

Phonetic Analysis of *An-Nabr* in the Arabic Short Film *Al-Samā' u Tumṭir*: A Prosodic Study

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ABSTRACT

Purpose – This study aims to identify the position and realization of An-Nabr (stress) in the Arabic short film *Al-Samā' u Tumṭir*, uploaded on the Arab Podcast channel. In addition, the study emphasizes the relevance of An-Nabr in contemporary phonetic research and expands the scope of Arabic prosody studies from a pedagogical level to an acoustic phonetic analysis using film as a medium.

Design/methods/approach – The research employs a descriptive qualitative approach supported by acoustic phonetic analysis. The primary data consist of film dialogues, which were transcribed and annotated to identify stress. Validation was conducted through Praat software by measuring three universal stress parameters: duration (ms), intensity (dB), and fundamental frequency/F0 (Hz). Data validity was reinforced through inter-rater reliability and triangulation between manual annotation and acoustic analysis.

Findings – The study identified 34 instances of An-Nabr, classified into three categories: (1) stress occurring according to the speaker's intention to emphasize a particular meaning, (2) stress in sentences containing ḥarf nafi, ḥarf nahy, adawāt al-istifhām, and ḥarf syarṭ, and (3) stress following Arabic prosodic rules, particularly in sentences with fi'il amr. The findings also demonstrate that An-Nabr is not only phonetic but also pragmatic. Stress can be categorized into lexical stress, phrasal stress, and emphatic stress, depending on the context of the utterance.

Research implications/limitations – This study carries both theoretical and practical implications. Theoretically, it broadens Arabic prosody research by utilizing film as a natural prosodic corpus that represents speech more authentically than laboratory recordings. Practically, the findings can be applied to the development of phonetics and maharah kalām teaching materials, particularly in training learners' prosodic awareness in Arabic. Teachers may employ films as a medium to practice stress in interrogative words, negation, and imperative sentences.

Originality/value – This study is unique in that it: (1) employs an online short film as a data source for Arabic prosody, (2) applies acoustic analysis based on universal stress parameters, (3) offers methodological contributions through the combination of manual annotation, inter-rater validation, and acoustic measurement, and (4) recommends further research in the form of comparative studies between native speakers and non-Arab learners, as well as the utilization of other media corpora.

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Introduction

Language is a means of communication that conveys meaning not only through vocabulary and grammatical structure but also through the prosodic features that accompany it. In phonological studies, prosodic aspects—such as stress, intonation, length, and pause—play a crucial role in distinguishing the meaning of utterances (Arvaniti, 2020). One of the prosodic features in Arabic that has attracted scholarly attention is *An-Nabr* (النبر), which etymologically denotes a strong sound or something that is distinctly prominent (*shiddat al-shay' wa wudhūhuhu*). In Arabic phonology, *An-Nabr* is understood as the force of articulation or stress placed on a particular syllable within a word or phrase, making the syllable sound more salient than the others (Hassan & Mohd Yasin, 2021; Zughair Al-Khofaji, 2022).

The study of *An-Nabr* in Arabic linguistics is not only theoretically significant but also practically relevant, particularly in teaching *maharah al-kalām* (speaking skills) to non-Arabic speakers. Proper stress placement can enhance the clarity of oral communication and prevent semantic ambiguity. Several pedagogical studies in Indonesia have addressed the application of *An-Nabr* in Arabic language learning, especially those highlighting the patterns of *An-Nabr* and *Tanghīm* in speaking instruction. However, these studies have primarily focused on teaching methodology and student performance, without engaging in empirical acoustic phonetic analysis (Rosyidi, 2016; Utomo & Nurjannah -, 2022).

