

Intonation and its Effect on Expressing the Meaning in Grammatical Structures in the Sermons of Nahj Al-Balagha

Zahraa Suleiman Khalif¹, Suhad Jassim Abbas²

Abstract

Speech does not proceed at a single vocal pace, but its tone rises, falls, and levels out, and the pitch of the voice can play an important role in directing the meaning within the grammatical styles, so many syntactic structures such as interrogation, exclamation, calling, command, and warning are understood through the tone, and the function of intonation does not stop at understanding some grammatical structures, but rather goes beyond that to replace the tone with the tool, as we find in some structures such as the condition, exclamation, and question. Our research studies the effect of intonation within the grammatical structures, and also attempts to prove the strong connection between the vocal tone and what follows it in directing the meaning, through selected models from the sermons of Nahj al-Balagha.

Keywords: *Meaning, Intonation, Tone, Grammatical Structure, Grammatical Styles*

Introduction

Intonation And Its Effect on Expressing Meaning In Grammatical Structures in The Sermons of Nahj Al-Balagha

The First Requirement: The Concept of Intonation in Language and Terminology

intonation language Ibn Faris says: “The letters ‘nun’ and ‘ayn’ are nothing but a tune: the sound of speech and the beauty of the voice in reading and other things. It is the tune. And the intonation of a person in singing and the like.”) And its plural is naghām. Sa’idah bin Juwayyah said:

Even if she laughed, her melody would make his joints tremble, his back would be bent.

Ibn Sidah (d. 458 AH) mentioned that: “Al-Naghām is a name for the collective, as Sibawayh narrated From the fact that halqa is the name for the plural of halqa and falaka, there is no plural for them, and it may be a moving melody from naghām. And it may be tanaghām in singing and the like, and nanaghām: is the hidden speech and “the resonance of the word, and the beauty of the voice in reading and other things, and it was said: it is the hidden speech”.

Through these definitions, we see that the term intonation has a set of meanings, some of which relate to good performance, and some of which take on the meaning of hidden sounds.

Intonation Technically: (Tonification)

Intonation is a term in modern linguistics. It refers to the changes in the phonetic tones that occur in the speaker’s voice during continuous speech. It is the result of the vibration of the vocal cords. Intonation is a characteristic of spoken language, and it is rare for a human language to be devoid of it.

First: The Concept of Intonation Among Western Scholars

Mario Pai defines it as: “A sequence of musical notes, or rhythms, in a specific speech event.” He believes that one of the benefits of studying this feature is that it helps in distinguishing people’s voices.

¹ University of Iraq - College of Education for Girls, Email: lyslman900@gmail.com

² University of Iraq - College of Education for Girls, Email: ma3520945@gmail.com

Bertil Malberg believes that intonation is: “variation in the pitch of the voice.”

Second: The Concept of Intonation Among Arab Linguists

Dr. Ibrahim Anis was the first to introduce the term intonation into linguistic studies. He states that intonation is not limited to raising and lowering the voice during speech, but rather includes all the tones that accompany pronunciation in a manner that is consistent with the meaning.

Dr. Tamam Hassan defines it as: “raising and lowering the voice while speaking.” He says: “Speech does not follow a single vocal nature, but rather the voice rises at some parts of speech more than at others, and this is what is known as intonation.”()

Dr. Muhammad Al-Antaki believes that intonation is: “the music of the word or sentence, which changes with the change in the psychological and emotional state of the speaker or writer.”

Through this presentation of the concept of intonation, it can be said that it is almost nothing more than the raising and lowering of the voice, in a manner that suits the emotional state of the speaker.

In addition, you will find that modern Arab scholars differed in the levels of intonation, and divided them into In ways Different allnn According to Destination look hatchingnnMahaDr. Ahmed Mokhtar Omar on five types:

Flat tone

The rising tone

The falling tone

The rising and falling tone

The rising and falling tone

Dr. Salman Al-Ani divided it into four types:

Low tone

medium tone

high note

very high pitch

The most famous types of tones are: Rising tone, falling tone, flat tone)

The Second Requirement: Intonation In Heritageold Arabic

Although the opinions of ancient and modern researchers differ regarding the existence of this phenomenon in the Arabic language, there are indications that indicate the knowledge of ancient Arab linguists of this phenomenon. And its effect on the meaning, even if they did not define it with a single term, some of them used the word tone, while others were satisfied with using the phrase (raising and lowering the voice), which is the meaning of intonation among the modernists.)The most prominent signs of the presence of this phonetic phenomenon in Arabic:

First: According To Linguists

What is mentioned in the book of Sibawayh (d. 180 AH) in the chapter on lamentation: “Know that the one being called is invited, but he is mourned. If you wish, you can add an alif to the end of the name, because lamentation is as if they are chanting in it.” His saying (they chant), means they improve and lengthen their voices to show grief and sadness. Chanting is an increase in the loudness of the voice and a lengthening of the duration of its speech.

