

The Poetry of Whispering in The Supplications of Imam Sajjad (Peace Be Upon Him)

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ABSTRACT

When we contemplate the supplication of Sajjadiyya, we will find that the dominant characteristic of it is the language of whispering, and from here we say: It is a linguistic characteristic that suits the lofty positions proposed by the Imam (peace be upon him) and submissive to God (the Almighty and Majestic), so whispering does not mean weakness, as the creator is the one who whispers and you feel his voice coming out from the depths of his soul with hot notes, but it is not like the oratory that dominates our poetry and spoils it, as it distances it from the soul and honesty, in addition to its distance from being close to the hearts. Whispering does not mean improvisation, so nature sings without effort or perfect craftsmanship, but rather it is a sense of the influence of the elements of language and their use in moving and healing souls, and this does not always come from the creator with awareness of what he does, but rather it is his enlightened instinct that continues with him until he lands on what he wants (1). Whispering is a modern technique, it does not mean clumsiness in presentation and expression of ideas, but rather it is a creative technique that is stable in depth and capable of expressing in a wonderful way in conveying the idea, and it is a new task in writing. Whispering does not mean limiting literature or poetry to personal feelings, as creative art speaks to you about anything whispered, stirring your heart, even if the subject of his talk is circumstances that have no connection to you (2). This style is one of the styles that Imam Sajjad (peace be upon him) relied on in his supplications to perform an emotional experience in which he supplicates to the Creator (Glory be to Him), and from here we agree with those who say that whispering: ((is an attribute given to [the text] that supplicates to souls, and speaks to them in a whispering and soothing talk, stirring their feelings, stirring their emotions, and carrying them to respond to the caller with joy and delight; because it is the talk of the soul, and it is directed to it before hearing)) (3). Whispering - according to the researcher's opinion - is no less important than confession, and perhaps even surpasses it; as a result of the ideas it contains, or that he was unable to present directly, it is one of the Imam's creative means in the diversity of his writings and drawing attention to it, to be considered a creative text capable of survival. Whispering is ((a vocal feature characterized by softness in its nature and composition, and it has a feature of sadness and sometimes, the opposite of speaking loudly, there is no vibration of the vocal cords with it, as the whispered voice is one in which the vocal cords do not vibrate, and no resonance is heard from them when it is spoken)) (4). The success of the creator depends on his reliance on this method as a place to pour his feelings and emotions, in addition to his possession of the language with which he expresses himself, and his wonderful ability to draw inspiration from the characteristics and potentials contained in its words, and what he bestows upon it from himself, and what he inhales upon it from his breath, and touches it with his emotions, and brings it out with his imagination, until it goes beyond the task of communication, to take off carrying the components of suggestion, interaction and excitement (5). In addition to the spirit yearning and wandering in the greatness of God (Glory be to Him) to prolong the breath through whispered sounds. Through whispering, poetry is achieved, which gives aesthetic splendor to the text, and through it the text moves in its intended direction, which the creator wants to convey his idea to the recipient through several means. This matter made the Sajjadi supplication, as the most prominent of the creative arts, texts ((overflowing with the spirit of religion and the magic of expression, expressing the authenticity of the experience that the Imam (peace be upon him) lived and the sincerity of dealing, to which is added his genius that adorned that experience, and we can imagine some of the manifestations or aspects of the experience by standing on the (absolute beauty) that the Sajjadi text was adorned with, and through the combined skill and artistry in reporting and poetry achieved in one section, or even in one paragraph, and that is nothing but evidence of the genius of the speaker and his authority over the word)) (6), and this spirit of faith of the Imam (peace be upon him), in addition to the magic of the word that completes his supplication, reveals to us his genius in presenting the idea that his soul yearns for. His supplication is full of poetry, and the poetry of whispering

is achieved in the text merely by writing in it; Because it is a means of achieving poetic textuality through whispered letters, and this whispering is no less important than the voice, but it may sometimes exceed it; because the creator resorts to it when the ways of writing become narrow or he is unable to do so in order to launch into creativity and writing.