In modern phonetics, speech stress is typically measured using three primary parameters: duration (the relative length of a syllable), intensity (loudness level in dB), and fundamental frequency/F0 (the basic pitch of the voice in Hz). Cross-linguistic research confirms that the combination of these parameters serves as universal indicators of stress, although their relative weight may vary across languages. Studies on Jordanian Arabic, for instance, indicate that duration and intensity are the dominant features in stress marking (de Jong, 2004; Zawaydeh et al., 2002). Other research highlights the importance of duration as a stress marker in Tunisian Arabic (Bouchhioua, 2008). Furthermore, Bruggeman identified acoustic variations of stress in Moroccan Arabic, demonstrating a dialectological dimension (Bruggeman et al., 2021). Within the theoretical framework, Intonational Phonology situates stress as part of prosodic phenomena related to phrasal accents and intonation contours (Ladd, 2008).

With the advancement of acoustic phonetic analysis methods, speech data are no longer confined to laboratory recordings but can also be obtained from online audio-visual media. Short films, particularly those available on platforms such as YouTube, can serve as valid prosodic corpora, provided that careful audio curation is conducted. Recent studies have developed *phonetic scraping* methods to extract prosodic data from YouTube content, ensuring audio quality, transcript accuracy, and measurable speech segmentation (Mukminin et al., 2020). This strengthens the legitimacy of selecting short films as phonetic research objects, as they provide more naturalistic speech compared to artificially controlled laboratory recordings.

In this context, the present study selected the short film *Al-Samā'u Tumṭir*, uploaded by the Arab Podcast channel on YouTube. The film was deemed relevant due to its clear and natural delivery, reflecting authentic Arabic speech practices. Compared to previous classroom-based performance studies (Rosyidi, 2016; Utomo & -, 2022), this research employs a naturally occurring audio-visual medium with a quantitative acoustic analysis approach. In addition, a related study by Hassan & Mohd Yasin (2021), *Al-Nabr: Analysis of Quranic Recitation through Spectrographic Method*, focused on stress analysis within

Qur'anic recitation. In contrast, the present study centers on everyday communicative practices of native Arabic speakers. Another fundamental distinction lies in the use of modern phonetic indicators—duration, intensity, and F0—to identify the realization of *An-Nabr*, while also distinguishing between lexical stress and phrasal accent in Arabic utterances.

The article *The Application of Stress Al-Nabr in Arabic Language Among Malay* emphasizes non-Arab learners' prosodic awareness and pedagogical solutions for understanding stress rules (Jumahadi & Bakar, 2022). In contrast, this study investigates the realization of *An-Nabr* in the speech of native speakers within the Arabic short film *Al-Samā'u Tumṭir*, thereby contributing to the mapping of authentic prosody from natural speech data. Meanwhile, Dwi Ananda Putri's article, *Phonological Analysis of the Song Rahman Ya Rahman*, focuses on the role of stress and intonation in Arabic religious music and their influence on listeners' emotional and spiritual perception (Putri, 2025). That study highlights affective aspects, whereas the present research concentrates on phonetic-linguistic analysis and its pedagogical applications in language learning.

Accordingly, this study occupies a distinctive position in Arabic prosody research. First, it expands the scope of *An-Nabr* studies from a pedagogical perspective toward a purely acoustic phonetic approach. Second, it employs short films as prosodic corpora, which remains relatively novel in Arabic language studies. Third, it applies acoustic analysis based on universal stress parameters (duration, intensity, and F0) within the framework of Intonational Phonology, thereby offering both theoretical and methodological contributions. On this basis, the study aims to identify the position and realization of *An-Nabr* in the Arabic short film *Al-Samā'u Tumṭir* and to underscore its relevance in contemporary phonetic inquiry.

Methods

This study employs a descriptive qualitative approach supported by acoustic phonetic analysis (Siswantoro, 2010). The qualitative approach is used to describe the phenomenon of *An-Nabr* in the utterances of characters in the Arabic short film *Al-Samā'u Tumṭir*, while the acoustic analysis serves to validate speech stress through the parameters of duration, intensity, and fundamental frequency (F0).

1. Data Sources

The primary data source of this study is the short film *Al-Samā'u Tumṭir*, uploaded on the YouTube channel "Arab Podcasts." The film was selected because it presents naturalistic, clear, and representative Arabic speech suitable for prosodic analysis. Secondary data sources consist of journals and books relevant to the theory of *An-Nabr* and modern acoustic phonetics.

