

Phonological Analysis in *Al-ṣaḥifa Al-Sajjādiyya* (*Fī Al-isteāde* Supplication)

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Implication, taken from the root “implicate”, means directing; like the implication of smoke for fire. The denotative meaning of implication is: forming a meaning in mind by imagining the word. Word visualization in the human’s mind is done through different means such as: structure of the word, role of the word in the clause, use of the dictionary, style and manner of pronouncing a word, and phonemes in a word. The present study tries to analyze “*Fī Al-isteāde* Supplication “from *Al-ṣaḥifa Al-Sajjādiyya* based on the trends of phonology. Also, it tries to show the role of phonemes, having been used in *Al-ṣaḥifa Al-Sajjādiyya*, in communicating the message to the reader. In this article, the fact that the interrelatedness of form and content is obviously seen in all the supplications of *Al-ṣaḥifa Al-Sajjādiyya* is unraveled. The most important finding of this research is that all the phonemes employed in *Al-ṣaḥifa* are used as they are appropriate to the context. When Imām *Sajjād* is talking about God’s mercy, he uses soft and delicate sounds but when he is talking about heavenly retribution, he uses harsh and bitter sounds in a manner that one cannot replace one with another. The sounds have such an effect on the text that we can appreciate their meanings by merely listening to them.

Keywords: Implication; Phoneme; Psalm Analysis; *Al-ṣaḥifa Al-Sajjādiyya*

Introduction

Each effect in nature is a sign for the existence of another being. This phenomenon is also tangible in the world of words and sentences which is called linguistic signs. Each word which flows over the tongue or is engraved upon a tablet through inscription, both orally and in the written form, is a sign for the meaning which is hidden behind these two forms and this phenomenon includes different categories of meanings. Sometimes one gets the meaning through the tone and manner of the speaker articulating the words; sometimes the word itself implicates a specific meaning, and in some cases the root structure of the word is representative of a particular meaning.

This article seeks to investigate the role and importance of the implication of phonemes and sounds in a sentence, an implication which is known as the study of the implication of speech sounds or phonetics. In this supplication, when a word refers to smooth meanings and love or kindness and affection, sounds are also used in a smooth and easy manner which is free from any roughness. But when a word refers back to rage and fury, rough and bitter sounds are used.

Due to the necessity and importance of phonetics in the analysis of meanings, literary figures and scientists for a long time have paid attention to this issue, and works such as *The Holy Qurān* have been investigated from this perspective. Khalil ibn-Ahmad in the introduction of the book *Al-ʿayn* and Sibawayh in *Al-Kitāb*, in some issues related to merging, talk in depth about phonemes, their places of articulation, analysis of human’s vocal apparatus and the related features. Similarly, Aboo Omar Alsheibani in his *Dictionary of Aljīm*, Ebn Darid in

The Assembly of the Words and Ebn Jani in *The Arabs’ Literary Devices* have continued and completed the former scientists’ studies on phonetic issues, and they have added new topics to the above-mentioned issue. Among contemporary scientists, also, Sayyed Ghotb in his exegesis entitled *On the Shades of Qurān* and Aesheh Bent Al-Shati in *explanatory exegesis of The Holy Qurān* have used phonemic and phonetic methods. Mohammad Ali Saghir has devoted the sixth chapter of the book *Word Sounds in Qurān* to phonological implications in the *Holy Qurān* and has talked about this issue in length. Among other scientists who have talked about this subject we could refer to Mohammad Farid Abdullah in his *Word Sounds and Implications in the Holy Qurān* and Mohammad Mani Aref Abed in his thesis entitled *Word Origins in Al-Baqarah and Al-Soarāh Chapter*. The question for which this article seeks to provide an answer is whether phonemes influence words’ meanings, whether features of every phoneme affect meanings of words, whether one can replace any phoneme or any word in psalms of *Al-ṣaḥifa Al-Sajjādiyya* with another phoneme or word respectively while having the same phonetic features as the previous one.

The present research, trying to answer these questions, first starts with defining “implication” and its different types as well as defining features of different phonemes. Then it gives a short introduction to *Al-ṣaḥifa Al-Sajjādiyya* and goes on to give a phonological analysis of the eighth psalm in *Al-ṣaḥifa*, that is, “*Fī Al-isteāde* Supplication “and finally gives an account of the style of psalm in the family and descendants of prophet Mohammad, peace be upon him and his progeny.

Implication in the literal sense:

“Implication” in *Arabic Language Dictionary* under the entry of “implication” is defined as: directing and guiding someone to something (Ibn Manzoor, p. 1410). Also, there is another meaning which states that “implication” is something through which guidance is sought (Aljavaheri, 2008). *Dalīl* means *Ildāl*, that is guide and *Dallah* means “he guided him”.

Implication in the technical sense:

Implication as a science is a field which investigates meaning and the ways of attaining it. (Ghairoo, 1986) Sharif Jorjani (816 - 740) defines it as: when something leads to knowledge and awareness of something else, the first thing is called “implication” and the second thing is called the “implicated”. So the way that the word implicates the meaning depends on the sentence, the direction of the text, and the special occasion to which the text refers (Al-Sharif Al-Jorjani, 1985: p. 215). Each phenomenon in the nature directs the human mind to something beyond itself; in the same way that smoke leads us to the recognition of fire, words also lead us to a hidden meaning beyond the word itself. Words implicate a special meaning and this implication differs in different occasions, based on the way of pronouncing the word, the style of saying it, and the grammatical structure and special features of the word when it stands by itself or in word combinations. “The effects or meanings of words, the words or their written forms are all considered as different means of implication. What comes out of man’s oral system, is a sign of what inside one’s mind is. “Implication of a word” means: whenever something is visualized in one’s mind, the mind imagines a meaning related to that noun and immediately grabs its meaning” (Daye, 1996: p. 15).

Types of Implication

Implication has different types. This division depends on one’s attitude towards words. Sometimes one thinks of words by themselves and without any combinations and looks up their meanings in a dictionary and sometimes one looks at words based on their structures and looks up their meanings in their specific structural and conjugational forms; sometimes we pay attention to the style of the sentence or clause and its special occasion and interpret its meaning based on the manner it is said; sometimes we put words in sentences and analyze their relationships in comparison with other words. So this way we understand their roles and then analyze their meanings. Also, sometimes phonemes, their special features, manner of pronouncing them and their meanings are investigated and their meanings are understood using this method.

