Investigating the Phono-Semantic Function in the Translations of Ṣaḥīfah Sajjādīyah (based on the Translations of Garmārūdī, Ilāhī Qumshiʿī, Āyatī)

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بررسی کارکرد آوامعنایی در ترجمه‌های صحیفه سجّادیه
(با تکیه بر ترجمه گرمارودی، الهی قمشه‌ای، آیتی)

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Abstract

In every language, there is always a consistent relationship between sound and meaning and the way phonemes are used in inducing concepts. In the science of linguistics, there is a field called "phono-semantic" based on the coexistence of the phonetic structure of words and the correspondence between sounds and meanings. And in translation as an inter-linguistic and communicative act, it is very important to pay attention to the form of the source text to convey the meaning. The prayers of Imam Sajjad (AS) in the blessed book of Ṣaḥīfah Sajjādīyah are full of pure concepts for worshipping God and have a pleasant and soulful music that has been translated by translators into different languages. In the supplications of Ṣaḥīfah Sajjādīyah, the details of the phonetic level are difficult to translate due to the special features of listening. Therefore, in addition to conveying the meaning, the translator should also pay attention to the phonetic features of the words. In this literary essay, with the analytical descriptive method, the author has criticized four levels of phono-semantic: alliteration, minimal pairs, word plays and rhythm in three translations by Sayyid ʿAlī Mūsawī Garmārūdī, Ilāhī Qumshiʿī and Abdul Muḥammad Āyatī.

Keywords: Sound, Translation, Meaning, Ṣaḥīfah Sajjādīyah, Structure.

چکیده

همواره در هر زبانی میان آوا و معنا و شیوه به‌کارگیری واج‌ها در القای مفاهیم، ارتباط منسجمی برقرار است، در علم زبان‌شناسی عرصه‌ای با عنوان آوامعنایی (phono-semantic) بر پایه همنشینی ساختار آوایی واژه‌ها و همخوانی آواها با معانی وجود دارد و در ترجمه به‌عنوان یک عمل بینازبانی و ارتباطی ضرورت توجّه به صورت متن مبدأ برای انتقال معنا بسیار حائز اهمیّت است. دعاهای امام سجّاد (ع) در صحیفه مبارکه سجّادیه سرشار از مفاهیم ناب برای راز و نیاز با پروردگار و موسیقی دلنشین و روح انگیزی است که توسط مترجمان به زبان‌های مختلفی ترجمه شده است. در ادعیه صحیفه سجّادیه ریزه‌کاری‌های سطح آوایی آن بنابر ویژگی‌های خاصّ شنیداریش سخت تن به ترجمه می‌دهد، از همین رو مترجم علاوه بر انتقال معنا، می بایست بر ویژگی‌های آوایی واژگان نیز توجّه داشته باشد. نگارنده در این جستار ادبی با روش توصیفی تحلیلی، چهار سطح آوامعنایی: هم صامتی و هم‌گونی آوایی(Alliteration)، جفت‌های کمینه (minimal pairs)، تجنیس و بازی‌های کلامی(word plays) و وزن (rhythm) را در سه ترجمه از سیّد علی موسوی گرمارودی، الهی قمشه‌ای و عبدالمحمّد آیتی مورد نقد و بررسی قرار داده است.

کلمات کلیدی: آوا، ترجمه، معنا، صحیفه سجّادیه، ساختار.

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Introduction

Translation in a two-way movement is a bridge to transfer cultural concepts between two languages; and according to Raffel Burton, as long as there is a desire to know about cultures, the need for translation is also felt, and this need is increasing every day (Mir Emadi, 1990: 12). Every language can be examined from two aspects: Structure and Function. According to the definition, language structure is the set of language elements or components of a language system. Some consider the structure of the language as dependent on the relations governing the syntactic elements of the language (syntactic structure) and some others consider the phonetic and semantic structure in addition to the syntactic structure for the language. Noam Chomsky divides the linguistic structure into four groups: deep-structural, gestural, semantic and phonetic (Ḥarrī, 2010: 57). Sound is a special feature of every language and it differentiates it from other languages and its transfer from one language to another is little. But due to the social and technical taste and factors between the literatures, sometimes this transfer takes place (Ghanīmī Hilāl, 1987: 265) Duʿās i.e. invocations are free prayers that have one thing in common: since this Prayers are usually recited in Arabic, they evoke the mood and atmosphere of the Qur'an in the mind of the supplicant (Ḥarrī, 2008: 81). The original speech of Imam Sajjad (AS), which has also used the word of God in various places, has its own holiness and spirituality, and none of these can be transferred through translation. Just as the translation method is determined by considering the type of the original text and the purpose of the translation, the criteria for criticizing the translation are also different according to the type of

