

The Phenomenon of Stress in the Sahifa al-Husayniyya.

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Abstract:

Stress is an important phonetic phenomenon in the Arabic language. It contributes to strengthening a syllable within a word or a word within a sentence, distinguishing it both phonetically and semantically. Stress is a relative increase in the intensity or clarity of sound when pronouncing a particular part. Its importance lies in its role in rhythm, meaning, and emotional impact, especially in religious texts such as the Sahifa al-Husayniyya, which relies on phonetic rhythm to convey spiritual emotion. Stress is distributed across syllables, words, and sentences. Word stress remains confined within the boundaries of the word and is located on one of its syllables. It is often related to the length of the syllable; a long syllable is stressed more than a short one. Its importance is evident in multi-syllable words, where the strongest syllable is highlighted. This type does not appear in single-syllable words, since they are all pronounced with a single stress. Sentence stress is broader in scope, as it is used to highlight a word within its context, giving it a distinctive semantic value. It is used to convey emotion, to mark the center of meaning, or to direct the listener toward a pivotal word. The strength of stress varies according to its degrees: strong stress, intermediate stress, and weak secondary stress. Strong stress is more pronounced and occurs in words of high emotional value, such as vocatives and invocations. Intermediate stress is less strong and appears in words that support the meaning. Secondary stress appears in long, multi-syllabic words and is considered a lower level than primary stress, serving a more rhythmic than semantic function. Stress levels are thus divided into primary and secondary: primary stress is the main stress that carries the semantic load, while secondary stress occurs in long words or extended phrases and helps regulate the internal rhythm.

The positions of stress vary depending on syllable structure, word length, sentence position, and semantic function. Long syllables are often stressed, while sentence stress is determined by context and meaning. In Husayni texts, the positions of stress are determined by both phonetic structure and emotional content, making stress a fundamental element in constructing the text's spiritual rhythm and intensifying its meaning.

Keywords: Sahifa al-Husayniyya, supplication, Imam Husayn (peace be upon him), primary stress, secondary stress...

INTRODUCTION

The Sahifa al-Husayniyya is a supplicatory text built from a linguistic universe in which spirit, meaning, and sound intertwine into a single fabric. It is a text that transcends the boundaries of mere expression into a space of profound supplication, where language appears at its purest, and words become instruments of communication between the servant and his Creator. Language here functions as a vocal energy that intensifies expression, reorders feeling, and builds the relationship between the supplicant and God Almighty. Stress is one of the phenomena that has given the Sahifa al-Husayniyya its phonetic vitality and emotional depth, serving as one of the most important rhythmic keys that organize the movement of the text and direct its meanings. Stress is a flash of significance that casts light on a particular word, a specific segment, or a sentence, revealing the center of emotion within it and highlighting the site of supplication, invocation, or appeal for help. Stress thus becomes a phonetic compass that guides the recipient through the text, showing where feeling intensifies and where it subsides, through the creation of overlapping sound layers that resemble waves rising and falling with the movement of the prayer. This is what led us to choose...

stress as the field of our research, for the *Sahifa al-Husayniyya* constitutes a rich linguistic corpus in which the levels of sound, meaning, and emotion intertwine, making it a suitable field for studying stress in its various dimensions

Significance of the Research

The significance of this research stems from its attempt to fill a gap in Arabic phonetic studies by analyzing the phenomenon of stress in the texts of the *Sahifa al-Husayniyya*, which possesses a distinctive discursive structure in which expressions of invocation, appeal for help, and supplication are concentrated — all of which depend on stress as a tool of phonetic and semantic emphasis. The research thus reveals the relationship between word stress, which remains confined within the boundaries of the single word, and sentence stress, which extends beyond the boundaries of the word to highlight a particular word within its context, and it clarifies the effect of this on the construction of the text's spiritual rhythm.

Aim of the Research

This research aims to analyze the structure of stress in the Arabic word in terms of its positions and its relationship to syllable length and word structure. It also aims to study the types of stress found in the *Sahifa al-Husayniyya* and to clarify its role in highlighting words that carry emotional and semantic weight.

Research Method

The research relies on the descriptive-analytical method, which assists in studying the phonetic phenomena in the texts of the *Sahifa*, while also drawing on the pragmatic approach in analyzing sentence stress, given its association with context and discursive function.