This term was mentioned by Ibn Jinni (d. 395 AH) when he mentioned the length and shortness of sounds: “It is said that a man hit his son, and his mother said to him: Do not hit him, he is not your son; so he took her to the judge and said: This is my son with me, and his mother says that he is not from me. The woman said: The matter is not as he said, but he started hitting his son, so I said to him: Do not hit him, he is not your son, and the fat-ha of the nun was extended greatly, so the man said: By God, there was not this long and long in him.” () “As for her saying: (He is not your son), the first one she put in a rising tone, appropriate to negation and denial, as for the second (He is not your son), she put in a calm tone that indicates confirmation and rebuke; therefore you find the husband objecting to what he heard from his wife before the judge.

And also what Ibn Hisham (d. 761 AH) mentioned, commenting on the statement of Omar bin Abi Rabia

Then they said, "Do you love her?" I said, "As many grains of sand as there are pebbles and dust."

As he said: It was said: Do you love her? It was said that it is news, meaning: You love her. () Ibn Hisham made two possibilities for this verse, the first: (Do you love her) that there is a deleted interrogative hamza in the verse, and he reached this result through the pronunciation of the verse, so if the sentence (do you love her) is pronounced with a rising tone, it indicates a question, and this tone replaces the hamza. As for the second possibility: (You love her) is a declarative declarative sentence, and he reached this result through the pronunciation of (do you love her) with a falling tone.

Second: Among Arab Philosophers

- Al-Farabi (d. 339 AH) mentioned it while talking about how to persuade in speech. He says: If a person talks about himself and the misfortunes that have befallen him, he makes his voice a humble voice, and if he threatens someone, he makes his voice an elongated, angry voice. () Al-Farabi here referred to the function of intonation in expressing feelings and emotions, and each emotion has its own tone, so the tone of sadness is different from the tone of anger.

- As for Ibn Sina (d. 428 AH) we find his concept of intonation very close to that of his contemporaries, when he said: “As for speech, it sometimes requires raising the voice, sometimes lowering the voice, and sometimes mixing these matters.” () This definition is similar to what the modernists have adopted, which is raising and lowering the voice. Likewise, his speech is divided into tones: high or (high), low or (low), and medium.

- As for the Brethren of Purity, we find that their concept of intonation does not differ much from what Al-Farabi mentioned. They mentioned types of intonation that the Arabs used: melodies that soften hearts when heard, make eyes cry, and bring regret to souls. They used it in supplication, repentance, and turning back, and it is called (the sad one). There is also a melody that encourages in wars, that brings courage and daring to souls. They use it in the arena of turmoil, and it is called (the cheerleader). It is a tune that consoles souls and alleviates affliction and sorrows in funerals, and a tune used for joy, happiness and pleasure in weddings and banquets.

Third: According To the Scholars of Tajweed

- We find a clear reference to intonation in the words of Muhammad bin Mahmoud al-Samarqandi (d. 780 AH): “The Arabs raise their voices.” B(Ma) the negative and the denial, and the voice is lowered in the news, and it is enabled in the interrogative, so that it becomes in-between, that is, between the negative and the news, an example of that: If someone says: What did you say, and he raises his voice with it, it is known that it is negative, and if he lowers his voice, it is known that it is news, and if he makes it in-between, it is known that it is interrogative.).

All these indications prove the existence of the phenomenon of intonation in the ancient Arab heritage, but modern scholars are divided into two groups: those who oppose its existence, and those who support it, and each of them has an argument for what he has gone to, and we will present it as follows:

First: Those Who Oppose the Presence of Intonation

- Jean Cantino said: “We cannot rely on the ancient grammarians with regard to embroidery, as they did not care about the quantity of movements and the poetic rhythm built on this quantity. They did not care about the tone of the word or the intonation of the sentence, and their study was limited to the pause.” ()Through this statement, we see Cantino’s position rejecting the existence of intonation in Arabic.
- Bragstrasser followed him in his book, Grammatical Development, saying: “We are very surprised that the ancient grammarians and reciters did not mention tone or stress at all, but the people of performance and intonation referred to something resembling tone in answering the question of how classical Arabic is in this regard.”
- Among those who followed his opinion among the Arabs was Dr. Tamam Hassan, who said: “The study of stress and intonation in classical Arabic requires some risk, because classical Arabic did not know this study and the ancients did not record anything about it.” In his speech, there is a complete rejection of the existence of this phenomenon in Arabic.
- We find Dr. Ramadan Abdel Tawab following the proponents of this opinion, as he said: “None of the ancients dealt with anything about intonation, and they did not know its nature. We do not fail to find some of them referring to some of its effects in speech to indicate different meanings.”