Imam Zain Al-Abidin (peace be upon him) in his supplications with God Almighty uses whispering a lot, to achieve his highest goal through which he wants to convey his idea, and it is a serious choice from the Imam (peace be upon him), and he is aware of the means through which he wants to achieve the desired, so in the supplication he used (whispering); to play a positive pioneering role, in addition to the Imam (peace be upon him) investing in the best and most effective technique through which he intends to achieve a certain goal.

Choosing whispering in the Sajjadi supplication is to achieve poetic quality for the text and give it a higher aesthetic that attracts the minds of the recipients towards it, in addition to the diversity in performance and presentation of ideas; Because the Imam (peace be upon him) has a close knowledge and full awareness that textual diversity enriches his supplications and increases their splendor and immortality, and this is the secret of the text remaining immortal, according to what I believe. It is ((still in demand for its spiritual and literary richness, as it came full of educational standards and values accompanied by artistic (aesthetic) values))(7). Imam Sajjad worked on using several techniques to enrich the text and strengthen its poetic quality. When we contemplate the Sajjadi supplication, we find it full of whispering - and this is what becomes clearer in the practical aspect - and this abundance did not come randomly, but rather from a deep awareness on the part of the Imam (peace be upon him); because he is fully aware and has a keen understanding that whispering achieves a prestigious role that no other technique has achieved, especially in supplication; Because it is characterized by its whispering and sadness, and this sadness and anguish came to whisper to achieve their intended chanting function. From what was mentioned above, the role comes to the practical side to find the extent of the possibility of applying it to the supplication of the Imam (peace be upon him), and from the examples of this style - whispering - what came in the supplication of the repentant, as he says: ((My God, sins have clothed me O my Lord, I have taken off the garment of my humiliation, and my distance from You has covered me with the garment of my poverty, and my great sin has killed my heart, so revive it with repentance from You, O my hope and my desire, O my request and my wish. By Your glory, I do not find anyone but you to forgive my sins, and I do not see anyone but You to mend my brokenness. I have submitted to you in repentance and I have sought humility before You. If You expel me from Your door, then to whom shall I take refuge? And if you turn me away from your side, in whom shall I seek refuge? Alas for my shame and disgrace, and woe for my evil deeds and transgressions)) (8). Perhaps the observer of this supplication will quickly sense that the words and sentences that the Imam (peace be upon him) used embody what is going on inside him of whispered worries and pains that met his soul and settled in his conscience, and if this indicates anything, it indicates Imam Sajjad's emotion with what he expresses and what he carries of special, pulsating suffering. The text of the Imam (peace be upon him) takes whispering as a means of supplication with God (the Almighty) to complain through it about the state of man in general, so it came on his tongue to achieve the sincerity of the one who speaks and his supplication to God Almighty; Because this complaint and supplication does not affect the Imam, because he is an Imam who is infallible from error, doubts, and mistakes. When we contemplate his poetic expressions: (O God, sins have clothed me in the garment of my humiliation, and separation from You has covered me with the garment of my poverty, and my great crime has killed my heart, so revive it with repentance from You, O my hope and desire, O my request and wish), all of them clarify the concern of the Imam (peace be upon him) towards those who complain to him, as he is his only means of forgiving sins. His expressions came full of self-pronouns that speak about the self of the Imam (peace be upon him), but according to what I see, they are collective self, as he expresses the general through the specific in order to give the text a greater dimension, in addition to lightening the burden on the other, so his images The expressiveness and feeling of his suffering and complaint, is the complaint of man in general, and for this reason the Imam (peace be upon him) succeeded in his supplications a lot through the whispering style and his poetry was achieved to a greater extent through giving him the quality of supplication and the forgiveness of sin, which are not qualities of the Imam, but rather qualities of the ordinary person who makes mistakes and is right, and this matter made the words of the Imam (peace be upon him) possess superior poetry through drawing the attention of the recipient with whispered, suggestive, sad words supplicating to God (the Almighty and Majestic)