Structure of the Research

The research is organized into an introduction, several sections, and a conclusion, followed by a list of sources and references. In this way, the research seeks to offer a phonetic and semantic reading of stress in supplicatory texts, thereby enriching the field of phonetic studies and revealing new dimensions in the understanding of the texts of the *Sahifa al-Husayniyya*.

Section One: Stress — Lexical and Terminological Meaning

1. Stress in the Lexicon

Among the ancient philologists, stress (*al-nabr*) carried the meaning of hamz (glottalization). Lisan al-'Arab states: "Al-nabr in speech means al-hamz. It was said: whatever raises something has nabbara it; al-nabr is the verbal noun of nabara al-harf yanburuhu nabran, meaning he glottalized it. In a hadith, a man said to the Prophet (peace be upon him and his family), 'O Prophet of God,' whereupon he said, 'Do not nabr my name,' meaning do not add a hamza. In another narration he said, 'We, the tribe of Quraysh, do not nabr' — al-nabr being the glottalization of a letter, and Quraysh did not glottalize in their speech. When al-Mahdi went on pilgrimage, al-Kisa'i came forward to lead prayer in Medina and glottalized [certain letters], so the people of Medina objected to him, saying, 'Are you glottalizing the Qur'an in the mosque of the Messenger of God?'" (Ibn Manzur, 2005, entry 'nabr'). Al-nabr also denotes the raising and elevation of the voice (see al-Fayruzabadi, 1965, 14/164).

2. Stress as a Technical Term

Stress has been expressed through various terms such as al-hamz (glottalization), al-'uluww (elevation), al-raf' (raising), al-tad'if (reinforcement), and al-matl (prolongation). All these terms converge on a single semantic level, though with differing functions depending on context. The ancients studied the phenomenon of stress without giving it a fixed name, using instead a variety of terms to refer to it, namely:

1. Al-hamz (glottalization): mentioned by Ibn Manzur, who said: "Al-nabr in speech is al-hamz; al-nabr is the verbal noun of nabara al-harf yanburuhu nabran, meaning he glottalized it" (Ibn Manzur, 2005, entry 'nabr').

2. Hamz al-tadhakkur ('the glottalization of recollection'): Ibn Jinni used this term in discussing variant pronunciations of the word *ishtaraw* ('they bought'), noting how different readers rendered its hamza. From this we observe that Ibn Jinni applied the name hamz al-tadhakkur to what is in effect stress, in place of the term al-nabr (see Ibn Jinni, 1990, 2/337).

3. Al-daght (pressure): al-daght is among the terms that were applied in antiquity to the concept of stress by Arab grammarians and lexicographers, who defined it as "one of the values of speech aimed at relative clarity" (Murtad, 1998, 12).

The modern conception of stress does not differ greatly from that of the ancient linguists. Tammam Hassan states: "Stress is the relative clarity of a sound or syllable when compared with the other sounds or

syllables in speech" (Hassan, 1990, 160). Kamal Bishr defines it as "the pronunciation of one syllable of a word's syllables in a manner relatively clearer and more distinct than the other syllables it surpasses" (Bishr, 2000, 512).

Stress, then, is the pronunciation and highlighting of a syllable owing to the force of air pressure. As Ramadan Abd al-Tawwab defines it, it "is produced by expending relatively greater energy and requires a greater effort from the organs of articulation" (Abd al-Tawwab, 1997, 103); stress thus requires coordinated activity among the organs of articulation.

The orientalist Mario Pei defined it thus: "Stress means a syllable among a sequence of syllables that is given additional pressure or elevation, or an increase or decrease in the rate of frequency" (Pei, 1983, 93). Accordingly, "all modern definitions of stress agree that it requires additional energy or extra muscular effort," being a relative clarity of a particular sound when compared with the other sounds and syllables in speech (al-'Absi, 2011, 35).

Section Two: Types and Degrees of Stress

1. Types of Stress

a. Syllable stress: achieved by emphasizing a syllable, giving the word a suggestive quality based on the energy of the sound.

b. Word or morphological-pattern stress: determined within the boundary of the single word, not extending beyond it, by emphasizing one syllable of that word.

c. Sentence stress: the speaker singles out a particular word in the sentence and gives it additional stress that distinguishes it from the other words of that sentence, in order to give greater clarity or emphasis to that word and its meaning within the sentence. This type of stress can, in fact, be reduced to the first type, since in practice strengthening a word within a sentence amount to nothing more than strengthening one of its syllables (see al-Mousawi, 1998, 133).