the original text and the purpose of the translation. For example, in the translation of content-oriented texts, the main purpose of the translation is the message content of the original text must be transferred in the target language, because translating the words and rewriting the form and structure of the original text in the target language in such texts often does not have a favorable result. In general, in evaluating the quality of a translation, the criterion is the same as the original text. A translation may have a smooth and fluent text and a natural language in accordance with the standards of the target language, but its meaning is different from the meaning of the original text. Therefore, although fluency, clarity, and naturalness of the language in translation are necessary but it is not sufficient. However the matching of the meaning of the translation with the meaning of the original text is also necessary and the extent of this matching can only be determined through analytical and part-by-part comparison of the translation with the original text. (Manafi Anari, 2008: 112-113). In fact, phono-semantic is one of the methods of highlighting the divine word and differentiating it from ordinary words. In the field of heavenly supplications, using this phonetic pattern in the translations of Ṣaḥīfah Sajjādīyah is more tangible than other supplications. And the purpose of using this model is to express the message more effectively, to strengthen the aesthetic effects of Arabic to Persian translation, and to create inner and intellectual pleasure for the audience in the translated text. Also, by highlighting his translation of the blessed book of Ṣaḥīfah Sajjādīyah, the translator differentiates it from other ordinary

words. In this regard, the writer, with descriptive and analytical method, and with attention to the special role of phones and sounds in any literary or religious text, tries to Investigate and analyze this central element of the text in the translation of the prayers of Ṣaḥīfah Sajjādīyah (Mūsawī Garmārūdī, Ilāhī Qumshiʿī, Abdul Muḥammad Āyatī) to determine the function of sounds in the meanings of words that have been translated into another language.

1. Research questions and hypotheses
Based on the discussed topic, the following questions are raised:

A) In terms of structure, how many levels are the phono-semantics visible in the translation of Ṣaḥīfah Sajjādīyah?

B) What kind of function do the phono-semantics perform in the translation of the source text?

The hypothesis of the research is based on the fact that phono-semantics in any language can be observed at four levels: "Alliteration, Minimal Pairs, Word Plays and Rhythm". This kind of phono-semantics, besides the beauty of the lexical structure of the target language in the translation (Persian), changes the meaning of some words and emphasizes the need for the translator to pay attention to the equivalents that can affect the music of the target language under the influence of the source language.

2. Research method
The method of this research is descriptive-analytical. This research is a combination of translation, phonetics and literature, and in order to achieve the function of phono-semantics in the holy book of Ṣaḥīfah Sajjādīyah, the translations of Sayyid ʿAlī Mūsawī

Garmārūdī, Ilāhī Qumshiʿī and Abdul Muḥammad Āyatī were examined. The purpose of this research is to analyze the relationship between sounds, words and the equivalent translation of those sounds in the target language, so that the translator, knowing the power of inducing sounds and the need to pay attention to the transmission of these sounds in Persian translation, can improve his translation skills.

3. Research background
Many books, magazines, articles and theses have been written about the blessed book of Ṣaḥīfah Sajjādīyah and its translations, both theoretically and practically, in different languages. Now we will examine the articles and theses that have been written in this regard:

A) An article with the subject of "Ṣaḥīfah Sajjādīyah and a New Persian Translation", critic: Bahar Dost, Ali Reza; Magazine: Kitab Mah Din, November 2009 - No. 145, pp. 30-32. This research examines and criticizes the translation of Muhammad Taqi Khalaji from the Ṣaḥīfah Sajjādīyah, and the author of the article considers Khalji's translation to be faithful to interpretive text and translation.

B) Also another research with the focus on "Reflection on a translation of Ṣaḥīfah Sajjādīyah" author: Soltani, Mohammad Ali; Magazine: Research Mirror, April and May 1998 - Number 49, pp. 19-24. In this article, the author criticizes paragraphs of various prayers from famous translators such as Fayz al-Islam, Āyatī and Sadr Balaghi, and the criticisms about these three translators.

C) Master's thesis on the topic of "Emphasis alignment in the translation of Ṣaḥīfah Sajjādīyah" (using the prayers of occasions and emphasizing the translations of Ilāhī Qumshiʿī,

Balāghī, Fayz al-Islam, Mūsawī Garmārūdī) by Akram Karimi Rad was defended at Al-Zahra University (S), Faculty of Literature and Foreign Languages, 2013. This thesis tries to examine the consistency of emphasis styles in the selected translations in the context of prayers for the occasion of Ṣaḥīfah Sajjādīyah, and the extent of the translators' attention to this category and the weakness or strength of the Persian language in reflecting the emphasis styles of Arabic language. It is worth mentioning that according to the searches that have been carried out, no independent research has been written until now with the title of examining the translation of Ṣaḥīfah Sajjādīyah prayer based on phono-semantic function, therefore the author deals with it with a descriptive-analytical method.

4. The concept of phono-semantic

Phonetics studies the material form of language and how to produce sound with human vocal organs. Its similar knowledge in the field of our traditional knowledge is the knowledge of "Makhārij al-Aswāt" which is widely used in the science of conversation and Tajwīd. The progress of science in many fields such as physiology and anatomy of the body gave phonetics the possibility to determine the outgo of letters in a precise and scientific way. To describe each sound, they have analyzed it in the form of a set of specific features such as: vowel, release, front, blade, etc., the combination of which constitutes the desired sound. (For more information, refer to: Haqshenas, 1990) The subject of phonetics may be the sounds of a particular language, for example, the Arabic language. Such phonetic studies

are called the phonetics of that particular language, for example Arabic phonetics. In other words, phonetics is a branch of linguistics that studies human speech sounds and is related to the physical properties of speech sounds, which include: their physiological production, acoustic properties, audience understanding, and neuro-physiological state. On the other hand, phonology is related to determining the abstract grammatical characteristics of sound systems. (O'Grady, 2005:15)