The Imam was very successful in using the whispering method in addressing the complainants, saying: "O God, to You I complain of a soul that commands evil, is quick to sin, is fond of Your disobedience, and is exposed to Your wrath. It leads me to paths of destruction, and makes me, in Your sight, the least of those who perish. It has many ailments, is long-awaited. If evil touches it, it is impatient, and if good touches it, it holds back. It is inclined toward play and amusement. Filled with negligence and forgetfulness, it hastens me to sin, and delays me with repentance (9). In the aforementioned text, the poetics of whispering are manifested in a superior way through creative formulations with a unique ability from a creator who possesses the means and methods that enable him to speak out. Through whispering and its silence, the poetics of the text emerged, communing with the divine self through sentences and vocabulary that have the capacity to give them an eternal quality that is open to interpretation and explanation. Speaking in this whispering language and this suggestive calmness is a major shift in the creative system. How can we find in an infallible and just Imam that he is (inclined to evil) and (initiates sin) in addition to committing (sins) etc. of complaint? These are expressions and words that we are not accustomed to finding in the supplication of an Imam who is infallible from error. These expressions concern all of humanity and should

not come from the Imam himself. This is a departure from the usual and the unconventional that gave the text more poetry and gave it an aesthetic with a radiant meaning that requires the recipient to illuminate its path and open its locks. In his supplication, we find many aspects that require forgiveness and submission. According to the researcher's opinion, it is a supplication in which the Imam (peace be upon him) wanted, through the method of whispering, supplication and supplication, for man to become aware of his slumber through precise details and particles. These mistakes and sins cannot be his, as he is an imam who is supposed to be obeyed, so how can he regret a sin he committed? I see that this supplication is for us throughout the ages and times, as it applies to every age and time, as the imam formulated it with words that stop the mind of the recipient and draw his attention and make him contemplate every word in it to analyze its parts and decipher its symbols to give it a characteristic that is consistent with the intended meaning. This departure from the familiarity of the text through the whispering style made him practice aesthetic tricks that give it unlimited splendor and beauty, until the recipient became enjoying this aesthetic manipulation, and this matter made the text ((practice its mechanisms in its arguments and concealment of its strategies [...], the strength of the text is in its concealment, not in its disclosure and clarification)) (10). Among the images of whispering in supplication is the supplication of the needy, in which the whispering style came sincerely and truly expressively about the situations that are related to human despair and longing. It is noteworthy that this style is in a higher form through his supplication, which is a form of supplication between the Imam (peace be upon him) and God (the Almighty), as he says: ((My God, my brokenness cannot be mended except by Your kindness and compassion, and my poverty cannot be enriched except by Your compassion and benevolence, and my fear cannot be calmed except by Your security, and my humiliation cannot be honored except by Your authority, and my wish cannot be fulfilled except by Your grace, and my privacy cannot be filled except by Your length, and my need is not fulfilled by anyone but You, and my distress is not relieved by anyone but Your mercy, and my harm is not removed by anyone but Your compassion, and my rancor is not cooled by anything but Your union, and my pain is not extinguished by anything but meeting You, and my longing for You is not quenched by anything but looking at Your face, and my peace is not satisfied without being close to You, and my yearning is not returned by anything but Your spirit, and my illness is not cured by anything but Your medicine, and my grief is not removed by anything but Your closeness, My wounds can only be healed by your forgiveness, and the odor of my heart can only be removed by your pardon, and the obsessive thoughts of my chest can only be removed by your command (11). When we contemplate this supplication, we will find that it clearly applies to humanity in general and its actions, but in his own words; because it applies closely to us and not to the infallible Imam, but he formulated it carefully and with keen awareness and a beautiful gesture. There is no doubt that including the other in the discourse is the basic given that any speech requires, and indeed the speaker, by merely announcing himself as a speaker, has placed a person in front of him, and has determined for his speech the rhetorical position between (the I and you) (12). Even if the two pronouns, the self- and the conversational, ((do not imply a concept or a specific person, but they allow the speaker to occupy the position of the subject in the discourse with a relationship available between him and the addressee)) (13). In his supplications, the greatness of the conversational pronoun, which is God (the Almighty and Majestic), appeared at the expense of the weakness, insignificance, and crushing of the self-pronoun. Perhaps the reason that led to the abundance of worship and supplication is because it creates humility and listening in the body, so the soul of the supplicant tends toward whispering letters, and the weakness of relying on the voice outlet. This matter made his view of himself to be the initiative of repentance and forgiveness from the Lord of Majesty and Kingdom (14). The previous sentences and phrases in the supplication of the needy are supplications with God Almighty, and these supplications in the essence of the Imam (peace be upon him) made his supplications glow with faith, which gave them a different characteristic from what came in the Sahifa al-Sajjadiyya of supplications. This creative characteristic is talking with God (the Almighty and Majestic) and supplicating to Him in a style that takes whispering as a wide field for rhetorical engagement through a poetic quality that characterizes it. In addition to that, it increased the text's radiance and illumination, the recipient perceives its deep radiance. The Imam's (peace be upon him) supplication structures are sufficient to immerse the reader in beauty while he reads this supplication.

