

# The Phonosemantic and Ontological Architecture of Anthony John Sissian's The King Suite: A Multidisciplinary Analysis of Mystical Glossolalia and Armenian Historical Memory

The musical and textual suite titled *The King*, appearing in five parts within the album *YOU thee Me (THE SEEKER WAS THE SOUGHT)* by Anthony John Sissian, represents a profound intersection of contemporary mystical practice, phonosemantic experimentation, and the historical echoes of Armenian theological thought.<sup>1</sup> The suite functions as a liturgical journey, transitioning from the intelligible prose of empathetic English to a complex, constructed mystical language—often termed "glossolalia" or "angelic speech"—that operates beyond the traditional constraints of semantic definition. By examining the five distinct parts of this work, one may uncover a systematic structure that aligns with theurgical traditions, where sound is utilized as a vehicle for the transformation of consciousness and the realization of non-dualistic identity.<sup>1</sup>

## The Ontological Framework: The Seeker and the Sought

The overarching title of the album, *YOU thee Me (THE SEEKER WAS THE SOUGHT)*, provides the foundational philosophical lens through which the language of *The King* must be interpreted.<sup>1</sup> This phrasing suggests a collapse of the traditional subject-object dichotomy prevalent in Western rationalism. In the context of mystical theology, this mirrors the Advaita Vedantic concept of *Atman* as *Brahman*, or the Sufi realization of *Fana*, where the individual self is extinguished in the Divine. The linguistic progression within the suite follows this ontological arc: the "I" (The King) and the "You" (The Darling/The Soul) begin as separate entities in Part 1 and conclude as a unified, paradoxical identity in Part 5.

The use of the term "The King" invokes an archetype of sovereignty that is both historical and spiritual. In Armenian history, the role of the monarch was inextricably linked to the preservation of sacred memory and the maintenance of cosmic order.<sup>3</sup> The "King" in Sissian's text serves as the personification of the Divine Ground—the "Home" to which the soul (the Darling) is invited to return.<sup>1</sup> This relationship is characterized by a "tranquil trust in the goodness of all men and of the workings of God's world," a sentiment echoed in historical spiritual biographies that emphasize a "never-disturbed equanimity of the soul".<sup>4</sup>

# Part 1: The Invocation of Presence and the English Lexicon

Part 1, *I Was Always There For You*, establishes the empathetic foundation of the suite. The language here is intentionally direct, utilizing simple English syntax to convey an eternal, non-local presence. The repetition of "within" serves as a spatial redirection, moving the listener's focus from external phenomena to internal gnosis.

## Phonosemantic Analysis of English Prose

The phrase "I see your light within / I feel your soul within / I know your pain within" utilizes a rhythmic triadic structure.<sup>1</sup> Each verb—*see*, *feel*, *know*—corresponds to a different level of spiritual perception:

- **See (Visual/Gnostic):** The recognition of the divine spark.
- **Feel (Affective/Empathic):** The resonance with the soul's essence.
- **Know (Noetic/Certainty):** The absolute awareness of the subject's condition.

The transition to "it is in" suggests an almost claustrophobic intensity of the divine presence, where there is no space left for the ego to inhabit. The linguistic choice of "revel here your home" positions the spiritual state not as a place of ascetic denial, but as one of "revelry" or joyous abundance.

Lexical Choice	Mystical Implication	Historical Parallel
"Always there"	Eternal Now / Omnipresence	The "I Am" of Exodus <sup>1</sup>
"Darling"	The Soul as Beloved	<i>Song of Solomon</i> ; Sufi poetry <sup>1</sup>
"Light within"	Inner Illumination	Hesychasm; Gregory of Narek <sup>3</sup>
"Pain within"	The "Lament" of the Soul	Moses Khorenatsi's <i>Lament</i> <sup>3</sup>

## The Emergence of the Glossolalic Sequence

The end of Part 1 introduces the first "unknown" lexemes: *Indalimachala*, *Indaya*, *Indalifalma*, *Iliyasondolmodo*, and *Ihandoneshevitahmoreha*.<sup>1</sup> These terms do not appear to belong to any known human language, yet they exhibit a high degree of phonetic organization. The prefix

*Inda-* or *Indal-* recurs frequently, suggesting a root associated with "Interiority" (In-) and "Elevation" (Al-).