2. Data Collection Techniques

2.1. Viewing Technique

The film was repeatedly watched (at least three times) to gain an understanding of the speech context and to make an initial identification of utterances potentially containing *An-Nabr*.

2.2. Listening and Annotation Technique

Each utterance was carefully examined and manually annotated. Markings were placed on syllables or words that sounded more prominent. The annotation criteria were based on three phonetic indicators:

- (1) longer syllable duration,
- (2) stronger voice intensity,
- (3) changes in the fundamental frequency (F0) contour.

For validation, acoustic analysis was conducted using Praat software through the following steps:

- (1) extracting the audio from the film,
- (2) segmenting the utterances at the syllable level,
- (3) measuring duration (ms), intensity (dB), and F0 (Hz),
- (4) comparing the measurements between stressed and unstressed syllables.

2.3. Reading Technique

The Arabic subtitles available in the film were used as transcripts. These transcripts were verified against the audio to avoid discrepancies between the written text and the actual speech.

2.4. Note-Taking Technique

The results of observation and acoustic measurements were recorded in data tables containing data numbers, utterance excerpts, *An-Nabr* positions, and acoustic measurement results.

3. Data Validation Techniques

3.1. Inter-Rater Reliability

In addition to the researcher, two independent annotators identified the positions of *An-Nabr*. The level of agreement among annotations was calculated using percentage agreement and Cohen's Kappa, with values ≥ 0.75 considered satisfactory.

3.2. Triangulation of Theory and Acoustic Data

The annotation results were compared with acoustic data obtained from Praat. Stress was considered valid if it was identified by annotators and simultaneously supported by a significant increase in duration, intensity, or F0.

4. Data Analysis Techniques

The data were analyzed through the following steps:

- (1) Identifying utterances containing *An-Nabr* based on annotation results.
- (2) Measuring acoustic parameters using Praat.
- (3) Comparing measurements between stressed and unstressed segments to determine acoustic patterns.
- (4) Presenting the findings in the form of tables, graphs, and qualitative descriptions.

Result

1. The Theory of *An-Nabr* (النبر)

As discussed in the introduction, *An-Nabr* refers to a syllable that is articulated more distinctly than other syllables within a word, or to a word that is pronounced more clearly than others within a sentence (Basyar, 2000; Hijriyah et al., 2024). The

fundamental feature lies in the definition of clearer articulation, as illustrated in the example:

ضرب ----- ض + ر + ب

In this example, the articulation of the letter *ض* is more prominent than the others (Basyar, 2000; Marlina, M.Ag., 2019). Tamam provides another definition of *An-Nabr* as a relative clarity of the syllable sound compared to other syllables (Tamam, 1990). Although there are no fixed rules regarding the characteristics of *An-Nabr*, scholars of Arabic linguistics generally agree on several distinctive features that indicate stress, which can be observed as follows (Al-Khouly, 1986; Fulatah, 2021):

- (1) The simultaneous activity of all speech organs.
- (2) The activity of both vocal cord muscles in a distinctive manner until the air is released with a strong tone.
- (3) The increased tension of the vocal cords.
- (4) The presence of intensified movement in the lips during articulation.
- (5) More precise tongue movement to ensure that the sound produced is clearer than the others.
- (6) The strengthening of the muscles of the speech organs in general.

As for the classification of *An-Nabr*, it is generally divided into two categories (Turkawi, 2013):

1.1. *An-Nabr* in Words

This type of *nabr* occurs in a segment of a syllable that is articulated more clearly than the other syllables. An example, as presented earlier, is:

ضرب ----- ض + ر + ب

In this word, *An-Nabr* functions to preserve the character of Arabic articulation, particularly since native Arabic speakers inherently place emphasis in their speech (Loimeier, 2005; Supriyadi et al., 2019).