The supplications of the knowers brought us suggestive images of whispering through metaphors that gave the recipient the opportunity to interpret and participate in producing the text, as he says: ((My God, tongues have fallen short of praising You, as befits Your majesty, and minds have been unable to comprehend the essence of Your beauty, and sights have receded from looking at the glory of Your face, and You have not made for creation a path to knowing You except through the inability to know You. My God, make us among those in whom the trees of longing for You have taken root. The gardens of their chests, and the passion of Your love has taken hold of the recesses of their hearts. They seek refuge in the dens of thoughts, and graze in the gardens of closeness and revelation, and drink from the cup of gentleness from the pools of love, and come to the laws of reconciliation. The veil has been lifted from their eyes, and the darkness of doubt has been dispelled from their beliefs, and the opposition has been eliminated. Doubt has been removed from their hearts and secrets, and their chests have been opened by the attainment of knowledge, and their aspirations have been elevated by the precedence of happiness in asceticism, and their drink has become sweet in the fountain of dealings, and their secret has become pleasant in the company of companions, and their flock has become safe in the place of fear, and their souls have been reassured by returning to the Lord of Lords, and have become certain of victory and success. Their souls, and their eyes were content with looking at their beloved, and their decision was settled with realizing the question and attaining the hoped-for, and their trade was profitable in selling the world for the hereafter (15). When we look at the nature of the discourse distributed in the text, we notice in a suggestive way the depth of the whispered words that announce the regret and pain that surround his worldly

world until their echoes overflowed throughout it, so the nature of his words gave the recipient the opportunity to reveal the suffering that characterizes his world. The linguistic structure in the supplication of the knowers was presented in a way that went beyond the established references in the minds, which gave an opportunity for contemplation, interpretation and imagination through the new questions in the mind of the recipient when reading. The Imam's question (peace be upon him) to us in a way that disrupted the recipient's immediate perceptions by violating the familiar, common and accepted expressive formulas, and he relied on the metaphorical style that came by way of (metaphorical metaphor), as he represented the longing for God with gardens or meadows, and they were deleted and came with one of their necessary requirements, which is (trees) (16). This is what made the poetic quality of this text stand out in a way that draws attention to it through extremely wonderful structures and formulas, until the whispering style in it became appropriate for the desired situation, which made the Imam (peace be upon him) successful in his use of the whispering style, until he embodied through this style his suffering shared with others and employed through the collective conscience (so make us), and from here the suffering became in a way that is integrated for both sides. The Imam (peace be upon him) succeeded in arousing the recipient's conscience and invited him to contemplate the attributes of God Almighty and His ability to resolve and overcome things.

