it, and the evidence for it is his saying:)Perhaps you know who is the best way((Surah Al-Isra, Verse: 84), i.e. the lion of doctrine and method.(Abu al-Qasim Mahmoud al-Zamakhshari,1407 AH: ca. 1/198).

From this, it is clear that the word “problem” refers to the meaning of agreement, similarity, or similarity, and from this the word “problem” in the Arabic language can be used to refer to the phenomenon in which the agreement, similarity, or similarity of two things is taken into account, whatever they are: two sounds or two words, an expression and a meaning, or otherwise, One runs the course of the other, even if they are different(Maher Khudair Hashem,2010 AD, p.: 02).

The example of the two sounds: the path and the path, fasting and the original is fasting, six and the original is a sixth.... .

And an example of the two words: as the Almighty said:)Wipe your heads and feet((Surah An-Nisa, Verse: 43)And the Arabs say: This is a ruined lizard’s hole(previous source, p: 04).

An example of the word and meaning is as the Almighty says:)The likeness of Jesus with God is like that of Adam, who was created from dust((Surah Al Imran, Verse: 59), Al-Zarkashi mentioned that: “Why is it made of (clay)?” As God Almighty told in more than one place:)I create a human out of clay((Surah S, Verse: 71), Rather, he changed from clay, which is the sum of water and dust, to mentioning the mere dust of a gentle meaning, because it is the lowest and densest of the two elements, since what was meant was to meet the one who claimed in Christ the divine. This is why the word “earth” was used yesterday in the meaning from other elements.(Zarkashi,3/239)And in His saying:)And there is a thing that does not glorify His praise, but you do not understand their glorification((Surah Al-Isra: 44)And he didn't say (you don't know); Because there is more in jurisprudence than knowledge(Zarkashi,3/236).

The features of the term problem appeared at the hands of the rhetoricians, so they called it one of the colors of the badi, and it means: mentioning something with the wording of another because it is accompanied by an investigation(Qazwini,360 and Ahmed bin Ibrahim bin Mustafa Al-Hashemi, p. 226)A, according to the Almighty’s saying:)You know what is in me, and I do not know what is in yourself((Surah Al-Ma'idah: 116)So, he released the soul to the Essence of God;

Because it occurred in my companionship (myself) as a problem of the pronunciation of the word, and the Almighty's saying:)They forgot God, so He made them forget themselves((**Surah At-Tawbah: 67**)ie: He neglected them to mention the delay here with the word forgetting because he had fallen into his company.

Or in appreciation: towards the Almighty's saying:)God's dye((**Surah Al-Baqarah: 138**)The form of an emphatic source is given by the Almighty's saying:)We believe in God((**Surah Al-Baqarah: 136**)Before him, meaning: God's purification; Because faith is in the purification of souls, so faith in God is expressed: (God's character), meaning: God's religion or the nature with which He created people, because it is in the company of faith.(**Khudair Hashem,p: 03**).

As for the advanced Arabic scholars, the problem was not described by them as a general phenomenon. Rather, they came sporadically in their books, limiting them to examples of this phenomenon and expressing it with other names:

In the sound: we find the present, the lesser plural, the appropriate, the kinetic following, the inclination and the adjacent, and in the morphology: we find the Qur'anic commas, the reason for the similarity (carrying the counterpart to the counterpart), the phenomenon of following and alignment, and in grammar: we find the accusative with the adjacent, the movement of followers (following the excluded and the excluded), and the door working.

And the Arabic scholars expressed it with terms, including: When Sibawayh (d. 180 AH) expressed it in the present tense(**Sibawayh: 4/477-478**)And Ibn Jinni (d. 392 AH) expressed it with the term Al-Idgham Al-Asghar(Characteristics (m, x): 2/143-145)And Ibn Faris (d. 395 AH) expressed it by the term alignment and marriage(See: Philology: 15)Al-Zarkashi also held an extensive chapter in his book: (Al-Burhan fi Ulum Al-Qur'an) due to the problems of the pronunciation with the meaning that come in the revelation.(**Zarkashi,C3/233**).