The term *Ihandoneshevitahmoreha* is particularly significant due to its length and phonetic complexity. It incorporates sounds reminiscent of the Hebrew *Shekinah* (Divine Presence) and *Shabbat* (Rest), combined with the liquid /l/ and /r/ sounds that characterize much of the suite's mystical vocabulary. This suggests a "synthesis of rest and presence," where the soul finds its "home" in the vibration of the word itself.

## Parts 2 & 3: The Sword of Discrimination and the Return of Eternity

The subtitles for Parts 2 and 3—*Eternity Returns* and *I Come Not in Peace but with a Sword*—signal a shift from the comforting presence of Part 1 to the rigorous demands of spiritual purification.<sup>1</sup> The "Sword" is a traditional mystical symbol for *discrimination* (Viveka), the ability to sever the real from the unreal. This theme has deep roots in Christian history, particularly in the life of Saint Antony the Great, who retreated to the desert to wage spiritual warfare against the "demonic temptations" of the ego.<sup>5</sup>

### The Oloboria Cycle

In these parts, the English language is almost entirely replaced by the repetitive chant of *Oloboria*.<sup>1</sup> The phonetics of *Oloboria* are dominated by the back-vowel /o/ and the liquid /l/, creating a sonorous, circular vibration.

- **Olo-**: Suggests "Holos" (Whole) or "Olo" (Universal).
- **-boria**: Suggests "Boreal" (Northern/Celestial) or "Bora" (Breath/Wind).

The repetition—*Oloboria, Oloboria, Olobora*—functions similarly to the "Sonic Mandalas" found in Javanese Gamelan, which were historically performed to welcome guests to a king's celebration or to accompany sacred processions.<sup>6</sup> In this context, the "guest" is Eternity itself, and the "procession" is the return of the soul to its source.

Phrase	Structural Variant	Possible Interpretation
<i>Oloboria volondo</i>	Inclusion of 'volondo'	The Universal Will (Latin <i>voluntatis</i> )

<i>Oloboria sheva</i>	Inclusion of 'sheva'	The Universal Breath or "Seven" (Sacred number)
<i>Oloboria vitavo</i>	Inclusion of 'vitavo'	The Universal Life (Latin <i>vita</i> )
<i>In doli machala</i>	Rhythmic break	"Into the path of the heart"

The movement from *Oloboria* to *In doli machala* represents a transition from the macrocosmic (Eternity) to the microcosmic (the individual heart). The scientific interpretation of such repetitive chanting points to its role in brainwave entrainment, specifically the stimulation of alpha and theta waves associated with deep meditative states and the suspension of the "analytical" left-brain functions.

## Part 4: The Homecoming and the Tension of Absence

Part 4, *You Are Home My Darling*, revisits the English prose of Part 1 but with a crucial temporal shift: "I wish I was there for you".<sup>1</sup> This introduces the "Lament," a central theme in Armenian history and theology. The history of Armenia is often described as a conflict between "constructive and destructive tendencies," where the loss of physical home and sovereignty led to a profound reliance on "historical memory and truthful texts" to maintain identity.<sup>3</sup>

The "wish" to be there reflects the human experience of the "Dark Night of the Soul," where the divine presence, once felt as "always there," is now perceived as a distant memory. However, the title of the track asserts the ultimate reality: "You Are Home." The language thus performs a reconciliation between the *feeling* of absence and the *fact* of presence.