In the supplications of the ascetics, we find a clear union with the collective conscience, that is, the merging of the conscience of the self with the conscience of the group, until they became one thing living common concerns, as he says: ((My God, You have made us dwell in a home that has dug for us the pits of its deceit, and has hung us by the hands of death in the snares of its treachery. So to You we seek refuge from the plots of its deception, and in You we seek protection from being deceived by the ornaments of its adornment, for it is the one that destroys its seekers, destroys its lawful things, and is filled with plagues. The one laden with calamities. O God, make us renounce it, and save us from it through Your success and protection, and remove from us the cloaks of disobedience to You, and take charge of our affairs with Your good sufficiency, and increase our provision from the breadth of Your mercy, and make our connections beautiful from the abundance of Your gifts, and plant in our hearts the trees of Your love, and complete for us the lights of Your knowledge, and let us taste the sweetness of Your forgiveness, and the delight of Your forgiveness, and let our eyes be content on the Day of Meeting You with seeing You, and remove the love of the world from our hearts as You did with the righteous among Your chosen ones, and the pious among Your special ones, with Your mercy, O Most Merciful of the merciful, and O Most Generous of the generous))(17). The Imami discourse revealed to us the depth of integration that achieved the poetic nature of the text in a broad way, represented by (You have settled us, You have hung us, We seek refuge, We hold fast, We have renounced, We have surrendered, ...), so most of the pronouns of the text in this supplication are collective pronouns represented by the collective pronoun (na), which reveals to us the reference of the text by violating the familiar and the conventional, influencing the indication over the clarity by bestowing human qualities on the inanimate, that is, He gave the deaths human qualities and granted them (hands), and this is what concealed the inner meaning and hid it, which gave it a contradictory meaning, so ((the purpose of the contradiction became to create an emotional state in the soul of the recipient to balance between two states, and this is what helps to clarify the image in his mind, and this is what the creator intends)) (18). By going beyond its familiarity, he gave it a poetic quality, especially since it came from his own state of being, merging with the state of man in general. For this reason, the vocabulary of the supplication became full of whispered letters that embodied feelings and emotions until they made the conscience of the Imam (peace be upon him) crowded with them. Therefore, his supplication came, exploiting the whispering style to be able to enter the reader's subjectivity and stir his feelings. In addition to that, the Imam (peace be upon him) was very successful in relying on this calm style. Through calmness and whispering, the intended and desired thing is achieved from the Imam without boredom or any strong, resonant words that are based on striking the ear without direction. Among the situations in which the whispering style is prominent is the supplication of those who remember, as he says: "O God, were it not for the obligation of accepting Your command, I would have purified You from my remembrance of You, although my remembrance of You is according to my own capacity, not according to Your capacity. And what could possibly reach my capacity, until I am made a place for Your sanctification? And among the greatest blessings upon us is the flow of Your remembrance on our tongues, and Your permission for us to call upon You, and to glorify You and praise You. O God, so inspire us to remember You." In private and in public, by night and by day, in public and in secret, in prosperity and adversity, and make us feel at ease with the hidden remembrance, and employ us with pure deeds and pleasing efforts, and reward us with the full scale. My God, with You the hearts are infatuated, and upon Your knowledge the disparate minds are gathered, so the hearts are not reassured except with Your remembrance, and the souls are not at peace except with Upon seeing You, You are the One glorified in every place, worshipped at all times, present at all times, called upon with every tongue, and glorified in every heaven. I seek Your forgiveness for every pleasure without remembering You, for every comfort without Your intimacy, for every joy without Your closeness, and for every preoccupation without Your obedience (19)

What can be deduced from all this dense presence of whispering sounds was the result of the image of the quiet speech directed to the addressee, which is (God Almighty), as the addressee does not require a loud voice, as God Almighty hears what is in the chests and does not require a voice, so the whispered voice present in the supplication agreed with the calm and delicate feelings of the divine supplication, so the whisper in his supplication became overwhelming; because it is the only style that is true with such supplication, as a style that absorbs this supplication and is true with it with the creative self and with the one who supplicates or the supplicated; because it is a style that surpasses other styles and its poetry is achieved