Second: Supporters of Intonation

- Dr. Ahmed Kishk confirmed the existence of intonation in the Arabic language, and in this regard he says: “Even though the ancient Arabs did not link the phenomenon of intonation to the interpretation of their linguistic issues, and even though they failed to record its rules, this did not prevent the existence of intelligent, insightful views that give a deep sense that completely rejecting this phenomenon is out of the question, even if it has no rule of rules.”
- Among the modernists who supported the existence of intonation is Dr. Yousef Abdullah Al-Jawarna. He responded to Dr. Tamam Hassan, saying: “Even if independent research on these issues was not carried out by the early Arabs, this does not mean that they neglected to talk about them and left them forgotten. They (stress and intonation) are in this respect like morphology at the beginning of Arabic grammar. Its issues were studied with grammar, and they remained twins linked until they separated, and morphology became a science in its own right.”

The Third Requirement: Intonation Functions

Intonation has many functions in different languages, as it is a phonetic phenomenon of great importance in changing the meanings of speech and determining the intentions of the speaker. Researchers have worked hard to establish and define its functions, which are as follows:

Intonation gives life to speech and gives it meaning, as it indicates the psychological state of the speaker, and is considered an important factor in clarifying and interpreting meaning. The meaning of a single sentence may vary according to the different ways it is spoken. For example, the phrase (Oh my God!) may mean regret, rebuke, dissatisfaction, astonishment, etc. () Because it is said with multiple tones, and its grammatical and semantic meaning changes with each tone between questioning, affirmation, confirmation, and so on, where intonation is the only element that shows these meanings, and it may be accompanied by expressions of features and body parts, which are considered current evidence. ()

Intonation is sometimes a reason for the multiplicity of grammatical aspects, such as when we say: (those diligent students), (those students) may be a subject (substituted from it, and substituted), and the diligent are the predicate of the subject, and if we stop at (those) alone, it is the subject, and (the students) is the predicate, and (the diligent) is the adjective, and the reason for this multiplicity in grammatical aspects is due to intonation. () It does not form grammatical relationships that do not exist, but rather selects some grammatical relationships that lie beneath the spoken surface, and their effect appears in interpreting the sentence. It is a phonetic clue that reveals the reason for the speaker's choice of a certain type of grammatical and semantic interpretation.

Intonation is one of the verbal clues on which the meaning of speech sometimes depends. (), and the meaning of some tools when they are deleted, such as interrogative tools or vocatives, may lead to a conjunction, as in our saying for example: (Who is the caller? Muhammad), as stopping on (Muhammad) may be a question, i.e. who is the caller? Muhammad is the caller?, and it may be who is the caller? O Muhammad, and what distinguishes these two is intonation, and from that is the intonation of supplication in the supplicant's saying: (No, and may God heal you), without the waw, depending on intonation, and that is by stopping on (no) and resuming the speech that comes after it.

Intonation in speech replaces punctuation in writing, but intonation is clearer than punctuation in indicating meaning.

Intonation differentiates between the meanings of tools and letters, such as differentiating between the meanings of (ma) in the context of the article in which it appears. Differentiating between its meanings by intonation is a well-known saying from the Arabs. The highest-sounding one is (ma al-nafi'i), and the lowest-sounding one is (ma al-muwasalah). If it is placed between (bain) it is interrogative. We will show this through the following two texts: such as his saying (□): ((And I say truly! It is not the world that deceived you, but you were deceived by it.)) (), and his saying: ((O people! The two things I fear most for you are: following desires and having long hopes)) (The one who contemplates these two texts finds the occurrence of (ma) in them. The speaker raises his voice with the first (ma al-Hijaziyyah) to indicate that it is negative. Here, the speaker wants to deny that the world has deceived the addressee, and this meaning requires a sharp vocal climate. He lowers his voice with the second (ma al-muwasalah) to indicate that it is relative. The speaker in it tells about his fears regarding his subjects. Here, we notice that the meaning of the sentence differs according to the degree of intonation, whether high or low.

The Fourth Requirement: The Effect of Intonation in Directing Meaning in Grammatical Styles

Since ancient times, there has been a close relationship between man and sound, whether this sound is linguistic or musical. Sound is a medium of expressive language, as it reveals the intentions of its user and reveals his psychological depths. Sound mimics the human soul in all its states and feelings, as it is a mirror that reflects the speaker's psychology. If the soul is angry, it indicates... on If he forced her, even if she was happy, it indicates her happiness. When dealing with others, submitting, being weak, helpless, and seeking mercy, a person lowers his voice until he achieves what he wants. On the contrary, if the soul is in a state of threat and strength, and pretends to be strong, the voice will come out strong, so the strong psyche will imitate the strong voice. Every emotion has its own tone. Anger has a tone, and fear has a tone. () Intonation is musical changes that occur in the voice from rising to falling or from low to high. It occurs in our speech for a purpose and goal, and that is to express the feelings that we have of satisfaction and anger, doubt and certainty, joy and sadness, etc. The interrogative tone differs from the declarative tone, and the negation

tone differs from the affirmative tone. This relationship was confirmed by the French scientist (Evan Fonagy Fonagy Ivan) Through a laboratory experiment he conducted in his book:

(Articles on psychoacoustics: La live voice, psychophone essays)