2. Degrees of Stress

There are two principal degrees of stress:

a. Strong stress (primary accent): the syllables on which this accent falls are called 'strong,' symbolized by (/). Accent in a word such as *daras* ('he studied') falls with greater force on the syllable (*da*), pronounced with a heavier accent than the other two syllables, its pressure and auditory effect being stronger and clearer than any other syllable. Likewise, in the word *daraba* ('he struck'), the syllable (*da*) is pronounced with more stress and accent than the syllables containing *ra* and *ba*.

b. Medial stress (secondary accent): a degree of accent midway between strong stress and weak stress. Secondary stress occurs in words that contain a number of syllables placing them in the weight of two words, such as *istighfar* ('seeking forgiveness') (al-Sa'ran, 1997, 190).

Section Three: Levels of Stress in the Single Word

1. Primary or strong stress: symbolized by an underline beneath the stressed syllable (see al-Mousawi, 1998, 133). Words in general cannot be free of this type of stress, for "primary stress occurs in every word" (al-Shayib, 2004, 159).

2. Secondary or medial stress: occurs in words that contain a number of syllables placing them in the weight of two words, such as *istighfar*, which carries a primary stress on the syllable (*fa*) and a secondary stress on the syllable (*tagh*) (al-Shayib, 2004, 159). This is a rhythmic requirement for achieving balance between the two parts of the word when its structure is long (see Hassan, 1993, 2/364); it also achieves balance at the level of context, owing to the confusion in word stress that can arise from affixes and certain letters and particles. This type is weaker in effort than the stress described in the first point.

3. Weak stress: this type of stress has no specific symbol (see al-Mousawi, 1998, 133).

Section Four: The Positions of Stress

In order to know the positions of stress, we must first know the forms of the syllable, for stress is one of the properties of the syllable. There are certain rules for determining the positions of stress, as follows:

a. Stress on the first syllable, in the following cases: (1) When three syllables of the first type (short open, symbolized CV) occur in succession within a single word, as in *kataba* or *dahika*, the first syllable of the word — (*ka*) or (*da*) — receives the stress. (2) When a word contains more than three syllables, provided the first three are of the short-open type, as in *malikah* ('queen'), the stress falls on the first syllable (*ma*). (3) When a word consists of a single syllable, as occurs in pausal form with words such as *ya's* ('despair') and *bab* ('door'), formed as CVCC (Anis, 2010, 101-102).

b. Stress on the syllable preceding the penultimate syllable: this occurs, rarely, when the syllable before the final syllable falls into one of two patterns, proceeding through three stages. First, secondary stress falls on the syllable immediately preceding the primary stress if that preceding syllable is long (CVC or CVCC), as in *al-Saffat*, *al-Dallin*. Stress falls on the second syllable before the primary stress if this syllable and the one following it lie between it and the primary stress; it falls on the third syllable before the primary stress if that syllable is a weak (soft) one, in which case it lies between it and the primary stress (see Hassan, 1994, 172-173).

c. Stress on the penultimate syllable when it is of the second or third type, and when it and the following syllable are both medial — whether the medial syllable is of the type CVC or CVV — or when the penultimate syllable is of the short type (CV) with which the word begins, or is preceded by an augmentative element (Anis, 2010, 101).

d. Stress on the final syllable: when it is of the fourth or fifth type (a consonant + a long vowel + a consonant, or a consonant + a short vowel + two consonants) (Anis, 2010, 90-100).

Section Five: Stress in the *Sahifa al-Husayniyya*

1. Syllabic Stress

In syllabic stress, a particular phonetic syllable within a word is made prominent over the others, whether by raising the pitch of the voice, by prolonging the duration of its pronunciation, or by other means; it is thus tied to the internal structure of the word. Among the clear instances of this type of stress is what is found in Husayn's (peace be upon him) supplication against one of his killers: "May God not quench your thirst with water, neither in this world nor in the next" (*al-Husayn*, peace be upon him, 1443 AH, 58-59).

