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**There is no darkness
at dawn Imam Hussain
peace be upon him**



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In the Name of Allah,
Most Gracious, Most Merciful
Allah will
Raise up to suitable ranks
And degrees, those of you
Who believe and who have
Been granted knowledge
And Allah is well acquainted
.*With all ye do

Abodullah Yussif Ali, The (*)
Holy Quran, Text Translation
and Comment,(Kuwait : That
14-1, Iyat 11,(El-Salasil, 1484
Sura,Mujadila, or The Woman Who
Pleads.

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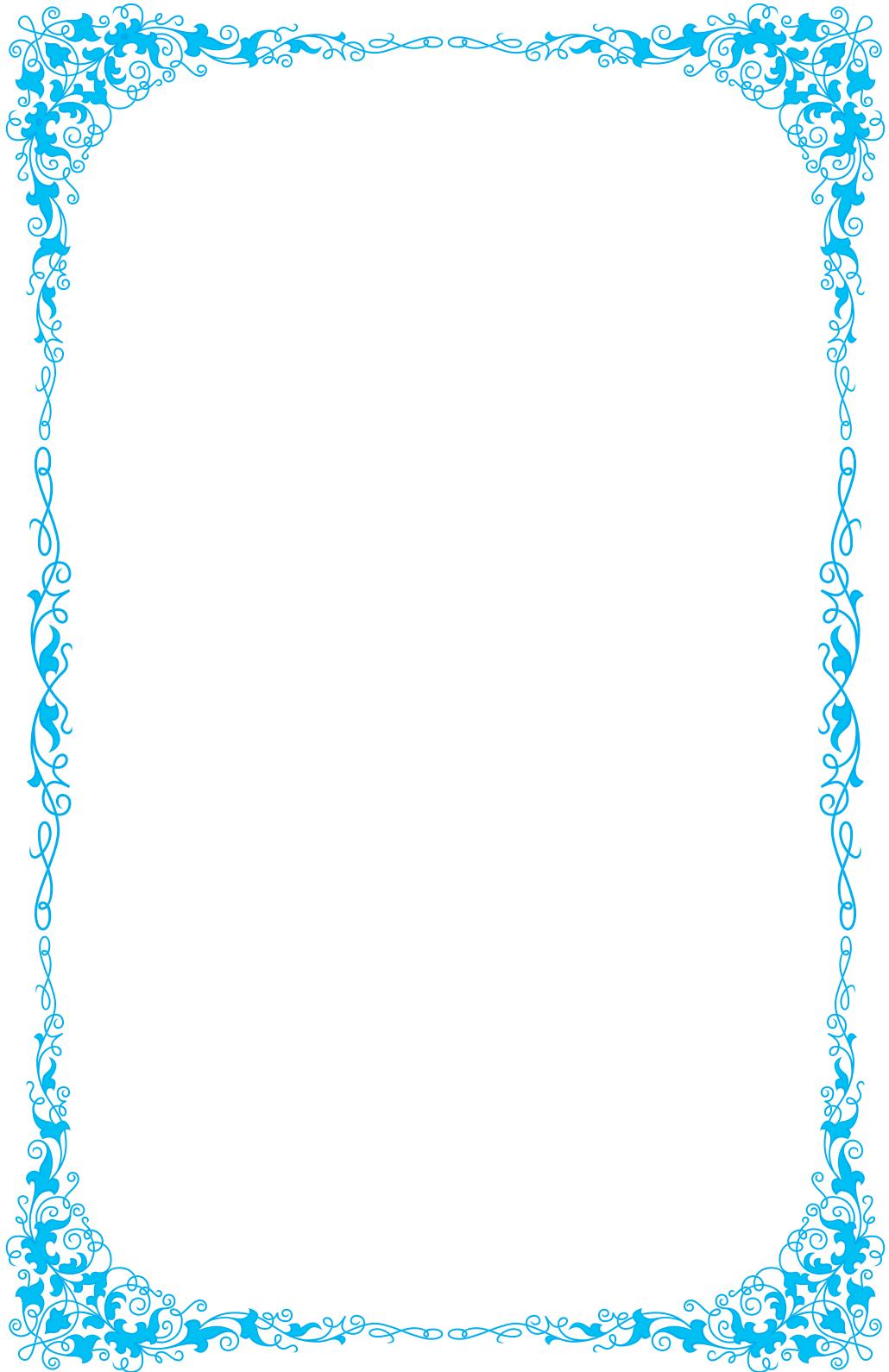
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Most Compassionate, Most Merciful

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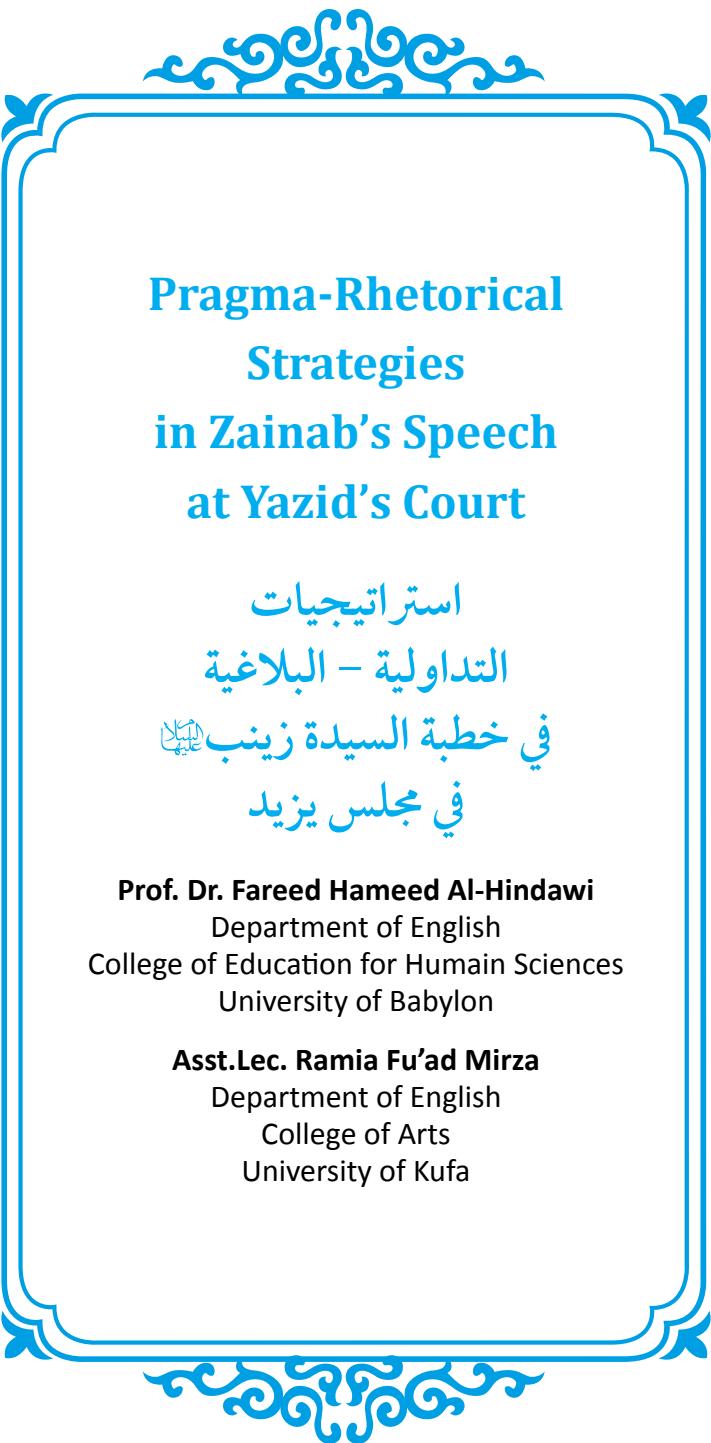
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ملف العدد

لَا يَنْسَبُ إِلَيْهِ الْأَمْرُ فِي هَذِهِ
فِي الْأَوَّلِيَّةِ الْمُسْلِمَةِ
بْنُ الْحُسَيْنِ

There is no darkness
at dawn Imam Hussain
peace be upon him



Pragma-Rhetorical Strategies in Zainab's Speech at Yazid's Court

استراتيجيات
التداویة - البلاغیة
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Abstract

This paper aims to investigate the pragma-rhetorical structure of Zainab's (Peace be upon her) speech, which is well-known of its historical importance. To achieve this aim, Al-Hindawi and Al-Temimi's (2012) eclectic model is utilized.

Among the important conclusions which the study comes up with are: The rhetorical question is used as an umbrella strategy that extends over the other figures of speech and argumentative appeals. Besides, the argumentative appeals represent a house of cards: if any card is pulled, the rest of the house will collapse. This reveals the neat texture of the orally recited text. Finally, figures of speech have been used in a roughly parallel manner. This leads to the conclusion that they have not been used for aesthetic purposes, that is, decoration; they are used a means for a further end – clarification and facilitation.



ملخص البحث

تهدف هذه الدراسة الى استكشاف البنية التدولية-البلاغية في خطبة زينب عليها السلام المعروفة باهميتها التاريخية. واستفادت الدراسة من اجل تحقيق هذا الهدف، من نموذج التحليل الذي اعده كلا من الهنداوي والتميمي . ٢٠١٢

ومن بين اهم النتائج التي توصل اليها العمل مايأتي: يستخدم السؤال البلاغي بوصفه استراتيجية مرنة تغطي الصور الشعرية للكلام والمناشدات الجدلية الاخرى. كما اكتشفت الدراسة النسج الدقيق للنص الشفوي المععكس بتحابك المنشادات الجدلية مع بعضها البعض.

واخيرا، فقد وجدت الدراسة بأن الصور الشعرية للكلام قد استخدمت بطريقة متوازنة تقريبا، مما يشير الى ان استخدامها لم يكن على سبيل اثراء جمالية النص بقدر ما وسيلة مستخدمة للايضاح والتسهيل.



1. Introduction

Historically speaking, there are few well-known women, in comparison to men, whose actions have captivated the critical minds of those looking for the blue diamond in the sea depths. These actions vary in accordance with whether they are verbal or physical. It goes without saying that physical actions speak for themselves no matter whether good, as in producing a literary work, or bad, as in exploding a bomb! It is in the verbal (i.e. spoken) actions, speeches for instance, that a person's skill is manifested. This can be rationally justified by claiming that speaking is prone to various circumstances that might block one from acting as required.

One such a woman in the Arabic history is Zainab **Peace be upon her**. She is the granddaughter (from the mother's side) of the Prophet Mohammed **God bless him and his Family** the daughter of Imam Ali **Peace be upon him** and Fatimatul Zahra' **Peace be upon her**, and the sister of Imam Hassan **Peace be upon him** and Imam Hussein **Peace be upon him**.

The role of this woman has been highlighted in Al-Taff Battle, where Imam Hussein **Peace be upon him** had fought Yazid's army in order to beat domination, tyranny and oppression.

Let us first describe the scene before embarking on analyzing, thus showing the role of, Zainab's **Peace be upon her** speech. When the battle was over and Imam Hussein and all his proponents were killed (except for one of his sons, As-Sajjad **Peace be upon him**, who could not fight due to his illness), only his women (i.e. the women of Imam Hussein's **Peace be upon him** family, viz. sister, wife and daughters and those of his followers) remained alive and they were taken prisoners to Syria, where Yazid's throne was located.

Along the way from Karbala to Syria, the women were led (as prisoners) with Imam Hussein's **Peace be upon him** head being beaten and whipped. Such an action arouses any normal being, that is, to see the head of one's relatives (not to say the grandson of the Prophet) stuck on a spear and all people look and talk about him.



So far, Zainab's **Peace be upon her** role had not started, she, as it were, was gathering all her powers and words, aroused by such a grave event, to deliver them thick and fast at Yazid's court. It is worthy here to mention that Prophet Mohammed **God bless him and his Family** and his household were well known of their eloquence and rhetorical use of the language.

This brief description helps us pave the way to achieve the main aim of this paper: investigating the pragma-rhetorical strategies utilized in Zainab's speech to Yazid. This will be manifested well when taking into consideration the contextual factors mentioned above (that is, lineage and the brutal way in which they were treated). It follows that the text is an end by itself due to its importance in the Islamic history. In order to achieve our aim (i.e. identifying the pragma-rhetorical structure of this speech) Al-Hindawi and Al-Temimi's (2012) eclectic model will be utilized. It seems necessary to point out that only the new components (i.e. not tackled before) of this model will be briefly discussed (namely, the argumentative appeals), otherwise those which are well-known (viz, figures of speech) will be defined and exemplified only, for the sake of brevity⁽¹⁾.

2. Model of Analysis

The model that is adopted for analyzing this monumental speech, that is, Al-Hindawi and Al-Temimi's (2012) eclectic model, consists of two major components: the argumentative appeals, and the figures of speech. In the former there are: pathos, ethos, and logos; in the latter there are various strategies all of which, in addition to the appeals, are discussed below:

2.1 Argumentative Appeals

In order to be persuasive, speakers (writers) can resort to various types of appeals that help them reach their targets. There are three such appeals, as argued by Eemeren and Garssen (2004: 43): pathos (or emotional appeals), ethos (or ethical appeals), and logos (or logical appeals).



The first appeal, Walton (2004: 108) comments, involves playing with people's emotions to make them (dis)agree by arousing what is called self-interest. Consequently, it might depend on illogical matters as emotions are part and parcel of humans; they are irresistible. This is strongly supported by Spielperger (2002: 50), who assures that the negative aspect of appealing to emotions is the obscurity or concealment of logic where the latter does not represent a good ground to stand on.

Ethos, the second appeal, has to do with trustworthiness (or credibility) of the speaker or writer (O' Shaughnessy and O' Shaughnessy, 2004: 145). The effectiveness of this argumentative appeal comes from the point that it pays great attention to what is right, good and fair, as believed by Betty et al. (2006: 232).

There remains one important thing to mention about these two appeals: their ability to overlap with one another when, as Worthington (1994: 34) indicates, one effect of ethos produces emotions in the audience.

The third type is logos. It refers to, as Kennedy (2007: 4) points out, the internal consistency of the message, the clarity of the claim, the logic of its reasons, and the effectiveness of its supporting evidence. For this reason, Garssen and Meuffels (2009: 37) declare that logos is the best strategy one can depend on when arguing.

2.2 Figures of Speech

It is well-known that creativity is one of the salient features of human language. The most vital field where this feature is watered is the figures of speech, whereby one proposition can be expressed in a variety of ways, as McQuarrie and Mick (1996: 426) assert.

Roughly speaking, figures of speech are classified into schemes and tropes (*ibid.*). It is tropes that are of particular interest to the aim of this paper, and that is why the other types will be excluded⁽²⁾.

Before going any further in discussing the various classifications of tropes, it seems necessary to point out that only a general idea, represented by a single definition, will be presented about tropes. This is so due to the fact that the various classifications are well



known and need no further enhancement or elaboration. Put another way, the researchers will not navigate through any theoretical details for the sake of avoiding tautology; instead, a definition with an illustrative example will be given on every sub-classification.

Mulken (2003: 116) divides tropes into two types: destabilization and substitution. The former, as he (ibid.) remarks, involves the indeterminacy of the meaning of an expression in its context. This includes: pun, metaphor, and irony. The latter, McQuarrie and Mick (1996: 429) argue, involve selection of an expression that requires more processing in order to arrive at the intended meaning. This includes: overstatement, understatement, and rhetorical question.

Pun, as Bussmann (1996: 968) defines it, refers to the case of having myriad meanings, that is, a word or phrase holds two meanings at the same time. In the following example, the word 'lie' engenders pun:

- Being in politics is just like playing golf: you are trapped in one bad lie after another.

Here 'lie' is used either to mean 'a deliberate untruth' or 'the position in which something rests' (Web source 1), and this is exactly where pun is created.

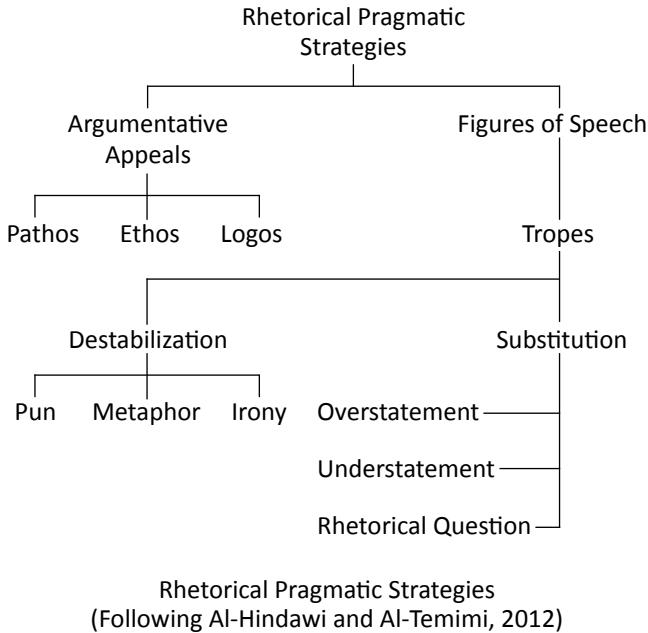
The other figure of speech, metaphor, involves the case where a word or phrase is used to describe something it does not literally denote, e.g. This journal is a gem" (McGlone, 2007:2).

Irony, as defined by Xing Li (2008:5), is a discordance between what is said and what is really believed to be true, as in "What a sunny day" during a storm.

Overstatement, in its turn, refers to the deliberate positive or negative exaggeration to increase impact or to attract attention, as in, The traffic was moving at a snail's pace, (Cruse, 2006:80). Understatement, on the other hand, is an expression of less strength than what would be expected. For example, an army officer lost his leg, but when asked how he feels, he looks down at his bloody stump and responds "Strings a bit" (Web source 2). Finally rhetorical questions are questions which do not expect an answer, as in: Is that a reason for despair? (Quirk et al., 1985: 825-6).



The model just described is diagrammed as follows:



3. Text Analysis and Results

In order to achieve the aim of this work, the aforementioned model (viz. Al-Hindawi and Al-Temimi's (2012) model) is adopted to investigate the rhetorical pragmatic strategies in this monumental text. Needless to highlight the historical significance of this text in Islam taking into consideration that a 'woman' has cited it in the light of the contextual background mentioned before (See 2 above).

It seems useful to mention the features of the text before analyzing it:

1. Zainab's **Peace be upon her** argument proceeds in the following way: She first starts by employing a combination of strategies and appeals intermingled with each other in order to set the scene for what she wants yet to say. In other words, she first draws the general picture of the whole story and then puts the frame and delivers it thick and fast in such a way that it can



be 'absorbed' by anyone even if not an artist, metaphorically speaking. As such, she ends her speech just as how she starts it; to put it in argumentative terms, she makes a proposition first and then proceeds via various appeals to reach her conclusion also proposed as if it were already expected and accepted by everyone through the use of rhetorical questions.

2. In line with the feature just mentioned, it is noticed that the various figures of speech are used more than argumentative appeals at both the beginning and end of the text, whereas the argumentative appeals are more used in the rest of the text (viz. logos and ethos). This can be justified by claiming that Zainab **Peace be upon her** first wants to clarify the picture, for anyone hearing about their story, and then makes it understandable easily through the use of various figures of speech. She then uses the different appeals as a bridge to her final destination (that is, the conclusions she comes up with). Put differently, the figures of speech are the pillars on which the bridge (i.e. appeals) rests safely.
3. It is important to point out that what will be analyzed is the original text (Arabic); translation is just mentioned for the sake of clarification and nothing else.

3.1 Text Analysis

Text (1)

أَظْنَنْتَ يَا يَزِيدَ حِينَ أَخْذَتْ عَلَيْنَا أَقْطَارَ الْأَرْضِ، وَضَيَّقْتَ عَلَيْنَا آفَاقَ السَّمَاءِ، فَأَصْبَحْنَا لَكَ فِي إِسَارَ، نَسَاقَ إِلَيْكَ سُوقًاً فِي قَطَارِ، وَأَنْتَ عَلَيْنَا ذُو الْإِقْتَدَارِ، أَنْ بَنَا مِنَ اللَّهِ هُوَانًاً، وَعَلَيْكَ مِنْهُ كَرَامَةً وَامْتِنَانًا، وَأَنْ ذَلِكَ لِعَظَمِ خَطْرَكَ وَجَلَالَةِ قَدْرِكَ، فَشَمَخْتَ بِأَنْفُكَ، وَنَظَرْتَ فِي عَطْفَكَ، تَضَرَّبَ أَصْدِرِيكَ فَرْحًاً، وَتَنْفَضُ مَذْرُوِيكَ مَرْحًاً، حِينَ رَأَيْتَ الدُّنْيَا لَكَ مُسْتَوْسَقَةً وَالْأُمُورُ لَدِيكَ مُتَسَقَّةً، وَحِينَ صَفَى لَكَ مُلْكُنَا، وَخَلَصَ لَكَ سُلْطَانُنَا، فَمَهْلَأً مَهْلَأًا، لَا تَطْشِ جَهَلًاً، أَنْسَيْتَ قَوْلَ اللَّهِ عَزَّ وَجَلَّ (وَلَا يَحْسَبَنَّ الَّذِينَ كَفَرُوا أَنَّمَا نَمْلِي لَهُمْ حَيْرٌ لَا نَفْسٍ يَهْمِلُ إِنَّمَا نَمْلِي لَهُمْ لِيَرْدَادُوا إِنَّمَا وَلَهُمْ عَذَابٌ مُّهِينٌ).