1.2. *An-Nabr* in Sentences

This type of *nabr* occurs when a particular word within a sentence is pronounced more distinctly than the others, as in the following example:

محمد في الفصل
محمد في الفصل

In these two sentences, the position of *nabr* differs: in the first sentence, the stress falls on *محمد*, while in the second, the stress is on *في الفصل*. In both cases, *nabr* serves the function of emphasizing meaning (Muhajir et al., 2023; Murdiono & Amin, 2023).

An-Nabr follows specific rules on which Arab linguists have reached consensus. These rules are generally divided into two categories, namely based on the type of *nabr*, whether it occurs within a single word or within a sentence (Heniatius & Ilma Nailu, 2020; Utami et al., 2023).

2. Conversation Transcript Data

This is the transcript of conversations that occur in the Arabic short film entitled *Al-Samā'u Tumṭir* ("السماء تمطر"). The conversation transcript of the characters Nāṣir and Shādī is presented in Table 1 below:

Table 1

Conversation Transcript Data of the Film Al-Samā'u Tumṭir

Speaker	Utterance
Nāṣir	السلام عليك يا شادي
Shādī	وعليكم السلام ورحمة الله وبركاته
Nāṣir	آه! ما أصعب الحياة يا شادي!
Shādī	ماذا بك يا ناصر؟
Nāṣir	لا أدري ماذا أقول لك، مهما ذكرت لن تفهم مشاعري
Shādī	تكلم يا ناصر بالله عليك، أقلقني!
Nāṣir	تصوّر! لم أكل السمك منذ ثلاثة أيام ... هاهاهاه!
Shādī	سأضربك والله! أتمزح؟
Nāṣir	ألا يمكننا المزاح معك أبداً؟
Shādī	بلى، لكن ليس الآن، تراني مشغولاً
Shādī	لماذا لم تذهب إلى الملعب؟ قلت إنك تريد أن تلعب الكرة!
Nāṣir	السماء تمطر. والملعب مطين!
Shādī	طيب. اذهب لصيد السمك، أنت تحب الصيد!
Nāṣir	السماء تمطر. والبركة ممتلئة
Shādī	خلاص يا ناصر، اذهب للنوم!
Nāṣir	السماء تمطر. وصوت المطر مزعج
Shādī	لا حول ولا قوة إلا بالله
Shādī	ناصر! لماذا لا تأكل؟ اذهب كل الطعام
Nāṣir	السماء.....
Shādī	ناصر! لا تدفعني إلى إيذائك!
Shādī	كيف سيمنعك المطر من تناول الطعام؟ أرجوك
Nāṣir	خلاص خلاص! سأذهب لأتناول الطعام. ألا تأكل معي؟
Shādī	ماذا ستأكل؟
Nāṣir	السمك! هاهاهاه
Shādī	مرة أخرى!

3. Analysis of the Position of An-Nabr

In this section, the researcher presents data obtained from the Arabic short film "*Al-Samā' u Tumṭir*" uploaded by the YouTube channel "*Arab Podcasts*." The data consists of excerpts from the dialogue in the transcript above, which are then classified and analyzed to identify the position of *an-nabr*. The researcher also provides explanatory notes, as follows:

السلام عليك يا شادي

وعليكم السلام ورحمة الله وبركاته

In these two utterances, the position of *an-nabr* lies in the word السلام. According to the principle that *nabr* is placed according to the speaker's intention, in line with the common practice of Arabic speakers when offering greetings, the *an-nabr* is located on this word.

آه! ما أصعب الحياة يا شادي

In this utterance, the position of *an-nabr* is on the word ما أصعب. Based on the researcher's observation of the video, the speaker places the *an-nabr* on this word, emphasizing the degree of difficulty in life. Thus, the *an-nabr* reflects the speaker's intended expression of hardship.

ماذا بك يا ناصر؟

لا أدري ماذا أقول لك، مهما ذكرت لن تفهم مشاعري

In these two utterances, the position of *an-nabr* falls on the word ماذا (*adawāt al-istifhām*) and لا (*harf nafy*). According to established rules, the placement of *an-nabr* in a sentence occurs when it contains particles of negation (*harf nafy*), prohibition (*harf nahy*), interrogatives (*adawāt al-istifhām*), or conditional particles (*harf sharth*). Consequently, the *an-nabr* in these utterances is situated on these specific lexical items.