Implication of Morphology

Morpheme is the smallest meaningful unit in a language (Richards & Schmidt, 2002: p. 341). Morphemes can be classified as bound vs. free. A free morpheme can stand alone; bound morpheme like prefixes and suffixes are those which must be used with another morpheme.

The implication of morphology is an implication which arises out of the structure of the word and its special structural features which are also called structural usages (Motahari, 2003: p. 31). Analyzing conjugational implication, scientists believe that the root of the word, which is the basic phonemes of that word, is the nature implication, and the redundant phonemes of the word are relational implication; like words such as (*‘ālimūn*,

‘ālim, *‘alama*) in which (*‘alama*) is the nature implication and the additional phonemes (*ā, ūn*) are the relational implication (Al-Rakein, 1993: pp. 97-98). Scientists have made connections between the root of the word and its implication in Arabic language and believe that each root has a special implication. As an example, the meter *fa‘alān* implicates action and excitement, and the meter *fi‘ālih* implicates a special profession.

Combinational Implication

Combinational implication means the relations which exist among position of words in a sentence, and its purpose is not to express the meaning of the word itself but its purpose is to communicate the meaning of the word combination and to specify the subject, object, etc. (Jorjes, pp. 197-198). It is as if words before entering word combinations in a sentence are like phonemes which do not have any meaning, and expressing their meaning is possible only through their combinations. “When a word is put in a sentence in a syntactic position, it becomes part of the social and intellectual life” (Aldayeh, 1996: p. 23).

Contextual Implication

Contextual implications are those concepts which are intended by the speaker and the audience will understand them, based on the special situation, while the speaker is speaking. In other words, the contextual manner of the speaker’s language will determine the intended meaning (Abdoljalil, 2002: p. 540). Some linguists believe that language is not considered as language based on what is written in books, rather it is considered language based on the way it is articulated and the way it flows over one’s tongue. They consider oral, syntactic, and lexical implications in service of stylistic implication. So the contextual manner of articulating a language is part of the speaker’s culture, and the atmosphere in which a word is articulated determines the intention of the speaker (refer to Alrakein, 1993: p. 102). Although a word may have a specific meaning in a dictionary, its meanings may change based on what we are saying. Sometimes by changing the tone when pronouncing a word, we may come up with a surprise, a question, a sense of hatred, or contempt. We can understand all these through the speaker’s tone.

Lexical Implication

Lexical implication is the direct meaning and common essence of a word in all of its derivations and its different conjugational structures (Abdoljalil, 2001: p. 64). As a matter of fact, lexical implication means those different meanings which have been provided for a word in a dictionary. So some linguists have started collecting words in a specific field and created topical dictionaries. As a result of such works, some dictionaries were written on unfamiliar words of *Holy Qurān*. Then, Khalil ebn Ahmad wrote a comprehensive dictionary based on the articulation of phonemes called *Mo‘jam al-‘ayn* (Alrakein, 1993: p. 103).

Phonetic Implication

Phonetic Implication is an implication which comes out of the nature of some sounds and the relationships among these sounds with particular meanings. So each sound associates a

special meaning in one's mind. "Such an implication is in close contact with one of the linguistic theories; that implication is the natural relationship between the word and its meaning. Ebn Jenni in his *xaṣāiṣ* calls it textual implication (ibid 96)." Phonetic implication is quite evident in such words as "qazm" and "xazm" in Arabic. "Xazm" in Arabic is the sound for soft and smooth food, and "qazm" is the sound for tough food. This implication is the result of the sounds /q/ and /x/ in these two words. When we listen to some words with special sounds, we expect particular meanings appropriate to those sounds.

Sound (Phone)

In the dictionary of *Arabic Language* the explanations for the entry "sound" appear as such: "Sound literally means music of the word which includes the voice of humans and nonhumans" and "Al-ṣāḥib" means a person who shouts. Phone or sound is produced by the vibration air molecules. Vibration means the movement of molecules from a specific point in a specific way and then returning to that specific place. This is physical phenomenon is called vibration cycle. If the vibration of air molecules is repeated more than 16 times in a second, the kinetic energy changes into acoustic energy and, consequently, sound is produced. "All the sounds we make when we speak are the result of muscles contracting. The muscles in the chest that we use for breathing produce the flow of air that is needed for almost all speech sounds." (Roach, 1998: p. 8).

Sound, literally, means rhythm and it is a kind of wave which is produced by the collision of two objects and is scattered in the atmosphere so that it comes to the human beings' oral receiver or acoustic apparatus and is heard by the ears. In other words, "sound is the audio effect of the alternating and consecutive movements the source of which is either the vocal apparatus of a living organism or some sort of particular movements" (Jom'e, 2008: p. 24).

Kinds of Phonetic Implication

Phonetic implication is divided into two kinds of natural phonetic implication and analytical phonetic implication. Natural phonetic implication talks about coordination of phonemes and meanings related to them, but analytical phonetic implication talks about the change in phonetic units and; consequently, the change made in meaning which in, per se, is divided into two parts, stress and intonation (refer to Alrakein, 1993: p. 96). That is, sometimes we communicate a special meaning by stressing a special part of the word. Also, sometimes the tone and the context of the utterance express the intended meaning of the speaker like cases such as surprise, interrogation, contempt, reprimand and so on, which are all understood by the speaker's tone.

Stress Implication

Stress is an increase in the flow of air out of the lungs. A stressed syllable is usually produced by pushing more air out of the lungs in one syllable relative to others. A stressed syllable has greater respiratory energy than neighboring unstressed syllables (Ladefoged, 2006: p. 110)". Language is made up of words and each word is made up of successive and related sounds each of which guides us to the other one. Phonemes, per se, do not have any meanings, but their importance depends on the situation in which they are put. When a person talks in their

own language, they habitually stress a particular part of the word so that they could make it outstanding with respect to other parts; this is called stress" (Mohammad, 1998: p. 125). Therefore, stress is the force and energy we put to pronounce a special part of a word in comparison to its other parts. We mention intensity, intonation, length and tone of sound as different ways of creating stress in a word (Kakol Aziz, 2009: p. 43).

