

## **Emotional connection of tone and intonation, a poem (In the Rehab of Hussein) by the poet Ahmed Al-Samawi, optional**

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### **Abstract:**

This study is based on explaining the importance of fit and harmony in the speech chain, it consists of linguistic units that convey various meanings through their vocabulary and sounds, in its structural and non-structural phenomena, it reflects the emotional state, by the recipient interacts with what the speaker produces, negatively or positively, strong or weak, cohesive or separate, it was a given that we know that verbal production is based on two foundations (organic and emotional).

**Keywords:** Emotional connection, tone, intonation, Rehab of Hussein, Ahmed Al-Samawi.

### **Introduction:**

The communication of the audio symbol with its intended meanings is based on the extent of harmony between them. The strength of the connection in terms of meaning and meaning is based on the synergy between the elements of a single word. Other words adjacent to it, and this is clearly evident in the tone, intonation, and time period of pronunciation, which have special connotations that, if generalized, would confuse the recipient's understanding, we are not exaggerating if we describe it as a mirror that reflects the feelings and emotional emotions that are going through the speaker's mind, and the psychological state that he is struggling with his vocal tools, he was able to influence the recipient and achieve an emotional connection with him through influence and impact, it may go beyond understanding what is heard to unite it with its intended purpose, represents the highest degree of harmony, as it achieves the possibility of clarifying the speaker's purposes and intentions through the connection produced by the speech unit by its infiltration into the phonetic structure of the recipient. The mental image of the sounds created by the speaker merged with the recipient, as if it had been extracted from their sensory experiences and emotional emotions themselves.

We chose the poem (In the Rehab of Al-Hussein) by the poet Ahmed Al-Sheikh Muhammad Al-Samawi as a field of study, for reasons including:

- The language in which the poem was written, as it is considered a fertile and fruitful seedbed for research topics.
- The distinctive vocal phenomena that abound in the poetic text, such as stress, intonation, various syllables, and so on.

Perhaps one of the most important reasons is the poem's connection to the Hussein cause, which has become a cultural landmark and an inherited revolutionary principle.

- Rhythmic variations that were in harmony with the enthusiastic spirit of the recipient and the implications reflected from it.

The nature of the study required that it be based on the following structure: An introduction that included (a statement of the importance of emotional connection and its impact on achieving unity of vocal harmony within the pronunciation chain, its role in revealing the implications of the speaker's semantic intent by creating the emotional state in which the recipient interacts with what the creator produces has an effect and effect. The importance of the poem and the sound phenomena and images it presents relate to (the Hussein issue) two topics, the first of which is concerned with (syllable and stress and its implications in the poetic text), the second is with (intonation and its implications in the poetic text), in addition to what appears to us of the text's implications according to the content of the study, then a conclusion included the most important results that emerged from it, in which we adopted the descriptive and analytical approach in theory and application.

### **The first requirement**

#### **The syllable and tone in the poem (In the Rehab of Hussein)**

We are not here to talk about the syllable or the stress and their definition according to phoneticians, as much as we need to explain the nature of each of them according to what the content of our research into them requires. It is known that phonetic scholars differed in defining the syllable or stress with an

independent term, and with the multiplicity of opinions and different ways of expression they have. However, they converge in one concept based on the fact that a syllable is a series of interconnected and syllabically sequential words that goes through a set of pronunciation transformations, opening and closing the sound (1), without this leading to a defect in pronunciation, and it is obvious that the process of opening or narrowing leads to When pronouncing, a peak of articulation and a base emerge, which Mario Bay limited to vowel sounds in the phonetic formation, as he said: ((A syllable is a peak of articulation that is often a letter sound with other sounds usually added to it))(2).

As for stress, its concept in the language stipulates the meaning of height or height. It was stated in the standards of the language ((Nun, Ba, and Raa are correct origins, indicating raising and rising, and the tone of a boy shouts when he first grows up, and a man is a loud, eloquent speaker, and it is called the pulpit, because it is high and the voice is raised on it)) (3).

IbnManzur (711 AH) added the meaning of intensity in shouting and whispering, which are two meanings necessary for loudness and height of the voice (4).