He considered intonation a mirror that reflects the secrets buried within the human soul, so he distinguished a group of emotions. K (Anger, compassion, pampering, sarcasm, and complaint), all of these emotions are sometimes not expressed by a person, but they can be monitored and sensed through the voice.

and before Login in side Analytical Applied For the text Should that We know that Sermons usually Requires Color from intonation that Creates loneliness Tonal Distinctive to attract the listener's attention, so that he can reach For indications The hidden Behind the text; that is, Sound The spoken Gives Dimensions indicativen And Deeper from Text written, because Text The written lose a lot from Its properties, Unlike The spoken Since our study of intonation requires determining the meaning resulting from speech, it is necessary to study the methods related to intonation, as it is the means by which the meaning is transmitted to the listener. Accordingly, the study will be based on the rising tone and the grammatical structure that requires the voice to rise, the falling tone and the structures that require a decrease in the voice level, and the flat tone and the structures that require it.

Firstly: Rising intonation or (rising tone or high) (Rising Tone) ↑

It is one of the levels of intonation and is called ascending because of its ascension at the end. () Accompanies the main (initial) stress in the sentence. () During which the vocal cords are strongly excited by the air rushing from the lungs, where the vocal cords vibrate greatly, so the sound becomes very loud and sharp. () This type of intonation is used in situations that require raising the voice: such as reporting an important matter, public speaking, calling someone far away, shouting, and situations of excitement and anger.

Among the grammatical methods in which it is achieved:

Interrogative (Questions): It is a linguistic style, the basis of which is to seek knowledge about something that was not known before. () However, it may occur and not require seeking knowledge, because the speaker knows what he is asking about, so the question is taken from its true meaning to metaphorical meanings such as warning, confirmation, rebuke, reprimand, and others. ()

Interrogation is one of the necessary methods in directing speech. The sermons of Nahj al-Balagha are full of this method, because of its power in conveying the speech, and it requires raising the voice when pronouncing it, as the vocal cords become extremely tense, and their tension produces a sharp sound; and this is the reason for the presence of a rising tone. () However, not all interrogative sentences require raising the voice when pronouncing them, but this is required in:

Interrogative sentences which requires an answer B (yes or no)

The question moves from the literal to the metaphorical.

Interrogative sentences which requires an answer B (Yes or no), that is, in real interrogative sentences represented by the two tools (hal and hamza).

However this Interrogative It was rarely used in the sermons of Nahj al-Balagha; this is the case with all of them. High rhetoric texts As the question often deviates from its true meaning to other metaphorical meanings.

And from the use of the real question in the sermons of Nahj al-Balagha is his saying: (□) ((Does your brother like us? He said: Yes.)).

And also his saying : All of you to attest With us Two rows ? They said:From us from to attest And from us from did not He witnesses

And his saying: Do you believe? And you witness In truth? They said:Yes

In these three texts: (I love), (all of you), (do you believe), the intonation is ascending (↑); The ascension lies in the true interrogative sentences with the hamza, so the Imam in these texts wanted to inquire about the validity of the occurrence of the content of the sentence, so in the first text, He did not ask about (your brother's desire) alone, Not about (with us) alone, but rather he asked about both of them, so the questioner (i.e. the Imam) doubts the validity of the attribution of the predicate to the one to whom it is attributed, and that what he needs from the one being asked (i.e. the one being addressed) is for the answer to what he asked to be affirmative or negative.)

This situation applies to the other two examples: (Did all of you witness with us the battle of Siffin??),and (Do you believe? And you witness In truth ?)Because they contained a question about the percentage of belief between the predicate and the one to whom it was attributed.

Based on the above, all of these meanings require the speaker to have an ascending tonal climate. The ascending tone of the question (↑) It calls on the listener to listen and obey obligatorily.

It must be noted here that there is no real question in the sermons of Nahj al-Balagha using the tool (hal), but rather it is limited to metaphorical purposes.

The question turns into metaphorical meaningsSuch as denial, rebuke, reprimand, warning, threat, intimidation, alert, intimidation, denial, prohibition, and others. All of these meanings require a rising tone in their vocal performance.

Among these purposes mentioned in the sermons of Nahj al-Balagha are the following:

- scoldingIn his saying: Do you order me to seek victory through injustice, regarding the one I have been appointed over?

In this text we find a distinct presence of rising intonation (↑), represented by the real question in: (Do you command me) turning into a meaning of rebuke and reprimand. The Imam here did not complicate the text to ask about something that he did not know about.Before, but rather it was intended to rebuke the recipient, i.e. how do you order me to seek victory from you through injustice and oppression against those Muslims whom I have been appointed over?()This is what the rhetoricians call “ignoring the knower.”()The situation here is one of severity, rebuke and reprimand, and such a situation requires a loud and sharp voice. If you reprimand and scold someone, your voice will rise, your inner self will change, and signs of frowning will appear on your face, along with the gestures and other things that result from that. Such meanings require a strong vocal framework and a high tonal curve to carry them and convey them to the recipient, in order to imitate the emotional state of the speaker; otherwise, if the text had been in one vocal rhythm, the intended meaning would not have reached the recipient.