In the science of linguistics, there is a science called "Phono-semantics" in which it is proved that the best letters and words are those that, as soon as they are heard, convey their meaning to the mind. That is, the phonetic load of letters and words is very close to the characteristics of the meaning in question. For example, the meaning of the word "Cat" is understandable for someone who knows Persian, but it is not understandable for someone who does not know Persian, and only the sound of the cat conveys the meaning of this word. Or the expression "I feel pain and discomfort" is not as expressive as the meaning of pain conveyed to the mind by saying "Ach" and "Aah". Or no expression makes a person feel the beautiful season of autumn like the rustling sound of leaves. "Sound" is something that conveys the meaning. (Qahramani Nejad Shayeq, 2016: 128)

The sounds of the language are generally divided into two categories: Vowels and Consonants.

a. Vowels: including short vowels, short vowels, and long vowels

b. Consonants: sounds that are related to each Abjad letter; letters that have a certain outgo in the speech system; that is, when a specific organ is

exposed to the air coming out of the trachea, the sound of the desired letter is heard, which includes all the sounds of the Arabic language, except for short phones and Maddī letters (Abul-Fadāʾ, 2004: 1/278) "Vowels are sounds that no part of the speech system causes the air outside the trachea to break, in their creation and extension; for this reason, their sound is always free and continuous and does not encounter any obstacles in the speech system. This type of sounds includes the letters i.e., sākin Wāw and Yāʾ, as well as ʾIllah letters, i.e. Alif Maddī, Yāʾ Maddī, and Wāw Maddī but short phones can be considered as a part of Maddī letters" (Anis, 1995: 85) the place of articulation is one of the basic criteria in the classification of speech sounds. In production phonetics, the place of articulation is a point, in which the organs of speech create different types of closure. Traditional phonological studies identify eleven distinct points in the speech organ: Bi-labial, labial-dental, dental, gingival, reflexive, gingival palatal, palatal, soft-palatal, uvular, pharyngeal, and glottal. Such a division uses the horizontal criterion to divide production locations, which is somewhat problematic. For example, with such criteria, it is not possible to correctly divide the sounds that only one side of the tongue is involved in creating a closure. New studies, merging the traditional divisions, propose another type of division based on active production organs: lower lip (labial), tongue blade (anterior), tongue trunk (post-lingual), tongue root (root) and vocal chords (glottal). (Astarābādī, 1978: 3/123)

5. Analytical processing of the subject

In most of the prayers, the prose of Ṣaḥīfah Sajjādīyah is a rhythmic prose, but not the prose that is artificial, but rather simple and eloquent prose. The words of the text are simple and common words, and selecting each word is naturally proportional to its meaning and example. Abandoned words are never seen in the text of prayers. If someone today wants to talk to God out of sincerity, if his knowledge reaches the level of knowledge of Imam Sajjad (AS), he will speak in the same way without hesitation. In other words, Imam Sajjad (AS) did not speak only according to his time in his prayers, but his words are compatible with all times and can be understood and used by all generations (Mir Qaderi, 2011: 13). The phonetic and phonological features of the Ṣaḥīfah Sajjādīyah are among the Qur'anic details that have no equivalent in the target language. If we accept that a complete translation must take into account different linguistic levels (phonetic, morphological, syntactic and discourse), then it can be said that the phonetic level is difficult to translate due to the special features of the listening language of the Qur'an, especially in the glorious prayers of the Holy Book of Ṣaḥīfah Sajjādīyah. One of the reasons for this is that most languages have fundamental differences in phonetic levels. In other words, the mainly auditory characteristics of the written language have practically no equivalent in other languages, so the translator must choose the closest equivalent both at the level of words and at the level of style and accent (Solhjoo, 1998: 84). The melodious and rhythmic language, the rhythm and music of words, the eloquence and coherence of the language of Ṣaḥīfah Sajjādīyah are the things that are completely lost in translation. Of course, the translator cannot be criticized in the translation of these features. As it can be seen from the examples below, many translators have completely transferred the meaning, but they have not succeeded in translating the phonetic features. These types of features can also be

placed under four types of word music including: music of letters (alliteration), words (minimal pairs), sentences and text (Including music and prayers in the form of rhyme) (Rhyme) and weight (Rhythm). Now, we will examine and analyze these phono-semantic levels in the translations of Sayyid ʿAlī Mūsawī Garmārūdī, Ilāhī Qumshiʿī and Abdul Mohammed Āyatī from the book of Ṣaḥīfah Sajjādīyah:

5-1. Alliteration

Sounds are perceptible waves that move in space and disappear after a while, and some of them remain in the ear depending on the intensity of their oscillations, and have meanings such as happiness, sadness, prohibition, etc. (Qaʿemi, 2012: 26) Repetition [and combination] of letters is either a means of showing the described form through phonetic imitation, or a means of strengthening the music and the resonance of words. (Al-Ṭayyib, 2000: 2/991) In all languages, these are the letters that create the word and, accordingly, the sentence. Sometimes it happens that an inner and hidden connection is created between words and letter; that is, the letters come to help the word and make its meaning more complete, beautiful and effective. If the consonants and vowels are placed in the center of harmony and repeated with a certain order, another effect of music is found, especially if this type of sound harmony with the space and thematic and emotional context of the text is appropriate, it will be very effective (Alavi Moghadam, 1998: 116) The blessed book of Ṣaḥīfah Sajjādīyah is full of pleasant music throughout the prayers of Imam Sajjad (AS) and this sound is more tangible in some words than others. One of the points that translators should pay attention to in the translation of religious books is the transfer of consonant and vowels, for example, in the fifty-fourth prayer of Ṣaḥīfah Sajjādīyah, the sounds /s/ o / a / l/ are repeated four times and this main word emphasizes the request of Imam Sajjad (AS) in removing the sorrows:

