

Rhythmic phenomena in the Razavi newspaper.

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Abstract:

This research deals with the vocal rhythm in the Razavi text by revealing its apparent phenomena in his newspaper (voice frequency, alliteration, assonance), then revealing the aesthetic rhythmic harmony that appeared clearly and without boredom and worked to ensure the continuity of communication and tighten the minds of the recipients, as it is not expensive and this artistic beauty stems from organizing and improving his words to achieve the desired purpose.

Introduction:

The principle of order and order that the rhythm creates is the result of the consistency and harmony of the words, which is what he meant by the ancient scholars of Arabic. Of the languages according to their own phonemic nouns, what was the same from the phonetic elements was taken, and what differed was discarded (1).

So they differentiated between compatible words that give a special aesthetic and rhythmic value and have a role in influencing the listener, and between dissonant words that foreshadow their acceptance in the minds, and are frowned upon by the ears Rhythmic phonetics in speech, the words ((If they come from the heart, they fall into the heart, and if they come out of the tongue, they do not go beyond the ears)).

Among the scholars who did not neglect to talk about sounds, and benefited from what was written by Al-Khalil, Sibawayh, and Ibn Jinni in the sounds, in their study of the issue of compatibility and dissonance in letters, and the eloquence of the singular pronunciation, Ibn Sinan Al-Khafaji (d. 466 AH),(2) who meant letters and the phonetic aspect as an introduction to talking about eloquence ; Because he sees that the need of the beholder in the science of eloquence and rhetoric to know the exits of letters and their descriptions is necessary; Because the speech is organized and harmonious with it (3).

So he presented what his composing of letters is good, and what he does not, and the sum of what he said about these issues are brief texts of what Ibn Jinni said in his book (The Secret of the Synthesis of Expression), and from this what Ibn Jinni sees in that the weight and dissonance is due to the convergence of the exits, and that the composition The goodness of the words is not from the sounds that are far apart, so when the exits of the two letters converge, the analogy is that they do not coincide (4); Because ((The sound if the exit of a letter turns away, then I ring in it, then I want to transfer it from it, so it is better in the case to rely on it exit a letter far away from it so that the two sounds differ, so they are tormented by their slack)) ((5).

And this is what Ibn Sinan also sees, going to the fact that the convergence of the letters' exits resulted in neglecting some of the structures that are difficult to

pronounce, so that hardly three letters of the same gender appear in the speech of the Arabs due to the weight of that on their tongues (6). The more the letters of the word are separated, the better their impact on hearing, and the closer they are, the ugliness; Because he sees that the sounds in composition are like colours, so the contrast of colors gives them a splendor and splendor that we may not find in them if they converge. (7)

Ibn Abi al-Asba' al-Masry (d. 654 AH) believes that the proportionality that occurs between the combined words is the result of the letters coming out from easy, not far apart, or convergent exits. From the scattered, and the house of the measured falls in the souls, and influences in the hearts what no other than it.”(8).

Whatever the case, the structural nature in the Arabic language is practiced in the equalization and balance of sounds, as well as the distribution of its sounds on the pronunciation scale in a distribution that guarantees it a kind of harmony and rhythmic harmony, which is achieved By taking into account the characteristics of the sounds' exits and how they are arranged and their sound effect. Therefore, Arabic scholars have excluded a number of words that do not fit phonetically in the overlapping of their letters, and the dissonance of their exits, whether they are close or far, and making them contradictory to eloquence; Because it causes heavy pronunciation and an increase in effort to perform the voting process, and otherwise comes smoothness and ease in speaking (9)

This must be noted that some sounds help in shaping the meaning and create the rhythmic character from the frequency of certain sounds in a particular text and transcend it with others within that text. It includes many words suggestive of meaning and is directed towards it with its bells and music.

Returning to the rhythm in the Razavi newspaper, we find that it was formed according to the different phenomena transmitted in its texts, contents and connotations, so it formed a picture of artistic interdependence in it, and a reflective mirror to depict its meanings such as sound frequency, alliteration and assonance, and as follows:

First, the audio frequency:

The vocal frequency of a number of sounds in the prose texts is one of the main means in the process of enriching the internal rhythm, which lies in the frequency of certain sounds in the text or the approach of two sounds or a number of sounds, and the frequency of this reflects the emotional state of the speaker and his ability to adapt the sound to achieve the function of intonation as well as the meaning.