- Report: TowardsHe said: pain You say when Raise them The Qurans trick And treachery and deceit And a deception.

The text tones here are rising (↑), because there is a question mark after the negation in: (Did you not say?)), which is what Al-Zamakhshari went to in the Almighty's saying:)):Do you not know that God has power over all things?))()When he brought out the question toThe report Here, the imam is asking about something that he knows and they know as well, even if they do not testify to it with their tongues, but in the depths of their souls they acknowledge it. This position, which is represented by withdrawing from speech and, in return, responding to it, requires a sharp and high tonal atmosphere; through which the speaker can demonstrate his opposing position towards the recipient.

- Exaggeration in glorification: as in his saying: Do You feel With it if income home ? or Do You see it if He passed away Anyone?...,how Describes His God from He is unable to on characteristic creature Like him.

In this text, it is expected that the tones with the rising range will be (↑), it has methods and meanings that require elevation and intensity, the first of which is: the presence of a question by way of denial in: Do You feel it), and (Do You see it), Is it not here that it came for the purpose of questioning, but rather it came for the purpose of denial? In both of them there is denunciation of the Angel of Death being perceived by one of the five senses, since he is not a body that can be perceived by them. (.) The second: There is a question mark for the sake of exaggeration and glorification in: (how Describes His God... That is: How can a human being who is unable to describe the Angel of Death, who is a creature like him, describe his Creator and Maker? In the questioning, the Divine Essence is magnified. Such meanings require the speaker to raise his voice in order to urge the listener to pay attention.

- Denial: Towards his saying: (until Indeed She said Quraysh: that son my dad student man brave, But no science for him By war. tofor him Their father Is there anyone among them who is more committed to it and more established in it than I? .

The text tones here are rising (↑), because the question in (hal) includes the meaning of negation, and it has been used for the purpose of denial, as the answer would be: (no one). (.) Or it could be (hal), used to express surprise. (.) Such meanings naturally have a high ascending tone, alerting the listener. You will find the rising tone suggesting this denunciation, as the Imam here denies all the allegations with which they described him, and asks in astonishment and disbelief in response to their saying: no science for him By war), Therefore, you find him resorting to the strongest and most eloquent methods to vent the anger in his chest. The rising intonation imitated the atmosphere of the text, and he added to it a strength and intensity that no one else added when he composed it.

The call: Call (vocatives)

Calling: is raising or extending the voice to someone to request his presence using a preposition (I call). The letters of address are: Ya, ayya, hayya, ay, the hamza, and A, and And) (.) (F) The hamza, and any), and Iclub With them The village Ifor With them, the speaker does not need to prolong the voice in his call. (.) And (ya, ayya, and hayya), and Iclub They are far away (.)

(Wa) A letter that is specific to lamentation, which is (the call of the one who is grieving and in pain), so only the one being called is called by it.

These letters are nothing but phonetic extensions that precede the addressee, to attract the attention of the addressee and urge him to listen to what the speaker wants. However, not all vocative sentences require this, because they may occur without requiring the addressee's attention, and this is represented by the vocative going beyond its real purpose to rhetorical purposes. K" Temptation, warning, cry for help, lamentation, supplication, astonishment, exclusivity, alert, and contempt"

Calling is one of the necessary methods in the process of communication and speech. The sermons of Nahjul Balagha are full of this method, because of its great impact in directing the speech. When the speaker wants to call someone a servant of his, he will definitely raise his voice, while if he calls someone who is medium or close, he does not need to raise his voice. The division of the tools of calling on the basis of closeness and distance is nothing but consideration of the voice, in terms of raising or lowering it.

Intonation is required in vocative structures based on the distance between the speaker and the addressee, as well as through the context of the speech in the event that the vocative moves from the literal to the metaphorical. That is, not all vocative sentences require raising the voice when they are spoken, but it does require that in:

The call is used for these purposes (contempt, astonishment, distress, and lamentation): (↑) The vocal cords become very tense when pronouncing it, and this tension produces a sharp sound. () Among the metaphorical purposes for which the call was made in the sermons of Nahj al-Balagha are the following:

- Contempt: Towards his saying :Hey Similar men no men!

The context of this text is expected to be upbeat (↑) There are several reasons for this, the first of which is that these words were issued in condemnation of those who were negligent in jihad, while many lives had been lost at the hands of the enemy. So here the tone is certainly rising, because it translates the feelings of anger that were engulfing the Imam's chest. (□) Towards this segment, and the second: the exit of the call in: (O men who resemble men), from its original meaning to a connotation of disparagement, as well as the lowering of the one who is called near to the status of the one who is far away, () The Imam wants to alert those being addressed to their distance and not listening to what he is saying. The third: The occurrence of the negative particle “la” in “nor men”, and as is known about “la” being one of the strongest and most powerful tools of negation, it negated the quality of manhood from them because it combined courage, zeal, and jealousy. () All these reasons were sufficient to make the tonal climate of the text ascending, as the intonation showed us the musical rhythm that is hidden behind the grammatical structures.