Translation of Sayyid ʿAlī Mūsawī Garmārūdī: "O God! I ask You, the request of someone whose poverty is severe, his strength is low, and his sins are many, and the request of someone who cries out for his poverty and has no one to forgive his sins except You. O possessor of glory and greatness; I ask You for the success of doing a deed that whoever does it, You will love him; and grant me a certainty that You will benefit anyone who truly believes in the influence of Your command." (Garmārūdī, 2013: 413)

Translation of Abdul Muḥammad Āyatī: "O God, I ask You, like a person whose need has reached its end and his strength has turned to weakness and his sins have increased, like a person who does not find his needs met, and You give strength to his weakness and forgive his sins. There is no forgiver but You. I ask You, owner of majesty and dignity, to make me do something that whoever does so will be loved by You and grant me the right to be sure that whoever reaches that position through Your will, will be rewarded with a good reward." (Āyatī, 1993: 377)

Ilāhī Qumshiʿītranslation: "Oh my God! I ask You like that person who is in extreme poverty, weakness and incapacity, and his sins are many, and like that person who has no recourse for his helplessness except You, and who has no strength for his weakness except Your presence, and whose sins are forgiving by no one except You. O God of dignity and magnificence! I am asking You to make me do an act that

will be loved by You, and give me the certainty that is real and that anyone who reach that level of certainty, will fully benefit from that light of certainty in carrying out Your commandment." (Ilāhī Qumshiʿī, 2008: 262)

The letters of a word play a very effective role in the structure of the musical text; because with its correlation and proximity and repetition, a song spreads throughout the poem. Of course, its role cannot be limited to the creation of music, but it is also very effective in determining the style. One of the factors that make up music is the phonology and tone of sounds. The sound value and resonance of letters are different from each other when pronounced. For example, the letters that are gingival and dental have more resonance when pronounced and have more musical value, such as the letters: "sh/s/th/ḍ/dh/z/ẓ/ch/zh" (Mallah, 1988: 75) As we can see in the fifty-first supplication of Ṣaḥīfah Sajjādīyah, the consonants /ḥ/m/d/ have been mentioned several times by Imam Sajjad (AS) in supplication and lamentation. Meanwhile, all three translators have different approaches in translating those words; Garmārūdī with the homophonic of consonant /s/ has had the same rhythm with the word "Ḥamd" and it has worked successfully, while in the translation of Āyatī, the Arabic word "Ḥamd" is translated in the same way in the target text which reduces the phonetic beauty of the translated text. But Qomsheʿi in the different words "Sitāyish/Ḥamd/Sipās" does not have the same phonetic with the word "Ḥamd" and it was not successful in the translation of fifty-first supplication of Ṣaḥīfah Sajjādīyah:

Garmārūdī's translation: "My soul, tongue and wisdom give thanks to You, the thanks that reach perfection and

completeness and the truth of thanksgiving. A thank that is the end of Your pleasure from me, so free me from Your anger!" (Garmārūdī, 2013: 399)

Āyatī's Translation: "O God, my soul and my tongue and my mind will praise You, a praise that has reached perfection, a praise that has reached the truth of gratitude, a praise that has reached the end of Your pleasure, so save me from Your anger" (Āyatī, 1993: 364)

Ilāhī Qumshiʿī translation: "O God! I praise You with my soul, tongue and intellect; a praise that reaches the full extent and to the truth, a praise and gratitude that reaches the point where You are pleased with me; so, save me from Your wrath." (Ilāhī Qumshiʿī, 2017: 253)

Stanely Unwin says: The idea that only knowing two languages is enough to start translating is a false idea, and then he adds that absolute knowledge of a language without knowledge of techniques, theories and comprehensive knowledge in the case of the real world cannot be a good means of providing a good translation. The translator must have sufficient knowledge of all aspects of the mother tongue and the source language as well as the destination (Mir Emadi, 1990: 7). Therefore, the translator must also be familiar with the music of the letters in the source language. And just translating from one language to another is considered to indicate the lack of sufficient skills for the translator. And knowing the music of the letters and the transmission of the sound adds to the structural beauty of the Persian language translation along with the meaning. From this example, the forty-eighth prayer of the holy book of Ṣaḥīfah Sajjādīyah is that the

phonetic consonants /ʿa/d/d/ are repeated in four words (Aʿadda/Istaʿadda/ Iʿdād/Istiʿdād/): Forty-eighth prayer:

Garmārūdī's translation: "God bless you! Today, everyone prepares and decorates himself for a creature in the hope of getting his help, forgiveness, goodness and gift; my Lord! Today, I am getting ready for You, hoping for your help and asking for Your forgiveness and bestowal. (Garmārūdī, 2013: 375)