Do you, Yazid, think that -when you blocked all the avenues of the earth and the horizons of the heavens before us, so we were driven as captives- that we are worthless in the sight of Allah and that

you are respectful in His eyes? Or is it because you enjoy with Him a great status? So, you look down at us and become arrogant, elated, when you see the world submissive to you and things are done and you want them, and when our authority and power became all yours? But wait! Have you forgotten that Allah has said, “Do not regard those who disbelieved that we grant them good for themselves? We only give them a respite so that they may increase their sins, and for them there is a humiliating torment.”⁽³⁾

There is a complex pragma-rhetorical strategic texture in the text. It starts by employing two figures of speech, combined with the series of rhetorical questions: two overstatements أخذت علينا اقطار الأرض، وضيق علينا أفاق السماء (when you blocked all the avenues of the earth and the horizons of the heavens before us) respectively, and a metaphor سوقاً في قطار (driven like a herd of cattle)⁽⁴⁾.

In developing her argument through rhetorical questions, Zainab utilizes an overlap between pathos and logos. The former is represented by depicting the way in which the Prophet's family are taken as prisoners (i.e. driven like a herd of cattle) after repealing their authority and power. This appeal is intermingled with logos symbolized in the same picture, that is, their taking as prisoners. This can be clearly explicated by arguing that because Yazid is the Caliphate (i.e. powerful), and because he wins the battle, physically speaking, then this must be interpreted as a punishment (for the family) and a reward (for Yazid) from God. If the Prophet's family were right, then surely God would not allow them to be so tortured and insulted; this is what logic imposes on the ignorant person.

Soon, Zainab **Peace be upon her** courageously and toughly provides a negative answer for these questions⁽⁵⁾ فمهلاً مهلاً ، لا تطش جهلاً (But wait! Have you forgotten that Allah has said,),, by making an ethical appeal (that is ethos). This is quite obvious in invoking a verse from the Glorious Quran **وَلَا يَحْسِنَ الَّذِينَ كَفَرُوا أَنَّمَا تُنْهَىٰ** (Do not regard those who disbelieved that we grant them good for themselves? We only give them a respite so that they may increase their sins, and for them there is a humiliating torment). This ethical appeal overlaps with another logical appeal that can be explained as follows: Allah (ethos) states clearly what happens to people acting like you, i.e.

Yazid. It follows that you will have the same consequence of such people (i.e. people acting like Yazid).

Looking critically at this text which is not produced by an ordinary person then we should wonder: Why the heroine of Karbala, i.e. Zainab **Peace be upon her** starts her speech with a series of rhetorical questions, cannot she just start by making ordinary statements? Henkemans (2009: 17-9) answers this query. She asserts that by proposing a starting point via asking a rhetorical question, the arguer makes it seem as if the proposition s/he makes to the other party has in fact been already accepted by the latter. Hence, Zainab **Peace be upon her** paves the way, through proposing things already accepted, in order to march on it without any gaps in the middle, i.e. Yazid's interruptions, to arrive at her termination: defeating Yazid. Besides, she is very successful in doing this as she gets no stops, from Yazid, while citing her arguments.

Text (2)

أَمْنَ الْعَدْلِ يَا بْنَ الطَّلاقَاءِ تَخْدِيرُكَ حَرَائِرَكَ وَإِمَاءَكَ وَسُوقَكَ بَنَاتِ رَسُولِ اللَّهِ سَبَّاِيَا، قَدْ
هَتَّكَتْ سَوْرَهُنَّ، وَأَبْدَيْتْ وَجْوَهَهُنَّ، تَحْدُوا بَهْنَ الْأَعْدَاءِ مِنْ بَلْدِ إِلَى بَلْدٍ، وَيَسْتَشَرُهُنَّ أَهْلَ
الْمَنَاقِلِ، وَيَتَبَرَّزُنَ لِأَهْلِ الْمَنَاهِلِ، وَيَتَضَعُّفُ وَجْوَهَهُنَّ الْقَرِيبُ وَالْبَعِيدُ، وَالشَّرِيفُ وَالْوَضِيعُ، وَالدُّنْيَاءُ
وَالرَّفِيعُ، لَيْسَ مَعْنَهُنَّ مِنْ رَجَالَهُنَّ وَلِيُّ، وَلَا مِنْ حَاتِهِنَ حَيٌّ، عَتَوْا مِنْكَ عَلَى اللَّهِ، وَجَحْوَدًا لِرَسُولِ
اللَّهِ، وَدَفَعُوا لِمَا جَاءَ بِهِ مِنْ عِنْدِ اللَّهِ.

Is it fair, O son of the 'Released ones', that you keep your ladies and maidens in their chambers (under protection), and at the same time you drive the daughters of the Messenger of Allah as captives with their veils removed and faces exposed , taken by their enemies from one land to another, being viewed by those at watering places as well as those who man your forts, with their faces exposed to the looks of everyone -near or distant, lowly or honorable, having none of their men with them nor any of their protectors?

In this text, another rhetorical question is used to pose another 'already accepted proposition' via using a complex combination of argumentative appeals due to the employment of: the epithet **ابن الطلاقاء** (son of the released ones), where Zainab **Peace be upon her**



refers Yazid to what happened in Mecca⁽⁶⁾, and this combination is, in turn, weaved by two metaphors.

Put differently, Zainab's **Peace be upon her** complex combination of argumentative appeals can be deconstructed in the following way: pathos resides in stating her (and other prisoners') parentage, as well as the way they have been taken as prisoners: Is it acceptable that the Prophet's daughters are taken as prisoners in such a brutal way, that is, being led like a herd of cattle, hence, treated with disrespect? She then uses the second metaphor, *يتصفح* (page through), to embody the tragedy more by describing their case as: a means of entertainment for others (whatever their rank is), just like a book whose pictures are paged through by anyone (no matter educated or not) for no specific reason (but entertainment or wasting time), as if the real worth of that book is in the pictures only.

Zainab **Peace be upon her**, then, immediately consolidates her emotive appeal by an overlap between ethos and logos. The former is derived from Arabs traditions that women do not go away by themselves; they should be accompanied by the men of their own family for the sake of protection and help. The logical appeal is manifested in two places: first, in her reference to what happened in Mecca where what is logically imposed is that Yazid should treat her (and the rest of the family) in the same way as her father (the Messenger of Allah) once did to Yazid's family; to pay the good back, so to speak. Secondly, in her justification of Yazid's doing so: you did so because of your arrogance, tyranny, and denying the Prophet's existence in order to defeat Islam and all what Allah has commanded us to do. In other words, it is quite logical for such a person to behave in the same way as you (Yazid) did.

The interesting point about the two texts analyzed so far is that they employ the same pathos (the heroine Zainab **Peace be upon her** parentage and the way of leading them as prisoners) to 'generate' different logos and ethos. This means that pathos is not used here to gain others' sympathy; rather, it is used as a kaleidoscope which, given the same emotive appeal, reflects various shiny logical and ethical counterparts.



Text (3)

وَلَا غَرُوْمَنْكَ وَلَا عَجَبَ مِنْ فَعْلَكَ، وَأَنِي تَرْتَجِي مَرَاقِبَةَ إِبْنِ مِنْ لَفْظِ فَوْهَ أَكْبَادَ الشَّهَدَاءِ، وَنَبَتْ لَحْمَهُ بِدَمَاءِ السَّعَادَاءِ، وَنَصَبَ الْحَرْبَ لِسَيِّدِ الْأَبْيَاءِ، وَجَمَعَ الْأَحْزَابَ، وَشَهَرَ الْحَرَابَ، وَهَزَ السَّيُوفَ فِي وَجْهِ رَسُولِ اللَّهِ ﷺ. أَشَدَّ الْعَرَبَ لِلَّهِ جَحْوَدًا، وَأَنْكَرُهُمْ لَهُ رَسُولًا، وَأَظَهَرُهُمْ لَهُ عَدُوَانًا، وَأَعْتَاهُمْ عَلَى الْرَّبِّ كُفَرًا وَطَغْيَانًا. أَلَا إِنَّهَا نِتْيَةُ خَلَالِ الْكُفَرِ، وَضَبْ بِيَجْرِي فِي الْصَّدْرِ لَقْتَلَ يَوْمَ بَدْرٍ. فَلَا يَسْتَبْطِي فِي بَعْضُنَا - أَهْلَ الْبَيْتِ - مِنْ كَانَ نَظَرُهُ إِلَيْنَا شَنْفًا وَإِحْنًا وَأَضْغَانًا، يَظْهُرُ كُفَرُهُ بِرَسُولِ اللَّهِ، وَيَفْصُحُ ذَلِكَ بِلِسَانِهِ وَهُوَ يَقُولُ فَرَحًا بِقَتْلِ وَلَدِهِ وَسُبِيْ ذَرِيَّتِهِ، غَيْرَ مَتْحُوبٍ وَلَا مُسْتَعْظَمٍ، يَهْتَفُ بِأَشْيَاخِهِ: «لَا هُلُوا وَاسْهُلُوا فَرَحًا وَلَقَالُوا: يَا يَزِيدَ لَا تَشَلْ» - مَنْتَحِيَا عَلَى ثَنَيَايَا أَبِي عَبْدِ اللَّهِ - وَكَانَتْ مَقْبِلَ رَسُولِ اللَّهِ ﷺ يَنْكِتُهَا بِمَخْصُرَتِهِ، قَدْ التَّمَعَ السَّرُورُ بِوْجَهِهِ. لِعَمْرِي لَقَدْ نَكَّاتَتِ التَّرْحَةُ، وَاسْتَأْصَلَتِ الشَّافَةُ، بِإِرْاقِتِكَ دَمَ سَيِّدِ شَبَابِ أَهْلِ الْجَنَّةِ، وَابْنِ يَعْسُوبِ الدِّينِ، وَشَمْسِ آلِ عَبْدِ الْمَطَلَّبِ.

But what can be expected from one descended from those whose mouths chewed the livers of the purified ones¹ and whose flesh grows out of the blood of the martyrs How can it be expected that one who looks at us with grudge and animosity, with hatred and malice, would not hate us- the Ahl al-Bayt? Besides, you, without feeling any guilt or weighing heavily what you say, recite saying: They would have been very much delighted, Then they have said, "May your hands, O Yazid, never be paralyzed. How dare you hit the lips of Abu 'Abdullah (a), the master of the Youths of Paradise? But why should you not do so, since all mercy is removed from your heart, having shed the blood of the offspring of Muhammad, peace and blessing of Allah be upon him and his Progeny, and the stars on earth from among the family of 'Abdul-Muttalib?

In this text, Zainab **Peace be upon her** starts marching on the way she has been paving in the first two texts. Here, she employs logos fully in order to reach her emotive conclusion at the end of the text. She does so by numerating Yazid's features, which makes what he did to the Prophet's family quite expected, not to say logical. Furthermore, she uses a remarkable metaphor to describe Yazid's malice: **يَجْرِي** (the camel's voice), revealing her eloquence and intelligence.

It is well-known that camel is the most malicious among animals; this means that she describes Yazid and his allies as animals



with the former being the most malicious among all. She then continues using logos with one metaphor, (السرور بوجهه pleasure shines in your face) to tell people the reason behind his shameful deed and the extent of his happiness respectively. After that she terminates this part by, first, comparing (hence another metaphor) Imam Hussein's murder to an ulcer scratched before being totally cured. Such a painful action represents the emotive appeal that Zainab **Peace be upon her** makes in order to describe part of what she (and the remaining family) feel toward losing their guardian, protector, and father. Secondly, she reinforces her pathos with ethical appeals through tracing Imam Hussein's **Peace be upon him** lineage: son of Imam Ali **Peace be upon him**, and the best (which is implied in the metaphor شمس آل عبد المطلب stars on earth of his family, that is, family of Abdul-Muttalib), which, in turn, was the best among its tribe (Qureish)⁽⁷⁾, and by so doing she shows clearly the ugliness of Yazid's deed.

Text (4)

وَفَعَلْتَ فَعْلَتَكَ الَّتِي فَعَلْتَ، وَمَا فَرِيتَ إِلَّا جَلْدَكَ، وَمَا جَرَزْتَ إِلَّا لَحْمَكَ، وَسَرَدْ عَلَى
رَسُولِ اللَّهِ ﷺ بِمَا تَحْمَلْتَ مِنْ دَمِ ذُرِيَّتِهِ، وَانْتَهَكْتَ مِنْ حَرْمَتِهِ، وَسَفَكْتَ مِنْ دَمَاءِ عَتْرَتِهِ وَلَحْمَتِهِ،
حَيْثُ يَجْمَعُ بِهِ شَمْلَهُمْ، وَيَلْمُ بِهِ شَعْثَهُمْ، وَيَتَقْنَمُ مِنْ ظَالْمَهُمْ، وَيَأْخُذُ لَهُمْ بِحَقِّهِمْ مِنْ أَعْدَاءِهِمْ، فَلَا
يَسْتَفْرِنُكَ الْفَرَحُ بِقَطْلِهِمْ ﴿وَلَا تَحْسِبَنَّ الَّذِينَ قُتِلُوا فِي سَبِيلِ اللَّهِ أَمْوَالًا بَلْ أَحْيَاهُمْ إِنَّ رَبَّهُمْ يُرِزُّهُمْ
فَرَحِينَ بِمَا آتَاهُمُ اللَّهُ مِنْ فَضْلِهِ﴾. وَحَسِبَكَ بِاللَّهِ وَلِيًّا وَحَاكِمًا، وَبِرَسُولِ اللَّهِ خَصِّمًا، وَبِجَبَرِيلَ
ظَهِيرًا. وَسَيَعْلَمُ مِنْ بُوَأْكَ وَمَكْنَكَ مِنْ رَقَابِ الْمُسْلِمِينَ أَنْ (بَشَّ لِلظَّالِمِينَ بَدْلًا، وَأَيْكُمْ شَرْ مَكَانًا
وَأَضْلَلْ سَبِيلًا).

By Allah, you have burnt only your own skin, you have cut only your own flesh, and you shall come face to face with the Messenger of Allah, peace of Allah be upon him and his progeny, bearing the burdens of the blood which you have shed, the blood of his offspring, and of his sanctities which you violated, when Allah gathers them together and seeks equity on their behalf. “and do not reckon those who are slain in the way of Allah as dead. Nay! They are living with their Lord, receiving their sustenance).” It is quite sufficient that Allah is your Judge and Muhammad, peace and blessings of Allah be upon him and his progeny, is your opponent, and (Archangel) Gabriel as the supporter (of Muhammad). All those who instigated you to do what you did and all those who



put you in charge due to which you are playing havoc with the lives of the Muslims will know for certain how evil the end of the oppressors is and which of you shall have the worst place and will be the least protected.

Zainab **Peace be upon her** proves the claim with which she starts this text، فعلت فعلتك التي فعلت، وما فربت إلا جلتك، وما جزرت إلا حملك. Her argumentative appeal is introduced as an overlap between ethos and logos. This can be obviously traced in her mentioning of her father, the Messenger of Allah, and how Yazid has done a fatal mistake by killing the Prophet's grandson, and then by conjuring up a verse from the Glorious Quran (so both represent ethos). Then, she also invokes another verse, بئس للظالمين بدلًا، وأيكم شر مكانًا وأضل سبيلا، whereby she shows the logical fate of those who do just like Yazid, that is, to oppress people and plunder their rights, and this is where logos resides.

Text (5)

وَمَا أَسْتَصْغَارِيْ قَدْرَكَ، وَلَا أَسْتَعْظَامِيْ تَقْرِيْعَكَ تَوْهِيْمًا لَا تَجَعَّلُ الْخَطَابَ فِيْكَ، بَعْدَ أَنْ تَرَكْتَ عَيْنَ الْمُسْلِمِيْنَ - بِهِ - عَبْرِيْ، وَصَدْرَهُمْ - عَنْ ذَكْرِهِ - حَرَىْ.

I see you trivial in my eye and find your verbal attacks great and I regard your rebuke too much to bear; but the eyes are tearful, and the chests are filled with depression.

These two lines exhibit two figures of speech which have been explicitly expressed: understatement and overstatement respectively. They are clearly manifested in the heroine Zainab **Peace be upon her** use of 'استصغارِيْ قَدْرَك' (understate) you and 'استعظَامِيْ تَقْرِيْعَك' (overstate) your scolding. Interestingly, these lines implicitly reinforce what has been previously arrived at: pathos is not used as a sympathetic means (See Text (2) above). This leads us to navigate through the text again to make the following comment 'tangible': Zainab **Peace be upon her** is not addressing Yazid in this monumental speech because, for her, talking to him makes no sense as she already knows that talking to such a maniac goes in vein. Whom she really addresses are half-truth holders, i.e. those who do not know the real motives behind killing Imam Hussein **Peace be upon him**. She wants to convince people of her truthfulness by mentioning facts (no matter by means of making pathos, ethos or logos)



which can be denied neither by Yazid nor by any of his allies. Consequently, she repeats roughly similar propositions via making various appeals in order to prove that however anyone wants to justify or analyze the situation, one unavoidable result will be reached: malice is the all-and-only motive for igniting this horrible battle, and it has nothing to do with reviving the religion.

Text (6)

فَلَئِنْ اتَّخَذْنَا مَغْنِيًّا، لَتَجْدَنَا - وَشِيكًاً - مَغْرِمًاً، حِينَ لَا تَجْدَ إِلَّا مَا قَدَّمْتَ يَدَاكَ، وَمَا اللَّهُ بِظَلَامٍ لِلْعَيْدِ.

If you regard us as your booty, you shall soon ding us as your opponents -that will be when you find nothing but what your hands had unjustly.

This text reinforces what has been mentioned before (See Text (4) above). This can be easily proved by investigating the texture here: Zainab **Peace be upon her** makes a claim and she goes on to prove it. The only difference between شنو is in the argumentative appeal made: in the former it is an overlap between ethos and logos. In this part, the appeal is ethical only found in emphasizing that God does not oppress people. However, by mentioning this part in her speech, Zainab **Peace be upon her** is not repeating herself or stuffing materials as one might think; she, in fact, opens the door for the last important part with which she terminates or concludes her speech. This is first found in the following lines:

ثُمَّ كَدْ كَيْدَكُ، وَاجْهَدْ جَهْدَكُ. فَوَاللَّهِ الَّذِي شَرَفَنَا بِالْوَحْيِ وَالْكِتَابِ، وَالنَّبِيَّ وَالْإِنْتَخَابِ، لَا تَدْرِكَ أَمْدَنَا، وَلَا تَبْلُغَ غَايَتَنَا، وَلَا تَمْحُو ذَكْرَنَا وَلَا يَرْحَضَ عَنْكَ عَارَهَا.

So scheme whatever you wish to scheme, and carry out your plots, and intensify your efforts, for, by mention, nor will you ever be able to kill the revelation (that was revealed to us), nor will you ever exalt to our position, nor will your shame ever be washed away.

These lines start with the conjunctive ثم (so), meaning that what is said here is coordinated with something mentioned before. Then, she makes another claim the justification of which also depends on what is said before (i.e. in this very text):



وهل رأيك إلا فند؟ وأيامك إلا عدد؟ وجعلك إلا بدد؟ يوم ينادي المنادي: ألا لعن الله
الظالم العادي.

*Your view shall be proven futile, your days limited in number, and
your wealth wasted on the upon the oppressors.*

This text is the most remarkable of all the ones discussed before. It is so because of its being hyperlinked. This can be simply shown in the following remarks:

1. The rhetorical questions with which it starts make reference to the first two texts (See Texts (1) and (2) above). This means that she has successfully paved her way that she could reach the target she has marked at first: she proposes already accepted propositions at the beginning of her speech and, consequently, ends with similar counterparts with no interruptions or objections from the other party.
2. The understatements employed here (رأيك إلا فند؟ وأيامك إلا عدد؟) (وجعلك إلا بدد؟) are connected to what is mentioned in Text (5). This is conspicuously manifested in using these figures of speech when addressing Yazid only and nothing else in the two texts.
3. The claim made at the end of the text (لعن الله الظالم العادي) is derived from the standpoints made in Texts (3), (4), and (6) respectively, where Yazid has been proved oppressor by all the appeals resorted to, i.e. emotive, ethical and logical.

In line with the third connection, the appeal made here is an overlap between all the three ones as it depends in its analysis on the standpoints mentioned elsewhere in the speech.