- Exclamation Towards his saying: (So Amazing Amazing By God kills the heart, And brings The concern from meeting these The people on Their falsehood, And your dispersion on Your right! So ugly your And I am sorry((() And he said: ((So Amazing! gesticulate for me no I wonder from line A This is amazing the difference on difference Her arguments in Her religion!

The intonation here is of the ascending type. (↑) In these two texts, there are several reasons, the first of which is the emergence of the call in: (Oh, wonder) From the meaning of the call to amazement, and (Abbas Hassan) mentioned that in his book, saying: “And wonder may call itself metaphorically to exaggerate the amazement.” () Second: The Imam's deviation. In: (Ya Ajaban) from the original (Ya Ajabi), as the speaker's Ya was changed to Alif in order to make it lighter. () Likewise, “Ya Ajaban” is more eloquent than “Ya Lil Ajab,” because it contains the extension of the sound with the letter alif, which adds to the connotation of astonishment in the text. () Here, the Imam did not mean to call, but rather he was surprised by the failure of his army to enter the war, despite their knowledge that they were right and the people were wrong.

The rising intonation here transfers the meaning from a call to an exclamation, and this has an effect on the clarity of the intended meaning. If the vocal rhythm was at one pace, the intended meaning would not have reached the recipient.

- SOS: Towards his saying :So she has heartbreak on all That negligence))(And his saying: ((What correct examples and healing sermons they are))(), And his saying)): Hey for him Aiming what He pushed him away.!, Falsely what He neglected it!, And dangerous what It scared him!

The texts before us have a high vocal tone. (↑) Because of the Imam's use of constructional methods that gave the text an ascending tonal atmosphere, which came in: (Oh, what a regret), (Oh, what examples), and (Oh, what a goal). F(Ya) here is for emphasis, because it is not used for a real call, but rather the call came to indicate a cry for help. () When the speaker calls for help, he raises his voice and extends it so that the person being called upon can hear him, to save him from hardship or help him in a hardship. () The rising tone here imitates the meaning of the construction of the call, as each of them requires raising the voice with it:

- The scar: from The ways in which the speaker raises his voice; To cross About his sadness for the loss of a loved one Or a traumatic event occurs, Or express his pain, It is a call to someone who is grieving or suffering, such as: Oh Muhammad. and And His head, (It is most common among women, due to their weakness in bearing calamities.).

It must be noted here that the lamentation was mentioned only once in Nahj al-Balagha in general, and it was in the chapter on wisdom., and this is not within Study sample.

Warning:(Warning)

A request style that alerts the addressee to something unpleasant. Or blameworthy to avoid it)In it, the speaker raises his voice loudly, in order to warn someone of an imminent danger that will befall him. The context of the warning sentence cannot go beyond the framework of rising intonation, which is generated as a result of the tension of the vocal cords. It produces a sharp, resounding sound. We will mention some examples of warnings in the sermons of Nahjul Balagha:

Warning by repeating what is warned against.

The one being warned against is a separate accusative pronoun, in apposition to an apparent noun.

Warning by repeating what is warned against: Towards his saying: ((FallnnH God in Grow up Diet And pride Ignorance)) () And he said: ((So God God in urgent The oppression.

The texts before us have ascending intonation (↑), There are several reasons for this: First, the Imam (the warner) here is talking about a very important matter, and he is warning people from it. When a skilled preacher touches on sensitive issues, he raises his voice in order to attract the listener's attention. These rising rhythms play a major role in alerting, otherwise the speech would become boring, and he is warning people (the one being warned) from engaging in it.

The one being warned against is a separate accusative pronoun, conjoined with an apparent noun: This is similar to his saying: ((Beware And learn The stars, unless what is guided With it in Land or sea)) () And his saying: ((And you too And the division!, Then The abnormal from the people To the devil, as that The abnormal from Sheep For the wolf)) () And he said: ((So beware And the coloration in religion God)) ().

The texts before us have ascending intonation (↑), Here, the Imam is talking about very important issues, so it is natural for him to raise his voice when talking about them. In these texts, the Imam warns against three things: In (Beware of learning the stars), he warns against learning the stars, and what is meant by stars here is telling about the unseen; and in (Beware of division), that is, I remind you of division. Here, the Imam warns against division and deviation from the group, because the deviant among the people and the one who is tyrannical in his opinion is a place where Satan can penetrate his isolation. () In (Beware of changing your colours), the Imam here warns against disagreement in matters of religion, and showing one thing while believing in another. He warns against hypocrisy, because the hypocrite does not adhere to one opinion.