The imam says in a supplication for him: ((O Allah, place us in your protection, in your protection, in your protection, in your protection, in your honor, and in your prevention, the glory of your neighbor, the glory of your praise, and abstain from your refuge, and there is no god but you...)) (10) .

We notice in this supplication the sound frequency of the sound (al-Kaf), as it is repeated eleven times, and it is a silent oral sound of a whispered whisper, formed by the meeting of the extreme of the tongue with the lowest of the uvula and the throat, which causes the retention of the air current behind the meeting place, then these

organs separate, and the air is released It creates an explosive sound that does not oscillate when pronounced (11).

This sound frequency with the sequence of the sound clips has created a whispered rhythm through which the feelings were stirred and the text created interaction and harmony.(12)

Among that is his saying: ((O God, as you concealed what I did not know, so forgive me what you know, and as your knowledge expands me, so let me forgive you. As we find that the sound of the meem is repeated sixteen times, and it is a silent nasal, oral, vocalized sound that is characterized by auditory clarity. The nasal cavity is what leads to the occurrence of the sound of singing (13), and then the frequency of this sound gave the text a wonderful rhythm, as well as its proportion to the purpose of the prayer. (14)

Among what is included in the audio frequency is the frequency of a specific word in the context of the text, which makes it create a harmonious rhythm that the speaker aims at in order to confirm and strengthen the meaning, and this includes his saying: ((By your grace, O God, good deeds are completed, O you who are known with kindness, O He who is known by kindness is described. A favor that you will spare me from a favor other than you, by your mercy, O Most Merciful of the merciful)) (15)

It is noted from the foregoing that the sounds alternate in one word and repeat them in the context of the text, which created a wonderful phonetic rhythm, as well as emphasizing the meaning) (16) sixtimes, which created a harmonious rhythmic harmony through its sounds that were distinguished by clarity, frequency and extension. And after it comes the sound of the wawtide,(17) which gives the word a long musical tone, then ends with the sound of the fa' that comes out by touching the bottom of the lower lip to the upper teeth. It is one of the whispered oral dental sounds (18).And from that is the imam's supplication: ((Dread, fear is to you, O the one with the lecture, and the desire desires to you, who is bragging...)) (19)) It is noticeable from this text that the two words (dread and desire) are emphasized so that they form a harmonious rhythm that the speaker intended in his supplication with the aim of Repel the evil of the enemies and then the frequency of these words achieved a harmonious musical benefit in addition to the moral benefit that was achieved from the proportionality of their sounds.

Among what comes under the section of sound frequency is the repetition of tide sounds that add to the text an auditory value when they are reverberated due to its extension and clarity, (20) and this is what the imam said: In what you have been given and we have the evil of what you have decreed, for you will judge and not be judged by you. He does not humiliate the one who is in charge of you, nor does the one whom you are sympathetic be cherished. Blessed be our Lord and the Most High)).The imam focused on the sound (alif), which was repeated (nineteen times), which is one of the lightest sounds and the widest way out (21). His mind, as well as the harmony of the internal structure of the text, which aims at guidance and healing

from diseases, care and blessing with the external context, which is the subject of supplication and its harmony.

Among that is his saying in the supplication for leaving the house: ((O God, I entrust to you my religion, myself, my family, my children, and my children)) (22), as we find the sound of the tidal yaa, which is one of the sounds that are characterized by clarity and extension (23) it was repeated five times in the words) My religion, myself, my family, my family) So conclude the words with these ya connected with a voice The vocalized nasal-oral nun, which is characterized by auditory clarity (24), gave the text a beautiful rhythm and influential music, which indicates the accuracy of the speaker in choosing harmonious words with high resonance that capture the mind with its distinctive features.

Second: alliteration

Alliteration is the coming of the sounds of words from the same sex, and it is not required that all sounds be similar, but rather it is sufficient for the similarity to bring homogeneity close to it (25).

Or it is that each of the two words are similar in pronunciation and differ in meaning, and it is one of the technical means that many speakers rely on in composing their speeches. Wonderful awakens the minds of the recipients and draws their attention (26).