3.2 Results and Discussion

Analyzing this text has given us the following results:

a. Appeals:

1. What is generally noticed about employing the argumentative appeals is that they do not occur alone (except for two texts 3 and 6 where logos and ethos respectively have been resorted



to individually); rather, two or all the three appeals overlap with each other in order to give a complete picture of what is said and what is intended to be sent to the addressee.

2. The binary overlaps where pathos constitutes a part (i.e. pathos and logos, and pathos and ethos) are equally distributed (that is, one for each in texts 1 and 3 respectively). This, again, proves that pathos is not used to gain the addressee(s)' sympathy as they never occur alone.
3. The overlaps of ethos and logos (in texts 1 and 4), and those of the three altogether (in texts 2 and 6) are equally distributed (that is, two for each). This supports us to claim that:
 - Zainab **Peace be upon her** wants to show and prove the rightness of their issue by employing the tightest argumentative appeals (Cf. 2.1 above); and
 - Again pathos is used as the smoothest ring in the heroine Zainab **Peace be upon her** necklace (i.e. argument), metaphorically speaking. She does not rely heavily on it to achieve her aims.
 - It follows that these results reject the first hypothesis whereby logos was expected to be dominant on the other types.

b. Figures of speech:

1. Both metaphors (in texts 1, 2 and 3) and rhetorical questions (in texts 1, 2 and 6) are equally used (that is, seven for each). This communicates the following: those two types are deliberately made central to the speech as rhetorical questions set the frame (via making propositions already accepted by the other party) which needs to be clarified and made easier for the addressee to grasp (via making comparisons to things easier to process, i.e. making metaphors).
2. Understatements are employed four times (in texts 5 and 6) to understate Yazid, not anything else (for example, to pretend of understating the pain of the battle). This makes describing Zainab **Peace be upon her** as the 'heroine of Karbala' quite justifi-



able, as she has shown complete audacity in addressing an oppressive Caliphate with facts that can never be denied in such an insulting (and insulting here is not pejoratively connoted) manner.

3. Interestingly, overstatements are used three times (in texts 1 and 5), i.e. that is one time less than understatements. This means that Zainab **Peace be upon her** is logical in making her arguments as she does not understate others' belongings in order to overstate hers; in other words she does not overuse overstatements so that people can get the real picture as it is with no exaggeration.
4. Both pun and irony have never been resorted to. The absence of each of these can be separately accounted for as follows:
 - The pragmatic function of pun, as Folake (1998:55) comments, is to cause purposeful ambiguity of meaning making the addressee uncertain of what is exactly intended. In the heroine Zainab's **Peace be upon her** case, such ambiguity is superfluous as what she really needs is to uncover the truth for all people, whosoever, and this aim cannot be achieved via ambiguity at all. Furthermore, some might claim that pun is a safer device that gives its holder a way back (due to its indirectness), as it were; the heroine Zainab **Peace be upon her** does not need this because her employment of the more direct devices has sufficed to reveal her courage and audacity for all people.
 - The indirectness instilled in irony, as Leech (1983:144) remarks, is also the main reason behind its (i.e. irony) absence in this speech, because (as just mentioned) Zainab **Peace be upon her** need not be indirect due to the fact that she has got nothing more precious to lose. Besides, talking to the addressee (i.e. Yazid) in whatever manner, according to her, goes in vein (See text 5), so there is no need, whatsoever, to be indirect, on the contrary, Zainab **Peace be upon her** is in bad need of directness to convince people of the truthfulness of her case, as mentioned before.



The first result has verified the second hypothesis which speculates that metaphor is the most frequent strategy used among its group, i.e. destabilization ones; the rhetorical question is the highly frequent strategy employed among tropes.

4. Conclusions

The text analysis has led us to draw the following conclusions:

1. The rhetorical questions (with which the speech starts and ends) act as an umbrella strategy extending over other figures of speech and argumentative appeals. And this (i.e. achieving one (or more) strategy (ies) by means of another) is exactly what puts on the text the precision and concision dress. Besides, this very feature makes the text highly rhetorical in that one strategy is stretched to embrace other heterogeneous strategies within it.
2. The text's precision and concision come from another feature: one proposition is used as the cornerstone of more than one appeal at the same time (See Texts 1, 2, and 6).
3. The unemployment of pathos alone proves Zainab's **Peace be upon her** courage and logic in making her argument. This is so because Zainab **Peace be upon her** does not rely heavily on the weakest appeal to show the truth of their case; rather, she intermingles the strongest appeals in order to build a more solid ground.
4. Since pathos is not used alone, this leads us to conclude that it is not employed as a central means by itself; instead it is used to generate various logos and ethos.
5. The employment of argumentative appeals resembles a house of cards: if any card is pulled, the rest of the house will collapse. This reveals the neat texture of the orally recited text.
6. Figures of speech have been used in a roughly parallel manner (as shown by the equal occurrences mentioned above). This leads to the conclusion that they have not been used for aes-



thetic purposes, i.e. as decorators; they are used as a means for a further end - clarification and facilitation.

7. Directness is the salient feature of this monumental text. It has been demonstrated in two ways: mentioning undeniable facts via the different appeals and, more importantly, eschewing the rhetorical devices (or figures of speech) that have to do with indirectness (i.e. pun and irony), and this is where Zainab's **Peace be upon her** audacity and reasonableness reside. This feature reveals that she wanted things to be very bravely manifested and arguments are expressively valid and verified.

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1. For the detailed discussions, see Al-Hindawi and Al-Temimi (2012).
2. For more details, see McQarrie and Mick (1996).
3. This text is taken from web source:3. The translation is taken from web source:4.
4. Interpretations are adopted from Al-Qizweeni, cited in web source:5.
5. Her answer turns the rhetorical questions into ratiocinative questions. The latter are defined by Quirk et al. (1985: 826) as self-addressed questions which, just like the rhetorical ones, expect no answer. As such, these two types are treated as the same in this work.
6. By this reference is meant the time when the Prophet conquered Mecca and consequently all its people have become under his control and authority. As such, he was able to take revenge of the people who really hurt him, especially Abu Sufyan and his son Mua'wiya (Yazid's grandfather and father respectively). Yet, the Prophet has 'released' them, and that is why Zainab reminds Yazid of what her father did and what he and his family have shamefully done (Web source: 5).
7. This interpretation is taken from (Web source: 5).



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Appendices

1. The Original Speech (in Arabic)

2. The Translated Speech (in English)

اظننت يا يزيد حين أخذت علينا أقطار الأرض (٦) وضيقـت علينا آفاقـ النساءـ، فأصبحـنا لكـ في إـسـارـ، نـسـاقـ إـلـيـكـ سـوـفـاـ فيـ قـطـارـ، وـأـنـتـ عـلـيـنـاـ ذـوـ اـقـتـارـ،ـ أـنـ بـنـاـ مـنـ اللهـ هـوـاـنـاـ،ـ وـعـلـيـكـ مـنـهـ كـرـامـةـ وـامـتـنـانـاـ (٧)ـ وـأـنـ ذـلـكـ لـعـظـمـ خـطـرـكـ وـجـلـالـهـ قـدـرـكـ،ـ فـشـمـخـتـ بـأـنـفـكـ،ـ وـنـظـرـتـ فـيـ عـطـفـكـ،ـ تـضـرـبـ أـصـدـرـيـكـ فـرـحـاـ،ـ وـتـنـفـضـ مـذـرـوـيـكـ مـرـحـاـ،ـ حـينـ رـأـيـتـ الدـنـيـاـ لـكـ مـسـتـوـسـقـةـ (٨)ـ وـالـأـمـورـ لـدـيـكـ مـتـسـقـةـ،ـ وـحـينـ صـفـيـ لـكـ مـلـكـنـاـ،ـ وـخـلـصـ لـكـ سـلـطـانـاـ،ـ فـمـهـلـاـ مـهـلـاـ،ـ لـاـ تـطـشـ جـهـلـاـ،ـ أـنـسـيـتـ قـوـلـ اللهـ عـزـوـجـلـ **﴿وَلَا يَحْسَبَنَّ الَّذِينَ كَفَرُوا أَنَّمَا نُمْلِي لَهُمْ حَيْرٌ لَا نَفْسٍ هُمْ إِنَّمَا نُمْلِي لَهُمْ لِيَزْدَادُوا إِثْمًا وَلَهُمْ عَذَابٌ مُّهِينٌ﴾** (٩).

أـمـنـ العـدـلـ يـابـنـ الـطـلـقـاءـ تـحـديـرـكـ حـرـائـرـكـ إـمـاءـكـ وـسـوـقـكـ بـنـاتـ رـسـوـلـ اللهـ سـبـاـيـاـ،ـ قـدـ هـتـكـتـ سـتـورـهـنـ،ـ وـأـبـدـيـتـ وـجـوهـهـنـ،ـ تـحـدـوـاـ بـهـنـ الـأـعـدـاءـ مـنـ بـلـدـ إـلـىـ بـلـدـ،ـ وـيـسـتـشـرـفـهـنـ أـهـلـ الـمـنـاقـلـ،ـ وـيـتـبـرـزـنـ لـأـهـلـ الـمـنـاهـلـ،ـ وـيـتـصـفـ وـجـوهـهـنـ الـقـرـيـبـ وـالـبـعـيـدـ،ـ وـالـشـرـيفـ وـالـوـضـيـعـ،ـ وـالـدـنـيـعـ وـالـرـفـيـعـ،ـ لـيـسـ مـعـهـنـ مـنـ رـجـاـهـنـ وـلـيـ،ـ وـلـاـ مـنـ حـمـاـهـنـ حـيـ،ـ عـتـوـاـ مـنـكـ عـلـىـ اللهـ،ـ وـجـحـوـدـاـ لـرـسـوـلـ اللهـ،ـ وـدـفـعـاـ لـمـاـ جـاءـ بـهـ مـنـ عـنـدـ اللهـ.

وـلـاـ غـرـوـ مـنـكـ وـلـاـ عـجـبـ مـنـ فـعـلـكـ،ـ وـأـنـىـ تـرـتـجـىـ مـرـاقـبـةـ إـبـنـ مـنـ لـفـظـ فـوـهـ أـكـبـادـ الشـهـدـاءـ،ـ وـنـبـتـ لـحـمـهـ بـدـمـاءـ السـعـدـاءـ،ـ وـنـصـبـ الـحـرـبـ لـسـيـدـ الـأـنـبـيـاءـ،ـ وـجـمـعـ الـأـحـزـابـ،ـ وـشـهـرـ الـحـرـابـ،ـ وـهـزـ السـيـوـفـ فـيـ وـجـهـ رـسـوـلـ اللهـ عـلـيـهـ الـحـلـلـةـ.ـ أـشـدـ الـعـرـبـ اللهـ جـحـوـدـاـ،ـ وـأـنـكـرـهـمـ لـهـ رـسـوـلـاـ،ـ وـأـظـهـرـهـمـ لـهـ عـدـوـاـنـاـ،ـ وـأـعـتـاـهـمـ عـلـىـ الـرـبـ كـفـرـاـ وـطـغـيـانـاـ.

ألا إنها نتيجة خلال الكفر ، وضب ي مجر جر في الصدر لقتلى يوم بدر. فلا يستبطى في بغضنا -أهل البيت- من كان نظره إلينا شنفأً وإحناً وأضغاننا، يظهر كفره برسول الله، ويفصح ذلك بلسانه وهو يقول فرحاً بقتل ولده ونبي ذريته، غير متحوب ولا مستعظم ، يهتف بأشياخه: «لأهلو واستهلو فرحاً ولقالوا: يا يزيد لا تشنل»، منحنياً على ثنايا أبي عبد الله وكانت مقبل رسول الله عليه السلام ينكثها بمخصرته، قد التمع السرور بوجهه.

لعمري لقد نكأت القرحة، واستأصلت الشأفة، بإراقتك دم سيد شباب أهل الجنة، وابن يعسوب الدين (١٠) وشمس آل عبد المطلب. وهتفت بأشياخك، وتقربت بدمه إلى الكفرا من أسلافك، ثم صرخت بندائك، ولعمري لقد ناديتهم لو شهدوك، ووشيكاً تشهدهم ولن يشهدوك، ولتود يمينك -كما زعمت- شلت بك عن مرفقها وجذت، وأحبيت أمك لم تحملك، وإياك لم تلد (١١) حين تصير إلى سخط الله، ومخاصلك رسول الله عليه السلام.

اللهم خذ بحقنا، وانتقم من ظالمنا، واحلل غضبك على من سفك دماءنا، ونقض ذمارنا، وقتل حماتنا، وهتك عنا سدولنا.

وفعلت فعلتك التي فعلت، وما فريت إلا جلدك، وما جزرت إلا لحمك، وسترد على رسول الله بها تحملت من دم ذريته، وانتهكت من حرمته، وسفكت من دماء عترته ولحمته، حيث يجمع به شملهم، ويلم به شعثهم، وينتقم من ظالمهم، ويأخذ لهم بحقهم من أعدائهم، فلا يستفزنك الفرح بقتلهم **﴿وَلَا تَحْسِبَنَّ الَّذِينَ قُتُلُوا فِي سَبِيلِ اللَّهِ أَمْوَاتًا بَلْ أَحْياءٌ عِنْدَ رَبِّهِمْ يُرْزَقُونَ * فَرَحِينَ بِمَا آتَاهُمُ اللَّهُ مِنْ فَضْلِهِ﴾** (١٢) وحسبك بالله ولیاً وحاکماً، وبرسول الله خصماً، وبجرائيل ظهيرا. وسيعلم من بوأك ومكانك من رقاب المسلمين أن ((بئس للظالمين بدلًا، وأيكم شر مكاناً وأضل سبيلاً)).



وما استصغاري قدرك، ولا استعظامي تكريعك توهمًا لانتجاج الخطاب فيك،
بعد أن تركت عيون المسلمين - به - عبri ، وصدورهم - عند ذكره حرri . فتلك
قلوب قاسية، ونفوس طاغية، وأجسام محسنة بسخطة الله، ولعنة الرسول، قد
عشش فيها الشيطان وفرخ ، ومن هناك مثلك ما درج (١٣) . فالعجب كل العجب
لقتل الأنبياء ، وأسباط الأنبياء ، وسليل الأوصياء ، بأيدي الطلقاء الخبيثة ، ونسن
العهرة الفجرة!! تنطف أكفهم من دمائنا، وتحلب أفواههم من لحومنا. تلك
الجثث الزاكية على الجبوب الضاحية ، تتناثب العوازل ، وتعفرها أمهات الفواعل
(١٤) فلئن اخذتنا معنهاً، لتجد بنا - وشيكًاً - مغرماً، حين لا تجد إلا ما قدمت
يداك، وما الله بظلام للعبيد. فإلى الله المشتكى والمعول، وإليه الملجأ والمؤمل.

ثم كد كيدك، واجهد جهدك. فوالله الذي شرفنا بالوحي والكتاب، والنبوة
والإنتخاب (١٥) لا تدرك أمننا، ولا تبلغ غايتنا، ولا تمحو ذكرنا، ولا يرمحض
عنك عارها. وهل رأيك إلا فند؟ وأيامك إلا عدد؟ وجمعك إلا بدد؟ يوم ينادي
المنادي: «ألا لعن الله الظالم العادي». والحمد لله الذي حكم لأوليائه بالسعادة،
وختم لأصفيائه بالشهادة، ببلوغ الإرادة، ونقلهم إلى الرحمة والرأفة، والرضوان
والغفرة. ولم يشق - بهم - غيرك، ولا ابتي - بهم - سواك. ونسأله أن يكمل لهم
الأجر، ويجزيل لهم الثواب والذخر، ونسأله حسن الخلافة، وجميل الإنابة، إنه رحيم
ودود. فقال يزيد - مجيئاً لها - : يا صيحة تحمد من صوائح، ما أهون الموت (١٦) على
النواب (١٧) .

All praise is due to Allah, Lord of the Worlds, Allah's blessings be upon His Messenger Muhammad and his entire progeny. True are the words of Allah Who says, "Then the end of those who committed evil was that they disbelieved in Allah's Signs and they were ridiculing them.)" Do you, Yazid, think that -when you blocked all the avenues of the earth and the horizons of the heavens before us, so we were driven as captives- that we are worthless in the sight of



Allah and that you are respectful in His eyes? Or is it because you enjoy with Him a great status? So, you look down at us and become arrogant, elated, when you see the world submissive to you and things are done and you want them, and when our authority and power became all yours? But wait! Have you forgotten that Allah has said, "Do not regard those who disbelieved that we grant them good for themselves? We only give them a respite so that they may increase their sins, and for them there is a humiliating torment.)"

Is it fair, O son of the 'Released ones', that you keep your ladies and condmaidens in their chambers (under protection), and at the same time you drive the daughters of the Messenger of Allah as captives with their veils removed and faces exposed , taken by their enemies from one land to another, being viewed by those at watering places as well as those who man your forts, with their faces exposed to the looks of everyone -near or distant, lowly or honorable, having none of their men with them nor any of their protectors? But what can be expected from one descended from those whose mouths chewed the livers of the purified ones¹ and whose flesh grows out of the blood of the martyrs? How can it be expected that one who looks at us with grudge and animosity, with harted and malice, would not hates us- the Ahl al-Bayt? Besides, you, without feeling any guilt or weighing heavily what you say, recite saying, They would have been very much delighted Then they have said, "May your hands, O Yazid, never be paralyze How dare you hit the lips of Abu 'Abdullah (a), the master of the Youths of Paradise? But why should you not do so, since all mercy is removed from your heart, having shed the blood of the offspring of Muhammad, peace and blessing of Allah be upon him and his Progeny, and the stars on earth from among the family of 'Abdul-Muttalib? Then you cite your mentors as if you speak to them. Soon shall you be lodged with them, and soon shall you wish you were paralyzed and muted and never said what you said nor did what you did. O Allah, take what belongs to us out of his hands, seek revenge against all those who oppressed us, and let Your wrath descend upon whoever shed our blood and killed our protectors! By Allah, you have burnt only your own skin, you have cut only your own flesh, and you shall come face to face with the Messenger of Allah, peace of Allah be upon him and

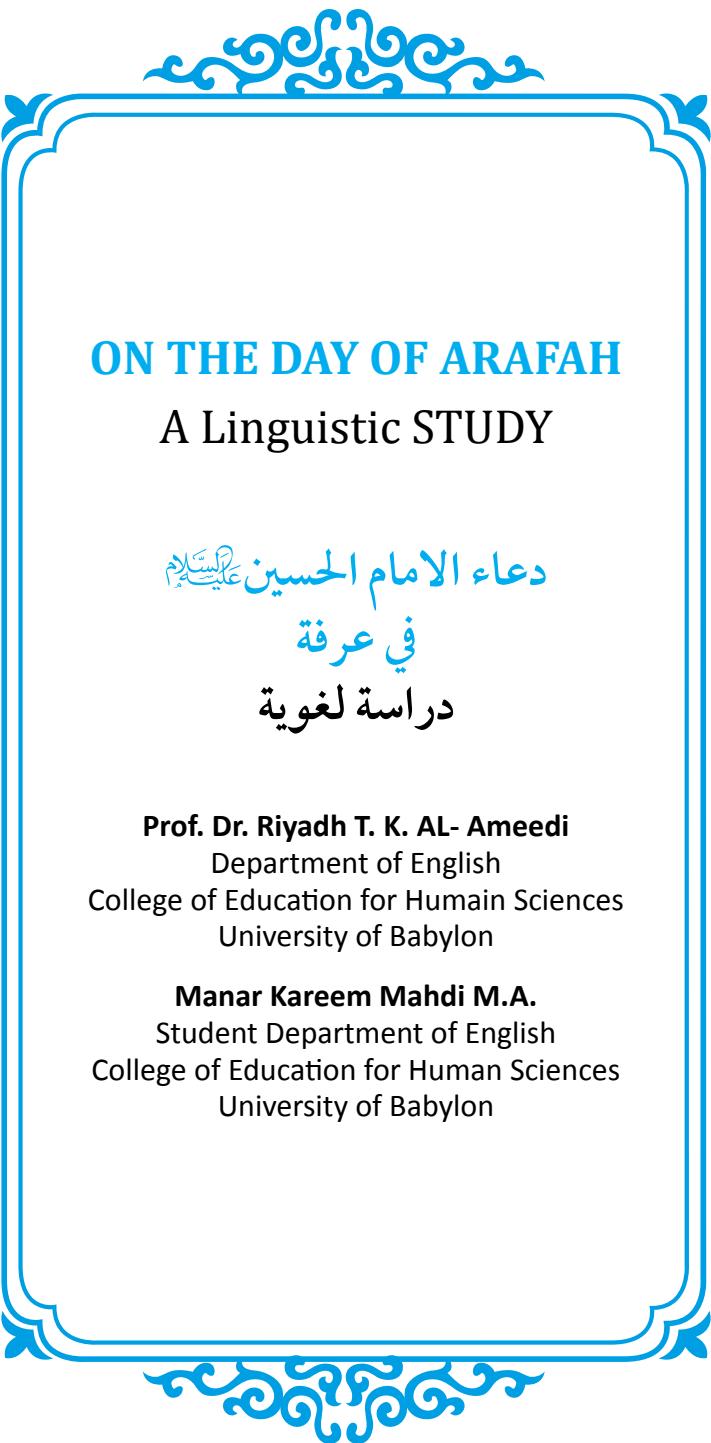


his progeny, bearing the burdens of the blood which you have shed, the blood of his offspring, and of his sanctitie which you violated , when Allah gathers them together and seeks equity on their behalf. "and do not reckon those who are slain in the way of Allah as dead.