Intonation Implication

Pitch is a physical phenomenon (Ladefoged, 2006: p. 291), and intonation is a pitch pattern in a sentence. In an intonation language like Arabic, pitch conveys abstract meanings of its own, usually related to the information structure of the utterance. Mario Bye defines intonation as: the successive coming together of different musical tunes and rhythms in saying a specific sentence (Mohammad, 1998: p. 134). Languages like Arabic in which the rising and falling intonation is at a sentential level are called intonation languages, but languages like Chinese in which the intonation is at the level of words or syllables are called tone languages.

This means that there is a special phoneme or tone for each particular purpose which affects the manner of articulating a sentence. We get the purpose of a sentence through its intonation; whether, for instance, it is used to ask a question or it is written to communicate surprise, denial, contempt, or reproach. Using intonation, we could also find out on which part of speech, like subject, object, and verb, the emphasis is put. When we read the verse number four of *Surah Nahl* in *The Holy Qurān*, for instance, (خلق الإنسان من نطفة فإذا هو خصيم مبين) we can understand that this verse refers to Allāh's surprise at man's feud to Allāh; we could also understand meanings such as surprise, blame, and order to do something through the tone of the verse number seventy-five in *Surah Nesāʾ* in *The Holy Qurān* (مالكم لا تتقاتلون أنفسيبلله). These concepts are not understood by the translation of the verses, but they are all understood through the intonation of the verses.

Description of Speech Sounds

Consonant

Those sounds in the production of which the airstream must be obstructed in some way are called consonant. In describing each consonant, three features must be taken into consideration: place of articulation, manner of articulation and being voiced or voiceless.

Classification of consonants based on the place of articulation: Bilabials like /b/, labiodentals like /f/, dentals like /θ/, alveolars like /n/, velars like /g/, glottals like /h/.

Classification of sounds based on manner of articulation:

Stop: In these sounds complete closure of the articulators are involved so that the airstream cannot escape through the mouth like: /b, t, d, k/.

Fricative: There is close approximation of articulators so that the airstream is partially obstructed and turbulent air flow is produced like: /f, v, h, š/. In the production of some fricatives a hissing sound is heard, that is why these sounds are called sibilants like /s, z/. There are some other fricatives in the production of which a sound like the flow of water or the spread of water is heard. These sounds are called shibilant like /š/.

Affricate: in these consonants, a brief stopping of the air-

stream with an obstructed release which causes some friction are combined like /j/.

Nasal: when the velum is lowered and the airstream is allowed to flow out through the nose, nasals are produced like /m, n/.

Glides: these sounds are typically produced with the tongue in motion to or from the position of a vowel and they are sometimes called semi-vowels like /w, j/.

Liquid: this sound is formed by letting the airstream flow around the sides of the tongue as the tip of the tongue makes contact with the middle of the alveolar ridge like /l/.

Glottal: These sounds are produced when the space between the vocal folds is closed completely, then released like /ʔ/ (Yule, 2010: pp. 32-33).

Sounds are also divided into two categories based on the position of vocal cords in the pharynx: voiced and voiceless. Sounds produced when the vocal folds are vibrating are said to be voiced, as opposed to those in which the vocal folds are apart, which are said to be voiceless (Ladefoged, 2006: p. 3).

Vowel

Vowels are phonemes which are produced by the vibration of vocal folds without the existence of any obstruction. So, all the vowels are voiced. In describing vowels, three features must be taken into consideration:

1) Tongue height: According to the distance of the tongue from the palate, the height of the tongue is divided into three parts: open like /i, u/, mid like /o, e/ and close like /a, ā/.

2) Position of the tongue: While pronouncing a vowel, if the tongue is close to the front of the mouth, the produced vowel is called a front vowel like /i/ but if the tongue is close to the back of the mouth, the produced vowel is called a back vowel like /u/.

3) The degree being rounded while producing vowels.

Common Features among Vowels and Consonants

Vowels and consonants have three features in common: duration, being tense and being lax.

Duration: A period of time that the vibration of a phoneme continues is called duration.

Tense: In vowels, the closer the vowel, the tenser it will be. In consonants, the degree of being tense has a direct relationship with being voiceless.

Laxness: In vowels, the opener the vowel, the softer it will be. In consonants, if the consonant is voiced, it is soft.

Some Parts of *Al-ṣahīfa Al-Sajjādiyya*

After *‘āsūrā*, (an occasion for the death of Mohammad’s grandson, Hussein, the tenth day of Moharram,) there would be a lot of pressure on the Islamic society and its people. This, by itself, intensifies *Imām Sajjād’s*, Hussein’s son, responsibility in retaining the Karbalā Revolution and pure Islamic attitudes among members of society. *Imām Sajjād* chooses this framework to teach Islamic knowledge and, thus, leaves a collection composed of 54 prayers called *Al-ṣahīfa Al-Sajjādiyya* which consists of different Islamic notions and teaches religion and ethics through the veil of prayers. This book is so valuable that it is known as the most valuable written work after *The Holy Qurān* and *Nahjolbalāqa* and it is called *friend of Qurān*, *Bible of Mohammad’s family*, *Zabur* (Prophet David’s holy book) of *Muhammad’s Family* and *ascending Qurān*. Human beings get

acquainted with different kinds of things when pondering over such meaningful issues. It sometimes talks about monotheism and uniqueness of Allāh, sometimes about resurrection and return to Allah after death, sometimes about taking refuge to Allāh from the Satan and other people’s deceits, sometimes it asks Allah not to unravel secrets and sometimes chooses pure knowledge from the source of knowledge, that is, *The Holy Qurān*, and reaches its end. He speaks with a heart full of knowledge of Allāh and, thus, offers many thoughts to his readers. Those who ponder over this wonderful literary piece will be astonished at which parts to choose and study. Besides containing rich Islamic concepts, *Ṣahīfah* has a rhetorical and eloquent diction. *Imām Sajjād’s* language is eloquent and free from any sort of lexical or conceptual complexity. *Imām’s* language is appropriate to the context; when he talks about hope and desire, his word takes such a color as hope. When he talks about heavenly retribution, the signs of such an attitude are clearly evident in his words. In terms of expression, all the words of *ṣahīfa* are used in their own right places in a way that we can consider *Ṣahīfah* as a Dictionary in which the appropriate use of words is clearly evident. Language of *Ṣahīfah* is easy and its style is without any complexity or strain. Its words have a clear structure, i.e. easy to understand, and have a familiar usage in a way that one does not get bored of hearing them. The words and *Imām’s* diction are eloquent and *Imām* himself is one of the most eloquent people of his time. A researcher will understand that the spaces between clauses are in harmony with each other and the structural varieties are surprising and exhilarating, full of different kinds of inversion, omission, reference, brevity and verbiage (Moghe noor-Ali).