Some exegetes in the past have attributed the splendor and harmony of the Qur'anic text to the verbal expression, the method of drafting, and the phonemic proportionality. Examples: Al-Jahiz, Al-Rumani, and others referred to them besides the system, and adverbs of structures, such as preceding and delaying, omitting and remembrance, and detailing the phrase according to its requirements, such as Abdul Qaher Al-Jurjani.(He has a book: "Evidence of Miracles"); The one who wrote about the Qur'anic systems considered it one of the aspects of miracles, and another group referred it to other aspects whose nature they did not specify, but they realize.

Contemporaries followed them in this, trying to give special attention to this aspect of proportionality, and they tried to highlight those aesthetic characteristics of the Qur'anic text, whether in the aspect of pronunciation and expression, or in the aspects of order and structure, or in the aspect of sound and rhythm, some of them named this feature that distinguishes the Qur'anic text. And make it consistent and harmonious with the verbal Qur'anic tinge, where Al-Zarqani says: "It is a wonderful and wonderful tinge, which is manifested in its vocal system, and its linguistic beauty.(Al-Zarqani, p.: 321)And some of them feel it, as Sayyid Qutb says: "There is a special secret in this Qur'an that everyone who encounters its texts feels from the beginning, before looking for the miraculous places in them. The meanings that the mind perceives from expression, and that there is an element that spills into the senses just by listening to this Qur'an, which some people perceive clearly, and some people perceive it vaguely, but in any case it is present. Is it the meaning of it? Is it the images and shadows that they radiate? Is it a special Quranic rhythm distinct from the rhythm of the rest of the saying formulated from the language? Are all these elements combined? Or is it she and something else beyond her unlimited?!"(**Sayed Qutb,p: 172**).

Among the types of this proportion:

1-propriate gender: It is a lot in the Holy Qur'an, and what is meant by this type: the use of two words, which are united by one origin in the language, to denote two meanings, and it is called by the rhetoricians (anagrams).

And the proportionality of gender, either it is a proportionality between a noun and a verb, as God Almighty says: "God destroys usury and nourishes alms" (**Al-Baqarah: 276**). Name, and that is the Almighty's saying: (usury), and the same is said in the Almighty's saying: A kind of proportionality is that the verb takes precedence over the noun, as in the two previous verses, and the least is that the noun takes precedence over the verb, as in the Almighty's saying:

Or that the proportionality of sex is proportional between two verbs, as God Almighty says: "And We have clothed them with what they wear" (**Al-An'am:9**), and God Almighty says:

Or it is the proportionality between two names, such as the Almighty's saying: "And the arched horns" (**Al Imran: 14**), and the Almighty's saying: "Is he who guides to the truth more right" (**Yunus: 35**).

This kind of verbal compatibility has sweetness and sweetness, and it has an unmistakable impact on the reader.

The types of verbal compatibility:

2-graphic photography:It means that there is unity between the parts of the graphic image, so that its parts do not contradict each other, but rather be harmonious with the goal of coalition, and harmonious at the end of harmony.

An example of this type of proportionality is the Almighty's saying: "It is He who made the earth humiliated for you, so walk in its paths and eat of His provision and to Him is the resurrection" (**Al-Mulk: 15**). In the form of a mounted animal, obedient to its rider, submissive to his will and his need, and the Almighty's saying: "So walk in its shoulders" is an appropriate expression for this image, and "Al-Mankab" is the combination of the head of the shoulder and the upper arm. It fit, rolled up the unity of the image, and the proportion of its parts.

Among his wonderful examples is the saying of the Most High: "Gardens of Eden are for them the doors are open." Contemplate them, and you will find under them a wonderful meaning, for when they enter Paradise, its doors are not closed but remain open, unlike the gates of Hell, which are closed to its people. And in the opening of the doors is a reference to: 1) They go and return and take them from Paradise wherever they want. 2) Angels enter upon them all the time with gifts and kindness. 3) It is a safe house, they do not need to close the doors as in the world(This example is from Ibn al-Qayyim's book Benefits of Badaa').

Likewise, the Almighty's saying: "Visions do not perceive Him, and He perceives sights, and He is the Gentle, the All-Knowing. * Insights have come to you from your Lord. So whoever sees, it is for his soul." (**Al-An'am: 103-104**). In a way that combined the clarity of the significance, the beauty of the phrase, and the reference to these verbal problems.