In terminology, there are many opinions in defining the concept, but they converge in one meaning that does not go beyond the meanings of stress (hamza), height, prominence, saturation, fulcrum, and emergence, which are considered among the semantic requirements of (pressure) to achieve clarity or prominence of hearing (5).

But what pressure? The intended stress is the muscular effort exerted by the speaker while pronouncing the syllable. Because stress is one of the characteristics of the syllable, which leads to more psychological activity, and for the recipient, stress represents the power of listening to the syllable that is conveyed to him (6).

In our view, the passage cannot be studied independently of stress and even intonation. Because the two phenomena are based on an organic activity that is subject to an increase or decrease in the level of pronunciation, according to the characteristics of the sounds, in addition to the benefit that can be derived from studying the phonetic syllable in isolation from stress and the like, since if it were studied independently, we would lose knowledge of the function it performs within the phonetic formation (7).

The syllable is the basic unit, and de Saussure confirmed this, saying: ((The unit that can carry one degree of stress...or one tone))(8).

From a syntactic standpoint, our knowledge of the types of syllables makes us aware of the placement of stress. Because the syllable formation gives the recipient (listener) the ability to distinguish different types of stress positions, accordingly, the syllables varied as follows:

- An open syllable that ends with a short or long vowel and is divided into short if it ends with a short vowel, and long if it ends with a long vowel.
- A closed syllable if it ends with a silent letter or two letters. This division depends on the last word and its extent when it is pronounced (9).

Stress is divided into two semantic parts: the stress of the word and the stress of the sentence, or what is known as the fixed stress (10), which is on the last syllable in the sentence, and then the speaker intends to put pressure on a word in a sentence to distinguish it from others for an intended purpose, such as emphasis, or drawing the attention of the listener. Or pointing and the like, and therefore we can say: The stress of the sentence gives room for the possibility that every word in the sentence is capable of taking the place of stress depending on the intentions and goals of the speaker (11). The stress on a single word is often associated with what is called (morphological stress), which depends on the weight of the word with its vowels and pauses in determining the position of the stress (12).

The stress of a sentence is restricted to the stress that follows the context or connotation. Because it is based on the speaker's intent in the connotations he provides, such as emphasis, question, exclamation, and the like, and it is distinguished from its predecessor in that it occurs in any segment of the sentence in the verbal chain, that is, it is free, the position is determined by the connotation on which the sentence is based in general (13).

According to this concept, it may overlap with the term intonation in meaning, but not restricting intonation in any place is what separates them, in addition to the specification of stress in the syllable, which takes it out of the circle of overlap (14).

Aside from the existing disagreement between the ancients and the moderns about the presence of stress in Arabic, the idea that stress is not considered a separator for distinguishing between connotations is

considered the biggest problem (15) until one of them stated that its omission is due to; Because it is “of the non-discriminatory type, that is, it has no effect on the meaning...” (16).

We found in the poem (In the Rehab of Al-Hussein) something that contradicts this. The tone had its value and importance in increasing the emotional connection and harmony with the event. With every syllabic height and pressure, the throats and feelings rose in an unparalleled and steady manner. Because we will resort to the performance method of cutting audio clips, which makes the scientific facts questionable and the testimonies vary, including his saying:

Were you riding the captives of Hussein?  
(A captive, a captive, a captive)

(Akant) consists of the phonetic syllable /saḥ/saḥa/saḥh/, and the stress is centered on the first syllable /ae——/.

When it begins with the hamza, which is the characteristic of stress, the breath is held in and released with effort, but it is nothing but (a compression of the chest), as Sibawayh (180 AH) describes it (17). This pressure was appropriate to the strength of the situation that the speaker wanted to convey to the recipient in order to achieve a state of emotional integration with the event, and put him in a state of receiving the tonal performance, which is reflected in his state of subconscious response.

The inflected syllable of /sa-ha /sa-ha-ha/ was shortened to highlight the high stress on the first syllable /sa-ha/, and the transfer of stress to the last syllable of the word /m-ḥ————/ instead of /za——/, the speaker's penalty, which is the penultimate syllable, which was justified. This is the adopted dialect, whereby the speaker treats the word as a verbal sentence, giving him the freedom to vary his accentual performance.

The stress was achieved on the last, long, open syllable /sa h h/, which was in agreement with the places of stress found among reciters of the Qur'an in the modern era (18), and we should not ignore the state of harmony achieved by the openness of the stressed syllable.