### Expansion of the Indali Lexicon

The glossolalia in Part 4 is more extensive, incorporating variants like *Indalifama*, *Iliyasundolemodo*, and *Handoreshemitalmore*.<sup>1</sup>

1. **Indalifama:** A variation of *Indalifalma* from Part 1. The removal of the 'l' suggests a softening or a more intimate "feminine" resonance (*fama/famae*).
2. **Beholondoroso:** This lexeme features a heavy concentration of /o/ sounds, which linguistically are associated with depth, resonance, and the "womb" or "home."
3. **Indali:** The shortening of the *Indalimachala* root to its essence, *Indali*, mirrors the mystic's journey of stripping away the "many" to find the "one."

Scientific studies of glossolalia in a "mystic" context suggest that these sounds are not random

but are "received" from a sub-cortical level of the brain, bypassing the ego-driven language centers. This allows for the expression of "unspeakable" emotional states, such as the simultaneous experience of "pain within" and "home".<sup>1</sup>

## Part 5: The Paradox of Identity — Lyon Noly Only

The final movement, *I am Lyon Noly Only, I Lony You*, represents the "Great Synthesis" of the suite. The language here becomes a mirror or a palindrome, reflecting the non-dual theme of *YOU thee Me*.<sup>1</sup>

### The "Lyon" and the "Only"

The term "Lyon" evokes the "Lion of Judah," a symbol of divine strength and the "King" archetype. However, the juxtaposition with "Noly Only" creates a linguistic bridge:

- **Lyon** (L-Y-O-N)
- **Only** (O-N-L-Y)

These two words are nearly anagrams of one another. In the context of "I am Lyon Noly Only," Sissian is positing that the "Lion" (the powerful, sovereign King) is identical to the "Only" (the singular, solitary Essence). This is the linguistic realization of the "Seeker as the Sought."

### The "I Lony You" Neologism

The phrase "I Lony You" is perhaps the most significant linguistic innovation in the suite. By verbalizing the adjective "Lonely" or the adverb "Only" into the verb "Lony," the text creates a new category of action.

Component	Root Influence	Mystical Meaning
<b>Lony</b>	<i>Lonely</i>	The solitude of the Godhead (The Monad).
<b>Lony</b>	<i>Only</i>	The exclusivity of the Divine/Soul relationship.
<b>Lony</b>	<i>Love</i>	The phonetic bridge between 'Lonely' and 'Love'.

"I Lony You" can thus be interpreted as: "I recognize our shared singularity," or "I love you from the place of absolute oneness." This represents the final stage of the "King's" message: there is no "other" to be "there for"; there is only the "Only".<sup>1</sup>

## Historical and Cultural Context: The Armenian Spirit

The work of Anthony John Sissian cannot be fully understood without reference to the Armenian historical plasma.<sup>3</sup> The region of Sisian in Armenia, and the broader history of the Syunik province, is characterized by its ancient monasteries and its role as a bastion of spiritual resistance. The Armenian language itself is a "holy tongue," and the tradition of the *Tagh* (mystical song) as practiced by Gregory of Narek involves a similar use of rhythmic, highly charged language to bridge the gap between the human and the divine.<sup>3</sup>

The "King" in Sissian's suite may be seen as a modern incarnation of the "Righteous Ruler" described by Moses Khorenatsi—a ruler who collaborates with "skillful intellectuals" to comprehend history and overcome "chaotic situations".<sup>3</sup> The "Lament" for the family in Tavush in "dire need," mentioned in contemporary Armenian relief documents, highlights the persistent "pain within" the Armenian collective consciousness, a pain that Sissian addresses through the king's promise of "hope" and "home".<sup>1</sup>

## The Archetype of St. Antony and Ascetic Silence

The linguistic move toward glossolalia also reflects the "Life of Antony" by Athanasius, which established the monastic ideal of retreating from the world of "words" to the desert of "silence".<sup>5</sup> St. Antony the Great's life was one of "abnegation of the self" to focus on spirituality.<sup>5</sup> Sissian's "unknown tongue" is a musical desert—a place where the standard meanings of the world are stripped away, leaving only the "pure and raw form" of the soul's vibration.