Nay! They are living with their Lord, receiving their sustenance.)" It is quite sufficient that Allah is your Judge and Muhammad, peace and blessings of Allah be upon him and his progeny, is your opponent, and (Archangel) Gabriel as the supporter (of Muhammad).

All those who instigated you to do what you did and all those who put you in charge due to which you are playing havoc with the lives of the Muslims will know for certain how evil the end of the oppressors is and which of you shall have the worst place and will be the least protected? Although calamities have force me to speak to you, I see you trivial in my eye and find your verbal attacks great and I regard your rebuke too much to bear, but the eyes are tearful, and the chests are filled with depression What is even stranger is that the honored Party of Allah is being killed by the Party of the 'Released ones' -Party of Shaitan. Such hands are dripping with our blood; such mouths are feeding on our flesh, while those sacred and pure corpses are offered as food to the wild beasts of the desert and are dirtied by the brutes, If you regard us as your booty, you shall soon ding us as your opponents -that will be when you find nothing but what your hands had unjustly." To Allah is my complaint, and upon Him do I rely. So scheme whatever you wish to scheme, and carry out your plots, and intensify your efforts, for, by mention, nor will you ever be able to kill the revelation (that was revealed to us), nor will you ever exalt to our position, nor will your shame ever be washed away. your view shall be proven futile, your days limited in number, and your wealth wasted on the upon the oppressors.)" All praise is due to Allah, Lord of the Worlds, Who sealed the life of our early ones with happiness and forgiveness, and that of our last ones with martyrdom and mercy. We plead to Allah to complete His rewards for them, grant them an increase, and recompense us pleasingly; He is the most Merciful, the most Compassionate. Allah suffice us, and He is the best Guardian.





ON THE DAY OF ARAFAH

A Linguistic STUDY

دعاة الامام الحسين ع
في عرفة
دراسة لغوية

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Abstract

Supplication is a requestive act issued from an inferior to a superior in which a human being entreats Allah for mercy, forgiveness, pardon of guilt, help, and support.

This paper is an attempt to analyze Imam Hussein's **Peace be upon him** Arafah supplication linguistically. Consequently, it aims to find out the syntactic, semantic, and pragmatic characteristics of this supplication. It is hypothesized that.

1. the vocative and the imperative are extensively used in Imam Hussein's **Peace be upon him** supplication;
2. Implicit supplication is more commonly used than explicit one by Imam Hussein **Peace be upon him**.

After analyzing some texts taken from Imam Hussein's **Peace be upon him** Arafah supplication, it has been concluded that the above hypotheses are verified.

ملخص البحث

الدعاء هو فعل طلبي يصدر من الأدنى إلى الأعلى يتضرع فيه الإنسان إلى الله عزه وجل طلباً للرحمة، العفو، غفران الذنوب، المساعدة و المساندة.

يعد هذا البحث محاولة لتحليل دعاء الإمام الحسين عليه السلام في يوم عرفة تحليلًا لغوياً. ولذا يهدف البحث إلى إيجاد الخصائص النحوية والدلالية والتدليلية لهذا الدعاء. يتبنى البحث الفرضيات الآتية:

١. إن النداء والأمر اسلوبان يستعملان على نحوٍ كبير في دعاء الإمام الحسين عليه السلام.
٢. إن الدعاء الضمني هو الأكثر استعمالاً في دعاء الإمام الحسين عليه السلام من الدعاء الظاهر.

بعد تحليل بعض النصوص المختارة من دعاء الإمام الحسين عليه السلام في يوم عرفة، أثبتت صحة الفرضيات المذكورة آنفًا.

1. Introduction

Supplication is an act of worship that enables man to enrich his relationship with his Creator, i.e. Allah. The essence of supplication is to revive Allah's remembrance inside man's heart. Moreover, supplication makes clear the fact that man is imperfect, poor and needy to his Lord, the Perfect, the Rich, and the One Who needs nobody at all. Linguistically, to supplicate, Vanderveken (1990:192) states, is to beg in a very humble manner usually from a superior or someone in power.

The present paper aims to find out the syntactic, semantic, as well as pragmatic characteristics of Imam Hussein's **Peace be upon him** Arafah supplication hypothesizing that:

1. The vocative and the imperative are extensively used in Imam Hussein's **Peace be upon him** supplication.
2. Implicit supplication is more commonly used than explicit one by Imam Hussein **Peace be upon him**.

The paper adopts the following procedures:

1. Reviewing the literature written about supplication focusing on its syntactic, semantic, and pragmatic perspective.
2. Analyzing some texts taken from Imam Hussein's **Peace be upon him** Arafah supplication to discover its syntactic, semantic and pragmatic characteristics.

2. Supplication: Definition

The concept of supplication has been investigated from different linguistic perspectives by different writers.

Palmer (1894: 10-8) sees supplication as a part of prayer in his analysis of the varying parts of prayer. He compares prayer to a white light that passes through a prism and then resolves into the colours of the spectrum. So,

Prayer, as the language of worship, divides easily into adoration and praise; as the language of dependence, it breaks into petition and thanksgiving; as the language of guilt, it gives both confession and supplication. There remains only intercession, the seventh of these prismatic rays; and this springs from all these conjointly.

Palmer (Ibid.) defines supplication as imploring the divine mercy for the pardon of guilt and the entreating of the divine power for the liberation from the sin's bondage. It is offered by a person who is filled with disgust at the ugliness of sin and who is fixed in his intention to flee from its control. Palmer adds that a supplication may not differ from a petition except in the intensity of its meaning because the request in a supplication may deepen into entreaty.

Etymologically speaking, the word "supplication" has its root in a Latin word "supplex" which means "bowed to one's knees"; yet it is also conveniently said to have originated from the Latin word "supplicar" which means "to kneel before someone in entreaty" (Partridge, 1966: 2469). Palmer (1894: 18) points out that the etymology of the word "supplication" indicates at once the humility and intensity of the act being derived from the posture of the supplicant when he pours forth his entreaties at the feet of his master.

Semantically, Cassianus (1985: 108) defines supplication as a "plea or petition made on account of present and past sin by someone who is moved by contrition to seek pardon." Tugwell (1988: 394), however, distinguishes between supplication and plea. He views supplication as a "humble devout praying without specifying any particular petition." A plea, on the other hand, is defined as a "statement included within a specific petition" (Ibid.).

According to Vanderveken (1990: 192), to supplicate is to beg very humbly, usually from a superior or someone in power. We can, for instance, supplicate a person in such a powerful role to spare the life of a prisoner, of someone else threatened. Moreover, Sykes (2004:143) considers supplication as a kind of prayer that is offered with pleading, by someone who is lacking something, so that it might be obtained.

In the Bible, we read “*Ask and you will receive, seek and you will find, knock and the door will be opened to you*” Matthew (7:7). This is the very essence of supplication. An example of supplication is presented by David in Psalm (55):

1. *Give ear to my prayer, O Allah; and hide not thyself from my supplication.*
2. *Attend unto me, and hear me: I mourn in my complaint, and make a noise.*

3. Supplication in Islam

Supplication is a universal phenomenon that is religiously oriented. It is found in all languages, cultures and religions. It is true that supplication and its mood of achievement differ from one religion to another but this difference is only superficial in that the essence of supplication is the same in the sense that it connects man with his god, i.e. Allah.

Supplication in Islam is called (دعا) “Du'a”. The word “Du'a” in Arabic means “calling out to someone”. So, when we supplicate we call out to Allah, our Creator, our Lord, the All Knowing and the All Powerful (Stacey, 2010 A). Du'a is a spontaneous conversation with Allah and a private non-formal prayer as opposed to صلاة “Salat” which is a ritualized, prescribed formal prayer (Morgan, 2010: 67). Asifi (2008: 17) defines Du'a as the asking of a servant for his needs from Allah. On analyzing this definition, we find that it can be reduced to the following elements:

1. The One called upon i.e. Allah.
2. The supplicant i.e. a human being.
3. The object of supplication, i.e. the need which one presents before Allah by means of supplication.

Husaini (2006: 53-4) views Du'a as a “kind of quest for the ability to acquire a greater share of the infinite grace and blessings of Allah.” By means of Du'a, man develops within himself a great worthiness for acquiring increased blessings of Allah.

Essentially the soul of every act of worship is remembrance of Allah within man's heart (Ibid, 2005:36). Allah says in the Glorious Quran: ﴿أَلَا يَذِكِّرِ اللَّهُ تَطْمِئْنُ الْقُلُوبُ﴾ الرعد (٢٨)

Now surely by Allah's remembrance are the hearts set at rest.

(Shakir, 1999: 113)

Supplication for sure serves to revive Allah's remembrance within man's heart and hence it is very important . Moreover, to stress the importance of Du'a, Almighty Allah says in the Glorious Quran: ﴿قُلْ مَا يَعْبُدُونَ لَكُمْ رَبُّكُمْ رَبُّ الْعَالَمِينَ﴾ الفرقان (٦٧)

Say My Lord would not care for you were it not for your prayer.

(Shakir, 1999: 172)

﴿وَقَالَ رَبُّكُمْ اذْعُونِي أَسْتَحِبْ لَكُمْ إِنَّ الَّذِينَ يَسْتَكْبِرُونَ عَنْ عِبَادَتِي سَيَدْخُلُونَ جَهَنَّمَ دَآخِرِينَ﴾ (غافر: ٦٠)

And your Lord says: Call upon Me; I will answer you; surely those who are too proud for My service shall soon enter hell abased.

(Shakir, 1999: 230)

Furthermore, being able to supplicate is a great bounty and we should thank Allah for giving us the permission to ask Him. Imam As-Sajjad **Peace be upon him** says:

((وَمِنْ أَعْظَمِ النَّعَمِ عَلَيْنَا جَرَيَانُ ذِكْرِكَ عَلَى أَلْسِنَتِنَا، وَإِذْنُكَ لَنَا بِدُعَائِنَا)). الامام السجاد (عليه السلام) (٢١٣: ٢٠١٣)

Among Thy greatest favours to us is the running of Thy remembrance across our tongues and Thy permission to us to supplicate.

(Chittick, 1988: 447)

So, we should always supplicate because supplication enables man to achieve fresh attentiveness towards Allah (Husaini, 2006:54). In this respect, Imam As-Sadiq **Peace be upon him** says:

((ان عند الله منزلة لا تناول الا بمسألة)) الكليني (١٩٤٤: ٤٦٦)

Allah has ordained ranks, which cannot be achieved except by means of supplication.

(Husaini, 2006: 54)

However, there are certain conditions for making Du'a in Islam. 15-7 :2004 مطهري highlights the following conditions:

1. The heart of the supplicant should be in harmony with his tongue. The words should flow from the heart not only from the mouth.
2. The supplicant should believe that Allah's mercy is endless and His door is never closed.
3. The supplication should not be against the nature and norms of the universe.
4. The deeds of the supplicant should not be against the Islamic laws.
5. The supplicant should supplicate and work at the same time, not to supplicate and stay at home. Similarly, Stacey (2010 B) mentions other conditions such as: absolute belief in Allah's Oneness, true sincerity, willingness to accept that Allah Alone is able to change the course of events or grant requests, praising Allah in the way He deserves to be praised, being humble, and never getting exasperated or bored.

4. Types of Supplication

Different classifications of supplication have been suggested depending on different criteria. Mamdouhi (2003: 20-2) states that supplication can be classified into: Verbal supplication, Content supplication, and Supplication by the heart. He defines Verbal supplication as the type of supplication in which the tongue of the supplicant is not in harmony with his heart. This type does not convey the true sense of supplication. Philosophically speaking, it is agreed upon that a true representative of a class of phenomena is the one in which form and meaning coincide with each other. So, if the supplicant moves his tongue and lips verbally without thinking of what he utters, then what he utters is not a true supplication. As for Content supplication, it is the kind of supplication in which the tongue of the supplicant is in harmony with his heart when uttering the supplication. So here, the tongue is the interpreter of the heart. This is a genuine sample of supplication and is very likely to be responded

to. Mamduhi defines supplication by the heart as the type of supplication in which words are not used; rather only the heart turns towards Allah. This innate and genuine relation between Allah and His servants represents the truth behind supplication and it is assumed to be the best state in man's life.

For 14 مطہری 2004 there are two types of supplication: Urgent and Volitional. Urgent supplication refers to the supplication uttered by a person who is in urgent need for Allah's help and guidance. Volitional supplication is the type of supplication uttered by a person who is comfortable and lives in a state of peace of mind. He supplicates only to thank Allah and praise Him because of His previous bounties.

انصاریان 2011 points out that supplication is of different types. The first type is the supplication which aims to exalt Allah and praise Him. This type of supplication serves to revive Allah's remembrance within man's heart. The second type is the supplication which is devoted to entreating Allah's help in gaining certain features which enable man to be closer to Allah. The third type is the petition to fulfill certain earthly needs. This type of supplication manifests that man is poor and needy and is always in need of Allah. The fourth kind of supplication is the one that exceeds the selfish needs and is rather devoted to the needs of the society- especially the unprivileged people.

5. Syntactic Perspective of Supplication

5.1 The Imperative

The most common syntactic device used to express supplication is the imperative; yet there are other ways for expressing it. Greene (1870: 96) states that the imperative is used to express supplication but it is here issued from an inferior to a superior.

The imperative sentence in English is defined as the sentence which generally has no overt subject and which consists of a verb that has no tense distinction (Quirk et al. 1985: 827).

1. “Have compassion on us, and help us” (The Bible, Mark 9:22). In line with Quirk et al., Kroeger (2005: 199-200) mentions that an imperative clause often lacks a noun phrase subject but where there is an overt noun phrase subject, it will always be a second person pronoun.
2. (You) give me that letter!

Furthermore, Eastwood (2002: 21) denotes that the basic use of the imperative is to get someone to do something. He adds that an imperative can be positive or negative. Positive imperative is expressed by the base form of the verb.

3. Read the instructions carefully.

4. ﴿رَبَّ أَذْخِلْنِي مُدْخَلَ صَدِيقٍ وَأَخْرِجْنِي مُخْرَجَ صَدِيقٍ وَاجْعَلْ لِي مِنْ لَدُنْكَ سُلْطَانًا نَصِيرًا﴾ (الأسراء: ٨٠)

My Lord! make me to enter a goodly entering, and cause me to go forth a goodly going forth, and grant me from near Thee power to assist [me].

(Shakir, 1999: 132)

Negative imperative, on the other hand, is expressed by the use of do not and don't + the base form in English and ل + base form in Arabic:

5. Do not move that book from the library.

6. ﴿رَبَّنَا لَا تُنْزِغْ قُلُوبَنَا بَعْدَ إِذْ هَدَيْنَا﴾ آل عمران (٨)

Our Lord! make not our hearts to deviate after Thou hast guided us aright.

(Shakir, 1999: 22)

5.2 The Vocative

The vocative is one of the important syntactic devices that are used to realize the act of supplication. The vocative in supplication appears in the following forms: Lord, *O Lord*, *O my Lord*, *O Allah*, *Our Lord*, *Allah*, *O Our Lord*, in English and ... ربِّي، الهِي، ربِّنا، اللَّهُمَّ، يَا اللَّهُ etc. in Arabic.

Nelson (2001: 24) defines vocatives as optional elements in sentence structure used to identify the person(s) to whom a sentence is addressed.

7. Ladies and gentlemen, thank you for that warm welcome.

8. رَبَّنَا ظَلَمْنَا أَنفَسْنَا وَإِنْ لَمْ تَغْفِرْ لَنَا وَتَرْحَمْنَا لَنْكُونَ مِنَ الْخَاسِرِينَ ﴿٢٣﴾ الاعراف

Our Lord! We have been unjust to ourselves, and if Thou forgive us not, and have [not] mercy on us, we shall certainly be of the losers.

(Shakir, 1999: 67)

Hence, the imperative and the vocative are often both used at the same time in supplication. Quirk et al. (1985: 828) state that the identity of the addressee of an imperative can be made clear through the use of the vocative.

9. “Lord, suffer me first to go and bury my father.”

(The Bible, Luck 9:59)

10. رَبِّ اغْفِرْ لِي وَلِوَالِدِيَّ وَلِنَّ دَخَلَ بَيْتِي مُؤْمِنًا وَلِلْمُؤْمِنِينَ وَالْمُؤْمِنَاتِ ﴿٢٨﴾ نوح

My Lord! forgive me and my parents and him who enters my house believing, and the believing men and the believing women.

(Shakir, 1999: 286)

2.4.3 Other Devices

Supplication can be expressed by the use of a number of other devices which are less common than the previously discussed ones. One of these devices is the use of a declarative sentence.

11. حَسْبِيَ اللَّهُ لَا إِلَهَ إِلَّا هُوَ عَلَيْهِ تَوَكَّلْتُ وَهُوَ رَبُّ الْعَرْشِ الْعَظِيمِ ﴿١٢٩﴾ التوبه

Allah is sufficient for me, there is no god but He; on Him do I rely, and He is the Lord of mighty power.

(Shakir, 1999: 9113)

12. I beseech You, O Lord, to pardon my guilt.

Moreover, supplication can be expressed in the form of an interrogative sentence.

13. Will not the Judge of all earth do right?

إلهي: أَتَرَكَ بَعْدَ الْإِيمَانِ بِكَ تُعَذِّبُنِي، أَمْ بَعْدَ حُبِّي إِيَّاكَ تُبَعِّدُنِي، أَمْ مَعَ رَجَائِي بِرَحْمَتِكَ وَصَفْحَكَ تَحْرِمُنِي، أَمْ مَعَ اسْتِجَارَتِي بِعَفْوِكَ تُسْلِمُنِي؟ الْإِمامُ السَّجَادُ ۖ ۱۹۷: ۲۰۱۳-۸

My Allah, what thinkest Thou? Wilt Thou chastise me after my faith in Thee, drive me far away after my love for Thee, deprive me while I hope for Thy mercy and forgiveness, forsake me while I seek sanctuary in Thy pardon?

(Chittick, 1988: 427)

Furthermore, supplication can take the form of a conditional clause:

15. O Allah, if You guide us not, we will surely be lost.

6. The Semantic Perspective of Supplication

Each supplication has its own unique meaning and it is not so easy to generalize in this respect. Yet; there are certain points that are expected to be found in most supplications.

Mamdouhi (2003: 44) mentions some points in this regard. He states that the basic component of any supplication is a request. The supplicant may ask for a specific desire; for instance, property, position or knowledge. No one can fulfill the wishes of all human beings but Allah. As such, all creatures have turned to Allah to answer their calls. Imam Ali **Peace be upon him** says:

((إِلَهِي كُلُّ مَكْرُوبٍ إِلَيْكَ يَلْتَحِي وَكُلُّ مَحْزُونٍ بِكَ إِيَّاكَ يَرْتَحِي إِلَهِي سَمِعَ الْعَابِدُونَ بِعَزِيزِكَ ثَوَابِكَ فَحَشِّعُوا، وَسَمِعَ الرَّاهِدُونَ بِسَعَةِ رَحْمَتِكَ فَقَعُوا، وَسَمِعَ الْمُؤْلُونَ عَنِ الْقَاصِدِ بِجُنُودِكَ فَرَجُعوا، وَسَمِعَ الْمُجْرِمُونَ بِسَعَةِ غُفْرَانِكَ فَطَمِعوا، وَسَمِعَ الْمُؤْمِنُونَ بِكَرَمِ عَفْوِكَ وَنَصْلِ عَوَارِفِكَ فَرَغُوا حَتَّى ازْدَحَّتْ، مَوْلَايَ، بِيَابِكَ عَصَائِبُ الْعُصَابَةِ مِنْ عِبَادِكَ وَعَجَّ إِلَيْكَ مِنْهُمْ عَجِيجُ الصَّبِيجِ بِالدُّعَاءِ فِي بِلَادِكَ وَلِكُلِّ أَمْلٍ قَدْ سَاقَ صَاحِبَهُ إِلَيْكَ مُحْتَاجًا)). الْإِمامُ عَلَى ۖ ۱۹۹۸: ۷۱-۲

O my Lord, every oppressed one resorts to You and every distressed one looks forward to You. O my Lord, the worshippers hear of Your great reward so they submit to You, the ascetics hear of Your great mercy so they become satisfied, the deviants hear of Your generosity so they return to You, the criminals hear of Your great forgiveness so they covet to come to You and the believers

hear of Your pardon and favors so they long to You until masses of disobedient servants of Yours crowd at Your gate and they clamor invoking You in Your sanctum and every one of them has a hope leading him to You to fulfill his need.