Second: Descending Intonation (The Falling Tone) Falling Tone(↓):

It is one of the levels of intonation and is called descending because it descends at the end. () During this, the vocal cords relax, making the voice heavy and slow. () This type of intonation mimics the characteristics of dreaming and knowledge, and in cases of helplessness, weakness, and calmness. () It is used in miserable and sad expressions, and in speech between two people who are trying not to be heard by a third person nearby. ()

Among the grammatical methods in which it is achieved:

Interrogative (Questions): As we have previously explained, the interrogative is a request style that requires the occurrence of what is wanted, but it may deviate from its true meaning to metaphorical meanings, so it does not require the occurrence of what is wanted; rather, it was brought to clarify a rhetorical purpose. Among the rhetorical purposes that require lowering the voice are: (slowness, reproach, blame, despair, wishing, regret, ...)().

- Slow down And the reproach: Towards his saying (□): ((But Your saying: food that hatred death?)).

The reader of the text finds a clear tone of reproach in it. The text certainly sleeps in a lowly bliss.↓); to simulate the internal pain that is held back inside the soul, the Imam here did not complicate the text to seek understanding, but rather referred the question to reproach, so the interrogation (with the hamza) here came out for the purpose of reproach and slowness, so the Imam here was slow in helping his people, so he reproached them for that, so the reproachful person carries pain and need inside him, so you find in him a kind of calm when he speaks, so choosing the descending tone was a successful choice for this meaning.

- Blame:aboutHe said:((But By whom? And to from ? I want that I treat with you And you My illness Discussant The thorn With a thorn, And he is He knows that Her rib With her!Oh God may She got bored Doctors this The disease The buzz.

The text before us suggests blame in its vocabulary.Such meanings require a low tonal level.↓), in order to simulate and embody this feeling, the Imam here moves between the structures. At the beginning of the text, he resorted to questioning.B(From), which was used for a rhetorical purpose, which is blame, and then it moved to the declarative structure in his saying: (I want to treat you), as it is known that the declarative structures,low tone(,),The intonation here transfers the meaning of the question to the meaning of blame.

- RegretWe find this purpose in his saying:((where Minds The one who is praying With lamps Guidance,..., where Hearts that She was given For God, And it was concluded on obedience God!)((And his saying: ((Where are my brothers who rode the path and proceeded on the truth? Where is Ammar? Where is Ibn al-Tayhan? Where is the one with the two testimonies? Where are their counterparts from their brothers who agreed to death

The reader of these texts notices the sadness and pain that afflicts a person when he partes from someone he is attached to. An aura of worry and sadness accompanies him and controls him.HThis is reflected in his speech, as such meanings inevitably require a calm, low tonal framework.↓), which translates the repressed and unexpressed sadness, so you find the Imam(□) He expressed that pain through a metaphorical question in:where Minds),and(where Hearts),and(where My brothers),and(where Ammar),and(And where? son Lost),and(And where? The one with The two testimonies),and(And where? Their counterparts),F(where) : A question of regret and sorrow. Here, the Imam did not ask the question for the purpose of seeking knowledge, because he knows what he asked about. Rather, he asked the question out of sorrow and regret for the righteous predecessors who had passed away.

Third: Flat Intonation (Flat Tone) Level Tone)(←)

It is a type of intonation that lies between high intonation and low intonation. It requires less air, as it is not accompanied by intense tension of the vocal cords, nor is it accompanied by a high voice. Its tone is somewhat calm.Among the methods that require this tone:

The call:Call (vocatives) As we mentioned before.thatnnThe call is a request for the addressee's attention, but it may go beyond its true meaning to metaphorical meanings, and this does not necessitate that; rather,ReplyTo express a rhetorical purpose, such as supplication, preaching, etc.

- Supplication:Towards his saying :((O Allah, make room for him A spaceFIn your shade, O Allah, and make his building high above the builders' building, O Allah, bring us and him together in the coolness of life and the stability of blessings.

The reader of the text senses the calm vocal framework represented by the caller's desire to connect with the world of the kingdom. And the desire for God for what He has of goodnessR()So, everynnThese meanings are adorned with calmness. And tenderness,There is no reason to raise your voice. Therefore, the text is toned withNgFlat surface←), The intonation here imitates this connection between the servant and his Lord, and transfers the meaning of the call with "O God" from the meaning of the call to a metaphorical purpose.YIt is the supplication, so the call here was not performed. Its function is to alert, Because God Almighty does not need to be warned, It was mentioned in the form of a requesting construction style in the imperative form in: (Aspace and Advertise, and (Collect), so the call here is understood through the

general context of the text, The Imam asks God to raise the Prophet (may God bless him and his family) to the highest levels of perfection and to unite him with him.

And His saying: (O Allah, forgive me for what You know better than I do... O Allah, forgive me for what I did to draw closer to You with my tongue, but my heart contradicted it.)

This text, like the previous one, is composed in a calm, even tone. (←) This is due to several reasons: First, the supplicant's desire to ask forgiveness from God Almighty; therefore, we do not... D justification for the rise. The voice is in the hands of God Almighty. Secondly, the Imam did not use the phrase of the call. TO ALERT; BECAUSE THE ONE BEING CALLED DOES NOT NEED ALERTING, BUT RATHER HE WANTED ANOTHER MEANING, WHICH IS SUPPLICATION, SO WE FIND Flat tone in: (Oh God) It imitated this melodic climate, so the Imam in: (Forgive me He asks God for forgiveness, because He is the Forgiving, the Most Merciful. The third is the occurrence of the relative "ma" which is intoned with a low tone as it is mentioned by the people of Tajweed. () All these reasons were enough to give this text this tone. (←).