2-Moral proportionality:

We have already mentioned some of the commentators and linguists who have attributed proportionality to the form, considering their concept of systems. Al-Jurjani shows that the inclusion of words follows a pattern decided by the grammar, and if the words are joined together without considering the meanings of the grammar, this is not a system, we find Al-Razi follows Al-Jurjani in saying (The system is about seeking the meanings of the grammar), and the system according to

Al-Jurjani is the suspension of the words from one another and making some of them due to the others, and this is possible whether we follow the grammar or neglect it.

2-1: Synthetic Proportionality: (Sentences in Verses)

One of the manifestations of the beauty of the style of the Noble Qur'an is the structure of the Qur'anic sentence, that is, the relationship that links the parts of the verses to each other, and the words to each other, within the phrase or verse. It is not possible to "delay what has been presented, or present what was last, or mention what was omitted, or omit what was mentioned, or summarize what was lengthened, or overstate what was summarized in it, for each position of an article, and for every word with It was accompanied by a position, as if God did not create to perform these indications other than these templates on the breadth of language with its words and forms.(**Ahmed Jamal Al-Omari,1984AD**).

One of the places of miracles and beauty in the composition of the Qur'anic sentence - which is beyond limitation - is the accuracy of the Qur'an in choosing its words, then organizing them in a special format that reaches the highest levels of eloquence, for example, the Almighty's saying:(Surah Yusuf, verse: 85)For when He came to the strangest words of the oath, which is (ta'), He came to the strangest forms of verbs that raise the nouns and make the news, which is (fatta), and the strangest words of destruction and (the incitement).The juxtaposition of each word with a word of its kind, in the interest of good neighborliness, and a desire to combine meanings with words, and so that the words are equivalent in the situation and are proportional in the systems.(**Zarkashi,pp. 262-263**)And when he wanted otherwise, the Almighty said: And they swear by God their best oaths.(**Surah Al-An'am, Verse: 110**)He came up with all the common words that are not surprising(**Al-Zarkashi, c 3/263**)This verse is a clear evidence of the accuracy of the Qur'an in choosing its words, to complement the qualitative characteristics of the words, with the general characteristics of the structure of speech, so that the text becomes printed from two sides, "the point of the words, which are individual parts in the process of literary creation, and the point of installation, those parts are at the core of the structure." General Linguistics of the Text"(**Muhammad Karim Al-Kawaz,1996 AD**).

2-2: fit spacers: (similarity of the ends)

From the eloquence of the Qur'an and the signs of its miraculousness, whether in terms of order and form, or in terms of meaning and purpose, are those letters with which the Qur'an seals the last verses of its verses, from words and letters, and called by linguists the similarity of the limbs. And wonderful rhetorical expressions, which will inevitably increase their elegance in form, and strength in meaning, as a result of that interdependence that increases their strength and abundance, and empties them of the miraculous suit, so the saying of God Almighty is true:Book tightened its verses, then separated from the presence of a wise expert((**Surah Hud, verse: 01**)And one of the most important signs of his miraculousness is the commas that Al-Suyuti knew about in perfection. He said about them:"The comma is a word at the end of the verse, like the rhyme of poetry and the presumption of assonance."(**Proficiency in the sciences of the Qur'an,p: 213**).

He also said: Al-Dani said: It is: «the last word of the sentence».(Same source, same page)And the commas - in the view of Al-Ramani - are similar letters in the syllables, which necessitate a good understanding of the meaning(**Abul-Hassan Al-Rumani,p: 07**).

Al-Romani said((previous source), part 1, p. 211)In his book: Jokes in the Miracles of the Qur'an: "The commas: they follow the meanings, and they are not intended in themselves."

And the Qur'anic comma does not only mean taking into account the letters, but rather the meaning before that, and the letter meets the verbal similarity with the meaning, and sometimes the Holy Qur'an does not take into account the comma; Rather, it may come different from others, and this is evidence that what is meant in the first place is the meaning.