(Rizvi, 2012: 79)

It is true that the basic component of supplication is a request; however it is impolite to start directly with the request taking into consideration the fact that the supplicant is not speaking with an ordinary man but with Allah, the most Powerful, the most Merciful. We should start by praising Allah and thanking Him for His previous bounties and blessings. We should mention how much we love and fear Him.

Mamdouhi denotes that in our supplications we have to express our great and deep love towards Allah (Ibid.: 93-4). In the supplication of Abu-Hamzah Al-Thumali, we read:

((وَلَئِنْ أَدْخَلْتَنِي النَّارَ لَاْخْرَنَّ أَهْلَ النَّارِ حُبِّي لَكَ)) القمي ٢٦٠:٢٠٠

If you put me in Hell, I will announce to the people of Hell my love to You.

(Shahin, 2010: 730)

According to Mamdouhi (2003: 46), sometimes the supplication has no direct explicit request. In this case the supplicant is following the statement: حَسْبِيْ مِنْ سُؤَالِي عِلْمُهُ بِحَالِي

I dispense with invoking Allah for it suffices me that He is aware of my state.

Mamdouhi (Ibid.: 81). adds that it is very important to remember that in all supplications, we may not find a case where the causation is referred to non-Allah or non-divine names. That is in all supplications, the Absolute Cause is Allah and nothing can ever take place without His permission and control.

Sometimes the infallible Imams **Peace be upon them** supplicate Allah so intensely that we are amazed with how such unique creatures should weep so anxiously. We all have no doubt about their cleanliness but their regrets, continual weeping and confessions of their weaknesses are astonishing (Ibid.: 86). Their aim is not only to supplicate but also to teach the other ordinary people how to

supplicate in the right way. In addition, they want to make people supplicate in all times. In the sixteenth supplication of Al-Sahifah al-Sajjadiyyah, Imam al-Sajjad **Peace be upon him** (2013: 59) says:

((إِلَهِي لَوْ بَكَيْتُ إِلَيْكَ حَتَّى تَسْقُطَ أَشْعَارُ عَيْنِي وَرَكَعْتُ لَكَ حَتَّى يَنْخَلِعَ صُلُبِي وَسَجَدْتُ لَكَ حَتَّى تَنْفَقِي حَدَقَتِي وَأَكَلْتُ تُرَابَ الْأَرْضِ طُولَ عُمُرِي وَشَرِبْتُ مَاءَ الرَّمَادِ آخِرَ دَهْرِي وَذَكَرْتُكَ فِي خَلَالِ ذَلِكَ حَتَّى يَكُلَّ لِسَانِي ثُمَّ لَمْ أُرْغَعْ طَرْفِي إِلَى آفَاقِ السَّمَاءِ اسْتَحْيَاءً مِنْكَ مَا اسْتَوْجَبَ بِذَلِكَ حُجُوْسَيْتَهُ وَاحِدَةً مِنْ سَيِّتَانِي)).

O my Allah! If I cry until I lose my eye-lashes, and bow to You until I break my back, prostrate so much till my eyes pop out of their sockets, eat earth from the ground all my life, drink water mixed with ashes and during all this time I invoke You until my tongue becomes tired, then I do not dare to raise my head towards the sky feeling ashamed in front of You, I shall not deserve that You forgive even one of my sins. (Chittick, 1988: 216)

We read in the supplication of al-Iftitah:

((اللَّهُمَّ إِنَّ عَفْوَكَ عَنْ ذَنْبِي وَجَأْوِرَكَ عَنْ خَطَيْئَتِي وَصَفْحَكَ عَنْ ظُلْمِي وَسُرْكَ عَلَى قَبِيحِ عَمَلِي وَجِلْمَكَ عَنْ كَثِيرٍ جُرْمِي عِنْدَ مَا كَانَ مِنْ خَطَأِي وَعَمْدِي)) القمي ٢٤١: ٢٠٠

O Allah, Your forgiving my sins, Your overlooking my mistakes, Your pardoning my injustice, Your covering my bad doings Your patience before my many crimes when I have committed them intendedly and unintendedly.

(Shahin, 2010: 661)

Many of the supplications of Infallible Imams **Peace be upon them** consist of great philosophy and reveal secrets behind the creation of the universe. Moreover, these supplications make reference to different sciences and various disciplines of knowledge (Ibid.: 90). So, they are not only supplications but also treasures of religious, social and scientific knowledge.

7. Pragmatic Perspective of Supplication

7.1 The Speech Act of Supplication

Searle (1979: 13-4) classifies supplication as a directive act. Directives are attempts by the speaker to get the addressee to do something. The direction of fit of these acts is world-to-words and the sincerity condition is want (or wish or desire). The propositional content of directives is always that the addressee is to do some future action. Examples of verbs denoting members of this class may include: ask, order, command, request, beg, plead, supplicate, pray, entreat, invite, permit, and advise.

Fraser (1975: 197) affirms that the speech act of supplication has the property that the speaker is requesting from a position of powerlessness whereas the addressee is the one who has the power. In line with Fraser, Green (1975: 122) denotes that the act of supplication is characterized by the fact that the speaking party make their request from a position of subordinancy where the granting of the request lies only on the prerogative or power of the addressee.

Furthermore, Vanderveken (1990: 199-20) points out that the degree of strength of the sincerity condition of a supplication is greater than that of a request. This greater strength is not derived from increased authority of the speaker. The increased authority comes rather from the fact that there is a higher intensity of desire expressed and from the more humble manner in which the speaker places himself in front of the hearer.

7.2 Strategies of Supplication

Recently, speech act strategies have gained the attention of pragmatists. Pragmatic theorists have introduced strategies for different speech acts. Speech act strategies have been proposed, among others, for apologies (Meier, 1998), complaints (Olshtain and Weinbach, 1987), refusals (Beebe et al., 1990), requests (Blum-Kulka et al., 1989), and thanking (Eisenstein and Bodman, 1986) and many others.

To the best of the researchers' knowledge, the speech act of supplication has not gained its due attention and hence no strategies have been proposed for this speech act. Throughout their observation of the use of the speech act of supplication, the researchers suggest the following strategies for realizing this speech act:

- 1. Explicit Performatives:** According to Huang (2009: 1001), explicit performatives are performative utterances that contain a performative verb that makes explicit what kind of act is being performed. The speech act of supplication can be issued explicitly by introducing the performative verb *supplicate*: *I supplicate You, O Lord, to forgive me.*
- 2. Implicit Performatives:** Huang (Ibid.) states that implicit performatives are performative utterances in which there is no performative verb. Implicit supplications can be expressed directly or indirectly.
- 3. Direct Speech Acts:** A direct speech act is issued when there is a direct match between a sentence type and an illocutionary force. Statements, for instance, are often realized by the use of declarative sentences. So, if such a match is maintained the speech act of stating will be direct (Ibid.: 1005). Supplication is a directive speech act which is often issued through the imperative. So, if a supplication is realized by the use of an imperative sentence, it will be a direct speech act. For example: *O my Merciful Lord have mercy on me.*
- 4. Indirect Speech Acts:** If there is no match between sentence type and illocutionary force, the speech act will be indirect (Ibid.). So, if a supplication is realized by a sentence type other than the imperative, it will be an indirect speech act: *I ask You, O Allah, to answer my prayers.*

7.3 Felicity Conditions of Supplication

According to Sbisa (2009: 234-5), felicity conditions are rules which are necessary for the performance of speech acts. Speech acts are appropriately used only if these conditions are satisfied. Sbisa (Ibid.: 235) adds: *the satisfaction of felicity conditions and the*

speaker's use of the linguistic devices that indicate the related illocutionary force, under normal communication conditions, enable the speaker to achieve the illocutionary effect, i.e., to communicate the force of the utterance to the hearer.

Levinson (1983: 229) points out that Austin proposes a typology of conditions which performatives must meet if they are to succeed or be 'happy'. Moreover, Huang (2009: 1003) mentions that Searle develops the original Austinian felicity conditions into a 'neo-Austinian' felicity conditions which are classified into four categories:

1. The propositional content conditions are concerned with what the speech act is about.
2. The preparatory conditions state the real world prerequisites for the speech act.
3. The essential conditions define the act being performed in the sense that the speaker has the intention that his or her utterance will count as an act, and that this intention is recognized by the addressee.
4. The sincerity condition must be satisfied if the act is to be performed sincerely.

In view of Searle's classification of felicity conditions, the speech act of supplication might have the following felicity conditions:

1. The propositional content condition: The content must refer to a future act (X) which is to be carried out by the addressee.
2. The preparatory conditions
 - (a) The addressee is able to do (X), the speaker believes that the addressee is able to execute (X).
 - (b) It is obvious to both speaker and addressee that the addressee will do (X) in the normal course of events of his own accord.
3. The essential condition: The whole act counts as an attempt to persuade the addressee to execute (X).
4. The sincerity condition: The speaker actually wants the addressee to do (X).



8.Text Analysis

8.1 Introduction

In this section, an attempt is made to analyze Imam Hussein's **Peace be upon him** supplication on the Day of Arafah (the 9th of Dhul Hijja). Imam Hussein's **Peace be upon him** Arafah supplication is one of the well-known and frequently recited supplications of Ahlu-ul-Bayt **Peace be upon them**.

The Imam **Peace be upon him** opens the supplication with marvelous, magnificent, and splendid words praising Allah and exalting Him. It is one of the most beautiful parts of the supplication because it is written in rhymed prose. He mentions most of the divine graces and bounties of Allah on man from the moment of his creation to the end of his life. These blessings and graces make us realize the necessity to thank Allah all the time and to supplicate regularly asking Him to continue helping us and guiding us to the right way. The Imam **Peace be upon him** also keeps on repeating Allah's infinite graces and blessings.

The text manifests that Imam Al-Hussein **Peace be upon him** is truly sincere in uttering those spontaneous words and experiencing a state of spirituality in calling upon Allah. The Imam **Peace be upon him** praises and exalts Allah asking Him to answer his prayers and supplications. This is a great lesson to learn from the infallible Imam **Peace be upon him** especially for those who believe that Allah is to answer their supplication just because they have prayed in the midnight. Imam Hussein **Peace be upon him** is infallible and he pleads Allah to answer his supplication and to forgive him.

The supplication ends with splendid images drawn by the Imam **Peace be upon him** and the theme being Allah's Throne, Perfection, and Omnipotence declaring that everything in the universe will vanish except Allah, the Almighty.



8.2 Model of Analysis

The texts chosen for analysis are intended to be analyzed semantically, syntactically, and pragmatically. First the general meaning of the text is explained. This implies the semantic level of the analysis. Second, the text is analyzed syntactically highlighting the syntactic devices employed in it. Third, it is analyzed pragmatically illustrating the speech act strategy adopted to realize the act of supplication in each text.

8.3 Linguistic Analysis

Text (1)

((اللَّهُمَّ اجْعَلْنِي أَحْشَاكَ كَائِنَ أَرَاكَ، وَأَسْعِدْنِي بِتَقْوَاكَ، وَلَا تُشْقِنِي بِمَعْصِيَتِكَ، وَخِرْلِي فِي قَصَائِكَ، وَبَارِكْ لِي فِي قَدَرِكَ، حَتَّى لَا أَحِبَّ تَعْجِيلَ مَا أَخْرَتَ، وَلَا تُأْخِرَ مَا عَجَّلْتَ. اللَّهُمَّ اجْعَلْ غِنَائِي فِي نَفْسِي، وَالْيَقِينَ فِي قَلْبِي، وَالْإِلْخَاصَ فِي عَمَلِي، وَالنُّورَ فِي بَصَرِي، وَالْبَصِيرَةَ فِي دِينِي، وَمَتَّعْنِي بِجَوَارِحِي، وَاجْعَلْ سَمْعِي وَبَصَرِي الْوَارِثَيْنِ مِنِّي، وَانْصُرْنِي عَلَى مَنْ ظَلَمَنِي، وَارْزُقْنِي مَارِبِي وَثَارِي، وَأَقِرْ بِذَلِكَ عَنْنِي. اللَّهُمَّ اكْشِفْ كُرْبَتِي، وَاسْتُرْ عَوْرَتِي، وَاغْفِرْ لِي خَطِيئَتِي، وَاحْسَنْ شَيْطَانِي، وَفُكْ رِهَانِي، وَاجْعَلْ لِي يَا إِلَهِي الدَّرَجَةَ الْعُلَيَا فِي الْآخِرَةِ وَالْأُولَى)). الْإِمَامُ الْحَسِينُ عَلَيْهِ السَّلَامُ،
القمي ٢٠٠٦:٣٣٤

O Allah, cause me to fear You as if I were seeing You, give me felicity through piety toward You, make me not wretched by disobedience toward You, choose the best for me by Your decree (qadha') and bless me by Your determination (qadar), that I may love not the hastening of what You have delayed, nor the delaying of what You have hastened. O Allah, appoint for me sufficiency in my soul, certainty in my heart, sincerity in my action, light in my eyes, and insight in my religion. Give me enjoyment of my bodily members, make my hearing and my seeing my two inheritors, help me against him who wrongs me, show me in him my revenge and my desires, and console thereby my eyes. O Allah, remove my affliction, veil my defects, forgive my offence, drive away my Satan, dissolve my debt, and give me, my Allah, the highest degree in the world to come and in this world.

(Shahin, 2010: 970-1)

Semantically, the Imam **Peace be upon him** is entreating Allah so earnestly that his eyes are full of tears. He is asking Allah to give him the blessing of being able to fear Him as if he can see Him. In this way, his fear will be greater and thus giving Allah His due respect as the most Powerful and the most Exalted Lord. He also requests Allah to make him satisfied with His decree and determination. Then the Imam **Peace be upon him** utters very exquisite and superb words that are very well-known and frequently recited by believers during their daily prayer (صلوة):

((اللَّهُمَّ اجْعَلْ عِنَايَٰ فِي نَفْسِي، وَالْيَقِينَ فِي قَلْبِي، وَالْإِخْلَاصَ فِي عَمَلِي، وَالنُّورَ فِي بَصَرِي، وَالْبَصِيرَةَ فِي دِينِي)).

“O Allah, appoint for me sufficiency in my soul, certainty in my heart, sincerity in my action, light in my eyes, and insight in my religion”

Those words represent spiritual enlightenment addressing not only Allah but also the spirits of the other people around the Imam **Peace be upon him**. So, the Imam **Peace be upon him** is not only supplicating but also instructing and teaching the people around him.

From a syntactic perspective, the text consists of three syntactic devices which are: *the vocative, the imperative and the negative imperative*. First, we have the use of the vocative: **اللَّهُمَّ** which is repeated for three times in addition to the vocative form **يَا إِلَهِي**. Second, the supplicant employs many instances of the imperative: **فُكْ، قِرْ، مَتَعْنِي، انْصُرْنِي، ارْزُقْنِي، اكْثِفْ، اسْتُرْ، اغْفِرْ، اخْسَأْ، اجْعَلْ، بَارِكْ، بَخْر، أَسْعَدْنِي، ((اجْعَلْنِي)).**

Third, the Imam **Peace be upon him** uses the negative imperative: **“لَا تُشْقِنِي”**.

Pragmatically, the speech act of supplication is implicitly realized since there is no explicit performative verb mentioned by the Imam **Peace be upon him**. The strategy adopted here is *direct speech act* as there is a direct relation between the speech act (supplication) and the sentence type (imperative).

Text (2)

((رَبِّ بِمَا بَرَأْتَنِي فَعَدَّلْتَ فِطْرَقِي، رَبِّ بِمَا أَنْشَأْتَنِي فَأَحْسَنْتَ صُورَقِي، رَبِّ بِمَا أَحْسَنْتَ بِي وَفِي نَفْسِي عَاقِبَتَنِي، رَبِّ بِمَا كَلَّا تَنِي وَفَقَتَنِي، رَبِّ بِمَا أَنْعَمْتَ عَلَيَّ فَهَدَيْتَنِي، رَبِّ بِمَا أَوْتَنِي وَمِنْ كُلِّ خَيْرٍ أَتَيْتَنِي وَأَعْطَيْتَنِي، رَبِّ بِمَا أَطْعَمْتَنِي وَسَقَيْتَنِي، رَبِّ بِمَا أَغْنَيْتَنِي وَأَنْفَسَتَنِي، رَبِّ بِمَا أَعْتَنِي وَأَعْزَزَتَنِي، رَبِّ بِمَا أَبْسَتَنِي مِنْ ذِكْرِكَ الصَّافِي، وَسَرَّتْ لِي مِنْ صُنْعَكَ الْكَافِي، صَلَّى عَلَى مُحَمَّدٍ وَآلِ مُحَمَّدٍ، وَأَعْنَى عَلَى بَوَائِقِ الدَّهْرِ، وَصُرُوفِ الْأَيَّامِ وَاللَّيَالِي، وَنَجَّنِي مِنْ أَهْوَالِ الدُّنْيَا وَكُرُبَاتِ الْآخِرَةِ، وَأَكْفَنِي شَرَّ مَا يَعْمَلُ الظَّالِمُونَ فِي الْأَرْضِ)). الْإِمَامُ الْحُسَيْنُ عَلَيْهِ السَّلَامُ، الْقُمِيُّ (٣٣٤-٥٢٠٠٦)

O my Lord, as You originated me and did well my form; O my Lord, as You conferred favors on me and granted me wellbeing in my self; O my Lord, as You saved me and led me to success; O my Lord, as You bestowed favors on me and guided me; O my Lord, as You presented me and gave me from every good; O my Lord, as you fed me and watered me; O my Lord, as You enriched me and gave me to hold; O my Lord, as You helped me and braced me; O my Lord, as you clothed me from Your pure cover and made easy for me Your adequate making, so, (please) send blessings to Muhammad and the Household of Muhammad, help me against calamities of ages and changes of nights and days, rescue me from the horrors of this world and the anguishes of the Hereafter, and save me from the evils of what the wrongdoers do in the earth.

(Shahin, 2010: 972-3)

In this text, Imam Hussein **Peace be upon him** mentions most of the divine graces and bounties of Allah on him. He wants Allah to continue blessing him, helping him, and guiding him to the right path. The petition of the supplication in this text is: صَلَّى عَلَى مُحَمَّدٍ)) وَآلِ مُحَمَّدٍ، وَأَعْنَى عَلَى بَوَائِقِ الدَّهْرِ، وَصُرُوفِ الْأَيَّامِ وَاللَّيَالِي، وَنَجَّنِي مِنْ أَهْوَالِ الدُّنْيَا وَكُرُبَاتِ الْآخِرَةِ

Send blessings to Muhammad and the Household of Muhammad, help me against calamities of ages and changes of nights and days, rescue me from the horrors of this world and the anguishes of the Hereafter, and save me from the evils of what the wrongdoers do in the earth.

First, the Imam **Peace be upon him** wants Allah to send His blessings on Prophet Muhammad **God bless him and his Family** and

his Household **Peace be upon them**. Here, it is convenient to highlight why Imam Hussein **Peace be upon him** repeats this request for many times in this supplication. Allah says in the Glorious Quran:

﴿إِنَّ اللَّهَ وَمَلَائِكَتَهُ يُصَلِّوْنَ عَلَى النَّبِيِّ يَا أَيُّهَا الَّذِينَ آمَنُوا صَلُّوْا عَلَيْهِ وَسَلُّمُوا تَسْلِيْمًا﴾

الاحزاب (٥٦)

Surely Allah and His angels bless the Prophet; O you who believe! call for [Divine] blessings on him and salute him with a [becoming] salutation.

(Shakir, 1999: 203)

344 :1997 الطبطبائي (صلوة) states that the prayer of Allah on the Prophet **God bless him and his Family** means to have mercy upon him, the prayer of the angels is purification from sin and asking for forgiveness, whereas the prayer of the believers on the Prophet **God bless him and his Family** means supplicating Allah to have mercy on him. Allah has mentioned His prayer on the Prophet **God bless him and his Family** and the prayer of angels before asking the believers to pray for him. As such, Allah commits Himself first and His angels second and the believers third to pray on Prophet Muhammad **God bless him and his Family** and his Progeny.

Back to the text, the second request of the Imam **Peace be upon him** is that he wants Allah to help him against the calamities of ages, and changes of nights and days, rescue him from the horrors of this world and the anguishes of the Hereafter, and save him from the evils of the wrongdoers on the earth.

Syntactically, the Imam **Peace be upon him** uses the vocative form (رب) for ten times to assure that Allah is the Only One Who granted him all these graces and bounties. The text consists of many imperative forms: (صل، اعنی، نجني، اکفني) These imperative forms are used to present the request of the supplication.

From a pragmatic point of view, the speech act of supplication in this text is implicit. It is also direct since it is realized by using the imperative which is the sentence type often associated with this act.