Phonological Analysis of “*Fī Al-isteāde Supplication*” (the prayer number 8)

(اللَّهُمَّ إِنِّي أَعُوذُ بِكَ مِنْ هِجَانِ الْجِرْصِ وَسُورَةِ الْغَضَبِ وَغَلْبَةِ الْحَسَدِ، وَضَعْفِ الصَّبْرِ، وَقَلَّةِ الْقَنَاعَةِ وَشَكَاةِ الْخُلُقِ، وَإِحَاكِ الشَّهْوَةِ وَمَلَكَةِ الْحَمِيَّةِ وَمُتَابَعَةِ الْهَوَى وَمُخَالَفَةِ الْهُدَى وَسَبَّةِ الْعَقْلَةِ، وَتَعَاطِي الْكَلْفَةِ وَإِثَارِ الْبَاطِلِ عَلَى الْحَقِّ وَالْإِصْرَارِ عَلَى الْمَأْتَمِّ، وَإِسْتِغَارِ الْمَعْصِيَةِ وَإِسْتِكْبَارِ الطَّاعَةِ وَمُبَاهَاةِ الْمُكْتَرِبِينَ وَالْإِزْرَاءِ بِالْمُظْلَمِينَ، وَسُوءِ الْوَالِيَةِ لِمَنْ تَحْتِ أَيْدِينَا وَتَرْكِ الشُّكِّ لِمَنْ أَصْطَنَعَ الْعَارِفَةَ عِنْدَنَا.)

(Allāhomma innī ʔaʔūdo bika min hayajān elhiṛs wa sawrat ilgāḍab wa ḡalabat ilḡasad, wa ḡaʔf ilṣabr, wa qillat ilqanāʔah wa šikāsat ilxolq, wa ilḡāḡ ilššahwah wa malakat ilḡamīyyah wa motābiʔat ilhawā wa moxālifāt ilhodā wa sinat ilgāflah, wa taʔāʔ ilkolfaḡ wa iṡār ilbāṡil ʔal alḡqi wa ališrāri ʔal almaʔtam, wa ʔistišḡār ilmaʔšiyyah wa ʔistikbār ilṡāʔah wa mobāḡāt ilmokṡīrīn wa alʔizrāʔi bilmoqillīn, wa sūʔ ilwilāyati liman taḡta ʔayiyānā wa tark ilššakki liman ištaniʔ alʔarīfata ʔindanā)

“O God, I seek refuge in Thee/from the agitation of craving, /the violence of wrath, /the domination of envy, /the frailty of patience, /the lack of contentment, /surliness of character, /urgency of passion, /the disposition to vehemence, /following caprice, /opposing guidance, /the sleep of heedlessness, /undertaking the toilsome, /preferring falsehood over truth, /persisting in sin, /making little of disobedience, /making much of obedience, /vying with the wealthy, /disparaging the poor, /guarding badly over those in our hands, /failing to thank those who have done good to us.”

Imām Sajjād, in this oath, beseeches Allāh anxiously and takes refuge to Allāh from any sort of evil and its different embodiments having stuck to the hidden parts of one’s self since man’s self, by nature, orders him towards evil. This request comes from human’s self who feels weak in front of Allāh; accordingly, all the words show a kind of softness far from any

toughness and intensity. That is, the sounds are all appropriate to the context, since when human beings believe in something deeply and feel that thing from depths of their hearts, effects of such a belief can clearly be traced in their words and voices which come out of the hidden parts of man's self. One the other hand, there is an organic lexical and semantic relationship between mind and language. So, subtle linguistic variables are an aspect of subtle semantic variables and vice versa (Seidi-Abdi, 1384: p. 61). A small change in meaning shows itself in structure and form, and so is the relationship between form and structure.

(Allāhomma innī ʔaʕūdo bika min hayajān elhirs)

(اللهم اني اعوذ بك من هيجان الحرس)

meaning: "O God, I seek refuge in Thee/ from the agitation of craving." In Arabic language phonemes such as (ʕ, ʔ, ʕ, h) are pharyngeal, that is they are produced from the depth of throat in a weak manner without tension and this implicates that these phonemes come out of the depths of the hidden parts of man's heart. Pharyngeal phonemes have a deep and close relationship with the consistency of one's belief in Allāh. Therefore, prayers originate from depths of one's submission to Allāh and their beliefs in Him, a belief on which the changes do not have any effect (Abdollah, 2008: p. 94). Truly, words and sentences are reflective of one's thought. When one uses fluent clauses or words, this implicates the fluency of thought and mind. And when one uses rough sounds and words, this phenomenon shows some kind of roughness in meaning. In *shahifa* words have been chosen with such care, (in terms of implication to meaning and appropriateness of these meanings to sounds and their roughness, fluency, strain or whisper, and their other characteristics) that any small change in the order of the words or sounds leads to a change in the rhythm of clauses and in understanding their meanings and concepts.

In "O Allah: "h" is a voiceless pharyngeal fricative phoneme through which the affinity of the prayer to the speaker's soul and the feeling of weakness and inability in front of Allah is quite evident. This phoneme implicates collapse, that is, destruction and absorption and this is what comes out of prayers, since human beings find themselves as weak creatures and that is why they return to Allah and are attracted towards Him and ask Him to satisfy their wishes.