Word/phrase bearing the stressed syllable	Phonetic syllables	Stressed syllable	Type of stress	Explanation
<i>lā</i> ('not')	CVV	—	Syllable stress	—
<i>arwāka</i> ('quench your thirst')	CVC / CVVC	<i>wāk</i>	Syllable stress	Stress fell on the final syllable because it is of the CVVC type
<i>Allāh</i>	CV / CVV / CV	<i>lā</i>	Syllable stress	Stress on the penultimate syllable because it is of the CVV type
<i>min al-mā'</i> ('with water')	CV / CVC / CVV / CV	<i>mā</i>	Syllable stress	Stress on the penultimate syllable because it is of the CVV type
<i>fī dunyāka</i> ('in your world')	CVV / CVC / CVV / CV	—	Syllable stress	Stress on the penultimate syllable because it is of the CVV type
<i>wa lā</i> ('nor')	CV / CVV	—	Syllable stress	Stress on the penultimate syllable because it is of the short CV type with which the word begins
<i>ākhiratika</i> ('your hereafter')	CVV / CV / CV / CV / CV	—	Syllable stress	Stress on the penultimate syllable because it is of the short CV type, in the position of an augmentative element

Stress, then, is the prominence of a phonetic syllable within a word as a result of increased intensity, accompanied by air pressure, greater duration, and heightened auditory clarity (see Hassan, 1990, 160). In Classical Arabic, stress depends on the weight of the syllable. In the example above we saw variation between a light syllable (CV), such as (*da*) or (*ka*), a heavy syllable (CVV) or (CVC), and a superheavy syllable (CVVC). Where the final syllable is heavy or superheavy, stress falls on it; where the final syllable is light, stress falls on the preceding syllable if that syllable is heavy. Where the word lacks any heavy syllable, stress generally

falls on the third syllable from the end of the word, as demonstrated above.

The predominant pattern is stress on the penultimate syllable, which accords with the rhythmic nature of Classical Arabic. The morphological relationship with stress has become more capable of aligning with the phonetic level to highlight intended meaning. However, attached pronouns tend to have a negative effect on the occurrence of stress, as they generally do not bear stress — such as the pronoun (-ka) — unless they are long, in which case they may be stressed. The long vowels alif, waw, and ya' are a principal cause of attracting stress. Since the text is dominated by an abundance of heavy syllables, penultimate stress predominates, and the repetition of long vowels has given the text an emotionally charged supplicatory tone and a clear rhetorical rhythm that has contributed to creating an auditory tension appropriate to the context of supplication and warning.

2. Word Stress

Word stress operates only at the level of the phrase, since it consists of highlighting a word within the sentence in order to convey a meaning that fixes the intended sense, by giving the pronunciation of that word a particular weight. If we consider Husayn's (peace be upon him) supplication in which he said: "O God, we are the household of Your Prophet, his progeny, and his kin — so break the one who has wronged us and usurped our right, for You are All-Hearing, Ever-Near" (al-Husayn, peace be upon him, 1443 AH, 65-66), we find the positioning of stress as follows:

Form	Phonetic syllables	Stressed syllable	Type of word stress	Explanation
Allāhumma ('O God')	CVC / CVVC / CVC / CV	humma	Secondary	Stress falls on Allāhumma, which inherently bears stress on its third syllable, since in words of four syllables ending in an open syllable, stress is fixed on the third syllable
innā ('we are')	CVC / CVV	—	—	—
ahl ('household')	CVC / CV	—	—	—
bayt ('house of')	CVC / CV	—	—	—
nabiyyika ('Your Prophet')	CV / CVC / CV / CV	yi	Secondary	Stress falls on nabiyyika on the third syllable, since it is composed of four syllables ending in an open syllable
wa dhurriyyatihi ('and his progeny')	CV / CVC / CV / CV / CV / CV	ri	Secondary	Stress is fixed on the third syllable of words composed of five syllables or more ending in an open syllable
wa qarābatihi ('and his kin')	CV / CV / CVV / CV / CV / CV	rā	Secondary	Stress is fixed on the third syllable of words composed of five syllables or more ending in an open syllable
fa-qsim ('so break')	CVC / CVV	faq	Strong	Stress falls on the penultimate syllable because it is of the medial type, as is the syllable following it (CVC / CVV)
min ('from')	CVC	—	—	—
ẓalamanā ('who wronged us')	CV / CV / CV / CVV	nā	Secondary	Stress is fixed on the final closed syllable of words of four syllables ending in a closed syllable
wa ghaṣabanā	CV / CV /	ba	Secondary	Stress is fixed on the final closed syllable