Looking at the Razavi newspaper, we find that the Imam (peace be upon him) used this phonetic aspect in his newspaper, as it came with carefully selected audio words, capable of giving his texts a rhythm that excites the soul, and achieves the purpose he seeks without pretension or vulgarity.

Among the most important types of alliteration that were mentioned in his newspaper, are: Anagrams, and Derivative Anagrams, and from this the Imam's saying: ((O God, give us their shoulders, and make us their shoulders. The two words: (their shoulders) and (the shoulders of them), as these two words constituted an important element of the rhythmic enrichment of the text, through the phonetic harmony between them, as the sounds are consistent in everything except the phoneme (T) in (the shoulders), and the phoneme (Noun) in (the Aknafhm).), which gave the two words two different connotations that resulted in two opposite meanings, which would draw the mind of the recipient to the necessity of presenting (their shoulders) over (their shoulders) in order to control the enemies by dominating them and riding on their shoulders and then owning their areas and their country. All of this made the text Better in poison.

Likewise, the anagrams were mentioned in his saying: ((And make us among those with whom you defend your religion, and cherish the victory of your heir, and do not replace us with others, for replacing us with others is easy for you, and it is difficult for us)). (27) (Yasir) and (Asir), which gave the two words two different connotations, which resulted in two opposite meanings. Influential.(28)

An example of the derivational allusion is his saying: ((O God, I bought it, I seek it from your sustenance, so make me a sustenance in it. As well), it is derived from two linguistic materials:(Rizk), and (Fadl), which gave the text a wonderful musical intensification that made it more receptive to the mind.(29)

Among that is his saying: ((O God, you I worship, and to you I pray... and you are the hope, you are the hoped, and you are the hoped-for)). Which created a wonderful vocal rhythm indicating the speaker's taste in choosing harmonious words that evoke the feelings of the recipients. (30).

Third: Assonance:

It is ((complicity of commas in speech scattered over one letter)), which is a description of a rhythmic phonetic phenomenon that leads to phonemic proportionality, increasing the impact of speech on souls, and making it easier for recipients to hear it (31).

The rhetoricians divided the rhyme into several types with different considerations, and what concerns us from them is what was mentioned in the RazaviSahih with regard to weight and rhyme, and this includes the saying of the imam: ((O God, I came out of a far apartment, a long distance, and to you I came, and for you I visited)) (32) In this text We find the extreme rhyme, if the rhyming rhyme of the ta' is employed in the words (far, long) and (I came, I visited). The frequency of this sound with different weight is given a musical rhythmic value that moves the receiver's feelings and makes him interact with the significance of the text.(33).Among that is his saying: ((O Allah, I took it by your trust, and by your covenant I made her relief, O God, grant me from her a blessed and equal son)). It is noticeable from this text that the terminal rhyme appears in my words (I took her, her relief), when it came.

The saj'ah is composed of two vocal elements, the whispered haa and the loud alif (35), which achieved musical harmony and rhythmic harmony between them.

And we find the parallel rhyme in his saying: ((Praise be to you for the lack of assignment, and the abundance of mitigation)) (36), as the rhyme falls between two words that are completely compatible and harmonious in weight, namely: (commissioning, mitigation), in addition to the fact that their endings agree in one phonetic element which is : (Fa), which is a whispered fricative oral sound (37), which achieved a calm rhythmic frequency.

Among that is his saying: ((O Allah, bless Muhammad and the family of Muhammad, relieve us of all anxiety, relieve us of every gloom, and fulfill for us every need of this world and the hereafter)) (38), and the rhyme occurred between the two words: (they are gloom), in a voiced element. (39) is: the sound of (the meme), which gives the text a singular, acoustic rhythm that attracts the attention of the recipients.

And we find the studded rhyme in the imam's saying: ((O God, make us in your protection, in your protection, and in your arms)). It is noted from this text the accuracy of the speaker in choosing proportional words by matching each word with a word based on its weight and rhyme.(40)

in strk

in your preservation

in your arms

At the end of each syllable, he used the sound of al-Kaf and his whispered explosive characteristic to show al-Khatib's graphic power and his mastery of his art.

