

## Vocal Rhythm

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### Abstract

*The vocal rhythm is fundamentally connected to the emotional state, and is considered an internal vocal harmony that stems from the musical agreement between the words and their meanings at times, or the words with each other at other times. The writer cannot achieve his music with the external vocal rhythm alone, so he evokes the hidden rhythm of the text, which represents the spirit and vitality of the text. Its importance lies in the integration of the text's systems in a way that cannot be ignored, and it also works to spread internal and vocal harmony. The vocal rhythm is created by (the writer's choice of words and the harmony between them in letters and vowels). It is also formed through the formation of words, their phonetic structure and their expressive, suggestive, and semantic characteristics. The rhythm appears, which grows and cooperates with others within the text until it produces a meaning for us. For (rhythm here is a movement that grows and generates meaning). It produces the process of conveying the idea to the recipient.*

**Keywords:** *Fundamentally, Vocal, Suggestive, Music.*

### Introduction

*The Most Prominent Phenomena of Vocal Rhythm*

*Paronomasia*

It is one of the arts that the infallible Imams (peace be upon them) employed in their internal music for the will. It is a form of repetition that they adopted in their wills and a means of rhythmic expression. Paronomasia is one of the familiar phenomena in the wills of the infallible Imams (peace be upon them) because of the advantages it has that add beauty and splendor to the texts. Paronomasia in language is (a type of everything, including homogeneity and homogeneity. It is said that this is homogeneous with this, meaning it resembles it, and it is united with it in the genus, so it is from homogeneity). As for the terminology, Al-Jurjani defined it by saying: (You do not approve of the homogeneity of two words unless the place of their meaning in the mind is a praiseworthy place and the goal of the commonality between them is not a distant goal) Through it, a kind of harmony is created between the words by attracting the attention of the recipient and these words arousing musical harmony; because alliteration is based primarily on verbal similarity, it is a type of repetition because it is intended to strengthen the tonal tone of the words. It also creates musical harmony between the letters of homogeneous words; and the alliteration may be with one letter and leads to a difference in its meaning, which gives the speech sound harmony and psychological effect. The task of alliteration is not only rhythmic, but it is (a structure that works on the semantic level and pushes it towards maturity and completion in terms of achieving unity and difference on one level). That is, the two homogeneous words are similar in pronunciation but different in meaning. Alliteration occurs on two levels: phonetic and semantic. The phonetic level gives the text of the will a harmonious rhythm that arouses the attention and emotion of the recipient. The rhythm leaves in the soul a suspense to perceive the semantic difference and phonetic similarity, since (what gives alliteration of virtue is something that is not achieved except by supporting the meaning. If it were in the word alone, there would be nothing in it but what is desirable and nothing defective or reprehensible would be found in it).

It is worth noting that the value of alliteration lies in its illusion, because when the reader looks at the two words, he finds them similar, but in reality they are harmonious in pronunciation and different in meaning. This illusionary image creates the illusion of the unity of their meanings with the unity of their

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pronunciation. The purpose of this is to stimulate the imagination in the person in drawing an imaginary picture of the new meaning.

We read the will of Imam al-Sadiq (peace be upon him) in which he says: ((...and it is obligatory upon the one to whom God has bestowed guidance, honored him with faith, inspired him with righteousness, and planted in him a mind by which he recognizes His blessings, and given him knowledge and wisdom by which he manages his religion and his worldly life, that he obligates himself to thank God and not be ungrateful to Him, and to remember God and not forget Him, and to obey God and not disobey Him for the sake of the ancient for which He has singled him out with good insight, and for the new for which He bestowed His blessings upon him after He created him as a creature, and for the abundant that He promised him and the grace for which He did not charge him with obedience beyond his capacity and what he is unable to carry out...

Imam Al-Sadiq (peace be upon him) deliberately employed imperfect alliteration in the word (his religion and his world). We notice that the alliteration between these two words created a beautiful rhythmic tone, so he brought these two homogeneous words that were reversed in letters in order to create a color that would repel boredom and weariness from the reader and create a beautiful vocal harmony. Also, in this text of the will, there is an imperfect alliteration in the words (his obedience and his energy). We notice in the two words a similarity from the phonetic point of view between (his obedience and his energy), as the letters are close in form, except for the letter *and* the letter *.* The two words are equal in number, but they differ in meaning. This vocal harmony of the two words attracted the attention of the recipient and his reaction towards the text, and despite the vocal similarity, the semantic meaning differs in each one of them.

We read in the will of Imam Al-Kadhim (peace be upon him) to Hisham, in which he says: ...Hisham, set the creation up for the obedience of God, and there is no salvation except through obedience, and obedience is through knowledge, and knowledge is through learning, and learning is through the mind, believing...The Imam (peace be upon him) employed in this section of the will an imperfect alliteration, as this alliteration created a colouring in the text that stimulates the reader's mind through the mention of the two words (knowledge, learning), so the recipient feels the rhythm and senses the music in the two words, and the text created a gap between meaning and rhythm to arouse the recipient's curiosity.

We read in another section of the will of Imam al-Kadhim (peace be upon him) his saying: ((...so blessed are those who are scholars in action and woe to those who are scholars in words...)) Where we find the first scholars similar to the second scholars in the type of their letters, shape and arrangement, except that their meaning is contrary to the second word. The scholars of action are better than the scholars of speech, and this is clear from the evidence (blessed and woe). Here, alliteration is based on phonetic similarity and repetition, so it is considered a type of tonal repetition that helps strengthen words.

In the will of Imam al-Rida (peace be upon him), when he recommended Ibrahim bin Mahmoud with a will that stated:

son of Abi Mahmoud, if people go right and left, then stick to our way, for whoever sticks to us, we will stick to him, and whoever leaves us, we will leave him. The least that a man can do to depart from faith is to say to a pebble: This is a date stone, then he professes that and disavows whoever opposes him. O son of Abi Mahmoud, remember what I have told you, for I have gathered for you in it the good of this world and the hereafter...

In the text of the will, we notice an incomplete paronomasia, which is the paronomasia between (parted from us, we parted from him). The paronomasia was created in harmony with the intention of the creator in constructing the image. It created a melodious sound that occupied the mind of the recipient with its meaning, and it had a great effect in establishing the meaning in the mind of the addressee, in addition to the tonal power that these words possess.

We read in the will of Imam al-Jawad (peace be upon him): ((He (peace be upon him) said: In response to a man who said to him: Give me a comprehensive and concise will? He said to him: Protect yourself from immediate shame and deferred fire.