The phoneme /m/, which is a voiced bilabial nasal consonant, implicates the entrance to something or the ability to reveal the hidden mental sides of a person. So, prayer is the needs and requests of human beings from Allah which are expressed in this manner. The geminate /n/, which is voiced alveolar nasal consonant, in "innī" and /i/, which is an unround high vowel, implicate such effects.

(ʔūdo): this word is repeated seven times throughout the supplication in different forms such as (ʔūdo, naʕūdo, ʔodnī). Repetition of a word means excess in structure and, thus, excess in meaning. The purpose of such a repetition is lexical emphasis so that the meaning is digested by the audience and leads to an increase in one's belief in that repeated idea. Repetition leads to the sticking of a concept in one's mind; this changes to a habit and after some time it becomes part of one's mind and its separation from thought and belief is almost impossible. Repetition removes all doubts from one's mind and brings him satiation. It is due to such a characteristic of repetition that it is considered as one of the styles of putting emphasis on something. Human beings take pleasure from repeating a word in front of their beloved and begging Him for something; conse-

quently, repetition will redouble this pleasure. The existence of stress in /ʔ/in (ʔūdo) which shows its sharpness and toughness when being articulated, reveals its superiority and dominance. Using this phoneme in a word, Imām Sajjād shows that we should take refuge from greed, envy, wrath and all kinds of evil deeds to such a power over which there is no other power.

(hayajān)(agitation): /h/ in this free morpheme is a voiceless pharyngeal fricative phoneme: /ħ/, which is an alveo-palatal affricate phoneme absolutely refers to one's greatness and grandeur and is among voiced phonemes, also there is a kind of power in it and this implicates the intensity of agitation in greed. The coming together of the pharyngeal /h/, and /ħ/ whose main characteristic is its intensity, and also /a/, an unround low front vowel, which has a kind of phonological salience implicates the depth of this agitation and its dependency on man's soul. This feature is also seen in the word /hirs/ which means greed.

/hirs/ (greed): In this word /r/, which is a voiced alveolar liquid consonant implicates firmness and pervasiveness of a feature, and is considered as the phoneme of repetition in phoneme divisions. /s/ is voiceless alveolar sibilant phoneme. This feature along with the pharyngeal /h/ implicate the depth of greed and its existence in the depth of one's soul and self in a way that giving up greed is not that simple. /r/, which implicates firmness and stability, proves the afore-mentioned issue.

(و سوره الغضب و غلبة الحسد و ضعف الصبر و قلة القناعة و شكاسة الخلق، و إلهام الشهوة و ملكة الحمية)

(wa sawrat ilgaḍab wa ḡalabat ilḡasad, wa ḡaʕf ilṣabr, wa qillat ilqanāʕah wa šikasat ilxolq, wa ilḡāḡ ilššahwah wa malakat ilḡamīyyah)

Meaning: the violence of wrath, /the domination of envy, /the frailty of patience, /the lack of contentment, /surliness of character, /urgency of passion, /the disposition to vehemence.

/Al-ḡaḍab/ composed of two morphemes: a bound morpheme (Al) and a free morpheme (ḡaḍab). It means wrath and anger and also connotes a kind of power far from laxity and lassitude. So, this meaning is appropriate for phonemes of this word like /ḡ/and /ḡ/ which are both voiced consonants, and there is a kind of domination and power in both of them. Moreover, the word *sawrah* which means violence and intensity has added to the dominance and intensity of anger in the word. It is here that we understand the power of diction, supereminence of rhetoric and eloquence in Imām Sajjād's words. If we consider just this clause, we will find it in the best order in a way that we cannot move one consonant to another part or replace it with another consonant. Sounds are mixed in such a manner that even if one does not know their Arabic meanings, one can understand their meaning through listening to the sounds.

(Al-ḡasad) meaning (envy) is one of evil characteristics of man; it means one's dissatisfaction of what others possess, whether worldly or spiritual. Envy means that someone gets upset due to good characteristics of others and wishes their extirpation. On the contrary, there is an envy that one wishes to have other people's good characteristics. The pharyngeal /ħ/in the word /ḡasad/ (envy) is a sign to implicate the attachment of this feature to the depths of one's soul whose separation is not that easy. /s/ implicates extensiveness and simplicity and is among voiceless phonemes; it is as if envy gradually enters one's soul without being noticed like a black ant which runs over a black rock in the dark night without being noticed. The extensiveness of /s/, a voiceless alveolar fricative phoneme, which is its implication, is such that it is as if it throws itself on one's soul and the separation from that is almost impossible.

This attachment of envy and its extensiveness comes with a sort of intensity that is tangible through the sound /d/ which is one of the voiced and intense phonemes.

(ilḥāḥ al-ššahwah): /h/, as it was mentioned earlier, is a pharyngeal and voiceless sound which implicates a high attachment particularly to the internal and hidden matters. Imam does not mention (iṣrār al-ššahwah) but (ilḥāḥ al-ššahwah) since /s/ has a whistling sound and is related to external and superficial matters. On the contrary, /h/ is a pharyngeal sound which is produced through the vocal apparatus without any blockage in sound production and, thus, it is more related to one's soul than /s/. On the other hand, the situation based on which this prayer is articulated necessitates a person to use less whistling, tough and hoarse sounds in front of Allah. The place of articulation of /s/ as a sound is very tight and at this time a long whistling sound is created and this is not appropriate for the dignity of the prayer. Repetition of the sound /h/ is to emphasize its attachment to self.

(al-ššahwah): (lust) /s/ is a shibilant sound which involves width of the tongue and creates a complex stricture" (Alsigh, 2000: p. 180). /š/ which is a voiceless alveopalatal affricative phoneme is a sign of its extension and this extension implicates the unlimited extension of lust. /h/ which is one of the pharyngeal phonemes implicates absorption in another matter and extension in different kinds which is an emphasis on what was said previously.