to a greater extent, especially in supplication, unlike supplications; because supplication requires a whispering style as it speaks with a divine self that is skilled in description, and for this reason the whisper came to take its intended role and achieve its poetry through words that contain a lot of awareness and departure from the norm. The situation of the speech required a whispering style that was consistent with the monologue and its calmness, not a sharp style that was not appropriate for the lived situation. Among the places where whispering imposed its presence, exceeding its normal usage, is his (peace be upon him) saying in the supplication of the fearful: ((O God, do you see that after believing in you, you will torment me, or after my love for you, you will distance me, or with my hope in your mercy and forgiveness you will deprive me, or with my seeking refuge in your forgiveness you will surrender me? Far be it from your noble face that you will disappoint me. I wish I knew, did my mother give birth to me for misery, or did she raise me for suffering? I wish she had not given birth to me. And You have not raised me. Would that I knew whether You have made me among the people of happiness? And have singled me out for Your nearness and proximity? So that my eye may be comforted by that, and my soul may be reassured by it. My God, will You blacken the faces that have fallen prostrate before Your greatness? Or will You silence the tongues that have spoken in praise of Your glory and majesty? Or will You seal the hearts that have folded in Your love? Or will You deafen the ears that have taken delight in By hearing Your remembrance in Your will? Or shackle hands that have been raised to You in hopes of Your mercy? Or punish bodies that have worked in Your obedience until they have become weak in their struggle against You, or torment feet that have striven in Your worship (20). Perhaps the observer of the Imam's (peace be upon him) supplication and speech will sense the depth of the semantic and intellectual vision that requires a recipient participating in the production of the text. This matter made the previous text indicate a semantic momentum that can be described as enjoyable and effective. We sense that enjoyment from the accumulation of the metaphorical meaning hidden behind its whispered words, and from what that concealment suggests of an enticing mental stimulus, which makes us search for knowledge of the intended meaning. It comes from the value of the additional work generated from using the interrogative style in the syntactic construction of the text that includes the metaphorical meaning and what accompanies it of a desire to inform. Imam Zain al-Abidin (peace be upon him) used the blackening of the face as a metaphor for shame, disappointment, and loss on the Day of Judgment, and used the word muteness as a metaphor for silence and inability to speak, and used the word deafness as a metaphor for deprivation from hearing the delicious remembrance (21). In the supplication, the Imam (peace be upon him) feels intimacy with God, and he expresses the beauty of the closeness between him and God Almighty through a soft, whispering language. Therefore, this supplication represents a kind of psychological suffering that the Imam (peace be upon him) expressed in a language that suggests tears, sadness and pain until it turned into a kind of torment that his whispered words translated. This matter made ((the need, brokenness and lack of God Almighty's mercy show the greatness of the Creator and His compassion for His servants despite the many sins and transgressions that they commit as the supplication clarifies, and the state of despair and feeling of hopelessness that we live in is not with God who is not limited by borders and barriers do not prevent access to Him. As soon as a person feels the need for supplication and supplication, he turns with a sound heart to God (Almighty and Majestic) and complains about his condition, so the Lord knows his condition and is more aware of what is in the hearts, so he empties his worries and distress in his supplication and doors and doors are opened for him, so the servant is grateful and praises his Lord. Thus, the People of the House (peace be upon them) teach us many things, including how to turn to God in a polite manner, aware of God's blessings, grateful for them, sincere, not doubtful, nor apprehensive, and steadfast in his certainty and faith (22)

Perhaps one of the places where whispering clearly appeared is the supplication of those who desire, as he says: ((My God, if my provisions are few in the journey to You, then my trust in You has been good, and if my crime has made me fear Your punishment, then my hope has made me feel safe from Your vengeance, and if my sin has exposed me to Your punishment, then my good confidence in Your reward has made me alert, and if heedlessness has made me sleep from preparing to meet You, then I have Knowledge of Your generosity and Your favors has alerted me, and although excessive disobedience and transgression have made what is between me and You strange, the good news of forgiveness and pleasure has comforted me. I ask You by the glory of Your face and the lights of Your holiness, and I implore You by the emotions of Your mercy and the subtleties of Your goodness, to fulfill my assumption of what I hope for from Your abundant honor and Your beautiful favor in being close to You and near to You. You have, and enjoy looking at you, and here I am exposed to the breaths of your spirit and your affection, and seeking the rain of your generosity and kindness, fleeing from your wrath to your pleasure, escaping from you to you, hoping for the best of what you have, relying on your talents, in need of your care))(23). The one who contemplates this supplication will feel the depth of the relationship between the sender and the recipient through whispering words and expressions characterized by a radiant poeticism with suggestive sentences and structures. Perhaps the most prominent feature of this supplication is the whispering language that stripped the ego of its masks and distanced it from merging with the other through the flow of the egoic conscience continuing in this supplication and represented by (My God, my suspicion, my wound, it scared me, my hope, made me feel, my trust, my sin, you alerted me, I ask you, ...). All of these pronouns give a sense of the depth of the suffering of the Imam, and no matter how hard the reader tries to understand the meaning of this supplication language, his role will remain limited compared to the magnificence that radiates within the Imami self. This matter made it possible for us to understand the contents of the supplication except through the path of the addressee, that is, the Imam (peace be upon him). From here we can say: The most beautiful words, expressions and sounds ((It is what plays in the human conscience, so let us listen to the voices of our depths to hear the voice of truth, the melody of virtue, and the melodies of beauty. The most beautiful paintings are those drawn in our depths, so let us contemplate their