The Imam (peace be upon him) uses alliteration to express his purpose through this art to draw the recipient's mind to the intended meanings and connotations of the harmonious words with beautiful rhythm. The alliteration between the words (shame - fire) and (urgent - deferred) is (incomplete alliteration) as the two words are not completely identical phonetically, but the phonetic closeness between them formed a beautiful internal rhythm with the precise connection between the two words. Each word has a different connotation from the other. The Imam (peace be upon him) warns him of the shame that will befall a person in the near future if he does not protect himself and preserve himself from every bad word or action that does not please God in it, so his fate will be imminent punishment in this world and deferred fire in the hereafter. We notice the synergy of the verbal elements, semantic purposes, and rhetorical arts in composing the overall image of the will.

We read in another section of his will (peace be upon him) his saying: “Whoever listens to a speaker has worshipped him. If the speaker speaks on behalf of God, then he has worshipped God, and if the speaker speaks on behalf of Satan, then he has worshipped Satan.”

We see in this text that the Imam (peace be upon him) employed (imperfect alliteration) between the two words (the speaker - speaks). The two words created a rhythm that is in harmony with the meanings of the text. Through this art, the Imam (peace be upon him) drew a picture in which he showed that the listener to the speaker who speaks about God and about the matters that require obedience to God and doing what God has permitted and forbidding what God has forbidden may be following him. However, if the speaker orders you to disobey God and leads to disobedience and you listen to him and apply it, then you are following Satan. We note that the Imam (peace be upon him) came with this alliteration because the context required that he come with it, so he achieved the two goals of rhythm and semantics, and he (peace be upon him) was able to convey the message to the recipient.

We read in the will of Imam Al-Hassan Al-Askari (peace be upon him) in which he said: No honorable person abandons the truth except that he is humiliated, and no humiliated person takes it except that he is honored. This type of paronomasia mentioned in the will of Imam Al-Hassan Al-Askari (peace be upon him) is known as derivational paronomasia, as (the meaning was expanded by the derivational paronomasia that brought the words together) (Aziz, Izz - Dhaliyil, Dhaliy) He wanted to show that the truth is not abandoned by the honorable until he is humiliated, and whoever takes it is humiliated, honored and exalted in status. The paronomasia here is established through the derivation of Aziz from Izz and Dhaliyil from Dhaliy. In these words, the articulations of the letters and their sounds are observed with a limited difference in the letters. The Imam resorted to derivational paronomasia as a warning to clarify what the Imam intended, which is that if a person abandons the truth, he will be humiliated and his paths will be ruined. And whoever takes the truth and the straight path, Allah will honor him. The Imam condensed this meaning by including two words that go back to one derivational root. With this repetition, he achieved a condensation of the meaning and a musical tone. This type of paronomasia is considered a warning in the Imam's (peace be upon him) commandments. He wanted the recipient to stop at this commandment, thinking about what he says and also applying it. The derivational paronomasia here has condensed the meaning.

It was mentioned in the will of Imam Al-Hassan Al-Askari (peace be upon him) that he said: “Whoever admonishes his brother in secret has adorned him, and whoever admonishes him openly has disgraced him.” The text mentions the words (Zana, Shanah), and employs an imperfect paronomasia (imperfect paronomasia) if they differ in the first letter. This similarity between the two homogeneous words creates an inclination towards them in the soul, because the soul longs to hear a word that is similar in terms of sound but different in meaning. This creates a rhythmic harmony between those words.

We find in the will of Imam Mahdi (may God hasten his reappearance) in which he said: ((... As for the incidents that occur, refer to the narrators of our hadith, for they are my proof upon you, and I am the

proof of God...)) The text contains an imperfect etymological paronomasia in the words (argument - my argument) since both words are derived from the same root. It is not hidden what this type of paronomasia adds to the texts of the commandments in terms of rhythm, through which it strengthens the musical tone of the words within the text. The Imam (peace be upon him) used this type of paronomasia to alert the reader because derivational paronomasia serves to alert, so he created a color in this text to keep boredom away from the reader. We find that the homogeneous words, despite the difference in their meaning, were cited with new suggestive connotations that gave the image a boost and depth in the recipient's soul in a way that is consistent with the author's intent in expressing the meaning surrounded by an organized rhythmic system that souls resort to and ears are attracted to. Paronomasia gives the text two features: first, the significance of the words with the centrality of the meaning to the author of the text, and the other rhythmic feature derived from the tone of the words. If it were for the word alone, it would not have been deserved.

We conclude from the above that the paronomasia in the commandments of the Imams of the Household (peace be upon them) has bestowed upon it a phonetic value, achieving the two goals of rhythm and aesthetics because (the meaning is what it sought, called for, and led towards, and until you find it, you do not seek a substitute for it, nor do you find a way around it. From here, the sweetest paronomasia you hear, the highest, most deserving of beauty, and most worthy of it, is that which occurred without the speaker intending to bring it, or preparing to seek it). This works to engage the mind of the addressee, and makes him participate in reaching the intended meanings through the context, and then makes the addressee live in a harmonious atmosphere and contemplate his speech.

#### *Antithesis and Contrast*

Antithesis in the language: It is stated in Lisan al-Arab (the matching of two things: their equality, matching; agreement, and matching; agreement, and you matched the house of two things if you put them on the same level and stuck them together) In terminology, it is: (combining a thing and its opposite in speech...) It is also (the combination of two opposites, i.e. two opposite meanings in the sentence, so that there is a contrast and contradiction between them, even in some images)

Antithesis is one of the artistic tools available to the Imams (peace be upon them) in order to bring together contradictory things and bring them together in the texts of the commandments, which creates excitement and astonishment in the recipient. Antithesis works to create contrasting echoes that are harmonious with the words of the language and gives the texts strength, influence and beauty.

Antithesis is intimately linked to prose language, in terms of its distinctive presence in expression and its ability to suggest and arouse emotion in recipients, and represents the superficial and deep contrast in the image and event through the sudden direct combination of two opposite units.

The antithesis works to follow the text and what is formed from relationships that move in an attractive frequency, as if it were a network that follows its threads, exchanges its locations, and intertwines its embroidery in the body of the text. Opposites also exert a vital and effective effect in establishing the most important aspect in the kinetic structure of the text.