Text (3)

((اللَّهُمَّ مَا أَخَافُ فَاكْفِنِي، وَمَا أَحْدَرُ فَقِنِي، وَفِي نَفْسِي وَدِينِي فَاحْرُسْنِي، وَفِي سَفَرِي فَاحْفَظْنِي، وَفِي أَهْلِي وَمَالِي وَوَلْدِي فَاحْلُفْنِي، وَفِيمَا رَأَقْتَنِي بَارِكْ لِي، وَفِي نَفْسِي فَذَلَّلْنِي، وَفِي أَعْيُنِ النَّاسِ فَعَظِّمْنِي، وَمِنْ شَرِّ الْجِنِّ وَالْإِنْسِ فَسَلَّمْنِي، وَبَدُّنُوبِي فَلَا تَنْفَضِّحْنِي، وَبِسَرِيرَتِي فَلَا تُخْزِنِي، وَبِعَمَلِي فَلَا تَبْتَلِنِي، وَنَعْمَكَ فَلَا تَسْلُبْنِي، وَإِلَى عِزِّكَ فَلَا تَكِلْنِي)). الامام الحسين ع

٢٠٠٦:٣٣٥

O Allah, relieve me from whatever I fear, save me from whatever I dread, protect my soul and religion, take care of me in my travels, make me blessed with my family and properties, bless my livelihood, make me low before myself and honored before people, make me safe from the evils of the jinn and people, do not shame me with my sins, do not make me ashamed by disclosing my secrets, do not try me with my living affairs, do not deprive me of Your blessings and do not leave me to other than You!

(Shahin, 2010: 973-4)

Imam Hussein **Peace be upon him**, in this text, addresses Allah earnestly expressing many of his wishes that he begs Allah to fulfill. He wants Allah to protect him, guide him, and bless him. He entreats Allah to be always with him, grant him many graces, never stop helping him, and make him depend on no one but Allah.

Syntactically, the text opens by using the vocative form اللهم (اللهُمَّ) أَكْفِنِي, قِنِي (فَاكْفِنِي, وَفِي نَفْسِي). Moreover, the text consists of many imperative forms: ((أَحْرُسْنِي، أَحْفَظْنِي، بَارِكْ لِي، ذَلَّلْنِي، عَظِّمْنِي، سَلَّمْنِي لَا تَنْفَضِّحْنِي، لَا))

We can also notice the use pf negative imperative: لَا تُخْزِنِي، لَا تَبْتَلِنِي، لَا تَسْلُبْنِي، لَا تَكِلْنِي (لَا تُخْزِنِي، لَا تَبْتَلِنِي، لَا تَسْلُبْنِي، لَا تَكِلْنِي)

All these imperative forms are used to express the petition of the supplication and the wishes that the Imam **Peace be upon him** solicits Allah to fulfill.

From a pragmatic perspective, the act of supplication here is expressed implicitly. It is also realized directly since there is a direct relation between the illocutionary act (supplication) and the sentence type (imperative).

Text (4)

(إِلَهِي إِلَى مَنْ تَكُلُّنِي ، إِلَى الْقَرِيبِ يَقْطَعُنِي ، أَمْ إِلَى الْبَعِيدِ يَجْهَمُنِي ، أَمْ إِلَى الْمُسْتَضْعِفِينَ لِي
وَأَنْتَ رَبِّي وَ مَلِيكُ أَمْرِي ، أَشْكُو إِلَيْكَ غُرْبَتِي وَ بُعْدَ دَارِي وَ هَوَانِي عَلَى مَنْ مَلَكْتُهُ أَمْرِي الَّهُمَّ
فَلَا تُخْلِلْ بِي غَضَبَكَ ، فَإِنْ لَمْ تَكُنْ غَضِيبَتِ عَلَيَّ فَلَا أُبَالِي سَوَاكَ ، غَيْرَ أَنْ عَافِيَتَكَ أَوْسَعَ لِي ، فَأَسْأَلُكَ
بِنُورِ وَجْهِكَ الَّذِي أَشْرَقْتَ لَهُ الْأَرْضُ وَ السَّمَاوَاتُ ، وَ انْكَشَفْتَ بِهِ الظُّلُمَاتُ ، وَ صَلَحَ عَلَيْهِ أَمْرُ
الْأَوَّلِينَ وَ الْآخِرِينَ ، أَنْ لَا تُعْيَّتَنِي عَلَى غَضِيبَكَ ، وَ لَا تُنْزِلَ بِي سَحَطَكَ)). الامام الحسين عَلَيْهِ السَّلَامُ،
القُمِيٌّ ٢٠٠٦:٣٣٥

To whom do You entrust me? To a relative, and he will rupture my relation with him! Or to a strange, and he will glower at me! Or to those who deem me weak! While You are my Lord and the master of my affairs! I complain to You about my alienation and my foreignness and my ignominy in the eyes of him whom You have given domination over me. So, O my God, do not make Your wrath come upon me. If You are not wrathful with me, then I care for nothing save You. All glory be to You; yet, Your granting me wellbeing is more favorable for me. So, I beseech You, O my Lord, in the name of the Light of Your Face to which the earth and the heavens have shone, by which all darkness has been uncovered, and by which the affairs of the past and the coming generations are made right, (please) do not cause me to die while You are wrathful with me and do not inflict on me Your rage.

(Shahin, 2010: 974-5)

In this text, Imam Hussein **Peace be upon him** entreats Allah in a very humble manner showing his continuous need to Allah and only Allah as all human beings are powerless and can never grant him what he wants. He addresses Allah by using the interrogation (إِلَهِي إِلَى مَنْ تَكُلُّنِي). It is an indirect and hence a polite way of saying (لا تُكْلِنِي إِلَى أَحَدٍ غَيْرِكَ). The Imam **Peace be upon him** also beseeches Allah not to make His wrath come upon him, not to make him die while He is wrathful with him, and not to inflict on him with His rage.

From a syntactic point of view, the Imam **Peace be upon him** employs many syntactic devices. The text opens by using the vocative form إِلَهِي in addition to the vocative form الَّهُمَّ to show that the text is addressed to Allah. Imam Hussein **Peace be upon him** then uses interrogation, namely rhetorical question:

إِلَهِي إِلَى مَنْ تَكْلِنِي؟ *To whom do You entrust me*
 إِلَى الْقَرِيبِ يَقْطَعُنِي؟ *To a relative, and he will rupture my relation with him*
 أَمْ إِلَى الْبَعِيدِ يَجْهَمُنِي؟ *Or to a strange, and he will glower at me*
 أَمْ إِلَى الْمُسْتَصْعِفِينَ لِي وَأَنْتَ رَبِّي وَمَلِيكُ أُمْرِي؟ *Or to those who deem me weak!*
While You are my Lord and the master of my affairs

Another syntactic device used here is negative imperative:

فَلَا تُخْلِلْ بِي غَضَبَكَ *Do not make Your wrath come upon me*
 لَا تُمْتَنِي عَلَى غَضَبِكَ *Do not cause me to die while You are wrathful with*
 لَا تُنْزِلْ بِي سَخْطَكَ *Do not inflict on me Your rage*

Pragmatically, the speech act strategy adopted here to express the act of supplication is implicit and it is realized directly by using the imperative which is the sentence type often associated with this act.

Text (5)

((يَا إِلَهِي وَإِلَهَ أَبَائِي إِبْرَاهِيمَ وَإِسْمَاعِيلَ وَإِسْحَاقَ وَيَعْقُوبَ، وَرَبَّ جَبْرِيلَ وَمِيكَائِيلَ وَإِسْرَافِيلَ، وَرَبَّ مُحَمَّدٍ حَاتَمَ النَّبِيِّينَ، وَاللهُ الْمُتَبَجِّبِينَ، وَمُنْزَلُ التُّورَّاةِ وَالْإِنْجِيلِ وَالرَّبُّورِ وَالْقُرْآنِ الْعَظِيمِ، وَمُنْزَلٌ كَهِيَعْصُ وَطَهُ وَيَسُ وَالْقُرْآنُ الْحُكْمِ، أَنْتَ كَهُفِي حِينَ تُعْيِّنِي المَدَاهِبُ فِي سَعَيْهَا، وَتَضْيِيقُ عَلَيَّ الْأَرْضُ بِرُحْبَهَا، وَلَوْلَا رَحْمَتُكَ لَكُنْتُ مِنَ الْمَالِكِينَ، وَأَنْتَ مُقْلِعُ عَثْرَتِي، وَلَوْلَا سَرْكَانِي إِيَّاِي لَكُنْتُ مِنَ الْمُفْضُوْحِينَ، وَأَنْتَ مُؤَيِّدِي بِالنَّصْرِ عَلَى أَعْدَائِي، وَلَوْلَا نَصْرُكَ إِيَّاِي لَكُنْتُ مِنَ الْمُغْلُوْبِينَ)). الإمام الحسين ع عليهما السلام. القمي ٦:٣٣٥-٦

O my God and the God of my forefathers: Abraham, Ismael, Isaac, and Jacob; the Lord of Gabriel, Michael, and Seraph; the Lord of Muhammad, the Seal of Prophets, and his elite Household; the Revealer of the Torah, the Gospel, the Psalms, and the Furqan; the Revealer of kaf-ha-ya-'ayn-sad and ta-ha, ya-sin, and the Qur'an, full of wisdom. You are my haven when the wide courses fail to carry me and when the earth, despite its width, become too narrow to bear me. Without Your mercy, I would have been of those perishing. You overlook my slips; and without Your covering me, I would have been of those exposed. You aid me with

Your support against my enemies; and without Your support, I would have been of those overwhelmed.

(Shahin, 2010: 976-7)

The text opens by addressing Allah in a marvelous way mentioning the names of previous prophets such as: ابراهيم، اسماعيل، اسحاق and يعقوب as well as the final prophet i.e. Prophet Muhammad **God bless him and his Family.** The Imam **Peace be upon him** also mentions the names of Allah's favoured angles **جبريل، ميكائيل، سرافيل** **Peace be upon them.** Names of Holy Books and sacred verses are also mentioned here:

((وَمُنْزَلُ التَّوْرَاةِ وَالْإِنْجِيلِ وَالْزَّبُورِ وَالْقُرْآنُ الْعَظِيمِ، وَمُنْزَلٌ كَهِيْعَصْ وَطَهْ وَيَسْ وَالْقُرْآنُ الْحُكَيمُ))

The Revealer of the Torah, the Gospel, the Psalms, and the Furqan; the Revealer of kaf-ha-ya-'ayn-sad and ta-ha, ya-sin, and the Qur'an, full of wisdom.

All these things are examples of Allah's mercy on human beings. The Imam **Peace be upon him** then presents the petition of his supplication which is:

((وَلَوْلَا رَحْمَتُكَ لَكُنْتُ مِنَ الْمَالِكِينَ، وَأَنْتَ مُقْيِلٌ عَشْرِتِي، وَلَوْلَا سَتْرَكَ إِتَّايِ لَكُنْتُ مِنَ الْمَفْضُوْحِينَ،
وَأَنْتَ مُؤَيَّدِي بِالنَّصْرِ عَلَى أَعْدَائِي، وَلَوْلَا نَصْرُكَ إِتَّايِ لَكُنْتُ مِنَ الْمُغْلُوْبِينَ)).

Without Your mercy, I would have been of those perishing. You overlook my slips; and without Your covering me, I would have been of those exposed. You aid me with Your support against my enemies; and without Your support, I would have been of those overwhelmed.

This is an indirect way and hence a polite way of saying: ارجوني and انصرني. Syntactically, the supplicant exploits many syntactic devices. There are many vocative forms used in the text:

يَا إِلَهِي وَإِلَهَ الْأَبَائِي إِبْرَاهِيمَ وَإِسْمَاعِيلَ وَإِسْحَاقَ وَيَعْقُوبَ *O my God and the God of my forefathers: Abraham, Ismael, Isaac, and Jacob;*

رَبَّ جَبْرِيلَ وَمِيكَائِيلَ وَسِرَافِيلَ *The Lord of Gabriel, Michael, and Seraph;*

رَبَّ مُحَمَّدٍ خَاتَمَ النَّبِيِّنَ وَآلِهِ الْمُتَّبَعِينَ *The Lord of Muhammad, the Seal of Prophets, and his elite Household;*

مُنْرِلُ التَّوْرَةَ وَ الْإِنْجِيلَ وَ الرَّبُّورَ وَ الْقُرْآنُ الْعَظِيمِ The Revealer of the Torah, the Gospel, the Psalms, and the Furqan;

مُنْرِلُ كَهِيْعَصْ وَ طَهْ وَ يَسْ وَ الْقُرْآنُ الْحَكِيمُ The Revealer of kaf-ha-ya-'ayn-sad and ta-ha, ya-sin, and the Qur'an, full of wisdom.

Another syntactic device used in the text is the conditional sentences used to present the request of the supplication in an indirect way:

وَلَوْلَا رَحْمَتُكَ لَكُنْتُ مِنَ الْهَالِكِينَ Without Your mercy, I would have been of those perishing.

وَلَوْلَا سُرُوكَ إِيَّاهُ لَكُنْتُ مِنَ الْمَفْضُوْحِينَ Without Your covering me, I would have been of those exposed.

وَلَوْلَا نَصْرُكَ إِيَّاهُ لَكُنْتُ مِنَ الْمُغْلُوبِينَ Without Your support, I would have been of those overwhelmed.

From a pragmatic perspective, the act of supplication here is implicit since there is no explicit performative verb used by the Imam **Peace be upon him**. It is also indirect as it is expressed by using a conditional sentence and not an imperative one.

Text (6)

((يَا مُطْلِقَ الْمُكَبَّلِ الْأَسِيرِ، يَا رَازِقَ الطَّفْلِ الصَّغِيرِ، يَا عَصْمَةَ الْحَافِنِ الْمُسْتَجِيرِ، يَا مَنْ لَا شَرِيكَ لَهُ وَلَا وَزِيرَ، صَلِّ عَلَى مُحَمَّدٍ وَآلِ مُحَمَّدٍ، وَأَعْطُنِي فِي هَذِهِ الْعَشِيَّةِ أَنْصَلَ مَا أُعْطِيَتْ وَأَنْلَتْ أَحَدًا مِنْ عِبَادِكَ، مِنْ نِعْمَةٍ تُولِيهَا، وَلَا إِعْجَدُهَا، وَبِلَيْةٍ تَضْرُفُهَا، وَكُرْبَةٍ تَكْشِفُهَا، وَدَعْوَةٍ تَسْمَعُهَا، وَحَسَنَةٍ تَتَقَبَّلُهَا، وَسَيِّةٍ تَعْفُرُهَا، إِنَّكَ لَطَيْفٌ خَيْرٌ، وَعَلَى كُلِّ شَيْءٍ قَدِيرٌ)). الإِمَامُ الْحَسِينُ عَلَيْهِ الْكَفَلُ.

القمي ٤٠-٣٣٩:٦٢٠

O He Who release the shackled captive! O He Who provides sustenance to the young child! O He Who is the Preserver of the afraid seeker of refuge! O He Who has neither partner nor assistant, (please) send blessings to Muhammad and the Household of Muhammad, and grant me, in this evening, the best of what You have granted and awarded to any of Your servants, including a grace that You donate, bounties that You re-offer, a tribulation that You deter, an anguish that You remove, a prayer that You

answer, a good deed that You admit, and an evildoing that You screen. Verily, You are All-tender to him You will, and All-aware, and You have power over all things.

(Shahin, 2010: 990-1)

In this text, Imam Hussein **Peace be upon him** addresses Allah by using splendid words describing Allah's absolute power and ability. The Imam **Peace be upon him** praises Allah and exalts Him by saying that He is the only One Who can release the shackled captive, provide sustenance to the young child, preserve the afraid seeker of refuge, and He has neither partner nor assistant. The Imam **Peace be upon him** then asks Allah to send His blessings on Prophet Muhammad **God bless him and his Family** and his Household **Peace be upon them**. He wants Allah to grant him the best of what He has granted and awarded to any of His servants:

((صَلَّى عَلَى مُحَمَّدٍ وَآلِ مُحَمَّدٍ، وَأَعْطَنِي فِي هَذِهِ الْعُشِّيَّةِ أَفْضَلَ مَا أَعْطَيْتَ وَأَنْتَ أَحَدًا مِنْ عِبَادِكَ، مِنْ نِعْمَةٍ نُولِيهَا، وَالْأَكْبَرُ تَجْدُدُهَا، وَبَلِيهَا تَصْرِفُهَا، وَكُرْبَةٌ تَكْشِفُهَا، وَدَعْوَةٌ تَسْمَعُهَا، وَحَسَنَةٌ تَتَبَلَّهُ، وَسَيِّةٌ تَغْفِرُهَا)).

Send blessings to Muhammad and the Household of Muhammad, and grant me, in this evening, the best of what You have granted and awarded to any of Your servants, including a grace that You donate, bounties that You re-offer, a tribulation that You deter, an anguish that You remove, a prayer that You answer, a good deed that You admit, and an evildoing that You screen.

He ends the text by saying that Allah is surely All-tender and has power over all things and hence is surely able to answer his prayers and entreating granting him what he wants and whishes.

From a syntactic point of view, the Imam **Peace be upon him** employs many syntactic devices in this text. First the text opens by using many vocative forms:

يَا مُطْلِقَ الْمُكَبَّلِ الْأَسِيرِ *O He Who release the shackled captive!*

يَا رَازِقَ الطَّفْلِ الصَّغِيرِ *O He Who provides sustenance to the young child!*

يَا عِصْمَةَ الْخَائِفِ الْمُسْتَحِيرِ *O He Who is the Preserver of the afraid seeker of refuge!*

يَا مَنْ لَا شَرِيكَ لَهُ وَلَا وَزِيرٌ *O He Who has neither partner nor assistant!*

Another syntactic device is the imperative used to present the request of the supplication:

صَلَّى عَلَى مُحَمَّدٍ وَآلِ مُحَمَّدٍ *Send blessings to Muhammad and the Household of Muhammad*

أَعْطِنِي فِي هَذِهِ الْعَشِيَّةِ أَفْضَلَ مَا أَعْطَيْتَ وَأَنْتَ أَحَدًا مِنْ عِبَادِكَ *Grant me, in this evening, the best of what You have granted and awarded to any of Your servants*

The text ends with the emphatic sentence:

إِنَّكَ لَطِيفٌ حَبِيرٌ، وَعَلَى كُلِّ شَيْءٍ قَدِيرٌ *Verily, You are All-tender to him You will, and All-aware, and You have power over all things.*

Pragmatically, the speech act of supplication in this text is implicit. It is realized directly by using the imperative sentence type.

Text (7)

((اللَّهُمَّ إِنَّا نَتَوَجَّهُ إِلَيْكَ فِي هَذِهِ الْعَشِيَّةِ الَّتِي شَرَّفْتَهَا وَعَظَّمْتَهَا بِمُحَمَّدٍ، نَبِيِّكَ وَرَسُولِكَ وَحَيْرَتَكَ وَأَمِينَكَ عَلَى وَحْيِكَ. اللَّهُمَّ صَلِّ عَلَى الْبَشِيرِ التَّذَيِّرِ، السَّرَّاجِ الْمُنْبِرِ الَّذِي أَنْعَمْتَ بِهِ عَلَى الْمُسْلِمِينَ، وَجَعَلْتَهُ رَحْمَةً لِلْعَالَمِينَ. اللَّهُمَّ فَصَلِّ عَلَى مُحَمَّدٍ وَآلِهِ، كَمَا مُحَمَّدٌ أَهْلَ ذَلِكَ، يَا عَظِيمُ فَصَلِّ عَلَيْهِ، وَعَلَى آلِ مُحَمَّدٍ، الْمُتَبَجِّبِينَ الطَّاهِرِينَ الْمُجْعَيْنَ، وَتَعَمَّدْنَا بِعَفْوِكَ عَنَّا، فِإِلَيْكَ عَجَّتِ الْأَصْوَاتُ بِصُنُوفِ الْلُّغَاتِ، وَاجْعَلْ لَنَا فِي هَذِهِ الْعَشِيَّةِ نَصِيبًا فِي كُلِّ حَيْرٍ تَقْسِمُهُ، وَنُورٌ تَهْدِي بِهِ، وَرَحْمَةً تَشْرُهَا، وَعَافِيَةً تُحَلِّلُهَا، وَبَرَكَةً تُنْزِلُهَا، وَرِزْقٌ تَبْسُطُهُ، يَا أَرْحَمَ الرَّاحِمِينَ)). الإمام الحسين عَلَيْهِ السَّلَامُ. القمي

٢٠٠٦:٣٤٠

O Allah, we turn our faces to You in this evening that You deem honorable and reverential (asking You) in the name of Muhammad, Your Prophet, Messenger, the best of Your creation, Your trustee on Your Revelation, the bearer of glad tidings, the warner; and the shining lantern, with whom You have conferred upon the Muslims, and whom You made mercy for the worlds. So, O Allah, bless Muhammad and the Household of Muhammad, forasmuch as Muhammad deserves that from You, O All-great. So, (please) send blessings to him and his Household, the elite, pure, and immaculate-all of them, and encompass us with Your pardoning us. To You are the voices of various languages clamoring; so, decide

for us, O Allah, in this evening a share from every good item that You distribute among Your servants, illumination by which You guide, blessing that You bring down, wellbeing that You extend, and sustenance that You stretch, O most Merciful of all those who show mercy!