With the lover's goal to reach his beloved through these intended tones, which leads to a state of emotional fusion of the soul's call once it reaches its goal.

This passage is similar to the stress in the word / Al-Hussein / in his saying:

The question was why Hussein?

He came to Iraq and was not forced?

Which consists of the following syllables: /sa-ha/sa-ha-sa/sa-ha-ha/ The stress falls on the penultimate syllable /sa-ha-sa/ which is characterized by the sound of the gingival dental sīn /sī-yy/ even though it is one of the whispered sounds, that is, the one that does not vibrate. It has two vocal chords, except that the meeting of the tip of the tongue with the lower folds, and the attachment of its front to the gums, leads to a narrowing of the breath when pronouncing it, which results in a clear whistle (19), and this whistle is nothing but a pressure that is equivalent to the stress in degree of auditory clarity, and from the emotional side, it is natural that the connection of the syllable In the name of Imam Hussein - peace be upon him - it leads to an emotional pause in reverence for him, and the openness of the inflected syllable supports his commitment to intonation.

The stress is prominent on the last syllable /sa-h-h/ represented by /n-na/ for the period of time given by the vowel prolongation, which is reflected in the reader's ability to extend the sound and raise the musical timbre with emphasis and clarification.

This extension does not intersect with the openness of the section, despite its closure

With the silent (nūn), which opened by extending the letter (wāw) as an extension, and what justifies this is the characteristic of the sound of the nūn after it is one of the closest consonants to the vowels, so the syllable is considered closed in form, but it is rhythmically open. Thus, the pause on the silent consonant is given an extension, so the syllable is considered open, which is appropriate for the eternity of the case. Al-Husseinism and its continuation throughout the ages, especially since the silent letter (Nun) is used by the mouth when pronouncing it similar to the pronunciation of the vowels. Were it not for the presence of the ghannah when pronouncing it, nothing would be heard other than the sound of the normal exhalation (20), as if the stress on the open syllable extends along with the breath of the listeners to harmonize the state of emotional unity. Which is created by the stress at the end of the word, so the silent fuses with the emotional state that accompanies the event, rising and rising, so that the (nūn) turns into groans that come out with distinguished emotional effort.

Stress performs semantic functions that have a significant impact on consolidating meaning, simulating the emotional state that the recipient feels due to the speaker's intention, leading to achieving a state of participation in the feeling of intensity or importance reflected by both (the structure and the meaning) that they experience. Examples of that stress are his saying:

And even drink my blood in it

Until you print my mouth in it

In the word (tashrib) this is achieved /sa h /sa ha sa /sa ha /sa ha/, after extending the sound with the tafsha shin, in which the transition from the letter (shin) is achieved, that sound that is unique to the adjective (tafasha), which justified the Arabic tongue's tendency to mechanism; Because of its ability to extend the sound, he stressed the "ra" by weakening it, and as the breath receded in the middle of the upper palate, he produced a whistle and an elongation, thus achieving the tone to benefit the feeling of the weight of the event with which the seven continents were buzzing, that noise that silenced the ears due to the intensity of its impact and its magnificence, which is appropriate to the characteristic of amplification. In which the sound of the "ra" is accentuated with repetition when pronouncing it, as the blows of the gums are successive and with it the air is added, which makes the speaker need a muscular effort to control its production. This is the essence of the stress (21), through which a moral state is achieved that cannot be achieved without it, which is the emotional harmony between the sounds that are heard. audio and the emotional state that follows it, as if the excerpted clip is a mirror reflecting the event (22).

Among its contextual synonyms are what are mentioned in accompanying Qur'anic places, such as the Almighty's saying: Al-Haqqa is what Al-Haqqa (23) and so on, and from other examples of stress.

Tasari = /sa h/sa h/ and the stress /sa h/sa h/ is doubled

Volatility = /sa h/sa ha ha/sa ha/and the stress /sa ha ha/ is the penultimate syllable

Normalized = /sa h /sa h sa /sa h / and the stress /sa h sa/ is the penultimate syllable

Stress was achieved in it according to the emotional state that dominated the phonetic foundations and shifted according to them, and this is what phonetic studies have approved, as they confirmed that stress can be a means of differentiating between meanings by violating the established linguistic standard in a language, which corresponds to the dialect or situation that calls for harmony in performance. Audio with the event.