(نُعُوذُ بِكَ مِنَ الْخَسْرَةِ الْعَظْمَى، وَ الْمَصِيبَةِ الْكُبْرَى، وَ أَشَقَى الشَّقَاءِ، وَ سُوءِ الْمَأْبِ، وَ حِرْمَانِ الثَّوَابِ وَ خُلُولِ الْعِقَابِ)

(no'ūdo bika min alḥasrat il'ozmā wa almoṣibat ilkobrā wa ḥīrmān ilṭṭawāb wa ḥolūl il'iqāb)

Meaning: We seek refuge in Thee from /the most dreadful remorse, /the greatest affliction, /the most wretched wretchedness, / the evil end to the journey, /the deprivation of reward, /and the advent of punishment.

(Al-ḥasrah) (remorse): /h/ is a pharyngeal phoneme and implicates a very intense affinity with man's soul and mind since its place of articulation is at the end of the pharynx. A person who is afflicted with such a remorse feels this sensation from depth of their hearts and this is equal to the sigh which comes out of one's mouth when one is feeling that sense of remorse. /r/, which is a voiced alveolar liquid consonant, implicates repetition of the feeling of remorse since a human being who is suffering from a great sense of remorse, carries this feeling forever. /h/ implicates constraint and lack of stability and this meaning is related to lack of tranquility and safety for a human being who is desperately suffering from a sense of remorse.

(Al-ozmā) (great): /z/ is a voiced alveolar fricative phoneme which implicates intensity and extension in the sense of remorse. /ā/, a round low back vowel, is a continuant sound in the articulation of which the sound continues when comes out of one's mouth and it is not stopped by any blockages. The existence of such a phoneme in the word (Al_ozmā) is itself an emphasis on its intensity and power. This sound has also been repeated in the word (kobrā) and has created a musical symphony which affects one's ears and has a deep effect on the audience.

(سُوءِ الْمَأْبِ، وَ حِرْمَانِ الثَّوَابِ وَ خُلُولِ الْعِقَابِ) ū? ilma?āb, wa ḥīrmān ilṭṭawāb wa ḥolūl il'iqāb)

Meaning: the evil end to the journey, /the deprivation of reward, /and the advent of punishment.

Language has a trace of meaning in it. When one talks about

happiness, its signs are totally evident in his words and when he talks about sadness and fear from heavenly retribution, this fear reveals itself. The same as holding your breath, words become vowelless and a kind of solidity appears between interval of words. Then, velarized phonemes are moved down so as to stop in one point and that is the place of being vowelless; here is an example: (سُوءِ الْمَأْبِ، وَ حِرْمَانِ الثَّوَابِ وَ خُلُولِ الْعِقَابِ) (sū? ilma?āb, wa ḥīrmān ilṭṭawā wa ḥolūl il'iqāb).

/b/ which is a voiced bilabial stop consonant with its intensity implicates the hardness of being deprived from reward, and the difficulty of the demanding punishment. Repetition of /b/ in this part of the supplication is a kind of lexical emphasis and alliteration both of which lead to a kind of effectiveness and penetration of the word in the reader's heart. This kind of repetition is found abundantly in *ṣahīfah* such as:

/l/ is a voiced liquid consonant. Repetition of the phoneme /l/ in (اللَّهُمَّ صَلِّ عَلَى مُحَمَّدٍ وَ عَلَى آلِهِ) (allāhomma ṣalli 'alā moḥammad wa āli moḥammad) (meaning: O God, bless Muhammad and his Household)

/r/ is voiced alveolar liquid consonant. Repetition of the phoneme /r/ in (تَعُوذُ بِكَ مِنْ سُوءِ السَّرِيرَةِ وَ إِحْتِقَارِ الصَّغِيرَةِ) (na'ūdo bika min sū? ilṣarārah wa ḥiḥtiqār ilṣṣāghīrah)

(meaning: We seek refuge in Thee from/ill-mindedness, looking down on the small.)

/f/ is voiceless labiodental fricative consonant. Repetition of the phoneme /f/ in: (نُعُوذُ بِكَ مِنْ تَأْوِيلِ الْإِسْرَافِ، وَ مِنْ فَقْدِ الْكَفَافِ) (na'ūdo bika min tanāwil il'iṣrāf, wa min fiqdān il kafāf).

Meaning: We seek refuge in Thee from/ acting with prodigality/and not having sufficiency.

Phonological Coordination

"using in pronouncing some parts of words, as a phenomenon, adds to the phonological beauty of the language and sketches some picture for the auditory sense of human beings. The human mind deals with them in away as if these pictures were real and we were looking at them through our own phenomena" (Abdollah, 2008: p. 58). Beautiful pictures composed of different meanings and different tableaux composed of different colors. All these pictures and tableaux with all their differences are finally after sketching a specific scene and that is the beautiful scene of saying prayers to Allah. We can find words in different parts of the prayer with a kind of phonological coordination which associate a special beat in the rhythm of the prayer and this is repeated every once in a while like:

وَمَتَابَعَةُ الْهَوِيِّ وَمُخَالَفَةُ الْهَيْدِيَّةِ وَسُنَّةُ الْغَفْلَةِ وَ تَعَاظِيَةُ الْكُلْفَةِ وَ إِثَارَةُ الْبَاطِلِ
عَلَى الْحَقِّ وَالْإِصْرَارُ عَلَى الْمَأْمُومِ، وَ اسْتِصْفَارُ الْمَعْصِيَةِ وَ اسْتِكْبَارُ الطَّاعَةِ وَ مُبَاهَاةُ الْمَكْتَرِينَ
وَ الْإِزْرَارُ بِالْمَقْلِينَ...

(wa motābi'at ilhawā wa moxālifat ilhodā wa sinat ilgaflah, wa ta'āt ilkolḥah wa ṭṭār ilbāṭil 'al alḥqi wa aliṣrārī 'al almaḥtam, wa ḥistiṣṣār ilma'siyyah wa ḥistikbār ilṭā'ah wa mobāhāt ilmoḥṭīrīn wa al'iṣrārī bilmoqillīn...)

Meaning: following caprice, /opposing guidance, /the sleep of heedlessness, /undertaking the toilsome, /preferring falsehood over truth, /persisting in sin, /making little of disobedience, /making much of obedience, /vying with the wealthy, /disparaging the poor, as we can see, there is a kind of phonological coordination between the words in this part of prayer like: (almoḥṭīrīn-almoqillīn) (ṭṭār-iṣrār) (alkolḥah-algaflah) (alhawā-alhodā) (motābi'a-moxalifah) and many other words like these among which there is sound coordination which are found abundantly in *Ṣahīfah*.