Form	Phonetic syllables	Stressed syllable	Type of word stress	Explanation
(‘and usurped from us’)	CV / CV / CVV			of words of four syllables or more ending in a closed syllable
ḥaqqanā (‘our right’)	CVC / CV / CVV	nā	Secondary	Stress is fixed on the final closed syllable of words of three syllables or more ending in a closed syllable
innaka (‘indeed You’)	CVC / CV / CV	ka	Secondary	Stress is fixed on the third syllable of words of three syllables ending in an open syllable
samī‘un (‘All-Hearing’)	CV / CVV / CVC	‘un	Secondary	Stress is fixed on the final closed syllable of words of four syllables or more ending in a closed syllable
qarībun (‘Ever-Near’)	CV / CVV / CVC	bun	Secondary	Stress is fixed on the final closed syllable of words of four syllables or more ending in a closed syllable

The high rate of stress on final syllables here resulted from the density of long vowels and the frequent succession of heavy syllables, suited to the nature of a clear, emotionally charged supplication. Stress falls on the third syllable in most words of this supplication in accordance with the energy of the sound, giving each word a different emotional and semantic character depending on pronunciation. In the word qarābatihī (‘his kinship’), the repeated flap of the *rā’* and the rapid movement of the tongue striking the gum ridge in its articulation — which cannot be assimilated into the sounds that follow it, since such assimilation would strip it of its characteristic repetition (Mahlou, 2006-2007, 66) — gives the word a weight that helps distinguish it. In each of the words *ḡalamanā*, *ḡhaṣabanā*, and *ḡhaqqanā* (‘wronged us,’ ‘usurped,’ ‘our right’), the (-*nā*) carries the voiced, medial, resonant *nūn* sound (see Anis, 2010, 58). In the context of its presence in the plural pronoun, this *nūn* expresses an individual, inward voice speaking on behalf of the community of believers — the individual speaking as though he carries the burden of the whole community. The unbound *nūn* sound thus becomes phonetically suited to the moan of suffering in moments of injustice and usurpation. Even the sound of the *ṣād* carries a sibilant ring that reinforces the meaning of suffering, *ṣād* being one of the seven ‘elevated’ (velarized) sounds that block *imāla* (vowel-fronting): *ṣād*, *ḡād*, *ṭā’*, *ṣā’*, *khā’*, *ghayn*, and *qāf* (see Mahlou, 2006-2007, 209).

The phonetic picture is completed by the sound of nunation (*tanwīn*) in the word *samī‘un* (‘All-Hearing’). The pronunciation of (‘*un*’) is deep because of the sound of the ‘*ayn*’, which appears nunated, thereby contributing a special stress to the word, since the sound of the ‘*ayn*’ interacts with the sound of the *nūn* that arises from the nunation. The articulation point of the *nūn* is at the tip of the tongue against the area just above the upper incisors (see Kamal, 1999, 30-31), which gives it room for a distinctive stress in pronunciation.

3. Sentence Stress

When a word is pronounced with a voice stronger than the others, clarity of sound is charged with drawing attention to that word in order to highlight a specific meaning. In the *Sahifa al-Husayniyya*, Husayn (peace be upon him) is reported to have said: “O God, grant us and our followers with You an honorable abode, and gather us and them in a place of Your mercy; indeed You have power over all things” (al-Husayn, peace be upon him, 1443 AH, 23-24).

In this supplication we can observe stress positioned in several clauses, giving them meanings that clarify the intended rhetorical style, as can be seen in the following table:

The Phenomenon of Stress in the Sahifa al-Husayniyya...