(Shahin, 2010: 993-4)

In this part of the supplication, Imam Hussein **Peace be upon him** entreats Allah through a means, i.e. making a plea to Allah with Prophet Muhammad **God bless him and his Family**. He then starts talking about Prophet Muhammad **God bless him and his Family** who is one of the greatest bounties of Allah on humanity:

((اللَّهُمَّ إِنَّا نَتَوَجَّهُ إِلَيْكَ فِي هَذِهِ الْعَشِيَّةِ الَّتِي شَرَّفْتَهَا وَعَظَّمْتَهَا بِمُحَمَّدٍ، نَبِيِّكَ وَرَسُولِكَ وَخَيْرِكَ وَأَمِينِكَ عَلَى وَحْيِكَ. اللَّهُمَّ صَلِّ عَلَى الْبَشِيرِ النَّذِيرِ، السَّرَّاجِ الْمُنِيرِ الَّذِي أَنْعَمْتَ بِهِ عَلَى الْمُسْلِمِينَ، وَجَعَلْتَهُ رَحْمَةً لِلْعَالَمِينَ)).

O Allah, we turn our faces to You in this evening that You deem honorable and reverential (asking You) in the name of Muhammad, Your Prophet, Messenger, the best of Your creation, Your trustee on Your Revelation, the bearer of glad tidings, the warner, and the shining lantern, with whom You have conferred upon the Muslims, and whom You made mercy for the worlds.

Moreover, the Imam **Peace be upon him** wants Allah to send his blessings on Prophet Muhammad **God bless him and his Family** and his Household **Peace be upon them**. He also beseeches Allah to grant him pardon of guilt and to provide him with a share of every good and mercy that He will distribute on his servants in this sacred night. The Imam **Peace be upon him** clarifies that in this sacred night people from different nations and speaking different languages are all present in one place supplicating Allah and entreating Him.

Syntactically, the text consists of many vocative forms. The vocative form “اللَّهُمَّ” is repeated for three times in this text. This form can be deleted from the sentence without affecting its correctness or its meaning; yet it is repeatedly mentioned in most supplications because it has spiritual connotations. It shows that the supplicant sincerely entreats his Lord and it also manifests man’s constant need to His Master and Creator, i.e. Allah. There are also other vocative forms used in the text: (يَا أَرْحَمَ الرَّاحِمِينَ and يَا عَظِيمُمْ). These forms are

used to highlight Allah's greatness and his endless mercy. Moreover, the text consists of many imperative forms used to present the petition of the supplication:

فَصَلِّ عَلَيْهِ، وَعَلَى آلِ مُحَمَّدٍ الْمُسْتَجَيْنَ الطَّاهِرِينَ أَجْمَعِينَ *Send blessings to him and his Household, the elite, pure, and immaculate-all of them.*

تَعَمَّدْنَا بِعَفْوِكَ عَنَّا *Encompass us with Your pardoning us.*

اجْعُلْ لَنَا فِي هَذِهِ الْعَشِيَّةِ نَصِيبًا فِي كُلِّ خَيْرٍ تَقْسِمُهُ *Decide for us, O Allah, in this evening a share from every good item that You distribute among Your servants.*

Pragmatically, the speech act strategy adopted here is implicit as there is no explicit performative verb. It is also direct since it is realized by using the imperative which is the sentence type often associated with the illocutionary act of supplication.

Text (8)

(يَا أَسْمَعَ السَّامِعِينَ، وَيَا أَبْصَرَ النَّاظِرِينَ، وَيَا أَسْرَعَ الْحَاسِبِينَ، وَيَا أَرْحَمَ الرَّاحِبِينَ، صَلِّ عَلَى مُحَمَّدٍ وَآلِ مُحَمَّدٍ، وَأَسْأَلْكَ اللَّهُمَّ حَاجِيَّ الَّتِي إِنْ أَعْطَيْتَهَا لَمْ يَضُرَّنِي مَا مَنَعْتَهَا، وَإِنْ مَنَعْتَهَا لَمْ يَنْفَعْنِي مَا أَعْطَيْتَهَا، أَسْأَلْكَ رَبَّكَ رَبَّيْ مِنَ النَّارِ، لَا إِلَهَ إِلَّا أَنْتَ، وَحْدَكَ لَا شَرِيكَ لَكَ، لَكَ الْمُلْكُ وَلَكَ الْحَمْدُ، وَأَنْتَ عَلَى كُلِّ شَيْءٍ قَدِيرٌ، يَا رَبَّ، يَا رَبَّ، يَا رَبَّ)). الإِمَامُ الْحُسَيْنُ عَلَيْهِ السَّلَامُ.

القمي ٢٠٠٦:٣٤٢

O Most Hearing of those who hear! O Most Seeing of those who behold! O Swiftest of reckoners! O Most Merciful of the merciful! Bless Muhammad and the household of Muhammad, the chiefs, the fortunate. And, I ask of You, O Allah, my need. If You grant it to me, what You hold back from me will cause me no harm; and if You hold it back from me, what You grant me will not profit me. I ask You to deliver me from the Fire. There is no god but You alone, You have no associate. Yours is the dominion, and Yours is the praise, and You are powerful over everything. O my Lord! O my Lord! O my Lord!

(Shahin, 2010: 999-1000)

The text opens by praising Allah and exalting Him by mentioning His great attributes:

((يَا أَسْمَعَ السَّامِعِينَ، وَيَا أَبْصَرَ النَّاظِرِينَ، وَيَا أَسْرَعَ الْحَاسِبِينَ، وَيَا أَرْحَمَ الرَّاحِمِينَ))

O Most Hearing of those who hear! O Most Seeing of those who behold! O Swiftest of reckoners! O Most Merciful of the merciful!

The Imam **Peace be upon him** solicits Allah to grant him what he wants in his present life and to save him from the Hellfire in the Hereafter. He also emphasizes Allah's Oneness, Greatness, and Omnipotence by saying:

((لَا إِلَهَ إِلَّا أَنْتَ، وَحْدَكَ لَا شَرِيكَ لَكَ، لَكَ الْمُلْكَ وَلَكَ الْحَمْدُ، وَأَنْتَ عَلَى كُلِّ شَيْءٍ قَدِيرٌ))

There is no god but You alone, You have no associate. Yours is the dominion, and Yours is the praise, and You are powerful over everything.

From a syntactic perspective, the text opens by using many vocative forms:

يَا أَسْمَعَ السَّامِعِينَ *O Most Hearing of those who hear!*

يَا أَبْصَرَ النَّاظِرِينَ *O Most Seeing of those who behold!*

يَا أَسْرَعَ الْحَاسِبِينَ *O Swiftest of reckoners!*

يَا أَرْحَمَ الرَّاحِمِينَ *O Most Merciful of the merciful!*

In addition to these vocative forms, the Imam **Peace be upon him** uses other vocative forms such as: يا رب الاله and يا رب. The latter has been repeated for three times expressing the humble manner in which the Imam **Peace be upon him** addresses Allah and it also highlights the constant need of the supplicant to his Lord. The petition of the supplication is expressed by using the declarative sentences:

أَسْأَلُكَ اللَّهَمَّ حَاجَتِيَ الَّتِي إِنْ أَعْطَيْتَهَا لَمْ يَضُرَّنِي مَا مَنَعْتَنِي
I ask of You, O Allah, my need. If You grant it to me, what You hold back from me will cause me no harm.

أَسْأَلُكَ فَكَأَكَ رَقْبَتِي مِنَ النَّارِ
I ask You to deliver me from the Fire

Another syntactic device used in this text is the emphatic sentence: أَنْتَ عَلَى كُلِّ شَيْءٍ قَدِيرٌ *You are powerful over everything.*

It is used by the Imam **Peace be upon him** to assure that Allah is able to answer his entreating and supplication granting him what he wants.

Pragmatically, the act of supplication in this text is implicit. It is also indirect since there is no direct relation between the illocutionary act of supplication and the declarative sentence type.

9. Conclusions

The paper has come up with the following conclusions:

1. Syntactically, the vocative and the imperative constitute the major syntactic constructions of supplication and hence are extensively used in Imam Hussein's **Peace be upon him** Arafah supplication. This clearly verifies the first hypothesis which states that the vocative and the imperative are extensively used in Imam Hussein's **Peace be upon him** supplication. Moreover, other sentence types such as the declarative, interrogative, and less commonly conditional sentences are also used in Imam Hussein's **Peace be upon him** Arafah supplication.
2. The second hypothesis which reads: implicit supplication is more commonly used than explicit one by Imam Hussein **Peace be upon him** has been also verified in that there is no explicit performative verb used in Imam Hussein's **Peace be upon him** Arafah supplication. Most of the strategies adopted by the Imam **Peace be upon him** to realize the speech act of supplication are implicit and direct.
3. Semantically, the basic semantic component of Imam Hussein's **Peace be upon him** supplication is the request that he wishes or asks for in addition to praising Allah, exalting him, and thanking him for previous bounties and graces.
4. Besides, it has been noticed that the Imam **Peace be upon him** is deeply influenced by the Glorious Quran and its style and hence he always recites holy verses from the Glorious Quran within his supplication.

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**Clique versus Non-Clique
In Recrudescence Of
Creation Formation
and Simpatico Suppression
The Emissary of Light and
The Deleted World**

التشرب واللاتشرب

نحو تشكيل الشخصية

ومحو العاطفة

سفير الحسين عليه السلام مسلم بن عقيل
والعالم الممحو

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Abstract

ملخص البحث

.....

.....

Preliminaries

**Never give up on your dreams and goals,
Even though it seems too late
The Almighty God who is in control,
Will send blessings to you if you wait.⁽¹⁾**

Pros and cons, a clique designates a categorical act of thronging more than two persons syndicating with each other more intensely than other people in the same milieu. Such social grouping strikes deep roots in both sociology and psychiatry, and encapsulates a member vehemently to the clique or rather the Goths; cliques promise themselves to be all in one, since each one stumbles into non-identification⁽²⁾, the clique, here, purports as a life jacket, that's to say, the cliques revert into the Freudian Creation Formation to conceal themselves as loners; the state of being segregated⁽³⁾. Hence, the cliques seek the blessing of such a sanctuary or haven to transpire the sense of being prominent and paramount in a community. In time, a non-clique surges into horizon as adamant, self-raised and volition-bound, thereby such gives short shrifts to the meant defense mechanism; as the protagonist, in The Emissary of Light, Muslim Bin Akeel, never pays a sod to a clique and sprouts into the public eye as adamant with translucent images Ridha Al-Khufaji portrays⁽⁴⁾, as is more likely and saliently effectuated by Tomas Transtromer in The Deleted World depicting pivotal loci of a clique with condensed language and evergreen egress to the livelong days⁽⁵⁾.

In time, both Ridha Al-Khufaji and Tomas Transtromer fight having the sense of simpatico, since they trace valiant figures that might provoke certain emotion in the heart of the creator: the former cleaves himself to history for sheer objectivity and fidelity, that is why he keeps pace with the humanitarian tinge in the play; the latter Tomas Transtromer, in a strict sense of the word, gravitates to serendipity to be in line with common and universal issues; the Black Postcards surges as mundane, then the death image hovers

around the poem; both litterateurs have recourse to the human abyss and ethos in light of self abstinence.

Creation Formation

Here emerges a shroud to conceal a meant human state. It is of Freudian defense mechanism man reverts into for accommodating himself in certain circumstances where he endeavors to curb his real emotion and heaves into view as different, for instance, one leads a family into shards and deterioration, yet he manages great deeds for charity, in time charity begins at home. What's more, such mechanism entails exposing some traits one truly never appertains to. In so doing, man introduces into life with certain flaws, that's why he crouches to camouflage them, as Balal, in The Emissary of Light, Muslim Ibn Akeel, exudes man versus himself conflict, in time he promises his mother, Tu`aa, yet the more the golden coins sparkle, the more his eyes and heart go blindfolded, Muslim Ibn Akeel celebrates his thanks to Allah and never pays a sod to death; all he thinks of is how to stymie Al-Hussein from proceeding into Kufa; in time Balal is lost in thought, to be a dignitary at the expense of both Islam and his mother. Balal feels, time flies, so as soon as possible he is to leak the presence of the emissary of light to the police chief; his states fluctuate between desire and mind; celestiality and mundane lusts; a mother and a dignitary, that's why the sense of Creation Formation transpires in his delineation:

*For thou,
It's forthright
Opportunity knocks thy door once
For my promised swear
Allah forgive all his creatures.
A tiny sin may thrive
The dawneminent
Definitely, I am to see Al-Wali.
Were I not to expedite my steps*



*Surely, one may do it...ah
What do we do for the soul prone to evil?
It's a blind time,
It erodes its ecstasy buttresses.
Time sets obsessed with coveting.
It pants, pants,
Though left, it pants.⁽⁶⁾*

In the above-mentioned excerpt, Balal hankers after mundane and ephemeral desires, in time, he shows his mother utter obedience and sincerity. By way of contrast, Tu`aa resorts into the creation formation for philanthropy and her love to the prophet's progeny, as she informs her son, Balal, that nothing happens in the house for fear, he may leak the presence of the emissary to the power that be:

*O, nothing
Doing some household errands
O, son,
Just stay at thy home
Thou appear at fatigue.
After a while
I am to see thee.⁽⁷⁾*

In both cases, Balal and his mother manipulate the creation formation as a defense mechanism to possess a target. Ultimately, each reaches the terminus; the former gives desire houseroom in his destiny, yet the latter absolves herself of degradation and perdition with serene intention:

*Tonight, Ibn Akeel is
Our guest,
They all drive him to despair,
So he takes shelter in us.
Never will he stay*



More than few hours.

He is to abandon us at dawn.

By such a stance

I do approach to Allah.

O, son

Never ever sets me in the depths of despair,

Never ever cast me into the shame of life and perdition.

Thou do swear

So never do thou breach.⁽⁸⁾

1 Clique as a lair

As tackled previously, man takes seizure of a clique to effectuate something he loses or does not have at all, the clique, here, is to wreath him with the desired targets, since the clique itself consists of different people, various minds and mosaic colours, so the cliquers gravitate to the missing part; the HFC, the High Functioning Clique, stipulates a web of active friends engrossed in edification and extracurricular activities; Balal never tolerates the sense of lassitude; he takes a great deal to strike note of virility to his mother but there is no stamina in his personality; he appears to his community as a superfluous man⁽⁹⁾, much dreams, no willpower, that is why he passes through creation formation to be one of Al-Wali entourage, yet he himself fails to bring his dreams into reality, the entourage can bestow upon him the desires he misses throughout his life. What's more, the entourage, usually, takes specific vesture, it has certain targets, whose fate and safety are of sole importance to all cliquers. In this regard, Giannetti and Sagarese describe such people as Loners; they desire to belong to some other people, to somewhere, Balal with his mother, as he is bereft of fatherhood, saturated in being poverty-stricken and touches no egress but to rob John to pay Paul:

His right hand !

His right hand means all his being.



It means his deeds!

So thou art to be Wali

In flesh and blood

O, O, O,

Wali, Wali, Wali.⁽¹⁰⁾

In the above-mentioned excerpt Balal finds fertile soil to his dreams, ethnographically dissecting, the cliques are homogenous in age, gender, race, social status and socioeconomic backgrounds. Such clicks deep in the concern, people rotate around Al-Wali for more privileges, and profits, in time most of them is at the subsistence level. By way of comparison, the mother appeals to her norms and doctrines and keeps open house to the pious and righteous; the HFC, here, in structure, purports being a martyr in line of Allah, so a clique is to bring right and good into effect, whenever it exerts itself to nip evil and abomination in the bud:

Oh, Muslim

With the precursors of certitude,

Thou do strike the time,

So do vomit the poison of the event,

To whet agonies of ours

O Ibn Akeel

With altruism

Thou set fire in the torch,

So thy light diffuses in the paths.

Thou were the emissary of the most brilliant light

Thou do resuscitates the ceremonies of altruism

With blood not depleted

Until justice heaves into existence.

This is the bevy

Abu `Abidallah's bevy

Ploughing in the welter of calamity to drag light into its orbit.⁽¹¹⁾



Whereas in function, such a clique, bevy, is to effectuate right and good at all costs, whose members are all with free will, and summon their stamina to salvage the poor and repressed regardless of colour and race, religion and denomination, mostly they do fall martyrs in pursuance of their determined plough.

Psychologically accounting, the dependent personality purports certain traits, as follows; passivity is quite evident in such personalities; it paves the way to the community to reshape the meant persons as the peers desire; Balal seems passive, to the extent he does not show any sense of gallantry and the idea of being Wali percolates his mind thoroughly; or rather the dependent subordinate his own essentials to the peers, Balal tolerates leaving his mother on the verge of being slaughtered, since, she shelters a fugitive, in time, the lack of the self-confidence leads him to be a slave to the police chief for the sake of being in propinquity with the power that be⁽¹²⁾. All in all, Balal passes from passivity through subordination to utter lack of self-confidence, he fails to introduce himself to the community as he is or as he should be, he finds nothing but to enroll in a clique as a lair:

Make much obeisance to him [Al-Wali]

Thoroughly effectuate whatever he decrees

Excel yourself in doing so,

Until he perceives thy importance.⁽¹³⁾

In such an excerpt, Balal triggers his buried intention into effect at all costs and creeps into the vicinity of delinquency gang theory whose member never shunts to the scruples, declines norms or customs and explores every avenue in his personality; “guts, heart and developing his rep, reputation and retreats his status⁽¹⁴⁾”, henceforth, Balal is to hearken thoroughly to the whispers of such avenues. In this regard, some educationists certify that there is no home, a cordial home, void of settlement, amiability and tranquility⁽¹⁵⁾; Balal has recourse to all these three factors, but he is the one and only son to such a widowed mother, that is why circumstances ensconce him in the heart of dalliance; into point Dr. Gilas Thomas hits the bull’s eyes as he claims that religion, society and education take so prominent a role in cultivating a youth, the carnal desire surmounts



Balal to the extent his whispering evil driving his mind into a corner; the more he hankers after mundane desire and mendacity, the more he estranges himself between hamour of passion and the anvil of his norms; analysts confirm that the religion and moral values of a man develop in the surroundings of his milieu⁽¹⁶⁾; Tawaa ceases short of shielding her son from the environmental and societal propensity for mundanity. In part, her mind and soul are to gnaw with sorrow and anger for not coming in line with what her paragons, as Imam Zeinul-abidin strikes a note of importance in such concern, spotlight:

Your sons` right is that you should realize their being parts of you and attach them to you in good and evil. You are responsible for providing the noble traits, conducting them to their Lord, and backing them in worshipping Him as a compliance with you. They entirely be rewarded or punished. You should act to your sons as seekers of the good remuneration in this world, and justified to the Lord through the acceptable supervision and training.⁽¹⁷⁾

Yet Tomas Transtromer, in The Deleted World, absolves his poetry of artificiality as he delves into the human extremities, the exterior and the interior,to find expression for long buried memories into which man takes refuge:

Two truths approach each other. One comes from inside, the other from outside, and where they meet we have a chance to catch sight of ourselves⁽¹⁸⁾.

For him the self is bifurcated into two parts; the first is to obscure and the second is to reveal, man, here, is rent into shards; the slim, locality and defects lurk inside, whereas the everyday language and behaviour float into being, Such extremities drag each other to the surface, that is why his poetry appears fresh and piquant as he endeavours to implement the concept “acheiropoeta” making without hands, as he leads the images into the papers without any intervention; a whale metaphor, here, triggers the sense of a line massive, exhilarating,evanescent and vehement:



*You could almost pause
and breathe out for a while
before being crushed.*

In the aforementioned excerpt, the poet splashes very crucial issues with some personal experiences; Solitude tackles a near-death car accident he himself encroaches upon, in time he takes hold of disarray the community detests and crouches for other isles. The poet gives dreams, trees and being houseroom in his poetry; he casts them all under animation. That is why the unexpected thrives much in his lines; at first blush, the persona appears pessimistic, and decries solitude, ultimately, the persona himself cuddles solitude to live in peace and tranquility:

*I must be alone
ten minutes in the morning
and ten minutes in the evening.
...Without a program.⁽¹⁹⁾*

As can be elucidated, the images, here, are very unique and exceptionally constructed, Tomas Transtromer dovetails both of the recurring experiences and imagination. The image itself and the tone are meant to convey locality and globality as well:

*In the middle of life, death comes
To take your measurements. The visit
Is forgotten and life goes on. But the suit
Is being sewn on the sly.⁽²⁰⁾*

In the excerpt above, the poet divulges his throes and agony of death, then he extenuates himself as it's destined and brought into effect. Here surge the image clusters to convey that both emotionality and intellectuality are meant to be tackled; the ground is age, in the middle of life, the tenor comes to be death, whereas the vehicle is the suit sewn and the bells toll but on the sly. It's quite convenient that vehicle is unexceptionally employed to regard death as a shadow. In simplicity and clarity he means his lines, there are no acts of hurdling or staggering issues and obscurity in his poetry. Since he

adheres the main manifestos of haiku that stipulates one concentrated idea or an image or a state of emotionality, in Solitude, he focuses mainly upon one persona and one dimensional viewpoint. someone, in terror and fear, confronts a car collision, then he takes grasp of a gossamer to stay in life. In the first stanza, the persona starves for companionship; he approaches death and feels forlorn as his car skids sideways, but he keeps himself confirmed and adamant. Yet in the second stanza, the sense of solitude and alienation strikes deep roots in his soul to shout:

*My name, my girls, my job
broke free and were left silently behind
further and further away. I was anonymous
like a boy in a playground surrounded by enemies.⁽²¹⁾*

In the aforementioned excerpt,” a boy in a playground “functions as a harangue about the state he is caught in; that is why he feels passive and subordinate, unexceptionally he lacks self-confidence. Now the persona is nothing but a clique-seeker. In the third stanza, the persona pinpoints the interior passion and how evanescently the minuscule gossamer between life and death moves, then he takes the gauge of the whole seconds in the accident as “ hospital building”.