Āyatī's Translation: "O God, whoever makes a journey and prepares himself and girds his loins and go to the door of creation in the hope of blessings and gifts and to grab wealth. O my lord, I travel and get ready and gird my loins, and I sing to You, hoping for Your forgiveness, hoping for Your blessings and gifts, and asking for Your forgiveness and benevolence. (Āyatī, 1993: 343)

Ilāhī Qumshiʿī translation: "Oh my God! Everyone prepares himself to the door of a creature in the hope of blessings and rewards and forgiveness from the door of that creature. O my lord! On this day, I have come prepared to Your presence, hoping for forgiveness and asking for Your grace and favors. (Ilāhī Qumshiʿī, 2017: 237)

Homogeneity is a process as a result of which adjacent or close sounds become similar or identical to each other to some extent (Meshkat al-Dini, 1995: 130), thus it shares one or more phonetic features with its accompanying consonant and in combination with the companion acquires new phonetic features (Haqshenas, 2001: 155) in the translation of Sayyid ʿAlī Garmārūdī from the phonetic consonants /ʿa/d/d/ from the words "gathering arrangement/preparing

arrangement/prepare" no notable consonants can be observed. Āyatī also did not consider a special consonant with the homophonic of the words "preparation/providing" and translated it by repeating the same two words in the second line. It seems that he was not successful in transferring that sound to the target text. Also, Ilāhī Qumshiʿī with the words "ready/prepared/ ready/prepared" consonants /m/d/ are repeated and conveys pleasant music to the Persian translated text.

5-2. Minimal pairs

In addition to the role the sounds of the literary text have in the musical beauty of the text, they are sometimes harmonize with the rest of the units, inducing meaning without paying attention to the obvious meaning of the words, creating images, creating beauty and expressing emotions. (Sahba, 2005: 94) Phonological processes imply some kind of structural change in the characteristics or phonological elements of the language. (Bijan Khan, 2005: 185) Ṣaḥīfah is one of the most valuable books and is the subject of great Islamic scholars' attention, and it is known as "Psalms of Muhammad's Household (PBUT)". Its value and greatness is such that the imams (AS) have made sure that it is far from the reach of the enemies, and in this way they have delivered it to their Shi'a, friends and followers without any defects. About seventy commentaries have been written on this valuable book. (Majd Faqihi, 2006: 14) Another phonetic feature of Ṣaḥīfah Sajjādīyah is using minimal pairs, which is called the music of words, that is, using at least two different sounds in two words that are similar to each other in other sounds, such as the sounds /h/l/ in the two words "Al-Muhimmāt wa Al-

Mulimmāt". It should be noted that unlike the Persian language, which considers these two sounds to be the same, in the Arabic language, there are two separate phonemes with distinct meanings. The repetition of these two tones, in addition to musical beauty, is in a way a key word, which is hard work and sudden calamities from God that are sent down to test the servants. This prayer is expressed in the seventh prayer to get rid of grief:

Translation of Garmārūdī: "Everyone calls You for help in difficult tasks, and in sudden calamities, You are a refuge, and no calamity will be removed except You prevent from it and no problem will be solved except You solve it." (Garmārūdī, 2013: 83)

Translation of Āyatī: "You are the one whom they call upon in ammunition and seek refuge in You in hardships. No calamity will befall us except that You drive it away, and no sorrow will cover our hearts unless You remove it." (Āyatī, 1993: 65)

Translation of Qomsheʿi: "The people call You in the munitions of the world, and they pray to You in their troubles, and no pain and suffering is removed; unless You remove them and no problem is resolved; unless You fix it." (Ilāhī Qumshiʿī, 2007: 44)

A good translation is a translation that can leave the same effect as the original text on the reader, so the translator must first know the types of text and find the language for translation based on the specific defects of the text. On the other hand, he must pay attention to this point that what tone and language did the author take advantage of to convey this effect or information (Nazemiyan, 2007: 9-10). In this regard, the need for the translator to pay attention to the tonal

and phonetic characteristics of religious supplications is considered one of the important and influential elements in it. In the above translations, a suitable equivalent has not been chosen for the two words "Muhimmāt and Mulimmāt". Garmārūdī has used "Sudden calamities" as the equivalent of Muhimmāt. Āyatī has used "Difficulties" as the equivalent of Muhimmāt. And Ilāhī Qumshiʿī has used "Distresses" as the equivalent of Muhimmāt. None of the translators has provided an exact equivalent to the phonetic words of "Al-Muhimmāt wa Al-Mulimmāt". Another example of these identical pairs is in two words (Al-Wafādah/Rafādah) where the phonemes /w/r/ are close to each other and the rest of the consonants of both words are similar to each other. As it can be seen from the Persian translations, all three translators have given the equivalents (entering the door / grant), (intent / grant) and (the song of the door / grace) for these minimal pairs which have no suitable and attractive tone for the audience. "One of the factors that provokes the emotion of beauty and includes pleasure is innovation because it completes the artist's thought and creates a new thought" (Gharib, 1999: 49) In this regard, our proposal is the equivalent of (companion/cooperation) for the word (Al-Wafādah/Rafādah) which has at least two different sounds "R" with "Y" and "H" with "R" and they are similar to each other in the rest of the sounds: (Forty-sixth prayer)