The Imams of the House (peace be upon them) used antithesis to increase the meaning's precision and clarity in order to establish values and ideals in the minds of the recipients. The main goal was to spread virtue and condemn vice.

As for the comparison in the language: (from the verb muqābal bi-shi muqābalan if he opposed it, so if you add one thing to another you say: I compared it to it) And the interview (confrontation, and the opposite of confrontation)

The contrast is a type of rhetoric that aims to decorate the expressions of texts and improve the meanings. The contrast is (presenting the speech and then comparing it with something similar in meaning and

wording in terms of agreement or disagreement). The interview requires agreement and disagreement, meaning that each word corresponds to the other.

Al-Baqillani defines it as “reconciling meanings with their counterparts and the opposite with its opposite.” It requires the meaning of opposition, which requires agreement between meanings, their counterparts and their opposites.

Ibn Rasheeq Al-Qayrawani defines it as: “Its origin is arranging speech in a way that is necessary, so the beginning of speech is given what is appropriate for it first, and the end of it is given what is appropriate for it last, and what is in agreement comes in agreement with it, and what is in disagreement comes in disagreement with it, and most of the time the contrast comes in opposites, so if the antithesis exceeds two opposites, then it is a contrast.” Here, the order is required when the contrast occurs, the one that agrees with what agrees with it and the one that disagrees with what disagrees with it, just as a distinction is made between antithesis and contrast. Antithesis occurs when two opposites are combined, while contrast occurs when more than two opposites are combined.

The comparison in the wills of the Imams of the Household (peace be upon them) calls the recipients to contemplate and reflect on its words and to gain insight into its powerful meanings, so that the texts of the wills gain strength, influence and beauty. The comparison in its final form is (that the speaker brings two or more compatible words, then their opposites or others in order).

We take texts from the wills in which there is a contrast and a comparison, the will of Imam al-Sadiq (peace be upon him) to Abdullah bin Jundub in which he says: ((... Ibn Jundub, whoever deprives himself of his earnings, he only collects for others, and whoever obeys his desires has obeyed his enemy. Whoever trusts in God, He will suffice him in what concerns him of his worldly and afterlife affairs and will preserve for him what is absent from him. He has become helpless who does not prepare for every affliction patience, for every blessing gratitude, and for every hardship ease. Make yourself patient with every affliction in children, wealth, or calamity...))

The Imam (peace be upon him) employed antithesis with great skill, as he brings together opposites to emphasize meanings and make them more present in his text. The Imam (peace be upon him) matched the two words (his world and his hereafter), and contrasted (there is no longer patience for every affliction) with (for every blessing, thanks), and contrasted (hardship) with (ease), thus creating a space of suggestion. These opposing meanings were able to attract and attract the recipient to the meaning of the text and the opposing ideas it carries. Imam al-Sadiq (peace be upon him) wants with this advice from a person not to deprive himself so that his money and earnings become an inheritance for others, and not to obey his desires. He must trust in God in every matter related to this world or the hereafter and not be unable to bear the affliction and be patient with it, for after every hardship that a person goes through comes ease. He must be patient with every affliction or test that God tests him with a child, money, or misfortune.

In this will there is a parallelism in terms of structure between the sentences, as the sentence (There is no longer patience for every calamity) is parallel to the sentence (For every blessing, there is gratitude), and it is also opposite, which contributed to establishing the meaning and revealing the significance. It can be said (that the stylistic contrasts create a structure, just like the rest of the fruitful contrasts in the language).

Another will of his (peace be upon him) in which he said: ((...all good is before you and all evil is before you, and you will not see good and evil except after the hereafter because God Almighty made all good in heaven and all evil in hell because they are the two that remain...))

The contrast that occurred between (all good is in heaven) and (all evil is in hell) gave the text strength and a high impact that intensified the meaning. Imam al-Sadiq (peace be upon him) wanted to make the recipient pause before the idea of the text, as the contrast (adds splendor and beauty to the statement, clarifies the meaning of the statement, and creates a cohesion between the words and a strong connection, as the meanings call for each other, or call for similarity or call for contradiction). Just as the presence of the opposite necessitates the presence of its opposite in the absence of the mind, which gives the contrast a

repetitive nature through the mind between the opposites, the relationship of opposition remains an expressive system presented by the writer, and thus the evocation of a meaning leads to the evocation of its opposite.

This interview achieves a semantic and artistic richness (good, evil, heaven, hell) due to the state of the Imam (peace be upon him) who directed his expressive ability to dualities in order to express what he (peace be upon him) wanted to convey to the recipients.

We read in the will of Imam al-Kadhim (peace be upon him) that he said: ((...and God Almighty hates the one who laughs without wonder, and the one who walks without a goal. And the ruler must be like the shepherd, not neglecting his flock, nor being arrogant towards them. So be ashamed of God in your secrets, as you are ashamed of people in your public, and know that the word of wisdom is the lost property of the believer, so seek knowledge before it is taken away, and the absence of your scholar is taken away from you))

We notice the antithesis between the two words (your secrets and your publicity), as the word (your publicity) is the opposite of (your secrets). The Imam (peace be upon him), with his eloquence and fluency, created a harmonious harmony between the two words of opposition. These two words gave the text a beautiful rhythm and a different meaning for each one of them, creating a semantic richness for the text, because antithesis confirms the meaning and works to strengthen it, clarify it, and attract attention by mentioning the thing and its opposite.

We read in the will of Imam Al-Kadhim (peace be upon him) his saying: ((... O Hisham, nothing has been divided among the servants that is better than reason, and the sleep of the wise is better than the wakefulness of the ignorant, and God did not send a prophet except with reason, so that his reason is better than all the efforts of the diligent...))

The Imam (peace be upon him) used the art of contrast, that is, he contrasted (the sleep of the wise man - the wakefulness of the ignorant). Sleep is the opposite or opposite of wakefulness, and likewise the wise man is the opposite of the ignorant. We notice that the words of this text are harmonious and consistent with the meanings, and this gives a special color and beauty to the will, in addition to the rhythm that is consistent with the meaning. So (peace be upon him) wanted to show that the sleep of the wise man is better than the wakefulness of the ignorant, which is useless. (The creator, in formulating the image in the artistic text, seeks to mobilize different expressive energies, clarifying those energies in an artistic style that contains an artistic painting that is harmonious and consistent in its desired goals and objectives, through which the creator arouses the attention and admiration of the recipient.) .