The Qur'an is concerned with the musical harmony of the Qur'anic comma to a large extent, such as the Almighty's saying: a warner to the worlds ((**Surah Al-Furqan, Verse 01**) And he also said: (Surah Al-Furqan, Verse: 02) Rather, it extends in what is seen as having no extension, such as His saying: "So they led us astray from the way" and the Almighty's saying: (**Surah Al-Insan, Verse 15**): It is not for the sake of observance of the comma, not to present and delay, or to depart from some of what the language does not desire, for the sake of observing the comma; Rather, it is observance of the meaning, and from it the comma fit with the words and the subject, the basic rule in the breaks of the verses is that the comma of the verse is compatible with its words and proportional to its subject, so the verses of good tidings end with mercy, the verses of threat end with intimidation, and the verses of intimidation end with hope... and so on.

Examples of this include what has been found in the books of the latecomers whom God bestowed upon this nation such as: Professor Sheikh Muhammad Abdu, Muhammad Mustafa Al-Maraghi, Mahmoud Shaltout, Al-Shaarawy, and others, and in Tunisia the scholar Muhammad Al-Taher bin Ashour, Muhammad Al-Khidr Hussein, and in Saudi Arabia, the honorable Sheikh Abdul Rahman bin Nasser Al-Saadi, Al-Dosari, Ibn Uthaymeen, and others, as well as in the rest of the Islamic countries .

Among this is what Dr. Hassan Bagouda mentioned about the comma of Surat Al-Furqan, he said: "If you look carefully at this Surah Al-Furqan, you will see the deviation of some parts towards violence and noise, and this appears until the end of the fourth section of the surah. (That is, from the beginning of the noble surah to verse number 62.), where the comma ra focused, so it came in forty-three verses out of sixty-two.

The comma Ra' is the most powerful separator of the five surahs, and it is known that these four sections are printed with the warning sign indicated by the first verse of the noble surah: Blessed be You. Who sent down the Criterion to His servant, that he might be a warner to the worlds. (**Surah Al-Furqan Verse: 1**) And it also became clear that some parts deviated towards calm and whispering, and this seems clear in the fifth and final section of the surah, which deals primarily with the servants of the Most Merciful, and which consists of fifteen verses, where the comma of the letter Mim, which is one of the soft letters, came twelve times out of four. Ten times this comma came in the surah, and the remaining three verses in the section were the share of the n comma two verses, and the baa one verse (**Hassan Bajouda, p: 18, 19**). And whoever wants to see some of the letters that are not mentioned in any Qur'anic comma (Mr. Dr. Muhammad Zaki Khader, Jumada al-Ula / Jumada al-Akhirah 1425 AH, July / August 2004 AD) Let him return to the research of Dr. Muhammad Zaki Khader, Al-Furqan Magazine, Issue 33, Jumada al-Awwal / Jumada al-Akhirah 1425 AH, July / August 2004 AD, on the table of prophecy, the letters of the Qur'anic comma?

Conclusion:

In conclusion, we can summarize the most important results of this research in specific points to facilitate their handling, with some recommendations that may be used in similar research in this regard. Through this article, we reached the most important results:

- 1- That no matter how we liberated some issues related to the Qur'anic systems and its connection to the science of proportionality, it still needs further research and investigation, and the work is still not built in it.
- 2- The proportionality in form and meaning is at the heart of the Qur'anic systems, which is considered one of the miracles of some of the forerunners.
- 3- The issue of order and proportionality in the Qur'an is not limited to the proportionality of verses and surahs only, but rather it is a general phenomenon that includes the proportionality of letters in words, words in sentences, and sentences in verses....it is even in the sounds of letters.
- 4- The appropriateness of the meaning in the Noble Qur'an is not only in terms of rhetoric and eloquence, but it is necessary to seek grammar in it, otherwise it would be without a soul.

Among the most important recommendations in this work:

- 1- For the researcher to trace the ways to discover the occasions between the parts of the Qur'an and link it to the issue of Qur'anic systems.
- 2- To benefit from this proportionality in composition in various sections in prose, poetry and others.
- 3- For the researcher to stand on the models and examples from the Holy Qur'an to demonstrate this trend.

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