This phonological coordination which is seen at the end of clauses is very much effective in articulating the real mission of this prayer, that is, influencing the soul and mind of human beings. This music, which consists of rhythmic words with the same rhymes and equal measures, has a great effect on the internal music of the lines which consists of pure heavenly thoughts. Coordination of sounds sometimes comes in a parallel manner like (alhawā-alhodā) and sometimes this coordination is seen at the end part of words like (almaʃīyah-altā'a).

One of other important points which is worth mentioning in this coordination is the contrast of meaning in two words in a way that the first one is considered as the opposing point with regard to the first one like: (motābi'a- moxalifah), (moktīrīn-moqillīn) (ʔistiṣḡār- ʔistikbār) and it sometimes comes with two words both of which have a common meaning like: (alozmā-alkobrā) (both mean great).

**A comparison between sonnet number 206 written by Hafez and the eighth supplication in *Al-ṣaḥifa Al-Sajjādiyya*:
Sonnet 206 by Hāfez:**

Piṣ ʔaz inat biṣ ʔaz in ʔandishe-e ʔoṣṣāq bood,
Mehrvārzi-e to bā mā ṣohre-e ʔāfāq bood.
Yād bād ʔān sohbat-e ṣabhā ke bā zolf-e toʔam,
Bahs-e serr-e ʔeṣq-o zekr-e halqe-e ʔāfāq bood.
Hosn-e mahrooyān-e madʔles gar che del mibord-o din,
Bahs-e mā dar lotf-e tabʔo khoobi-e ʔakhlāq bood.
Piṣ ʔz ʔān kin saqf-e sabz-o tāq-e minā barkašand,
Manzar-e chaṣm-e marā ʔabrooy-e dʔānān tāq bood.
ʔaz dam-e sobh-e ʔazal tā ʔākhar-e ṣām-e ʔabad,
Doosti-o mehr bar yek ʔahd-o yek miṣāq bood.
Sāye-e maʔṣooq ʔagar ʔoftād bar ʔāseq che ṣod,
Mā be ʔoo mohtādʔ boodim ʔoo be mā moṣtāq bood.
Bar dar-e ṣāham gadāi nokte dar kār kard,
Goft bar har khān ke benṣastam khodā razzāq bood.
Reṣte-e tasbih ʔagar bogsast maʔzooram bedār,
Dastam ʔandar dāman-e sāqi-e simin sāq bood.
Dar ṣab-e qadr ʔar saboohi kardeʔam ʔeibam makon,
Sar khoṣ ʔāmad yar-o dʔāmi bar kenār-e tāq bood.
ṣeʔr-e Hāfez dar zamān-e ʔādam andar bāḡ-e khold,
daftar-e nasrin-o gol rā zinat-e ʔorāq bood

Khajeh Shams Al-ddin Mohammad Bahā Al-ddin known as Hāfez is the great Iranian poet who used to live in 14th century A.D. He was called Hāfez because he knew the holy Quran by heart. Traces of the holy Quran in his theosophical poems are evident, so that is why we have chosen one of his sonnets (number 206) to make a comparison between Hāfez's poem and the eighth supplication in *Al-ṣaḥifa Al-Sajjādiyya*. Without considering the inspired language in the both texts, the reason why these two texts are compared, despite their different literary genres, is that: first of all both the phonemes employed in these two texts and the phonetic analysis of them are somehow similar. Secondly, the literature and language of the both texts are really rich and this shows the authors' level of knowledge. Thirdly, in this sonnet there is a couplet, like the eighth supplication in *Al-ṣaḥifa Al-Sajjādiyya*, in which form and content are so interrelated and intertwined that it is not possible to replace one phoneme with another, because if one phoneme is replaced by another one, conveying concepts which are expressed through linguistic signs will be impossible.

This is the eighth couplet of this sonnet:

Reṣte-e tasbih agar bogsast maʔzooram bedār,
Dastam andar dāmane sāqi-e simin sāq bood.

In the first hemistich of the eighth couplet, a person apolo-

gizes for what has happened. In the second hemistich, this person by expressing the cause of this happening calms the other person and with the nearest approach to an apology and by using words such as /sāqi/, /simin/ and /sāq/, beginning with the consonant /s/, pacifies the person. In Persian the consonant /s/ is a linguistic sign used to calm down a person. In other words, in this hemistich both form and content are used to soothe the other person. It is obvious that form and content are totally interrelated, so if a word is replaced by one of its synonyms or translated into another language, the aesthetic value of this literary piece will be downgraded and some concepts may be misunderstood. However, this feature, that is the interrelatedness of form and content are rarely seen in Hāfez's sonnets. In fact, in the majority of Hāfez's sonnets it is possible to replace one phoneme or one word with its synonym which does not affect the conveyance of the targeted meaning and content. Proving this claim, some cases are discussed below.

Example 1: In the second hemistich of the first couplet instead of the word /mehrvārzi/ the word /eṣqvarzi/ could be used. These two words are composed of three morphemes: two free morphemes and one bound morpheme. In these two words, the second morpheme (varz) and bound morpheme (i) are the same but they are different with regard to just three phonemes in the first morpheme. In the word /mehrvārzi/ the three phonemes /m/, /h/, /r/, that is the voiced bilabial nasal consonant /m/, the voiced glottal fricative consonant /h/ and the post-alveolar approximant consonant /r/, are different from the three phonemes /ʔ/, /ṣ/, /q/, that is the glottal stop consonant /ʔ/, the post-alveolar fricative consonant /ṣ/ and the uvular stop consonant /q/ in the word /eṣqvarzi/. Despite this fact, we could replace these phonemes with each other.