Among that is his saying: ((O God, I ask you about the eye that never sleeps, and the glory that is not fine, and the king that does not harm...)) (41) In this text we notice the agreement in the weights and in the last letter:

do not sleep

not ok

No Adham

This agreement in the weight, arrangement and rhyme of the words achieved a repetitive musical tone, which is pleasant to hear and easy to memorize.(42)

Conclusion and results:

Praise be to God, by whose praise good deeds are accomplished, and prayers and peace be upon the Seal of the Prophets and Messengers, and upon his pure and pure family, and his chosen companions.

After ... this research reached the following results:

The study clarified how the imam in his newspaper used the vocal rhythm through its apparent phenomena as a way and a path to achieve the character of continuity and coherence in the text structure in order to draw the minds of the recipients and arouse their attention.

The research showed the goal sought by the sound frequency at the level of the words in the Razavi newspaper, which revealed the value of the singular sound and its relationship to other sounds. Capable of attracting the hearts of recipients and win over their souls.

- The research revealed the aesthetic alliteration in the Razavi text, which came with phonetically proportional words, which gave the text an expressive suggestive rhythm, which the ear was comfortable to hear, and the hearts yearn for its goodness without intention or cost.
- The research showed that the rhyming of its various types formed a clear sign in the Razavi text. The imam was able, through his high graphic ability, to invest this art in communicating his message with ease and ease. In terms of meanings intended without cost or vulgarity.

margins

1-See: In Linguistics, Dr. Ghazi Mukhtar: 156. .

2- Clarification and Clarification, by Al-Jahiz: 3/327.

3-See: The Secret of Eloquence, Ibn Sinan Al-Khafaji: 14, and vocal rhetoric in the Qur'an, d. Muhammad Ibrahim Shadi: 16, Phonology (Phenomena of Phonology in the Noble Qur'an), Dr. Ahmed Abdel-Tawab Al-Fayoumi: 31.

4-See: The Secret of the Syntax of Syntax, Ibn Jani: 2/814, and the language in the rhetorical lesson: 45.

5-The secret of the articulation industry: 2/815-816.

6-See: The Secret of Eloquence: 57, and Language in the Rhetorical Lesson: 45.

7- See: The Secret of Eloquence: 64.

8-Badi' Al-Quran, by Ibn Abi Al-Asba' Al-Masry: 2/166.

9-See: General Linguistics, Ferdinand de Saussure, translated by: Dr. Yoel Youssef Aziz: 171, the study of linguistic sound: 327, and the pragmatics of language: 18.

- Razavi University newspaper: 38.
- 10- See: Arabic Phonology, Dr. Muhammad Jawad Al-Nouri: 163.
- 11-See: Razavi Al-Jamiah newspaper: 59.
- 12-See: The Introduction to the Phonology of Arabic, Dr. GhanemQaddouri Al-Hamad: 102.
- 13-See: Arabic Phonology, Dr. Muhammad Jawad Al-Nouri: 164.
- 14 - Razavi University newspaper: 44.
- 15- See: Introduction to Arabic Phonetics: 95, 102.
- 16-See: Characteristics of Arabic letters: 101.
- 17-See: Introduction to the Phonology of Arabic: 162-163
- 18-See: Arabic Phonology: 162-163
- 19-See: Introduction to Arabic Phonetics: 159.
- 20-See: Al-Razavi Al-Jamiah newspaper: 98.
- 21-See: Introduction to Arabic Phonetics: 160.
- 22- See: The same source: 113.
- 23- Jinan Al-Janat, by Al-Safadi: 27.
- 24See: Language in the Rhetorical Lesson: 59.
- 25 - Razavi University newspaper: 45.
- 26- Same source: 75.
- 27-See: Lisan Al-Arab, Article (Asr), and (Yoser): 2/2938 and 2/4958.
- 28-Razavi University newspaper: 70.
- 29-Same source: 86.
- 30-The perfect proverb: 1/210.
- 31-See: Language in the rhetorical lesson: 66.
- 31-Razavi University newspaper: 100.
- 32-See: Introduction to Arabic Phonetics: 115.
- 33- Razavi University newspaper: 108.
- 34-See: Introduction to Arabic Phonetics: 115.
- 35 -Razavi University newspaper: 49.
- 36- See: Arabic Phonetics: 163.
- 37- Razavi University newspaper: 36.
- 38-See: Arabic phonetics: 66.
- 39 - Razavi University newspaper: 36.
- 40-Same source: 48.

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