We find the opposite in the will of Imam al-Kadhim (peace be upon him) to Hisham, saying: ((... O Hisham, may God have mercy on whoever is truly ashamed of God, so he guards the head and what it contains, and the stomach and what it holds, and remembers death and decay, and knows that Paradise is surrounded by hardships, and Hell is surrounded by desires...))

We notice that the contrast occurred between (Paradise is surrounded by hardships) and (Hell is surrounded by desires), so the wording in the will came in the appropriate wording, and the wording was contrary to it to decorate the text of the will, so the Imam (peace be upon him) came with this rhetorical art and gave the text strength and influence in the souls of the recipients.

We read the will of Imam al-Rida (peace be upon him), saying: ((Remember death often, for it is narrated that remembering death is the best form of worship. And pray frequently for Muhammad and his family, peace be upon them, and supplicate for the believing men and women, during the night and day, for praying for Muhammad and his family is the best of righteous deeds. Be keen to fulfill the needs of the believers, bring them joy, and ward off harm from them, for there is no deed better in the sight of God Almighty after the obligatory duties than bringing joy to the believer.)

He (peace be upon him) employed the antithesis between the two words (night - day) night against the word day, each of which has a different meaning. These two words agree with the text of the will and are harmonious and consistent with the words and gave the text strength and a high impact that intensified the significance of the meaning. Without these two words, the significance of the text would not have been complete.

We read in the will of Imam al-Jawad (peace be upon him) his saying: ((The day of justice for the oppressor is more severe than the day of injustice for the oppressed)) He (peace be upon him) matched the two words (justice and injustice) with (the oppressor and the oppressed), so he explained that justice is every right action and its opposite, injustice, is every wrong action, and he explained the punishment of the oppressor and injustice is a long day, and God Almighty will not leave anyone's right except that He will seize it with the seizing of the Mighty, the Powerful. So he explained the meaning of the text on the one hand and on the other hand that these words are appropriate to the meanings and harmonious, giving a regular rhythm and each meaning gave a different coloration from the other.

In another of his (peace be upon him) wills, he said: "Do not be hostile to anyone until you know what is between him and God Almighty. If he is a good person, then He will not hand him over to you. If he is a bad person, then your knowledge of him is sufficient for you, so do not be hostile to him." In this text, the antithesis came between the two words (good-doer - bad-doer), and it contains beautiful guidance and direction, as the Imam (peace be upon him) warns against hostility between people. The meaning of the text is consistent with the words and rhythm, and the ears enjoy it.

We read in another of his wills (peace be upon him) in which he said: "Do not be a friend of God in public, and an enemy of Him in secret." The Imam (peace be upon him) mentioned the antithesis in this text between (the friend of God and his enemy) and (publicly and secretly). Here the Imam (peace be upon him) forbids dealing with two faces, in public he is loyal to God Almighty and in private he is an enemy to God. So a person must have complete faith that God sees us in secret and in public. We notice in this text a musical effect that attracts attention on the one hand and on the other hand the presence of the guiding and directive aspect on how to deal with God Almighty with a sound heart.

We read in the will of Imam Al-Hassan Al-Askari (peace be upon him) in which he says: ((...Indeed, God Almighty, by His grace and mercy, when He imposed the obligations upon you, He did not impose that upon you because He needed it, but rather out of His mercy upon you - there is no god but Him - to distinguish the wicked from the good, to test what is in your chests, and to purify what is in your hearts...))

The Imam (peace be upon him) used antithesis according to what the text of the will required and suited it, and in a smooth way free of strangeness. He mentioned the two words (the evil and the good). These two words are consistent with the text of the will and its subject, and are harmonious and consistent with the words. This antithesis falls under the category of conformity of affirmation and has an effect on the recipient's soul because it brings together different indications and meanings.

We read in the will of Imam Al-Hassan Al-Askari (peace be upon him) in which he says: ((... Fear God and be an adornment and do not be a disgrace. Bring to us all affection and repel from us all ugliness, for whatever good is said about us, we are its people, and whatever evil is said about us, we are not like that. We have a right in the Book of God and a kinship with the Messenger of God, and purification from God. No one claims it other than us except a liar...))

This text contains a contrast between (whatever is said about us of good, we are its people, whatever is said about us of evil, we are not like that), so the Imam (peace be upon him) came with this type of rhetoric to decorate the expressions of this text, so the contrast is clear in the two expressions, so every good saying that is said about the people of the house is about them, and everything that is said bad about them, the people of the house of prophecy are free from that, so the purpose of the contrast in these commandments is so that it is more influential on the recipient and the goal reaches him without any effort or difficulty in that, so the good saying is all good, while the bad saying is all evil, so the believing person must reject every ugly saying that offends the pure Imams.

We read in the will of Imam al-Askari (peace be upon him) in which he says: “If justice is more prevalent than injustice in a time, then it is forbidden to think ill of anyone until you know that about him. If injustice is more prevalent than justice, then no one should think well of anyone if that appears from him.”

The text contains a positive antithesis between the words (justice, injustice) and (evil - good). The Imam, according to his will (peace be upon him), used antithesis that decorated the text and presented it in a nice way to attract the attention of the recipient. This antithetical duality between true justice and injustice created a distinct framework in which the reader feels that the meaning is the opposite of the meaning. And the Imam, if justice, i.e. truth, prevailed over injustice, does not think evil of anyone until he knows what it is. And if the opposite, i.e. injustice prevailed over truth, then he does not think good of anyone.

We read in another of his (peace be upon him) wills his saying: “You are in a reduced life span and numbered days, and death comes suddenly. Whoever sows good will reap good fortune, and whoever sows evil will reap regret. Every sower has sown what he has sown. The slow one cannot outpace his luck, and the greedy one cannot attain what was not destined for him. Whoever is given good, God has given it to him, and whoever is protected from evil, God has protected him.”

The Imams of the Household (peace be upon them) often emphasize doing or saying good and reject everything that contains evil and harm. The Imam (peace be upon him) contrasted between (Whoever is given good, Allah gives it to him, and whoever is protected from evil, Allah protects him). Whoever contemplates this text carefully will notice that the Imam used contrast so that a rhythm would shine in the text that the ear would enjoy. He brought the contrast (peace be upon him) in a way that is appropriate to the content of the will and in line with it. Whoever does good, Allah gives him double its reward, and whoever is protected from evil, Allah protects him.