Form	Phonetic syllables	Type of stress	Explanation
Allahumma ij'al lanā wa li-shī'atinā 'indaka manzilan karīman ('O God, grant us and our followers with You an honorable abode')	Syllabified into 20 short/long syllables	Sentence stress	Stress falls on the word Allahumma ('O God') because it is a vocative whose particle has been elided
wa-jma' baynanā wa baynahum fi mustaqarrin min raḥmatika ('and gather us and them in a place of Your mercy')	Syllabified into 18 short/long syllables	Sentence stress	Stress falls on the word ijma' ('gather') because the sentence carries an implied wish whose particle has been elided
innaka 'alā kulli shay'in qadīr ('indeed You have power over all things')	Syllabified into 11 short/long syllables	Sentence stress	Stress falls on the word kull ('all/every') to highlight absolute confidence in God's absolute power

It is noted that the focal sentence stress fell on the vocative and interrogative clauses, and on the verb ij'al ('grant/make'), an imperative verb carrying a sense of hopeful entreaty; it is thus the pivot of the supplication in this passage and, accordingly, the pivot of movement, with what follows it — the bearers of the supplication (lanā, li-shī'atinā, 'for us,' 'for our followers') — depending on it. Stress in the request, the vocative, and the interrogative directed the listener to the beginning of the request in the vocal performance (ij'al), so that the pitch rose on the imperative verb, which carries a heavy syllable (ij) suited to bearing stress.

The hamza contributed additional force to the stress, but since the hamza's "explosive sound catches the listener's attention only for a short distance" (Abbas, 2000, 26), the connecting hamza — pronounced as a disjunctive hamza at the beginning of Allahumma — worked together with the stress on the imperative verbs ij'al and ijma' to give the sentence its own distinctive stress.

It is also related in the Sahifa al-Husayniyya that Husayn (peace be upon him) said: "How could I be disappointed when You are so gracious to me? Here I am, entreating You through my need of You. And how could I entreat You with what is impossible to reach You, or how could I complain to You of my state, when it is not hidden from You?" (al-Husayn, peace be upon him, 1443 AH, 124).

Form	Phonetic syllables	Type of stress	Explanation
kayfa akhību wa anta al-ḥafī bī? ('How could I be disappointed when You are so gracious to me?')	Syllabified into 12 short/long syllables	Sentence stress	Stress falls on the sentence because it contains a rhetorical question expecting no answer
hā anā atawassalu ilayka bi-faqrī ilayk ('Here I am, entreating You through my need of You')	Syllabified into 16 short/long syllables	Sentence stress	Stress falls on the sentence because it carries the word faqrī ('my need'), the center of the underlying emotional charge tied to an elided predicate, and because the sentence opens with a particle of alerting that calls for attention
wa kayfa atawassalu ilayka bi-mā huwa muḥālun an yašila ilayka, am kayfa ashkū ilayka ḥālī ('And how could I entreat You with what is impossible to reach You, or how could I complain to You of my state')	Syllabified into 35 short/long syllables	Sentence stress	Stress falls on the sentence because it is an interrogative clause whose interrogative particle — the hamza indicating a question expecting no answer — has been elided

Form	Phonetic syllables	Type of stress	Explanation
wa huwa lā yakhfā ‘alayk (‘when it is not hidden from You’)	wa / huwa / lā / yakh / fā / ‘a / lay / k	—	There is no stress here, since this clause is declarative

The stress on *am* (‘or’) makes clear that it functions as a particle in an interrogative clause despite the omission of the interrogative particle proper, shifting the supplicant from one theme to another — which strengthened the element of contrast among the coordinated clauses in the rest of the supplication’s text. The repetition of the sounds *fā’*, *kāf*, and *yā’* in the interrogative *kayfa* (‘how’) — “how could You entrust me,” “how could I be wronged,” “how could I be disappointed” — created a heightened rhythm and expressed astonishment at the contradiction of the situation, reinforcing the rhythm and giving the sound a rising tone, owing to the properties of the sounds involved. The *fā’* “begins to form when the upper teeth strike the lower lip while holding the breath, and as the jaws part its sound emerges clear and full; among the meanings associated with this letter are digging, cutting, and separation, corresponding to the striking of the upper teeth on the lower lip at the start of its formation ... among its other meanings are expansion, opening, and distancing, corresponding to the parting of the jaws from one another as its sound is released” (Abbas, 2000, 32). This suits the interrogative context and prompts the listener to engage with the sound of stress in the stressed words of the clauses making up the supplication.

We note that the melody of the *fā’* and *kāf* sounds is reinforced by the repetition of the word *kayfa* and the concentration of stress upon it, together with the stress on *am* at the beginning of the coordinated clause — likewise in Husayn’s (peace be upon him) statement, “and how could I entreat You with what is impossible to reach You.” The interrogative particle here reinforces the sound of the *kāf*, especially in his statement, “or how could I complain to You of my state.” The *kāf* is a strong, voiceless, plosive sound whose release is powerful and prolonged, extending over roughly 40 milliseconds and producing a strong, distinctive burst of breath (see Mahlou, 2006-2007, 113); it was thus more capable of reinforcing stress by prolonging the sound than the elided hamza, to which *am* — functioning as the coordinating, emotive particle — pointed.