- Preach gently and softly Towards his saying : (O people, do not feel lonely on the path of guidance because of the small number of its people, for the people have gathered at a table whose satiety is short and whose hunger is long. O people, what brings people together is only contentment and discontent. And only one man hamstrung the she-camel of Thamud, so Allah punished them all because they were content with him. So He, the Most High, said: "So they hamstrung her, and in the morning they became regretful."

The text before us is in a flat tone (←), As he known that per Position Article, This is Text no He goes out on This is amazing The saying, The position here Position preaching, The speaker here He tries to attract the person being addressed, to accept advice, so he definitely avoids shouting or raising his voice, because of what it contains. what from alienation and repulsion R The flat tone in (O people) has transformed the meaning of the call into a sermon. , To get back on the right path.

- Discipline: towards his saying : (O people, a man is not self-sufficient_ Even if he has money_ About his clan).

In this text, the tone is expected to be flat. (←) The call B (Oh God) It was mentioned that it includes the meaning of discipline. Here, the Imam disciplines the rich by not neglecting their poor relatives and by keeping away from them, because money and wealth are no substitute for brothers and clan. () These meanings do not require a high tone, as we find that intonation transfers the meaning of the imperative construction from a call to discipline.

The Declarative Sentence (Declarative Statements)

It is the sentence in which there is a possibility of truth or falsehood in the news. To report an event, But in the texts we are dealing with, the news cannot be untrue; this is because the one who reported it is Imam Ali. (□), Then it is necessary for it to be true and nothing else. The speaker here intends to mention a group of news whose purpose is to inform the addressee of something he does not know, and these meanings do not require a high tone, but rather a monotonous, even voice. This is what we find in his saying: His saying (□): (When he prepared his land and executed his command, he chose Adam. (□) The best of His creation, and He made him the first of His creation, and settled him in His Paradise, and provided him with abundant food therein, and instructed him in what He forbade him from.

The reader of the text notices the presence of declarative sentences in it. Here, the Imam is talking about the creation of the Prophet Adam... and his preference over others, and the completion of the blessing upon him. All of these are sentences with complete meanings, and it is good to pause on them. Such meanings do not require a high tone in their performance, so you will sing in a level tone (i.e. somewhere between high and low). (←) Because the Imam composed the text in order to convey information to the addressee, and such a meaning requires flexibility and ease; so that the addressee accepts it, so the speaker here certainly avoids shouting and harshness; so that the addressee does not frighten his voice. And his

saying: (□): (And if you wish, I can say about Jesus, son of Mary: □), for he used to sleep on stones, wear rough clothing, and his food was hunger, and his lamp at night was the moon, and his shadow in winter was the rising of the sun. Its lands and its wests, and its fruits and its basil, whatever the earth produces. A Satisfaction.

This text, like the previous one, is decorated with declarative sentences. The Imam here is talking about the Prophet of God Jesus. And about his asceticism and rejection of this world, the situation here is one of admonition and reminder, and all of these meanings require a calm tonal atmosphere. (←) To attract the listener and urge him gently and softly.

Conclusion

After the grace of God Almighty, the study concluded with the most prominent results:

Grammatical structures are distinguished from each other by intonation, so many syntactic structures are understood, such as interrogation, exclamation, vocative, and imperative., through the tone of the sentence, The function of intonation does not stop at understanding some grammatical structures, but rather extends to replacing the tone with the tool, as we find in some structures., Such as conditional, exclamatory and interrogative.

Intonation plays a major role in grammatical structure, as it is sometimes attributed to the reason for the multiplicity of grammatical aspects.

It is Tone feature Oh My voice Oh It mimics the human soul with all its emotions, as the tone of joy is different from the tone of sadness. The ancient Arabs may have noticed this phenomenon, although they did not devote an independent study to it.

to To tone levels, ascending level, Low level, medium level,, And for all nnn Some of them have special structures that require its presence., For example, the question is rhymed with two tones, the ascending, and The descending and ascending are realized in the question with (hal, hamza), and the question is directed to the purpose of denial. and Warning, report, reprimand...etc., But The descending tone is represented by the question turning into a meaning of exclusion, slowness, grief, regret, etc. The style of calling is played with two tones. First up, in case The call departs from its true meaning to metaphorical purposes such as (astonishment, distress, and crying out) for And), and the second is flat. It is represented by the call being issued for the purpose of supplication, preaching and advice. And the method of warning. tune In a rising tone As for declarative sentences, they are intoned with a flat tone. And through So we can prove that Intonation mimics the human soul, and depicts all its emotions through its musical tones..

And our final supplication is that all praise is due to God, Lord of the Worlds.

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