Example 2: In the second hemistich of the third couplet the word /hosn/ could be used instead of the word /lotf/. This morpheme which contains the voiceless glottal fricative consonant /h/, the mid back vowel /o/, the voiceless alveolar fricative consonant /s/ and the voiced alveolar nasal consonant /n/ respectively could be replaced by its synonym, that is the word /lotf/ which contains the voiced alveolar lateral-approximant consonant /l/, the mid back vowel /o/, the voiceless alveolar stop consonant /t/ and the voiceless labiodentals fricative consonant /f/ respectively.

Example 3: In the second hemistich of the fourth couplet, instead of the word /ʔānān/ its synonym /yārān/ could be used. In the word /ʔānān/, the two phonemes /ʔ/, /n/, that is the voiced post-alveolar affricate consonant /ʔ/ and the voiced alveolar nasal consonant /n/ are different from the phonemes /y/, /r/, that is the voiced palatal approximant consonant /y/ and the post-alveolar approximant consonant /r/ in the word /yārān/.

Example 4: In the first hemistich of the ninth couplet, instead of /ʔar/ the word /gar/ could be used. In the word /gar/, /g/ which is a voiced velar stop consonant could be used instead of /ʔ/ which is a voiceless glottal stop consonant. There are a lot of examples which could be discussed here, because the main issue in this article is not directly related to this topic I ignore them.

In addition to phonemic and phonetic features of languages, choosing meaningful words with a beautiful alliteration, putting these words in their right places and somewhat the interrelatedness of form and content are influential in the formation of a text. Unlike Hāfez's sonnets, the interrelatedness of form and content is obviously seen in all the supplications of *Al-ṣaḥifa Al-Sajjādiyya*. For instance, this phenomenon is frequent

throughout *Al-ṣahīfa Al-Sajjādiyya* and specifically in the eighth supplication. In fact, if one word or phoneme is replaced by another one in *Al-ṣahīfa Al-Sajjādiyya*, the text loses its aesthetic values and the meaningful concepts are not conveyed as they should be.

Despite the fact that Hāfez was a theosophist and his spiritual and theosophical states, which have been under the influence of Quranic verses, abound in his poems, but what we feel or understand out of *Al-ṣahīfa Al-Sajjādiyya*, because of its phonetic and morphological features, is much greater than what we get out of Hāfez's sonnets. Using rhythmic and meaningful words with a beautiful alliteration and profound linguistic signs causes a spiritual state in human beings which finally leads human beings toward *Allāh*.

Stylistics of the Supplication

Stylistics is a unity which can be seen through the style and atmosphere of a text. Sometimes stylistics is the result of a particular choice of words and ordering them beside one another. Sometimes stylistics is created through a special kind of thought and attitude dominant in different works of art. Every thought and attitude can be seen in particular words. This means that every particular attitude finds its expression in a particular language. The same way that a philosopher uses special words or expressions when speaking, a theosophist and a Sufi also have their own words and expressions. Therefore, *Al-ṣahīfa Al-Sajjādiyya*, which is an embodiment of pure theosophical thoughts of Imam, has its own style. "The style of *Ṣahīfah* is the result of the special attitude of Imam Sajjād both towards the internal and external world which has been necessarily manifested through a particular kind of word and manner of articulation. (Sajjadi, www.rasekhoon.com). In other words, Imam's particular style in *Ṣahīfah* has three levels: thought and mentality, language and appearance, and literature and eloquence. Prose of *Qurān's Sister* is rhythmic in which many of the words have the same rhythm. This rhythm is seen in initial phonemes of clauses like

(motābi'at ilhawā wa moxālifat ilhodā) and sometimes in final part of words like (alṣaytān-alsoltān-alzamān) in the sentence: (وَأَنْتِ سَيِّدَةُ عَلَيْنَا الشَّيْطَانِ، أَوْ يَنْكُبْنَا الرَّمَانُ، أَوْ يَتَهَيَّئُنَا السَّلْطَانُ) (wa ḥan yastahūdo 'alaynā alṣaytāno, aw yankobanā alzamāno, aw yatahaqqamanā alsoltāno) and (المأب-الثواب-العقاب) (almaṭāb-althawāb-al'iqāb) in the clause:

(وسوء المأبوحرمانالحواللعقاب) (wa sū? ilmaṭāb, wa ḥirmān ilṭhawāb wa ḥolūl il'iqāb)

Ṣahīfah, based on looking at its audience or readers, is a general book which has not been written for a specific individual or group. Every Unitarian person, in any place or era, will find their truth-demanding ideas in *Ṣahīfah*. *Ṣahīfah*, putting Imam Sajjād's theosophical words aside, is a book which has been devoted to teaching pure Islamic thoughts and orders. It is as if its sentences are written for teaching. That is why sometimes a particular thought is repeated during the prayer or sometimes a special thought is portrayed through eloquence and rhetoric. The addressee in *Ṣahīfah* is Allāh; so that is why Imam has used rhetorical and eloquent expressions which are far from strangeness and heaviness in a way that we can say sentences in *Ṣahīfah* are made up of the best words to convey meanings. Thus, it would be natural for the style of the prayer to be appropriate to the present situation. "Accordingly, sentences of this prayer and supplication have been written in the

form of a composition, since these sentences express the desperate need of human beings to Allah up to the point that even statements are not absolutely declarative. *Ṣahīfah* is full of unequivocal prayers, explicit demands, internal needs, and man's hopes and desires in a way that they embrace all *Ṣahīfah* (Alashtar site: Imām Sajjād).

Conclusion

Ṣahīfah is full of different and beautiful meanings which words with their phonological structures have created. Lexical structures such as having vowels, being vowelless, spaces between sounds and all the issues related to the spaces, contrast, and phonological symmetries are all appropriate to the context of content and meaning in the text. For each meaning or situation a set of words or sounds have been used that cannot be replaced with another one. Every word has been put in the text with its own mental image and auditory implication. So the whole text, based on its purposes which are prayer and asking Allah imploringly, moves forward. Prayers originate from the depths of a religious person's soul; therefore, we find out that for the same reason Imam Sajjād uses a lot of pharyngeal phonemes, since these phonemes come out of one's throat without any blockage. The coordination between clauses portrays beautiful pictures in the mind of the reader in a way that when these pictures are put together, they form the ultimate purpose of the whole text. Therefore, phonological implication is very effective in communicating the message of the whole text to the reader.

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