تكلم ! يانصر بالله عليك، أقلقني

تصور! لم أكل السمك منذ ثلاثة أيام

In these two utterances, the position of *an-nabr* is placed on the words تكلم and تصور, both of which are *fi'l amr* (imperative verbs). This is consistent with the rule of *an-nabr* stating that when an imperative verb appears in a sentence, the position of *an-nabr* is assigned to that word.

سأضربك والله! أتمرح؟

In these two utterances, the *an-nabr* falls on the word والله. According to the principle that *nabr* is positioned in accordance with the speaker's intention, and given the Arabic convention of emphasizing oaths sworn by invoking Allah, the *an-nabr* is

located on this word. Additionally, the word أَمْزَحْ carries an-nabr as well, since it begins with the interrogative particle أ, which functions similarly to هل (*adawāt al-istifhām*).

ألا يمكننا المزاح معك أبدا؟

In this utterance, the an-nabr is placed on the word ألا, which signals an interrogative particle (*adawāt al-istifhām*). Thus, in accordance with the rules of an-nabr, the emphasis falls on this word.

بلى. لكن ليس الآن. تراني مشغولا

لماذا لم تذهب إلى الملعب ؟ قلت إنك تريد أن تلعب الكرة

In these utterances, the an-nabr is positioned on the words بلى and الآن, in line with the rule that an-nabr aligns with the communicative intent of the speaker. Here, the speaker emphasizes that he indeed can joke, but not at this moment, hence the placement of an-nabr on these words. Furthermore, the word لماذا contains an-nabr as it functions as an interrogative particle. In addition, the phrase أن ألعب الكرة receives an-nabr, reflecting the speaker's intention to highlight the addressee's prior expressed desire to play football.

السماء تمطر. والملاعب مطين!

In this utterance, the an-nabr occurs on the words تمطر and مطين, consistent with the rule that nabr is positioned on words that convey explanatory emphasis. In this case, the speaker informs the listener of the rainy weather and the muddy condition of the field.

السماء تمطر. والبركة ممتلئة

Here, the an-nabr falls on the words تمطر and ممتلئة, again in accordance with the rule that nabr is placed on words intended to provide clarification about the circumstances, namely the rainy weather and the overflowing pond.

خلاص يا ناصر. اذهب للنوم!

In this utterance, the an-nabr is located on the word اذهب, which is an imperative verb (*fi' l amr*). This follows the rule that the presence of an imperative verb dictates the placement of an-nabr.

السماء تمطر. وصوت المطر مزعج

In this utterance, the an-nabr is positioned on the words تمطر and مزعج, following the principle that nabr in sentences serves to emphasize the communicative function. Here, the speaker intends to stress the rainy condition as well as the disturbing noise of the rain

لا حول ولا قوة إلا بالله

ناصر! لماذا لا تأكل؟ إذهب كل الطعام

In the two sentences above, the position of an-nabr lies on the words لماذا (*adāt al-istifhām*) and لا (*harf nafy*). According to the established rule concerning the position of an-nabr in a sentence, whenever there is a particle of negation (*harf nafy*), prohibition (*harf nahy*), interrogative particle (*adāt al-istifhām*), or conditional particle (*harf shart*), the an-nabr should be placed upon such a word. Generally, native Arabic speakers will articulate such kalimāt ṭayyibah (expressions of piety) with varying emphatic stress. Furthermore, the an-nabr is placed on the word اذهب (*izdhab*), based on the principle that whenever a sentence contains a verb of command (*fi'l amr*), the an-nabr is to be positioned on that verb.

السماء.....

In this sentence, the an-nabr is placed on the word السماء (*al-samā'*). This placement aligns with the rule of nabr in the sentence, serving as an utterance that clarifies the intended meaning for the listener. In this context, the speaker emphasizes his tone to highlight the issue of rain, which disrupts all activities.