### **The second requirement**

#### **Intonation in a poem in Rehab Al-Hussein**

Intonation in the language comes from (nagham), which is the timbre of the word and the good sound, and the source is (tongue). IbnFaris (d. 395 AH) says: ((Nun, ghin, and meem are nothing but the timbre of speech and the good sound of reading))(24).

As for the term, there have been many opinions regarding its definition with a unified definition, but the most important of them does not deviate from its phonetic definition as the change that occurs in the speaker's performance, rising or falling, according to the degree of vibration that produces a musical note with an intended meaning to express the various meanings in the internal context of the sentence (25).

Ibrahim Anis called it (speech music); Because it is necessary to follow the musical tones or rhythms in a specific speech event(26).

Perhaps the difference between it and stress is that stress is linked to the syllable and to the parts of the sentence, that is, the words. As for intonation, it is ((a description of sentences and parts of sentences, and not of different isolated words))(27).

Its importance lies in the semantic benefits it achieves in knowing the context of sentences whether they are interrogative, declarative, exclamatory, and the like, and it is considered a special feature of the dialect generated from the native Arabic. Because the sequences of high or low tones follow the vocal timbre of the entire speech, which is what characterizes Arabic alone. In short, performing a single sentence with several frequencies, each frequency having its own connotation consistent with the emotional state of both the speaker and the recipient, is considered an oral style specific to Arabic, and it has had a clear presence in Arabic. Our chosen poem is as follows:

I shot an arrow and it didn't hit

But from God is an arrow thrown

We notice in the first stanza of his saying (I shot an arrow) and at the end of the same sentence (a throwing arrow) a difference in the rhythmic performance between a decrease in the tone and an increase in it when the stanza ends with the same sentence, and this is evident in the tonal manipulation between the two

activations (Fa'ulinFa'ul); It is as if the speaker intended to prepare the recipient with the declarative sentence; He is empty-headed and ready to receive the news and absorb the judgement, and thus the beginning of the text achieves a state of harmony mentally and emotionally with the timbre of the performance, especially since the poem is based on various metrical divisions, that is, free. It is not bound by any sea, as it is of complete convergence, characterized by rhythmic fluidity and good drum tones. For all purposes, the entry of the *dāfāh al-qāfāf* (fo'ul) gives the text an extension, which means the necessity of diversification and intonation according to the intended meaning, and he said:

The question was why Hussein?

He came to Iraq and was not forced

The unanswered answer comes

And the chapter of the speech is for those who understand it

As it was concentrated in the extension of the sound in his saying (Why Al-Hussein), and its decrease in his saying (And he was not forced), then its rise in the word (and the answer will come), and its continuation of the sound with the extension of the word (and the separation of the discourse), and this was appropriate for the transition from the introductory statement to the confirmation of the news by introducing the initial sentences with Diversifying the activations as they come in the form of (Fa'ulunFa'ul... Fa'ulunFa'ul) and continues until the end of the clip with the phonetic extension given by the vowel vowel to the end of the sentences, while maintaining the emotional control of the recipient and ensuring his response to the charges emanating from the bells of the sounds of the sentences that end with (to ask them) and after that. The recipient is astonished by his transition to the context of affirmative sentences from uncertain sentences that treat the recipient as if he were doubting or hesitating, and through the pronunciation space of the timbre of the voices, the significance of the transition is revealed by its compatibility with the emotionality of the text and its believability among the recipient in particular, and this is confirmed by his saying:

And you see messages inviting Hussein

For the land of Iraq, come and go

He supported it with moral evidence by saying:

Al-Hussein wanted it to be legitimate

Like the purity of birth from Mary

Although the text is devoid of interrogative tools that affect the performance, the rhythmic intonation of the text puts the recipient in a state of questioning that requires an answer, and this is only due to harmony with the emotional state of the timbre of the voices and what the context indicates, and the tonal atmosphere returns to what the reader began at the beginning of the poem. As the musical timbre is divided into meters (Fa'ulun, Fa'ul... Fa'ulun, Fa'ul), specifically in its informative sentence:

Peace be upon you, Father of the Most Generous,  
a peace that melts most of me

He achieves a moderately low tone that is consistent with the state of emotional interaction that the recipient is experiencing, in psychological moderation, with the repetitive tones, then he recites the performance with the same phrase. To achieve the lowest degree of intonation with which the speaker concludes his informative sentence in which the recipient does not require a new response, in preparation for preparing him for an emotional fusion with the tone that is rising in tone and significance, and this is represented by his saying:

And here is your grave without the graves

How many were demolished and not demolished

It contains a clear semantic transition from mere reporting to confirming the news with the event that is before the eyes and what is meant by it (the shrine of the Imam, peace be upon him).