colors and connotations to be an alternative to scenes of oppression and deprivation (24). What is noticeable in this supplication is that the self-conscience came expressing in places of talking about the sinful self, in contrast to the conscience associated with the addressee or the supplicant, so the creator worked to attach every beautiful characteristic to the supplicant, in contrast to the ugly characteristics attached to the supplicant, God forbid that, and I see that this ugliness and error are among the characteristics of man, but the Imam (peace be upon him) intended to express them with a self-conscience to deepen the relationship between him and man and to make his self not arrogant, always submissive and not haughty, so the Imam's intelligence and brilliance are what prompted him to delve into this field, so the investment of the self-conscience came successfully from the state desired by God Almighty through words that suggest tranquility, calm and silence and are distinguished by their poetic and whispering. Among the images that called for the recipient to participate and clarify the whispered language in it, is his saying (peace be upon him): ((My God, if regretting a sin is repentance, then I, by Your glory, am among the regretful, and if seeking forgiveness for a sin is an expiation, then I am among those who seek Your forgiveness, for You is the reproach until You are pleased)) (25). When contemplating this supplication, you sense that the Imam (peace be upon him) through the whispering method kept the door open for the recipient and did not close the text with a final answer. Hence, the elements of regret and fear became a form with a textual dimension consistent with repentance as the focus in which the harmonies of the system were centered in the supplication of the repentant. The sin constituted an unknown event, so the Imam (peace be upon him) did not shed light on the nature of the sin and its type in order to keep the door open to the imagination of the recipient, and to remain in harmony with the perception of sins, whatever their type, nullifying the factors of time and place (26). His supplication came with a harmonious musical unity in its structure and expressions, until it gave an escalating feeling that finally settled in the soul of the Imam (peace be upon him) through whispering and groaning with an evocative effect and a motivator for the feelings of the recipient and arousing his longing for the divine self. In light of this, we notice a focus on the whispering style, which means that the Imam (peace be upon him) in his creative supplications was able to invent a poetic style for his supplications that is consistent with his vision of the universe and the afterlife, and this is what prompted him to go beyond the familiarity of the word and its stereotypes and achieve a new creative style with which he framed his supplications, which gave it a wide scope to express his creative experience of a divine world that required a whispered language that suits the Imam's purpose. I see that the discourse in this supplication and others constituted an intertwined process and the fixed element in it was the addressee, while the variable element was the addressee, so sometimes the discourse was founded for him, and sometimes he was another party in the discourse. Therefore, we find his supplications carrying that authentic spirit or soul that the Imam (peace be upon him) possesses on the one hand, and on the other hand the truth, pain and sadness of man in general, and this is the origin according to what I believe. Hence, his supplications became in harmony with the meaning hidden in the text. The speech of the Imam (peace be upon him) in the supplication came calm, surrounded by sadness, in addition to the hope that characterizes the supplicating self. All of this made the supplication close to the soul of the listener and the reader. It is a chain that linked Imam Sajjad with his lovers and followers. This supplication wove his soul wandering with the love of the Almighty, the Majestic, and thus formed for us a conclusion to his sentences and a vocal peak at which the supplicant stops (27). As for the supplication of the grateful, we notice from the beginning, the communicative self in this supplication was determined by a rhetorical intention that was clarified by that propagandistic relationship as a focal point linked between the communicative self and the addressed ego, as he says: ((My God, the succession of Your length has made me forget to establish Your thanks, and the abundance of Your grace has made me unable to count Your praise, and the succession of Your returns has occupied me from mentioning Your praises, and the succession of Your hands has made my eyes unable to spread Your knowledge. This is the position of one who acknowledges the abundance of blessings, and meets them with shortcomings, and witnesses On himself with neglect and waste, and You are the Compassionate, the Merciful, the Kind, the Generous, who does not disappoint those who seek Him, nor does He expel from His courtyard those who hope. In Your courtyard the hopeful ones camp, and in Your courtyard the hopes of those seeking benefit stand, so do not meet our hopes with disappointment and despair, and do not clothe us in the garment of despondency and destitution. My God, my gratitude seems small when Your blessings are magnified, and it is insignificant in comparison to You. Your honoring of me is my praise and my publication. Your blessings have adorned me with the lights of faith in garments, and Your kindness has bestowed upon me a crown of honor. You have adorned me with necklaces of Yourself that cannot be loosened, and have encircled me with necklaces that cannot be broken. Your favors are so many that my tongue is too weak to count them, and Your blessings are so many that my understanding is unable to comprehend them, let alone to exhaust them. So how can I attain gratitude and my gratitude? Beware of being in need of gratitude, so whenever I say: Praise be to You, it is obligatory for me to say: Praise be to You (28). The whispered language in this supplication is a language that has enough hope for continuity and complete trust in it, represented by (O God, the succession of Your length has made me forget to establish Your thanks, and the abundance of Your grace has made me unable to count Your praise, and the succession of Your returns has occupied me from mentioning Your praises, and the succession of Your hands has made my eyes unable to spread Your knowledge), so we find it a self that is not regretful, but rather eager to meet it due to its admiration and longing, as it is happy with the self that is being addressed, so we find him confused, drawing the attention of the recipient to those positive qualities that characterize the divine self, and this matter made the Imam (peace be upon him) He creates a self-dialogue with the Divine Self to reveal that chosen intention, because of its special connotations, since the intention revolves around a meaning with a rich dimension, which is the Imam's supplication to the wonderful meanings that characterize the Divine