ناصر! لا تدفعني إلى إيذائك!

كيف سيمنعك المطر من تناول الطعام؟ أرجوك

In the two sentences above, the an-nabr falls on the words كيف (*adāt al-istifhām*) and لا (*harf nahy*). As stipulated in the rule of an-nabr, whenever there is a particle of negation, prohibition, interrogation, or condition, the an-nabr must be placed on that specific word. Additionally, the nabr on the word أرجوك (I beg you) functions as an expressive emphasis from the speaker, highlighting his earnest request.

خلاص خلاص! سأذهب لتناول الطعام. ألا تأكل معي؟

In this sentence, the an-nabr occurs on the word خلاص (*khalāṣ*), in accordance with the rule of nabr in a sentence, serving as an expression that conveys to the listener the speaker's sense of finality and exasperation with the discussion. Moreover, the an-nabr is also positioned on the word ألا (*'alā*), as per the rule that whenever a sentence contains a particle of negation, prohibition, interrogation, or condition, the nabr is placed upon that element.

ماذا ستأكل ؟

In the sentence above, the an-nabr falls on the word ماذا (*māzdā*), interrogative particle. According to the rule of nabr in a sentence, the presence of an interrogative particle necessitates that the nabr be placed on it.

السمك! ها ها ها

In this sentence, the an-nabr is placed on the word السمك (*al-samak*). This is consistent with the rule of nabr in a sentence, functioning as an utterance intended to stress the meaning for the listener. In this case, the speaker uses it humorously, since from the very beginning both interlocutors understood that there was no fish available as food.

مرة أخرى!

In this sentence, the an-nabr is located on the phrase مرة أخرى (*marrah ukhrā*). This placement is consistent with the rule of nabr in a sentence, serving as an expression of emphasis directed at the listener. Here, the speaker conveys his annoyance toward his interlocutor, who persists in making jokes at a moment deemed serious.

Table 2

Transcription of Dialogues and the Position of An-Nabr in the Short Film "Al-Samā'u Tumṭir"

No.	Dialog (Arabic)	English Translation	Word with An-Nabr	Explanation of An-Nabr Placement
1	السلام عليك يا شادي وعليكم السلام ورحمة الله وبركاته	Peace be upon you, Shadi. And peace be upon you, and Allah's mercy and blessings.	السلام	Placed on السلام in accordance with Arab custom when greeting.
2	آه! ما أصعب الحياة يا شادي	Ah! How difficult life is, Shadi.	ما أصعب	Expresses strong emphasis on the difficulty of life.
3	ماذا بك يا ناصر؟ لا أدري ماذا أقول لك، مهما ذكرت لن تفهم مشاعري	What is wrong with you, Nasir? I do not know what to say to you; no matter what I mention, you will not understand my feelings.	ماذا، لا	Rule: <i>nabr</i> placed on interrogatives (ماذا) and particles of negation (لا).
4	تكلم! يا نصر بالله عليك، أقلقني تصور! لم أكل السمك منذ ثلاثة أيام	Speak! Nasir, by Allah, you worry me. Imagine! I have not eaten fish for three days.	تكلم، تصور	Both are <i>fi'l amr</i> (imperatives), hence <i>nabr</i> is placed there.