Garmārūdī's translation: "Now I am the one who has entered Your door and I am asking You for Your gift". (Garmārūdī, 2013: 335)

Ilāhī Qumshiʿī translation: "So now, O God! I have turned to the door of Your grace with the intention of

sincerity and I am asking for Your good gift. (Ilāhī Qumshiʿī, 2008: 208)

Āyatī's translation: "O God, I am the one who has sung before You and I want You not to withhold Your kindness and grace from me." (Āyatī, 1993: 297)

In translating the work, we must preserve the original value of the work, even if it is at the cost of sacrificing some secondary qualities, our prose should not become difficult and incomprehensible due to excessive precision. What is important is to transfer the most obvious feature of the work to Persian language. There is no doubt that something will be sacrificed during the translation process, but we must note that this "Thing" is not the best and most important feature of the work, the one that has been admired by several generations of readers. (Imāmī, 1993: 236) In the prayers of Imam Sajjad (AS), the meaning of the supplications, along with the music, is one of the main elements of these supplications, as seen in the forty-sixth supplication, two words (Al-Wafādah/Al-Rafādah) which are the minimal pairs. Besides the meaning of companionship and help, it has a central role in the above prayer regarding the phonetic aspect and when the audience listens to this prayer; its contents will touch his heart and soul. In this regard, in the translation of such supplications, special importance should be given to the music of the Persian language, so that this important feature of the supplication is transferred to the target language during the translation.

5-3. Word plays

Another kind of compatibility between word and meaning can be seen in word plays. Linguistic features such as phonological structure, etc., are displayed in different ways. It includes: homonyms, homophone, homography. Sound is a material phenomenon that is perceived through the ear and cannot be considered a part of the mental system of tongue. However, sound is related to language as a material in which language systems appear. In other words, sound is a material, perceptible and speech sign for abstract and mental language systems. (Haqshenas, 2009: 12) Homography in the 33rd supplication of Ṣaḥīfah Sajjādīyah in the two words (al-ʿĀqibah) "the end" and (al-ʿĀfīyah) "health" that Imam Sajjad (AS) recited in the night prayer. He confesses his sins in front of Almighty God and asks for forgiveness from Him. In the following supplication, a situational pun is observed and he asks God to keep them away from being in a situation that is further away from the good end and closer to the lack of health, and this type of choice of words (Al-ʿĀfīyah) and (al-ʿĀqibah) shows another way of deceiving the position of God's servants.

And as seen in the following translations; Garmārūdī has not used a suitable equivalent in Persian language (finality/health). Āyatī has also used the phrase (conclusion/ wellness) which could not be implemented in Persian language as well, so that the sound of the Arabic words should be the same as its Persian translated text. Among these three translations, only Ilāhī Qumshiʿī has been a little successful in creating a situation between Arabic and Persian words in the translation text and has included the Arabic word (ʿĀqibah and ʿĀfīyah) in his translation, which

would have been better to find an equivalent for it in Persian. Now we compare (33rd prayer) in following three translations:

Garmārūdī's translation: "And our desire is farther from the good end and closer to the disease." (Garmārūdī, 2013: 249)

Āyatī's Translation: "We go to a path that keeps us away from the good end and brings us closer to the bad end". (Āyatī, 1993: 216)

Ilāhī Qumshiʿī translation: "And we lean towards something that is far from the good end and closer to the opposite of happiness". (Ilāhī Qumshiʿī, 2008: 151)

Puns are one of the innovative crafts that create harmony and music at the level of words or sentences or add music to words. (Shamisa, 2004: 53) In the forty-seventh prayer of Ṣaḥīfah Sajjādīyah, Imam Sajjad (AS) has brought an amazing music of verbal pun in several verbs alternately, which the translator should pay attention to transfer the complete meaning to the target language in addition to the transmission of its sound. In this supplication, there is an incomplete linear pun between the words (Tuḥassu/Tujassu) and there is an incomplete pun between (Tujārī/Tumārī), and each of these verbs has a phonetic relationship with its preceding and following words, and this homography is as follows in Persian translations: (Forty-seventh prayer):

Ilāhī Qumshiʿī translation: "O Pure Essence! You will never be seen, and physical contact with You is impossible, and the people will never be able to do anything against You, and they will not be able to oppose You. (Ilāhī Qumshiʿī, 2008: 212-213)

Āyatī's Translation: "You are pure, You are not visible to our senses, nor can we feel You, no one can play a trick on You, no one can hide anything from You, no one can go against You. No one can argue with You or overcome You or fight with You or deceive You. (Āyatī, 1993: 321)

Garmārūdī's translation: "You are so pure! You are not felt in senses, you cannot be touched, or cheated with You, or pushed aside You, or hanged with You, or invited You to a debate or challenged You, or argue with You, or used tricks on You. (Garmārūdī, 2013: 343)