Every emotional state has a synonymous tone, and a different performance that is understood without the need for introductions. The intended meaning may be understood through facial signs or body responses according to the content of the sentence (28).

An example of this tonal performance is in his saying:

Who is trampling on the stingy tyrants?

Healing wounds from stocks

The interrogative phrase is considered a semiotic sign to indicate a request, a petition, and a state of emotional integration that made the recipient a receiving medium for the emotional charges transmitted by the bells of voices in the sentences. He is the circle of expectation for what surprises him in the rising tones

or suggestive signs, as the movements of the speaker's physical performance are coordinated with the resonance of the sounds of the sentence (29).

Specifically, the word (Allam), which created an inseparable emotional atmosphere resulting from the instantaneous tonal synchronization of the event.

### **Conclusion**

Talking about emotional attachment is talking about linguistic pleasure and rhetorical ecstasy, and why not? It is a talk about the impact that fascinates the mind and delights the ears, which became clear to us as follows:

The phenomenon of vocal association is subject to the location of the sounds and their combination in a sequential manner, and it also conveys human experiences and expertise to the other (the recipient).

Stress is a distinguishing feature that is an effective means of preventing the similarity of syllables and breaking the pattern of condescension by varying its strength and weakness in order to achieve a kind of harmony.

The text's interpretations were smooth and sweet with tones that pleased the ears and stirred the conscience according to their weights and their suitability to the situation they express.

- The tone of the word had an active and parallel presence to the tone of the sentence in the poem, represented by the harmony of the syllabic series of adjacent sounds and the intended meaning.

- The role of intonation became clear as an embellishment phenomenon rather than describing it as non-syntactic in the field of clarifying the significance and clarifying the meaning behind the text by placing the sentence within its appropriate phonetic framework, which reflects the functional meaning of the sentence.

### **Margins:**

(1) Lessons in Arabic Phonology, Cantino: 191, Linguistic Phonology, Dr. Manaf Mahdi Al-Musawi: 119-120.

(2) Foundations of Linguistics, Marioby: 66, and see: The Study of Linguistic Sound: 243.

(3) Standards of Language, IbnFaris: 5/380.

(4) Lisan al-Arab, IbnManzur, Article (Nabr), Chapter Nun: 175.

(5) Phonological studies among Arab scholars and the study of the modern voice, Hussam Al-Banasawi: 134, The World of Sounds, Kamal Bishr: 516.

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(7) Study of linguistic sound, Ahmed Mukhtar Omar: 243.

(8) Same source: 243.

(9) Stress in the ancient and modern linguistic and phonetic lesson, a terminological study, Dr. YamiyaMostafai, Emarat Magazine, Volume 5, No. 2, 2021: 137.

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(12) Phonological significance in the Arabic language, Saleh Salem Al-Fakhri: 194, and Sound and Meaning in the Linguistic Lesson, Tahseen Abdel Reda: 65.

(13) Al-Nabr in Arabic, Khaled Al-Issa: 31.

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(15) Readings and Voices, Fawzi Hassan Al-Shayeb: 139, Abdel Qader Abdel Jalil, Phonological Morphology: 117.

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(21) Sound and Meaning in the Linguistic Lesson, Tahseen Abdel Reda: 392.

(22) Surah Al-Haqqa: 1-2.

(23) Language Standards, IbnFaris: 5/452.

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(25) Linguistic sounds: 176.  
(26) Study of linguistic sound: 194.  
(27) Security of clothing and means of reaching it, Tammam Hassan: 125.  
(28) Tonal patterns in the Arabic tongue in linguistic sciences, Radwan Al-Qudmani: 210.

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