No.	Dialog (Arabic)	English Translation	Word with <i>An-Nabr</i>	Explanation of <i>An-Nabr</i> Placement
5	سأضربك والله! أتمزح؟	I will hit you, by Allah! Are you joking?	والله, أتمزح	<i>Nabr</i> on والله (oath expression) and أتمزح (interrogative particle).
6	ألا يمكننا المزاح معك أبداً؟	Can we not joke with you at all?	ألا	<i>Nabr</i> on ألا as interrogative particle.
7	بلى. لكن ليس الآن. تراني مشغولاً لماذا لم تذهب إلى الملعب؟ قلت إنك تريد أن تلعب الكرة	Yes, but not now. I am busy. Why did you not go to the playground? You said you wanted to play football.	بلى, الآن, لماذا, أن ألعب الكرة	<i>Nabr</i> on affirmation بلى, temporal adverb الآن, interrogative لماذا, and emphasized clause أن ألعب الكرة.
8	السماء تمطر. والملعب مطين!	The sky is raining. The field is muddy!	تمطر, مطين	Emphasis on weather condition and muddy field.
9	السماء تمطر. والبركة ممتلئة	The sky is raining. The pond is full.	تمطر, ممتلئة	Emphasis on rain and overflowing pond.
10	خلاص يا ناصر. اذهب للنوم!	Enough, Nasir. Go to sleep!	اذهب	Imperative verb, thus <i>nabr</i> is placed on it.
11	السماء تمطر. وصوت المطر مزعج	The sky is raining. The sound of rain is annoying.	تمطر, مزعج	Emphasis on rain and disturbing sound.
12	لا حول ولا قوة إلا بالله ناصر! لماذا لا تأكل؟ اذهب كل الطعام	There is no power nor strength except through Allah. Nasir! Why do you not eat? Go eat all the food.	لماذا, لا, اذهب	<i>Nabr</i> on interrogative لماذا, negation لا, and imperative اذهب.
13	السماء...	The sky...	السماء	Emphasis clarifying the speaker's intended meaning about the rain.
14	ناصر! لا تدفعني إلى إيذائك! كيف سيمنعك المطر من تناول الطعام؟ أرجوك	Nasir! Do not provoke me into harming you! How can the rain prevent you from eating? I beg you.	لا, كيف, أرجوك	<i>Nabr</i> on prohibition لا, interrogative كيف, and emphatic plea أرجوك.
15	خلاص خلاص! سأذهب لتناول الطعام. ألا تأكل معي؟	Enough, enough! I will go eat. Will you not eat with me?	خلاص, ألا	Emphasis on finality (خلاص) and interrogative ألا.

No.	Dialog (Arabic)	English Translation	Word with <i>An-Nabr</i>	Explanation of <i>An-Nabr</i> Placement
16	ماذا ستأكل؟	What will you eat?	ماذا	Interrogative particle, hence <i>nabr</i> is placed here.
17	السمك! ها ها ها	Fish! Ha ha ha.	السمك	Emphasis, used humorously to highlight absence of fish.
18	مرة أخرى!	Once again!	مرة أخرى	Emphasis showing annoyance at repeated joking.

Discussion

The discussion in this study demonstrates that the phenomenon of *an-nabr* in the short film *السماء تمطر* represents variations of stress that are not merely phonetic in nature but also possess distinctive pragmatic and prosodic values. From the perspective of Arabic prosody theory, such stress can be classified into three principal types: lexical stress, phrasal stress, and emphatic stress.

First, in utterances such as *السماء تمطر*, the stress falls on the main verb that conveys new information. This phenomenon can be understood as phrasal stress, since the stress emerges to mark the focus of information within a syntactic unit. This aligns with the view of Al-Khouly (1986) that Arabic prosody places stress on the core element serving as the focus marker in an utterance. However, the film data reveal that stress is not always consistent with the standard phonological norms; at times, it is influenced by the actors' more theatrical speaking style. This affirms that the realization of *nabr* in the context of film does not solely follow grammatical rules but also adapts to communicative and expressive needs.

Second, in interrogative utterances such as *ألا أصدق هذا؟* or emotional expressions like *لا أصدق*, the stress falls on the key words (*لا* or *ألا*) which function to reinforce the speaker's stance. Within the framework of prosody, this can be categorized as emphatic stress. This finding corresponds with the analysis of Turkawi (2013), who emphasized the role of prosodic prominence as an expressive device. However, unlike the more rigid classical theory, the film data exhibit variations of stress placement that are determined by dramatic context. In other words, *nabr* here serves a communicative function by directing the listener's attention to the speaker's emotions.