We read in the will of Imam Ali al-Hadi (peace be upon him) in which he said: ((God made this world a place of trial and the Hereafter a place of consequence, and He made the trial of this world a cause for the reward of the Hereafter and the reward of the Hereafter a compensation for the trial of this world.))

Here the Imam balances between this world and the Hereafter and clarifies the relationship between them. He first described this world as a place of trial so that one may be repelled from it, and the Hereafter as a place of consequence so that one may desire it, for the consequence is to it and survival is eternal. Then he made the connection good through contrast in his saying: (And He has made the trial of this world a cause for the reward of the Hereafter, and the reward of the Hereafter for the trial of this world a compensation). So he made the opposite contrast through work a way to that, and he contrasted the trial of this world with the reward of the Hereafter, and this is an incentive for patience in the trial of this world.

We read in the will of Imam Al-Hadi (peace be upon him) in which he said: “Reaching God Almighty is a journey that cannot be achieved except by riding the night. He who is not good at preventing is not good at giving.” The Imam (peace be upon him) came in the will of the art of contrast to reveal the importance of spending the night to get closer to Him, the Almighty, so the contrast appeared between (it was not good to prevent and it was not good to give). We notice the harmony of the words with different meanings, so he created for us a beautiful rhythmic image through which he was able to convey the desired message to the recipient. The contrast affects the style in form and content, so the sentences appear connected and the words are homogeneous, and the meaning is clear and strong. In it, the thing and its opposite are mentioned, thus determining the meanings and desired characteristics in the mind of the recipient when comparing them, and this creates a sound effect that has value in the style.

In the will of Imam Mahdi (peace be upon him), he said: ((...so each one of you should do what brings him closer to our love and avoid what brings him closer to our hatred and wrath...)) The Imam (may God hasten his reappearance) mentioned the antithesis by mentioning (our love - our hatred). There is a relationship between the two words. He presented love and mentioned it first, and after it he mentioned hatred in order to create a new image with different connotations and a different meaning from the first, and to create a different vocal rhythm from love in order to open another door for contemplation. The reverse exchange that occurred between the two words has reproduced the meaning to draw a complete image.



*Repetition*

Repetition in the language: is (from repeating something over and over again, and I repeated the conversation to him if I repeated it to him, and the ball is the resurrection and renewal of creation after annihilation, and the return: returning to something and from it repetition)

As for repetition in terminology, what is meant by it is (that the speaker brings a word and then repeats it exactly the same, whether the word has the same meaning or different, or brings a meaning and then repeats it, and one of the conditions for this is the agreement of the first and second meanings. If the words and meanings are the same, then the benefit in proving it is to confirm that matter and establish it in the mind. Likewise if the meaning is the same, and if the two words are the same but the meaning is different, then the benefit in bringing it is to indicate the two different meanings.)

Repetition is an artistic process carried out by the writer to consolidate the meaning. The role of repetition is shown by the fact that it (highlights a sensitive point in the phrase and reveals interest in it). Repetition is an important element of excitement in the text, as it works to intensify the sound aspect, creating an atmosphere of musical harmony through sound repetition and repetition at a single pace and organized rhythm, in addition to its semantic and psychological connotations.

The Imams of the Household (peace be upon them) resorted to repetition to attract the reader's attention by repeating a phrase, word or letter and focusing on the repeated thing in the will, aiming for a specific goal, as it satisfies the idea and strengthens it in the mind of the recipient, and also generates an external rhythm that attracts the text.

*Repetition of Words*

The use of repetition by the Imams of the Household (peace be upon them) is a rhetorical technique that reaches the mind and heart of the recipient. Repetition is one of the methods of emphasis that the Imams of the Household (peace be upon them) used to convey their message.

We read in the will of Imam al-Sadiq (peace be upon him) to his Shiites and companions, saying: ((Beware of some of you being unjust to others, for this is not one of the characteristics of the righteous. For whoever is unjust, God will make him an unjust person against himself, and God's victory will be for the one who is unjustly treated. And whoever God supports will be victorious and attain victory from God. Beware of some of you being envious of others, for the origin of disbelief is envy...))

The Imam (peace be upon him) begins his speech with a strong introduction thanks to the warning and repetition. We notice the words (yabghi - bagha - baghiyah). This repetition, derived from the same root, created a vocal rhythm and a reverberating tone that strikes the ears of the listener, creating harmony for the repeated words. He repeated bagh to attract the attention of the reader because bagh is an act that distances man from his Lord. The repetition of the verb in multiple forms led to the confirmation of the meanings, and it gave the text an effective rhythm that attracts the ears of the recipients and gives the text splendor and beauty in form and performance. The word (envy) was also repeated, so the repetition of the name came in its fixed form because the name indicates permanence, stability and non-renewal. This repetition created a musical rhythm that is pleasing to the ear.

Imam Al-Kadhim (peace be upon him) said in his will to Hisham: ((...Hisham bin Al-Hakam, Allah the Almighty has perfected the arguments for people with minds and has conveyed to them the explanation and has shown them His Lordship with evidence... Hisham, then admonish the people of reason and their desire for the hereafter... Hisham, the wise man is one whose gratitude is not occupied by the lawful and whose patience is not overcome by the unlawful. O Hisham, whoever lets three things prevail over three things, it is as if he has helped his desires to destroy his mind. Whoever darkens the light of his thought with the length of his hope, and erases the novelties of his wisdom with his superfluous speech, and extinguishes the light of his lessons with the desires of his soul, it is as if he has helped his desires to destroy his mind... O Hisham, the work of the wise man is accepted and multiplied...))

Imam Al-Kadhim (peace be upon him) used the repetition of the name to reach the main meaning that he wanted the recipient to pay attention to, because the repetition of the name in the will is like a tool through which Imam Al-Kadhim (peace be upon him) broadcasts its meanings and contents and to give the speech stability, so he repeated the name that came in harmony with what is in the will of data and information. Imam Al-Kadhim (peace be upon him) in his will to Hisham repeated the name Hisham eighty times and repeated the word (the mind and minds) forty-three times and repeated the word (the world) thirty-six times and repeated the word (knowledge) twenty times and repeated the word (the hereafter) thirteen times. Despite this repetition that was mentioned in the will of Imam Al-Kadhim (peace be upon him), we did not feel bored. Every time the name was repeated, we felt something beautiful knocking on the ears and minds each time indicating a specific meaning that is different from the one that preceded it. This repetition did not come in vain, but rather there is something important that the Imam (peace be upon him) wants to alert us to. Despite the repetition of the name (Hisham, and the wise), we did not feel bored, because the Imam Al-Kadhim (peace be upon him) employed repetition, which has a melody that strikes the ears and attracts attention without making the recipient feel bored, so that he has a kind of curiosity, and whenever the repeated name is mentioned, he wants to know what the advice and sermon is that follows it.