## Scientific Interpretation: Neuro-Acoustics and Theurgical Language

From a scientific standpoint, the language of *The King* operates as a form of "auditory driving." The specific frequency of phonemes—the high density of liquid consonants and open vowels—is designed to induce a "hypnagogic state."

### Phoneme Distribution Table

Phoneme	Frequency	Neuro-Acoustic Effect

Vowel /o/	Very High	Stimulates low-frequency resonance; associated with "grounding" and "unity."
Consonant /l/	Very High	Associated with "fluidity" and the "release" of cognitive tension.
Vowel /i/	Moderate	Associated with "intensity" and "upward" movement (ascension).
Nasal /m/, /n/	Moderate	Associated with the "Om" or "Hum" sound; internal vibration.

When the listener hears "Indalimachala" or "Oloboria," the brain's "Pattern Recognition" system attempts to find a match in its known lexicon. Failing to do so, it eventually "relaxes" its semantic grip, allowing the sound to be processed by the limbic system (the emotional brain) rather than the neocortex (the rational brain). This is the "scientific" mechanism of the "mystic" experience: the circumvention of the ego's gatekeeping through the use of non-referential language.

## Mathematical Symmetry in 'The King' Pts. 1-5

The suite exhibits a "chiastic" structure, common in ancient biblical and epic texts. This structure reinforces the theme of the "Return".<sup>3</sup>

- **A:** Part 1 - Initial Contact (English Prose: "I was always there for you")
- **B:** Parts 2 & 3 - The Purge (Glossolalia: "Oloboria" / The Sword)
- **C:** Part 4 - The Reconciliation (Hybrid Prose/Glossolalia: "You are home")
- **A':** Part 5 - Final Union (Paradoxical Prose: "I am Lyon Noly Only")

In this structure, the "Sword" of Parts 2 and 3 acts as the central axis. The "Return of Eternity" requires the "Sword" to cut through the illusions established in Part 1 so that the "Home" of Part 4 can be experienced not as a place, but as the unified identity of Part 5.

## The Significance of 'I Lony You' as a Linguistic Koan

In Zen Buddhism, a *koan* is a paradox used to "break" the mind's dependence on logic. "I Lony You" serves this function. To "Lony" is to perform an action that is both solitary and communal. It is the "King" (the Lion) acknowledging the "Darling" (the Only) as himself.

The historical significance of this is found in the "First Council of Nicaea" and the subsequent theological debates about the "nature" of the Christ (the King).<sup>5</sup> Sissian's text bypasses these debates by suggesting that the "nature" of the divine is found in the *act* of "Lony-ing"—a word that cannot be debated because it does not exist in the dictionary of the world, only in the dictionary of the "soul within."

## Conclusion: The King as a Vessel for Perennial Wisdom

Anthony John Sissian's *The King* suite is a significant contribution to the field of "mystical linguistics." It provides a contemporary bridge to the "purest English of an earlier age" and the "purest Armenian" of the soul's history.<sup>3</sup> By weaving together:

1. **Empathetic English prose** that speaks to the "pain within".<sup>1</sup>
2. **Glossolalic mantras** that bypass the ego to reach the "light within".<sup>1</sup>
3. **Historical archetypes** of the Armenian King and the Desert Father.<sup>3</sup>
4. **Paradoxical neologisms** that define a new state of non-dual love.<sup>1</sup>

The text achieves a "scientific interpretation" of the mystic state: the intentional use of sound and structure to dismantle the "I/YOU" separation. The "historical significance" is found in its ability to take the "Lament" of a displaced people and transform it into a "Song of Home" that is accessible to all "Seekers" who eventually find they are the "Sought".<sup>1</sup> *The King* is not merely a song; it is a "theurgical space" where "Eternity Returns" and the "soul within" finally revels in its true, solitary, and universal home.<sup>1</sup>

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