One of the advantages of one translation over another is to implement the spirit and feeling of the author in the translated text. Another effort of the translator is to unite himself with the author, that is, to feel with his heart, see with his eyes, and speak with his tongue. It is only with these two tasks that the issue of trustworthiness in translation is realized and the author and the translator become just like one person. It is like the translator standing in front of a mirror and seeing his own image in it, in fact, this is the image of the author himself (Ḥasan, 1997: 42). The value of a pun is in the music and song it creates in the speech and the beauty of the pun depends on the connection it has with the meaning of the speech. In the above supplications, there is an incomplete pun between the words (Tuḥassu/Tujassu) which is inserted between the phonemes "/ḥ/j/" with a smart point-game, but by looking at the translation of these two words, we will find that no one out of these three translators did pay special attention to it. Ilāhī Qumshiʿī with the expression "Perceptible and physical"; and Āyatī with the phrase "the senses and hands"; and Garmārūdī with "Senses and hands" have translated incomplete linear puns and have not

been able to succeed in inducing the sound of word plays towards their target audience in the original language. Also, there are several incomplete puns between the verbs (Tujārī/Tumārī) and (Tajussu/Tamussu). Imam Sajjad (AS) throughout this supplication negates this rhythm with a negation letter (La) as a link between the verbs. This verbal pun in the translated language adds to the beauty and meaning of the translated text, for example, in two verbs (Tujārī/Tumārī) only the phoneme "/j/m/" has a different phoneme from the rest of the phonemes. It is presented by all three translators in the translation of two similar words, "Jidāl/Mumarat" and "Chireh/Jidāl" and "Chireh/Debate and Challenge" respectively.

What adds to the beauty of a pun is provided with the help of meanings, and the word alone does not play a decisive role in the beauty of a pun and does not deserve it (Jurjānī, 1982: 8) and in a pun, its words are united with each other in terms of form. While they have meanings, diversity and multiplicity, and this wave of verbal similarity and semantic difference side by side creates a special pleasure, a pleasure that we interpret as beauty or the understanding of beauty (Tajlīl, 1988: 2) Verbal imperfect pun is another type of word plays in which two words are similar in pronunciation and in writing. One of the phonemes of those two words has a different sound, and from the same sound example /z/ḍ/ which has used a non-homogeneous phoneme in the words "Al-Zar'/Al-Ḍar'" and that phoneme is considered as a semantic discriminator: (19th prayer):

Garmārūdī's translation: "And You grow the fields for us, and fill our breasts with milk, and add strength to our strength." (Garmārūdī, 2014: 147)

Āyatī's translation: "And You green our fields, and You fill the breasts of the cows with milk, and You add another strength to our strength." (Āyatī, 2008: 119)

Ilāhī Qumshiʿī translation: "And You plant crops for us and You make our breasts full of milk and increase our strength." (Ilāhī Qumshiʿī, 2008: 83)

5-4. Rhythm

The beautiful music of religious prayers is not only for decorating the words and forms of prayers or observing rhythm; rather, it pursues two important goals together: "Firstly, to induce a better meaning, and secondly, to observe the rhythm". This is the most obvious stylistic feature that is specific to prayers. Because the supplications did not select the special words of the eloquent language with famous combinations; rather, it has chosen styles that are in the service of meaning (Balghasem, 2009: 29). The rhythm makes the mind understand the relationships between the set of words and the meaning of the word more easily. And it also causes self-satisfaction because any type of fit and similarity between scattered parts creates a unity that makes the perception of the total parts faster and easier, and this point itself causes a feeling of comfort and pleasure (Natal Khanlori, 1982: 16) Proportion between words of Ṣaḥīfah Sajjādīyah has given a special rhythm to it in most of the supplications, as if it is an eternal piece of poetry of the Essence of God Almighty. In the translation of religious prayers, the music of the words is of great importance and the translator should pay attention to conveying the meaning of the words as well as the sound of the words. And similar to the

phrases of the prayers between God and man, the rhythm of the words similar to the previous sentences should also be transferred in the target language translation. For example, in the twenty-third prayer in the prayer with God and seeking health from him, the word (ʿĀfīyatak) i.e. Your health is used as a radīf in this part of the prayer of Imam Sajjad (AS), which creates a pleasant rhythm throughout this prayer. It inspires health and wellness from God for the audience; the word (ʿĀfīyatak) along with verbs that are repeated one after the other with the rhythm of (UUU----UUUUU----UUUU) in the phrase "Dress me with Your health, keep me in good health, fortify me with Your health" Or in the second line, the words "Bless me with Your health, enrich me with Your health, give me Your health in charity" with the rhythm of (UUUU-U---UUUU-U---UUUU-U-UU---) with a rhythm similar to each other in each section of the prayer is being repeated. As you can see in the following translations, Ilāhī Qumshiʿī and Abdul Muḥammad Āyatī repeat the word (ʿĀfīyat) as a line at the end of each sentence, which is being repeated with the rhythm of (U---) and tries to transfer the music governing this supplication to their Persian translation as well.

At the same time, the imperative verbs that have almost the same rhythm in this supplication also add to the beauty of the inner music of the supplication between God and his deity seeking health and well. In the same way, Āyatī and Qomsheʿi have added the phonetic attractions of this supplication by choosing the same equivalents (Cover/Spread/Make) and (Give/Grant/Make/) and had a successful translation: (Twenty-third prayer):

Ilāhī Qumshiʿī translation: "O God, send blessings upon Muhammad and his family, and clothe me with the garment of Your prosperity, and cover me in Your prosperity, and place me in the fence of Your health, and cherish me with Your prosperity and make me needless with Your prosperity and give me Your well-being and spread Your well-being for me and make me worthy of Your well-being and don't separate me from Your well-being in this world and the hereafter. (Ilāhī Qumshiʿī, 1993: 151)

Garmārūdī 's translation: "O God! Send peace on Muhammad and his family and cover me with Your garment of health and cover me with it and make me strong with it and make me honorable with it and make me needless with it and give me health as alms! And arrange it for me and don't separate me from your well-being in this world and the last world. (Garmārūdī, 2013: 181)

Āyatī's translation: "O God, send blessings upon Muhammad and his family and clothe me with the garment of Your prosperity and cover me in Your prosperity and place me in the fence of Your prosperity and honor me with Your prosperity and make me needless with Your prosperity and give me Your well-being and spread Your well-being for me and make me worthy of Your well-being and don't make a separation between me and Your well-being in this world and the hereafter.