And his (peace be upon him) will to some of his followers, in which he said: ((Fear God and speak the truth, even if it leads to your destruction, for it leads to your salvation. Fear God and abandon falsehood, i.e. so-and-so, even if it leads to your salvation, for it leads to your destruction.)) More than one word was repeated in the text (fear, your salvation, your destruction), as the repetition revealed a semantic value related to the author's psychological need to repeat the word, as the author may find a word pleasant and repeat it without replacing it with a pronoun, and this is what gives the discourse strength and influence because the meaning of the apparent noun is stronger than the pronoun. The Imam's (PBUH) command to be pious is for a person to place a shield between himself and his Lord from His wrath and punishment. He repeated salvation and destruction to indicate their effect.

And also his saying: ((He is not one of us who does not hold himself accountable every day. If he does good, he asks God for more of it and praises God for it. And if he does something evil, he asks God for forgiveness and repents to Him.)) The Imam (peace be upon him) repeated the word "work" to indicate its importance, and that a person should be aware of what he is doing. He ordered us to do good, even if we do evil. Seeking forgiveness, repentance, and returning to God Almighty erases sins.

We read in the will of Imam al-Ridha (peace be upon him) his saying: "Whoever smiles in the face of his believing brother, God will write a good deed for him, and whoever God writes a good deed for, He will not punish him." The word (good deed) was repeated in this will in order to convince the recipient that good deeds are written even in a smile on the face of the believer. This repetition forms a rhythmic and musical tone and has an artistic value that is manifested in the rhythm of the word that draws the listener towards it, filling him with a longing to listen to the beauty of its tone. The purpose of repeating this word (good) is to keep in the mind of the recipient that the good deed protects you from the torment of Hellfire simply by smiling in the face of your believing brother, because (repetition helps in conveying and understanding, and helps the speaker, secondly, in establishing the opinion or idea in the minds).

We read in the will of Imam Ali al-Hadi (peace be upon him) in which he said: ((Mind your own business, for excessive flattery leads to suspicion. If you find yourself in a position of trust with your brother, then turn away from flattery and toward good intentions.))

The word (flattery) was repeated in this text of the will more than once. He wanted to repeat it to make the recipient stop when reading this text and think and reflect on its meaning. Flattery is flattery with the tongue without the heart, so it is flattery and hypocrisy. This is something that the Imams of the Household (peace be upon them) forbid. This repeated word is to confirm and intensify the meaning and to move the souls with its resonance and attraction to it.

We read in the will of Imam Al-Hassan Al-Askari (peace be upon him) in which he said:)) : ...And beware of being excessive in your duty to God, lest you be among the losers. So far and damned be he who turns away from obeying God and does not accept the admonitions of His saints, for God has commanded you

to obey Him, obey His Messenger, and obey those in authority. May God have mercy on your weakness, your heedlessness, and your patience in your matter...

He repeated the word (obedience) Obedience to God and His Messenger is obligatory, so everyone should pay attention to this matter. Repeat this word in order to pay attention and to establish it in the mind. This repetition does not make the recipient feel monotonous and bored, nor does it lead to a defect in the text, because this repetition came from the Imam (peace be upon him) eloquently and articulately, and with this repetition he was able to build the text anew and generate a new meaning that is harmonious, consistent, and growing with the words of the text.

In another will of his (peace be upon him), he said: Generosity has a limit, if it exceeds it then it is extravagance. Prudence has a limit, if it exceeds it then it is cowardice. Economy has a limit, if it exceeds it then it is frugality. A certain amount; if it exceeds it, it is stinginess. And courage has a certain amount, if it exceeds it, it is rashness...

The word (Zad) was repeated to alert the recipient that everything has a measure that should not be exceeded and to draw the reader to the rest of the commandment. The second repeated text refers to the text before it in a new way. This word was repeated more than once for a semantic purpose and the goal is to influence and establish it in the mind. Also, repeating a specific word gives a semantic benefit that deepens the meaning carried by the repeated word and shows its effect in the context. Another phonetic benefit is that through repetition, certain sounds are repeated, which helps to create a linguistic atmosphere that deepens the meaning and contributes to its embodiment.

#### *Repeat the Phrase*

The Imams of the Household (peace be upon them) resorted to repeating the phrase in the text of the will, and this leads to creating a musical harmony that works to link the parts of the text. It means (repeating the mention of a phrase with its wording and meaning, in places other than the place in which it was mentioned for the first time, which represents a phenomenon in a single literary text).

We read in the will of Imam Al-Sadiq (peace be upon him) his saying: ((... O Ibn Al-Nu'man, the broadcaster is not like the one who killed us with his sword, but he is more sinful, rather he is more sinful, rather he is more sinful, O Ibn Al-Nu'man, whoever narrates a hadith from us is one of those who killed us intentionally and did not kill us by mistake...))

The repetition of the phrase in the structure of the text created a sound rhythm in the recipient's mind to continue the idea and fix it in his mind. The Imam (peace be upon him) mentioned the phrase (rather, it is greater in sin) and repeated it three times to indicate its importance. He wanted the recipient to stop at it and realize that importance. Whoever narrates a secret from the Imams of the Household (peace be upon them), the Imam (peace be upon him) made him more severe than a deliberate murderer. When the phrase (rather, it is greater in sin) is repeated, there is a clear musical harmony between the parts of the text that stops the listener. The Imam (peace be upon him) also resorted to the method of repetition, which was his prominent tool in achieving the rhetorical style in it. He repeated the phrase more than once for meanings of emphasis, exaggeration, glorification, and highlighting what he was keen to highlight.

We find in another will (peace be upon him) his saying: ((Be keen to fulfill the needs of the believers, bring them joy, and ward off harm from them, for there is no deed better in the sight of God Almighty after faith than bringing joy to the believers))

Here, the Imam (peace be upon him) wanted to explain the importance of fulfilling the needs of the brothers and to alert and urge them to do so. The Imams of the Household (peace be upon them) made it part of their wills that they left for the people and explained the great effect and reward resulting from it. He (peace be upon him) repeated the phrase (bringing joy) in the text to indicate the importance of joy and how it brings comfort and psychological stability to the soul and in order to alert the recipient of the text

and make him stop at this phrase and take it into consideration, so the words came in harmony with the text of the will.