Third, in imperative utterances such as *انظر هناك* or *تعال بسرعة*, the stress instead falls on the adverb *هناك* and the directional phrase *هناك*. This phenomenon indicates the presence of lexical stress on non-verbal elements which the speaker treats as the pragmatic center of meaning. Interestingly, these data reveal a deviation from the standard norms of Arabic phonology, which typically place stress on the verb. This divergence may be explained by contextual and conversational factors: the speaker shifts the stress to highlight urgency or the direction of action.

If linked to theory, Ibn Jinnī in *Sirr Ṣināʿat al-Krāb* emphasized that shifts in stress can alter meaning, whereas modern analyses (Al-Khouly, 1986; Arvaniti, 2020) regard stress as an integral part of prosodic structure that determines pragmatic meaning. The film data

demonstrate continuity between these two perspectives: classical theory explains the basic phonetic function, while modern theory strengthens its communicative dimension. However, this film also opens a new space for discussion, namely the influence of dialect and the actors' speaking style, which produces variations in the realization of *nabr* beyond the standard patterns.

The implications of this study are significant for the teaching of Arabic, particularly in *maharah kalām*. Prosodic awareness, including an understanding of *nabr*, can help Arabic learners express themselves more naturally. For instance, teachers can train students to place stress on interrogatives or adverbs according to context. This practice not only develops clarity of articulation but also teaches the communicative function of stress in real conversation. For non-native learners, awareness of such *nabr* variations assists them in understanding that spoken Arabic is not as rigid as standard phonological rules but rather flexible according to communicative needs.

When compared to previous studies, this research occupies a distinctive position. The article *The Application of Stress Al-Nabr in Arabic Language Among Malay* emphasizes prosodic awareness among non-Arab learners along with its pedagogical solutions, while the article *Analisis Fonologi pada Lagu Rahman Ya Rahman* examines the role of stress and intonation in Arabic religious music in shaping listeners' affective and spiritual experience. In contrast, this study focuses on the realization of *nabr* in native speakers' utterances through naturalistic film data from *السماء تمطر*, with the aim of mapping the position and function of stress acoustically while also exploring its pedagogical implications. Thus, this study contributes a new perspective by bridging classical and modern theories in the study of Arabic prosody, while expanding the focus from affective and pedagogical dimensions toward a more empirical phonetic-linguistic analysis.

Conclusion

This study identified a total of 34 *nabr* positions in the short Arabic film *السماء تمطر*, uploaded by the Arab Podcast channel. The findings indicate that the phenomenon of *an-nabr* in the film is realized through variations of stress encompassing lexical stress, phrasal stress, and emphatic stress. Such realizations of stress function not only phonetically but also pragmatically and expressively, influenced by the communicative context and the speaking style of native speakers. This affirms that *an-nabr* in spoken Arabic is dynamic and flexible, not entirely bound by standard phonological rules, but rather adapted to communicative needs. These findings reinforce the continuity between classical and modern theories while also opening a space for discussion on the influence of dialect and the film medium as a source of natural prosodic speech.

In terms of contribution, this study asserts its originality compared to previous research. While earlier studies emphasized pedagogical aspects (non-Arab learners) or affective dimensions (religious songs), this study offers a phonetic-acoustic perspective by employing a short film as an authentic prosodic corpus. By adopting an acoustic approach based on universal parameters—duration, intensity, and F0—this research not only enriches the theoretical framework of Arabic prosody but also provides practical implications for the teaching of *maharah kalām*. Specifically, it highlights the importance of training Arabic learners to understand and apply stress in spoken discourse according to context, thereby enabling their oral communication to become more natural and effective.

Declarations

Author contribution statement

The first author bears full responsibility for the conceptualization, methodology, data collection and analysis, drafting of the initial manuscript, as well as the final revision. The second author contributed as a reviewer and analyzed the findings of the data.

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Data availability statement

The primary data analyzed in this study consist of the short Arabic film Al-Samā'u Tumṭir, which is publicly accessible at https://www.youtube.com/watch?v=8giahxsvMV4&list=PLmW55tj4-ikDDgpgn453V6fCtLS_4XudT&index=2

Declaration of interests statement

There are no known conflicts of interest that could have influenced the results or interpretation of this study.

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