In his statement, “Here I am, entreating You through my need of You,” the articulation point of the *qāf* is at the back of the tongue against the adjoining part of the upper palate (see al-Hamad, 2004, 102), giving the word *faqrī* (‘my need’) a vocal force that deepens the focus on the servant’s condition before his Creator, and on the smallness and limitation of human capacity at a time when God Almighty possesses absolute power. The opening particle of alerting *hā* (‘here’) carries a distinctive sound that draws attention — the *hā’* being a glottal, voiceless, continuant, mid-throat, fricative sound (see Anis, 2010, 76) — giving the utterance a dramatic and human dimension, catching the listener’s attention through the vibrating quality of its sound and suggesting weakness (see Abbas, 2000, 28) and submission before the majesty of the Creator, Glorified and Exalted is He.

In his statement, “How could I be disappointed when You are so gracious to me?” we find a sharp sound despite the presence of voiceless letters in the sentence, and the sharp, velarized sound of the *khā’* gives the sentence a stress centered on the word *akhīb* (‘be disappointed’) (see Mahdi, 1998, 49). The sounds of the *kāf*, *tā’*, and *yā’* appear clearly, and the sounds of the utterance’s words came in a manner consonant with their expressive meaning, the sound of the word harmonizing with the meaning and significations chosen by Husayn (peace be upon him), who composed his supplications through repetitive structures possessing a measure of phonetic balance. Perhaps the purpose of these structures is “to fix the meaning in the recipient’s mind with the least time and the fewest words” (Kashash, 1900, 92).

Conclusion

The study of stress in the *Sahifa al-Husayniyya* has been an inquiry into phonetics and an attempt to approach the rhythmic effectiveness of the text. It has shown how phonetic phenomena contribute to the construction of meaning, and demonstrated how sound turns into signification, and signification into effect — stress being a linguistic technique that reshaped the text in the ear and heart of the listener alike. Having surveyed the phenomenon of stress in the *Sahifa al-Husayniyya* and analyzed its phonetic and semantic levels, it becomes clear that the texts of the *Sahifa al-Husayniyya* were built upon a precise phonetic architecture that contributed to shaping the text’s spiritual rhythm, and that stress on syllables, words, and

sentences was a structural axis in Husayni discourse, redistributing vocal energy within the sentence and highlighting words carrying emotional weight. We were thus led to the following findings:

1. Findings

Stress in the Sahifa al-Husayniyya combined a phonetic function with a semantic one, distinguishing syllables and highlighting the spiritual meanings associated with invocation, supplication, and glorification.

Word stress was governed by the structure of the Arabic syllable, generally concentrating on the heavy third syllable, which gave the word a distinctive internal rhythm that appeared clearly in the words of the supplication with extended phonetic structure.

Sentence stress in the Husayni text was pragmatic in nature, tied more to the emotional context than to phonetic structure, and was used to highlight the pivotal words that formed the center of semantic weight.

The degrees of stress (strong, medial, secondary, weak) were distributed across the texts of the supplication according to a graduated rhythmic pattern, creating a vocal movement that rises at points of appeal and supplication and subsides at points of submission and humility.

The positions of stress varied between the phonetic and the semantic levels: the former determined the position of stress within the word, and the latter determined its position within the sentence, revealing a deep interaction between sound and meaning.

The Sahifa al-Husayniyya constitutes a rich phonetic corpus suitable for the study of rhythmic phenomena in spiritual texts, given the diversity of its syntactic structure and the repetition found in its forms of invocation and supplication.

2. Recommendations

The need to expand phonetic studies of supplicatory texts, since these texts hold phonetic potential not yet exploited in linguistic studies.

Conducting comparative studies between stress in the Sahifa al-Husayniyya and stress in other supplications or in Husayni sermons, to uncover the rhythmic differences among discursive patterns.

Encouraging researchers to study the relationship between stress and reception, especially in texts read aloud, where the listener engages with the phonetic rhythm as much as with the meaning....

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