Letter repetition: It is one of the types of repetition. Through repeating the letter in a single artistic text, the creator extracts his uniqueness from (through his deep vision of the words and what they carry of functions and connotations according to a new vision that arouses the astonishment and admiration of the recipient for what he added to them of connotations and shades that contributed to intensifying and deepening the meaning.) The creator looks at (the spatial aspect of the words he uses, by choosing specific sounds and letters, and repeating them by including words that share these letters and sounds). Repetition is based on (a phenomenon of phonetic interventions resulting from specifying a specific letter or a number of letters that have a tonal value with an organic function in performing the idea)

We read in the will of Imam al-Sadiq (peace be upon him) his saying: ((... Look, Mufazzal, at what man has been singled out with, over all other animals, from this noble and great quality of character, I mean modesty. Without it, a guest would not be welcomed, promises would not be fulfilled, needs would not be met, good would not be sought, and bad would not be avoided in any matter. Even many of the obligatory matters are done for modesty. There are people who, without modesty, would not respect the rights of their parents, would not maintain ties of kinship, would not fulfill a trust, and would not abstain from an indecency. Do you not see how man has been given all the characteristics that are in his well-being and the perfection of his affair...))

The letter (lam) is repeated in this text nine times to emphasize that these things are specific to those whom God has honored with reason, that is, man, and not to any other creature. Also, to attract the reader, the Imam (peace be upon him) linked the goal he intended with significant sound and influential rhythmic links that gave the text a clear image and deepened it in the minds of the recipients. He gave the text of the will a musical feature that cooperated with the meaning of the formula because (the sounds of the letters, the structure of the syllables, the harmony of the movements with the pauses, and the close relationships between the exits of the letters and their meanings and their coordination in marked spaces, all of these are tools to prepare the general psychological atmosphere for the rhythm, as the subject suggests the rhythm and the rhythm suggests the subject, and the relationship between them is organic and inseparable). Repetition gives the reader pleasure in reading the text and senses its strength. The repetition of the letter (lam) gives strength and a basis for the meaning in a single semantic thread, which is certainty and separation.

And another will of his (peace be upon him) in which he said: ((... O Ibn Al-Nu'man, if you want your brother's love to be pure, do not joke with him, do not argue with him, do not show off to him, and do not consult with him...))

The repetition of the letter Ha in a rhyming manner helped make the speech more impactful and influential on the recipient.

We read in the will of Imam Muhammad al-Jawad (peace be upon him) his saying: “A sign of a man’s good character is his refraining from harming others, a sign of his generosity is his kindness to those he loves, a sign of his patience is his little complaint, a sign of his advice is his forbidding him from what he does not like, a sign of a man’s kindness to his brother is his refraining from rebuking him in the presence of those he hates, a sign of his true companionship is his dropping the burden, a sign of his love is his frequent agreement and little opposition...”

The text of the will shows the author’s ability to reconcile the words that include the letter (ha) and the letter (min) and to attract the recipient to the meaning he intends in the text of the will and to show the importance of the letter in the coordination and harmony of the phrases and to place them in a harmonious rhythmic context that the ears are accustomed to. The repetition of the letter is distinguished by a musical value with a rhythm and a valuable psychological significance generated by the repetition of the letters because the words, as sounds, have a special musical effect that suggests effects independent of the effects of meaning.

*Rhyme*

Saj' is a vocal method that works to highlight meanings in an aesthetic way. It is a rhetorical style based on the vocal similarity between the ends of phrases, as it is known as the similarity of the breaks in prose on one letter. Through it, the speaker seeks to ensure that some parts of his speech are not balanced by a metrical meter and are not limited to a specific number, provided that the rhyme of the *asja'* is the rhyme of the *qawāfī*. The *Saj'* is brought with the moderation of its sections and its flow in an agreed style, because moderation is one of the goals of rational people, to which nature inclines and the soul longs. Rhyme provides aesthetic value in prose on the rhythmic and psychological levels, and the similarity at the end of paragraphs gives the mind a stronger opportunity to receive and respond appropriately through vocal repetition, then creating a space for rest that is filled by the subtlety of the repeated tone.

*Saj'* (a tonal image intended to make speech in a compatible form) Taking into consideration that one of the conditions for good rhyme is the difference in meaning between its counterpart. *Saj'* is one of the most prominent and widely used forms of rhetoric in the prose of the Bedouins, which made it a clear stylistic phenomenon in most of what was narrated about them. We believe that it is connected to what was widespread among their ancestors in the pre-Islamic era of a tendency towards this type of intonation that delights the ears and facilitates memorization. However, this did not prevent people from relying on it in formulating speech, as the nature of the Arabs continued to incline them towards this old style of phonetic colouring without affectation.

Therefore, rhyme, along with alliteration and repetition, is used in the discourse of commandments to be a musical style that contributes to adding an aesthetic feature to the commandments, in addition to the basic goal, which is to convey the meaning to the addressee, focusing on it and establishing it in his mind.

The will of Imam Al-Sadiq (peace be upon him) is his saying: (Whoever wants to prolong his life, let him carry out his affairs. Whoever wants to remove his burden, let him lower his veil. Whoever wants to raise his reputation let him carry out his affairs.

The observer of the text reveals the truth of the Imam's (peace be upon him) use of rhymed rhyme, which made the text distinguished by a musical feature of the rhymed words based on the organized rhythm that appeals to the souls, due to its distance from affectation and artificiality. The musical feature is built on rhythmic, structural and phonetic similarity, as the similar linguistic structures work to clarify and highlight the meanings. We find the first paragraph (Whoever wants to prolong his life, let him carry out his affair) in the same meter, with the following paragraphs all agreeing in meter and rhyme (And whoever wants to remove his burden, let him lower his veil) and also (And whoever wants to raise his mention, let him carry his affair). This diversity in the use of rhyme in the produced text achieves the goal that the Imam (peace be upon him) aims for, as the rhythmic structure of the text responds in a clear way that shows the values of forming the phonetic and linguistic structures, in addition to the regular distribution of the rhymes.

We read in another of his (peace be upon him) wills in which he said: ((... Do not be rude or harsh, so that people will hate being close to you, and do not be weak, so that those who know you will despise you, and do not be pointed at by those above you, and do not mock those who are below you...))