By substituting the pronoun (That) for the word (Al-ʿĀfīyah) for the sake of brevity in the words, Garmārūdī made his translation away from the melody of that word, and while the focus of this prayer is about seeking Al-ʿĀfīyah i.e. health and well-being from the Lord. Also the imperative verbs in the above supplication benefit

from almost the same rhythm. but in the translation of Garmārūdī, this similar rhythm has not been transferred well, and the equivalents (overlay/cover/turn/enrich/forgive/brin g/don't throw away) do not have the same rhythm, at least in two equivalents, in order to have a successful performance in terms of transferring the phonetic concept to the target language in addition to replacing the pronoun (That) instead of the word (Al-ʿĀfīyah).

Conclusion

Imam Sajjad (AS) is one of the radiant centers of Islamic thought and thinking and the fourth shining star of the sphere of Imāmate and Wilāyat, and the Holy Book of Ṣaḥīfah Sajjādīyah is a precious treasure of prayers and pure concepts in the supplication of man from the Lord of the worlds. Meanwhile, sound and music are an integral part of human life, with which they evoke their feelings.

- According to the investigations carried out in the three translations of Ṣaḥīfah Sajjādīyah by Sayyid ʿAlī Mūsawī Garmārūdī, Ilāhī Qumshiʿī and Abdul Muḥammad Āyatī, it was understood that they have had a different approach at each level of the transmission of sounds in addition to its meaning. In the phonetic homogeneity section, in the repetition of the word /Saʿala/Suʿāl/ Garmārūdī with the equivalent of "Request", Āyatī with the words "Need/Ask", and Ilāhī Qumshiʿī with the word "Request/Want" have been more in search of transferring the meaning and have not been successful in transferring phonetic assonance in Persian equivalents.

- At the level of minimal pairs, for example, two co-minimal words (Al-

Wafādah/Rafādah) in the forty-eighth prayer, all three translators have used the equivalents of (Entering the Presence/Grant) and (Intention/Grant) and (Intention/Grace) and the translation suggested by the author for this minimal pairs is the equivalent (Companion/Cooperation), which, while conveying the meaning, evokes the emotion of beauty and the pleasure of innovation. The same thing is evident in the seventh supplication of Ṣaḥīfah, where the two words "Al-Muhimmāt and Al-Mulimmāt" are mentioned as a key word in the position of supplication with God and divine trials, and this word is co-minimal with non-homologous equivalents provided by translators. In the translation by Garmārūdī the equivalent (hard work/sudden calamities); by Āyatī the equivalent (difficulties/hardships); and Ilāhī Qumshiʿī has used the phrase (difficulties /disasters) that none of the translators has provided an exact equivalent to the phonetic minimal pair of "Al-Muhimmāt and Al-Mulimmāt".

- The word plays in the thirty-third supplication of Ṣaḥīfah Sajjādīyah are expressed in the two words (al-ʿĀqibah) "the end" and (al-ʿĀfīyah) "health" that Imam Sajjad (AS) confessed his sins in front of God Almighty in his night prayer and he asks for forgiveness from the Almighty. Garmārūdī did not use a suitable equivalent in Persian language in the translation (finality/health). Āyatī has also used the phrase (conclusion/ wellness) which could not be implemented in Persian language as well, so that the sound of the Arabic words should be the same as its Persian translated text. Among these three translations, only Ilāhī Qumshiʿī has been a little successful in creating a situation between Arabic and Persian

words in the translation text and has included the Arabic word (ʿĀqibah and ʿĀfīyah) in his translation.

- Also, in terms of rhythm in most of the supplications of Ṣaḥīfah Sajjādīyah, the prayers of Imam Sajjad (AS) have a soothing and gentle rhythm, and in the twenty-third supplication under discussion, Ilāhī Qumshiʿī and Āyatī have used the same translation for prayer between man and his Lord in seeking health and well-being. And the word (ʿĀfīyat) is repeated at the end of each sentence as radīf, and the grammatical verbs (Cover/ Spread/ Make) and (Give/Grant/Make/) as a balanced syllable in the target language, adds to the internal music of the translated text. Therefore both translators have succeeded in transferring this sound and rhythm; however, by choosing the pronoun (that) instead of the word (ʿĀfīyatuka), due to brevity in word, Garmārūdī did not care for the music of this supplication. And also in translating the grammatical rhythmic verbs, unlike Āyatī and Ilāhī Qumshiʿī, he did not pay attention to the phonetic aspect so that when we read Garmārūdī's translation, we will realize the noticeable phonetic difference between the Arabic text and the translator's translation.

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