Self, whether it be praise, grace, gratitude, praiseworthy deeds, blessings, compassion, generosity, hope, or greatness... These and other things gave this supplication an aesthetic characteristic characterized by stability and stability in happiness without broadcasting the complaint of the Divine Self. Therefore, he adapted his whispering language in this supplication to create through it a depiction of the states of hope and the yearning soul.

In the end, we see that this supplication had ((the greatest effects in drawing people to God Almighty, reminding them of His greatness and power, and warning them against disbelieving in Him and transgressing His limits..., especially if its example is a deep confirmation of sincere supplication, or pure devotion, whose owner does not hope through his supplication, devotion, and supplication, except for the pleasure of God Almighty and the implementation of His religion in the world of people, out of mercy for them and love for them))(29). In addition to that, this supplication is for ((establishing or building a new concept of the relationship with God Almighty, through supplication and supplication, and filling the spiritual void resulting from the states of frustration and disappointment, which were left by a bloody and futile policy, cloaked in the slogans of Islam, and running after desires and pleasures and corners of pleasure and debauchery))(30). Finally, we say: This supplication is the product of its stage, and it expressed a contemporary understanding, and we can express it as ((an echo of ardent emotions whose flames were extinguished by time, and whose smoke was released by literature, so it emanated like the fragrance of dew when it burns, and the rose water when it rises)) (31), and whatever the case may be, the Sahifa al-Sajjadiyya remains ((an expression of a great social work that the necessity of the stage imposed on the Imam, in addition to being a unique divine heritage that remains throughout the ages a source of giving, a torch of guidance, and a school of ethics and refinement, and humanity remains in need of this Muhammadan Alawi heritage, and its need increases as Satan becomes more tempting and the world becomes a temptation)) (32).

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