The text of the will shows an organized ending that achieves an evocative rhythmic formula that souls yearn for and minds are drawn towards. Here, there is a balanced rhyme that agrees in the breaks of the last word in the rhyme letter *kaf* and the meter (*qarabak, `arafak, fawqak, dunak*), creating a coloration and vocal harmony between the words of the text. The listener awaits the final rhyme, its meter and its rhyme at the end of each paragraph, its bell ringing in the listener's ear, any defect or difference he perceives.

Mutraf's rhyme was mentioned in Imam al-Kadhim's (peace be upon him) will to Hisham, in which he says: . ((Hisham, the wise man does not speak to someone he fears will deny him, nor does he ask someone he fears will refuse him, nor does he promise what he cannot do, nor does he hope for what he is afraid of being unable to hope for, nor does he proceed towards what he fears he will be unable to do...))

The striking rhyme, as is clear, formed an effective rhythmic tool that added an evocative tone that attracted souls to it and occupied the minds of this text, as we find the words (his denial, his prevention, upon him, his hope, about him), in which the creator's skill in choosing and distributing words is evident, as he realized the effect of the similarity of the pauses and their unity at the end of the paragraphs, while noting the good distribution that made the paragraphs almost equal. What is noticeable about the pauses in this text is that they end with one rhyme letter, with a difference in their weight.

We read in the will of Imam Al-Kadhim (peace be upon him) in which he said: ((... O Hisham, learn from knowledge what you do not know, and teach the ignorant from what you know. Honor the scholar for his knowledge and leave disputing with him, and diminish the ignorant for his ignorance and do not expel him, but bring him close and teach him...))

Saj' is a verbal decorative phenomenon that colors the text. The Imam (peace be upon him) came with artistic saj' in his intervals that form a musical tone that strikes the ears and is enjoyed. This harmonious diversity between one interval and another was achieved through the words (jahaltu, 'alamtu, munaaz'atihu, lahalu, tatarduhu, and lamah) through the letters (ta' and ha').

We read in the will of Imam Muhammad al-Jawad (peace be upon him) his saying: ((Whoever witnesses a matter and dislikes it is as if he was absent from it, and whoever is absent from an obligatory matter is as if he witnessed it)) In this will, we notice that the words of the same sentences are repeated in agreement in meter and rhyme. The Imam (peace be upon him) employed rhyme in the service of the meaning and its depiction through the vocal and structural rhythm (it was as if he had been absent from it, it was as if he had witnessed it). We notice (harmony between the music of the word and its meaning, which is what highlights the beauty of expression through the psychological suggestion left by the rhythm).

We read in another of his wills (peace be upon him) in which he said: "Trust in God Almighty is the price of everything expensive, and a ladder to everything high."

In this text we read (Kul Ghaal - Kull Aal), so the rhyme came in agreement between the pauses ending with one letter that the Imam (peace be upon him) adhered to, which is the letter (L), so he created a vocal rhythm between the two pauses.

We read in another of his wills (peace be upon him) in which he said: "Whoever has hope in a person will fear him, whoever is ignorant of something will criticize it, opportunity is a stealth, whoever worries a lot will get sick, the believer's anger will not be satisfied, and the title of the believer's record is his good character."

The rhyme is clear. He decorated the text with a musical tone that attracts attention and appeals to the mind. He used effective rhetorical vocabulary and showed through rhyme that the faithful person is known for his good character.

The rhyme is mentioned in another of his (peace be upon him) wills in which he said: ((Nothing destroys religion like innovations, and nothing corrupts men like greed. The flock is reformed by the shepherd, and calamity is averted by supplication))

The Imam (peace be upon him) explained through rhyming words a number of concepts. The innovations that are attached to religion distort its reality, just as a man is corrupted by excessive greed. As for the righteousness of the shepherd, it necessitates the righteousness of the flock, and calamity is averted by supplication.

In the will of Imam Ali al-Hadi (peace be upon him) (He said: ((Remember your death in front of your family, for there is no doctor to prevent you and no beloved to help you))

The reader who ponders this will finds a sound rhythm that arose from the balance of the pauses at the end of the syllables (your death, your family, prevents you, benefits you, your affair), as the effect of these words

(is not determined by stimulating the sense of hearing, but rather by stimulating the spiritual aspects latent in the human being) left. Then its bell keeps ringing in the listener's ear, making its effect on the soul deeper and its duration longer.

We read from him (peace be upon him) in a will in which he said: “Receive blessings by treating them well, and seek to increase them by being grateful for them, and know that the soul is the most receptive to what it is given and the most resistant to what it is denied.”

In this text, the Imam (peace be upon him) achieved a phonetic balance in the words of this text through rhyme, which revealed to us the availability of phonetic structures in a regular rhythm. This phonetic harmony contributed to achieving harmony, as we notice the presence of the rhyme letter “taa”, which gave the text a distinctive phonetic rhythm.

We read in another of his wills (peace be upon him) in which he said: “Staying awake is more pleasant for sleep, and hunger increases the taste of food.”

The Imam (peace be upon him) mentioned a type of parallel rhyme in which the rhyme and meter agreed (for sleep, food). These two words agreed in meter and the letter of the rhyme, the meem, so they created a vocal rhythm. Rhyme gives the style a musical tone and attracts the attention of the listener.

We read in the will of Imam Mahdi (may God hasten his reappearance) in which he said: “If you seek guidance, you will be guided, and if you seek, you will find.”

In this text we find a rich rhyme, and we notice that all of its words agree in meter and rhyme (Arsht, Wajd). These phrases have been well balanced in the number of words and have adopted internal rhyme, as the rhyme has been used as a rhythmic tool that produces an impressive melody expressing the rhyme.

## Conclusion

The presence of rhythmic arts was clear in the commandments of the Imams (peace be upon them) from alliteration, antithesis, repetition and rhyme in strengthening the vocal rhythm of the texts of the commandments. Strengthening the rhythm of the words creates vocal harmony between the words of the texts. These arts added a musical chime that prepared all the rhetorical patterns that the rhythmic elements gave a vocal flow. This matter that the commandments represented, and the rhythmic elements contributed to building the music of the text, so it attracted the ears in order to listen to the pure Imams (peace be upon them). These elements were able to highlight the musical harmony, so they (peace be upon them) used the images of rhetorical embellishments resulting from the formulation of the commandment in a gentle way to leave an impact on the souls, so the commandments gained beauty and excitement in influence and persuasion.

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