2 Non-Clique as a forte

From early morn till flight of day, Muslim Ibn Akeel delves into Kufa to find the calling whispers, but all his efforts terminate in fiasco. The sole target of his mission is to transpire light and justice in the city, only that, the more he lingers, the more he is encompassed; to the extent none adheres him but his shadow! He never pays an iota to himself or bewails the loss of his life, but he is quite cognizant of Al-Hussein, what may happen, if he comes and observes the state of such sanctimonious people? Muslim depends mainly upon some gallant and intrepid dignitaries, only that, they are slaughtered as conspirators, he keeps himself forthright and never passes through the shades of the creation formation; a man is a man in all that struggle, in time he gains his equilibrium and can rend his main

opponent into pieces, but he rejects perfidy and never stabs him in the back:

*So there is no difference between
One who perceives the right of people,
And another who denies their principles.
Nothing we do
Had we recourse to such a perfidy technique,
So we do obliterate all the principles of the prophet's progeny.
All the principles of Islam
Had we coveted kingdom devoid of principles
It's to be at ease,
Life is not an abode,
All I desire here is to be on fight response,
To confront Ibn Ziad's army
The cowardly pertain to guile technique.
Never do we retrace from our principles
Our pride and virility decline such....⁽²²⁾*

The protagonist sticks to the battlefield to confront his opponent face to face. What is to the point is that the head of the tribe justifies perfidy as right and convenient to rend such a debauchee into pieces, in time he receives the debauchee at home and fakes illness to escape death, that is to say, he reverts into creation formation to keep himself intact. Yet Muslim never ever takes hold of such a defense and keeps his principles forthright, in other words, Tu`aa and the head of the tribe seek shelter and clique in Muslim, as they deem that there is no success in here and hereafter unless one has to keep himself in pursuance with the saved clique; Ahlalbayt (Peace be upon them):

It is mentioned in many traditions that the Holy Prophet and Ali Bin Abi Talib and, according to some narratives, even the Holy five (Panjetan), and also all the fourteen Infallibles (a.s.) arrive at the head of the dying person.⁽²³⁾

In considering so Tawaa runs to lament and finds some justification for her errant son, for not being in solitude in her grave without the succour of the Infallibles; the prophet states that on the day of resurrection, the adherents of Ahlalbayt are to be given “ muments⁽²⁴⁾” as documents of quittance from perdition:

..... *I am, but a woman?*

Entrapped with her son deeper and deeper.

Nonobservation, at the moment of frailty

Slips into the lure, if not doing death !

It is me!

My son is my frailty!

He is y shepherd and comrade of my blossom,

So condone the ardour of myself,

Forgive the lapse of my son !⁽²⁵⁾

In time Muslim is but to emit rays of light to all people, he surpasses everything mundane, no creation formation can derail him from his ingrained manifestos, no clique can enroll him, only that, he adheres the light of justice and good at any price; he grows momentum as he appears adamant and independent to the army, though perceiving, he is to fall martyr in the pursuance of Islam

I do swear

Never do I fall slaughtered

But as free.

Though fathoming death as nothing

In a day, each confronts evil

I do strike thee all and never flinch.⁽²⁶⁾

There is something, here, deserves mention, in psychology, the independent exerts himself to save others and rend himself into pieces, if need be, for the sake of altruism and quixoticism ; Muslim Ibn Akeel perceives very well the state he is in; he is caught in Kufa, narrow lanes, no voice, none surges to salvage him, he is to fall martyr for the sake of Islam; as a doctrine in Islam, a man who

comes to close quarters with death feels either comfort or torture due to his deeds⁽²⁷⁾, so he summons all his valour and rectitude to fight his defiant opponents that portray him as “stalwart⁽²⁸⁾” and unprecedented:

*Not am I in despondency how to fall dead
Each has delimited days
Each has a stance
But I am to be rent into pieces
For Abu `abidallah
As he does proceed into repairing to us
In time, not cognizant of how conditions change !
I am to be rent into pieces
For the wise ladies of Hashemite
For the prophet's grandsons.
In shame we all being,
It's what it is, in manifest error.
It is thy last gasp day in life
I do perceive so
Praise be upon Allah
For bestowing upon me such a stance.
I am to fight them all to the last gasp....
.....to the last gasp.⁽²⁹⁾*

In terms of neurotic needs, one gives priority and preponderance to independence, as he can channel himself into different colours and never sticks to one-sided dimension. In this regard, man desires to be in ordeal and passes with flying colour, but with the sense of unassailability; Muslim endeavours to implement the essential tenets of Islam and never complies with evil even though slaughtered; he desires to fall martyr in pursuance of forthright principles; he declines the idea to stab his enemy in perfidy, and



retraces from the two shelters; his adherent, Hani Ibn `Arwa, the head of the tribe, and Tu`aa for the sake of their safety:

Sorry to be a nuisance

May I stay in the house for some hours,

No more.

Never do I slip such a deed from the living memory.

At fatigue I am

In part, Ibn Ziad never be in satisfaction

Unless catching me.

It's a deeduncrushable.⁽³⁰⁾

Analogously accounting, the persona,in The Deleted World, grows passive, little by little, he splashes a sense of aphorism,"breathe out for a while", then he endeavours to retain his equilibrium, independence and visibility:

To be always visible---to live

in a swarm of eyes---

a special expression must develop.

Face coated with clay.⁽³¹⁾

As the persona pants after being alone and unassailable, the last lines purport a sense of utter freedom; "without a programme". As a way of comparison, in The Emissary of Light, Muslim Ibn Aqeel the pivotal character, Muslim, takes hold of independence to splash altruism and philanthropy, yet he himself craves for non-clique just to be alone; for a permanent dominion, he strives for a ligament the cliques never fathom; what is decreed for man will never escape dearth or death; the images of solitude and "abstinence³²" iterated but with meandering winning streaks:

I must be alone

ten minutes in the morning

and ten minutes in the evening.

---Without a program.



Everyone is queuing for everyone else.

Many.

One.⁽³³⁾

In such an excerpt, emotion severe, transparent and sincere flows as they meander from one line to another. Tomas Transtromer manipulates *acheiropoeta*, to expose the interior. Whereas Ridha Al-Khufaji takes seizure of shifting from the intramural to extramural scenes with a gleam of sincerity that stimulates “high seriousness”⁽³⁴⁾.

Suppression of Simpatico

It is a sheer dilemma for a translator to render a text into a target language, since it demands both mind and heart precocity. The former takes hold of structure and mechanism of writing; the latter endeavours to make a headway to a piquant text. Thus the translator is to conceal his primordial identity, in part, he is to curb his overtone emotiveness, in part, and he is to be intersubjective and to avert reverting into subjectivity. In the actual paper are there some hermeneutic issues dealing with universal humanitarian ethos; Muslim Ibin Akeel martyrs himself for the sake of people; he volunteers to salvage them, that is, he takes part in Karbala revolution. The Emissary of Light: Muslim Ibin Akeel written in light of cosmopolitan orbit H.T.T ordains. For such a text it is of essentiality and impartiality one has to keep his mind in line with facts and truth; the play, by some means or other, guides a torchlight into crucial vantage points in history; Ahlalbayt fruition that finds a headway into life worldwide sets man inevitably and without any preliminary precedence as an adherent to their ethos, somewhere in his poetry Al-Zamakhshari elucidates such a locus:

Doubt and difference have increased. Every one claims that he is the right way. But I have committed myself to: there is no other God but Allah, and my love to Ahmed (Mohammed) and Ali. A dog won the love of the companions of the cave, how could I be ever distressed with the love of the Prophet’s Family.⁽³⁵⁾

Furthermore, the events shed light on a historical event, in other words, history surpasses subjectivity and concentrates upon facts, that is why the dramatist is to align himself to intersubjectivity when rendering a text into a target language. Ridha Al-Khufaji, H.T.T dramatist, portrays the figure of Muslim Ibin Akeel in light of universality and conceals his emotion as he leaves himself to the narrative poetry and the sense of intersubjectivity; Muslim, Taw`aa, Balal and the policeman chief are all stereotypes and come to be anyone of us.

In the acts of rendering a text into another language, are there some hindrances a translator has to manipulate; the lexical hindrances usually float into surface as evident, but they are manageable, since the equivalence is quite available in *The Emissary of Light*: Muslim Ibin Aqeel, the noun in the Arabic text bears the brunt of responsibility and hospitality as it is rendered into English:

O, Um-Balal

Life never had been much better

than what we have now,

The same calamity repeated from the very outset !

All these predestined,

A path whose light we do cuddle

We do give countenance to recommence all the bouts !

I do perceive all the greatest moments

On the earth settled.⁽³⁶⁾

In time, the prosodic hindrances usually journey from different colours of a language through different patterns of versification to the meant form and content of the target language; Ridha Al- Khufaji in *The Emissary of Light*: Muslim Ibin Aqeel uses the “curbed gallop⁽³⁷⁾” in coining his verse drama, in the English text the play portrayed in free verse, since there is no English equivalence to the curbed gallop; the translator is to convey messages rather than words as tackled in the excerpt below:

*As rage dominates, insight withers,
Hearts, in the chests, go stone-blind,
Vanity surges into riding the saddle of false pleasure.
It casts paths, its breath and chastity into proscription,
Were it to eradicate the roots.⁽³⁸⁾*

The structural hindrances are mostly translatable either by one-to-one correspondence policy or by free translation; it is for the translator to decide the structure tantamount to the target language and to take into consideration that the Arabic language is synthetic, yet the English is analytic, as translated in the excerpt below:

Jettison emotion void of values. Anon, concentrate on arresting Ibin Aqeel. For women have many a passion, your mother is to slip such a feat day in day out, oblivion surges. Move like lightening for not lamenting your fate, Ibin Aqeel is dead, all Kufa people searching for him.⁽³⁹⁾

What is to the nub of the whole issue is the cultural hindrances that seep vehemently into the translation product; national identity, cultural politics, norms and the primordial identity of the translator are all in the translation, though they are to be kept invisible⁽⁴⁰⁾. The translator aught to exert himself to obliterate his voice since culture is “learned not inherited⁽⁴¹⁾”, so he has to be moderate and equal in dealing with other cultures. Subjectivity, sometimes, drags the translation products into vagrancy and oblivion, that is why the competent translator has to stick to inter-subjectivity that designates firstly the use of universal levels the entire human beings share:

*A moment in the conscience of time
Obliterating whatever they erect,
As the sword cleft asunder,
The songs of blood triumph,
The soul resuscitates its convention
Coming to sobriety at a river,
How barren time is !*



As evil creeps, by sly, into its boughs.

it is not cognizant of the discrepancy between mischief and certitude!⁽⁴²⁾

Secondly, the collective levels purport common culture the majority of people perceive and respond to. In the third, the individual levels; the state of emotionality and sentimentality man feels anger or ecstasy, as tackled in The Emissary of Light: Muslim Ibin Aqeel:

Such a moment is of eviternity,

So the soul heaves into ecstasy,

Be vehemently gratified,

Salute thy blood

Have good tidings.⁽⁴³⁾

All these three factors could mitigate and dilute obscurity and misconstruction. In this regard, all the author, translator and the reader are to work in tandem to reach a state of equality, inter-subjectivity and inter-cultural precepts in light of joint efforts; interculturality emanates from certain hermeneutic issues that pass all the human boundaries and hindrances; virtue versus vice, evil versus good, valour versus recreance, altruism versus desire, humility versus arrogance. In scene three the voice comes to expose the unconscious mind to shed light on some human features at the face of fraudulence, guile, greed and abomination:

All vanish from sight,

Nothing lingers but what is doing good.

Nothing lingers but what is blossoming,

A good plant is to sparkle,

Exuding musk and fragrance.

All catch sight of such a plant

All catch sight of such a plant.⁽⁴⁴⁾

Having said so and so, but the translator could salvage the genius loci and certain events in taking hold of some compensation tools to make a portrait ring true, for instance:



Anon hesitation is of no avail !

It is settled,

The sword surpasses justice

It is an Arabic proverb.⁽⁴⁵⁾

It is quite convenient to revert into the harbour of a functional equivalence to bridge the hiatus between two different cultures in terms of proverbial expressions as happened in scene two:

Oh, Ibin Aqeel!

Throw thy weapon !

It is hopeless

Never persists,

Sword for life !⁽⁴⁶⁾

In the above-mentioned excerpt one-to-one correspondence could not fight guiding the sense to translatability, as having certain culture-specific or ecology-related concepts, so it is necessary to resort into compensation harbour; it is for the translator to be a mirror to the original author:

Thou sacrifice thy blood for principles !

Faith is faith !

A brilliant face shepherded by the light of Islam !

Men like thee

Not acting but in pursuance of faith

Faith is the weapon of the brave.⁽⁴⁷⁾

It is of salience for a single language to permeate through several culture borders; actually, it is a matter of emotion and human heartfelt touches that invade other hearts without any preliminary. Some translation products give much shrifts to the state of source language, in such cases the translator is to revert into the use of compensation or functional equivalence to dominate certain culture-specific expressions, he has to dilute his voice and to keep himself invisible as much as he could. In this regard, there are two types of texts; the first manipulates neutral diction as it intends to

denote only, yet the second uses emotive diction to provoke certain emotional responses, but it is necessary for the translated text to sting at the heart's strings of the meant target. It is to flirt with the environmental factors or the psychological states the readership of the target language is acquainted with:

I do repair to where the heart desires

I do repair to where dignity requires.

Though Kufa frustrates us

One and one we are to fight them,

It is glory I am to embrace

I am to martyr my blood for such !

I am not to hesitate.⁽⁴⁸⁾

1 Clique versus Simpatico

As a term, simpatico delineates the acts of having mutual “ simpatico ” propensities between the author and the translator. When being simpatico, the translated text strikes the eye as transparent; a case in point is that the concomitant bonds between them are very necessary to have a simpatico translation. In The Emissary of Light: Muslim Ibin Aqeel Ridha Al-Khufaji tackles the chronicle of Imam Al-Hussein in the orbit of Muslim Ibin Aqeel, his envoy to Karbala, so the source –language culture should be simpatico with the target-language one, that is why the original text reverts into being intercultural, intersubjective and hermeneutic, as tackled previously.

As an antidote, transparency and objectivity required here much to keep the equilibrium of fidelity; “ poetry expresses experience; experience gives access to personality, so poetry leads us to personality”⁽⁴⁹⁾. Beyond the mere characters in the verse drama, The Emissary of Light: Muslim Ibin Aqeel, there is an objective personality silhouetting against the mere word; the dramatist manipulates historical events and casts them into lines as they were in life; the reader is to trace his headway to the nonpareil character. In time, there are certain simpatico grounds in light of the source-language

culture between both the translator and the dramatist, but each comes in line with objectivity in dissecting history:

*Thoroughly I am in anxiety and Balal has not come yet,
Doth you enrage the Wali, Ibin Ziad?
What is thy crime?
Thou strike the eye as despaired
No time I have!
Inform me now!*⁽⁵⁰⁾

As explicated in the rudimentary pages, the cliques run counter to self-confidence and quixoticism; a littérateur might slake his fury as to his doctrinal, political or social precepts, since they almost always designate evil, mendacity and conspire to deface virtues and brilliant colours. However, it is inferred that Ridha Al-Khufaji and Tomas Transtromer depict either reality or history to shun having any tinge of simpatico; in The Couple Transtromer portrays the image of transience and ephemeral love that exist on no land, in reality lovers promenade, hand in hand, as masked, at night their dreams seep into one colour and breath. That is why the picturesque technique reaches the pinnacle of the cinematic devices as Ken Worpole argues in The Dependent:

Like Shelly and Rilke, [Transtromer] is a chronicle of angles and ascension, though, unlike them, he writes in a spare, almost cinematic style, which Robertson has taken great pains to emulate, while ensuring that mystery is not lost in too literal a translation... This bilingual book provides an excellent introduction to the work of this major European poet.

Throughout the play, Al-Khufaji never urges or instigates us, as readers, to be in clique or to the prejudice of a character, he endeavours to delineate the characters, one by one, as the events escalate to give the readership time to contemplate and decide which pole comes in line with humanity, that is why, the mere spectrum of the lines below strikes deep root into “what went wrong”⁽⁵¹⁾ the Westerners depict their reality as a solitary and forlorn, yet the Easterners do as incandescent and brilliant; both target the fact that the

heart of religion is the religion of the heart. Each civilization, East or West, ruffles and derails from its sparkling trench marks and has to broach the issue without demure; each has its own milieu, sources and means of living; the readers find edification and gain insight into their heart and soul as they scrutinize Al-Husseini artworks:

How freakish man is !

Without an anthem,

Barring the essential, he is to die !

Definitely, one who loses never gives,

It is the chronicle of light to thee.⁽⁵²⁾

Yet, Tomas Transtromer in Out in the Open, endeavours to reconnoiter his constant and permanent landscape that ramifies into violent seas, ceaseless winters, ruins and unforgettable images. A reader could not fight curbing himself from reviewing such panoramic valleys. As a buzzard poet he hovers over his landscape over and over with a “gimlet eye⁽⁵³⁾” that observes life with a mystical precision. The poignant agony lurks in his poems and there is a spiritual element void of religion. He takes delight in polarities and in how humans respond to pivotal points at the fulcrum of certain moments, man, in a continual dilemma, finds no a headway to salvage himself, he, by some means or other, craves for a companionship:

The sun is scorching. The plane comes in low,

Throwing a shadow in the shape of a giant cross, rushing over

The ground.

A man crouches over something in the field.

The shadow reaches him.

For a split-second he is in the middle of the cross.

I have seen the cross that hangs from cool church arches.⁽⁵⁴⁾

In the aforementioned excerpt is there a sense of duality in dealing with contradicted images; dark and light, extramural and intramural scenes, dreams and facts, man and machinery, lethargy and tumult, actually he finds expression in shifting from the preconscious mind to the unconscious mind in the light of simpatico; he

portrays man as tiny as a snail at the mercy of machinery, technology and circumstances, and resorts into his quotidian unconscious mind as a clique:

Far away from that, I find myself in front of one of the new buildings.

Many windows merging into one window.

The light of the night sky and the swaying of the trees are caught there:

In this still mirror-lake, up-ended the summer night.⁽⁵⁵⁾

As a corollary, Transtromer in To Friends Behind a Border thirsts for the sense of simpatico as a rapport to his unconscious world, that is why he employs both emotive words and subjective shouts to divulge his sheer solitude and suppress his unabated simpatico:

Read between the lines. We will meet in two hundred years

When the microphones in the hotel walls are forgotten-

When they can sleep at last, become ammonites.⁽⁵⁶⁾

2 Non-Clique versus Simpatico

As similarly done with clique versus simpatico, Ridha Al-Khufaji never absolves the text of its historical facts, though the villains, Balal and the policeman chief, strike the eye as mundane and desire -worshipers, but nevertheless he brings them altogether into prominence on the scale of objectivity and fidelity:

Be mindful of hesitation, at the moment of decision, all our facts were dreams. It is your right to dream! It is convenient, anon, wend your way to recommence the bout of glory; the bout of intoxication and authority. Anon, wend and never recall the past.⁽⁵⁷⁾

In time, Trnstromer in Face to Face manipulates the sense of epiphanies:the moment of abrupt exposition, as he himself believes: "My poems are meeting places⁽⁵⁸⁾" that is why he, sometimes, cuddles solitude and isolates himself in a lair apart from turbulent cities:



Suddenly, something approaches the window.

I stop working and look up.

The colours blaze. Everything turns around.

The earth and I spring at each other.⁽⁵⁹⁾

In Solitude and Out in the Open Transtromer crouches for being in a clique to be under the wing of nature for shelter and warmth, but here in Face to Face he takes hold of simpatico touches in light of certain emotive images of landscape, boat, trees and a tarpaulin, yet he never craves for being in a clique, that is why in the last line he comes shoulder to shoulder with nature, and no longer he thirsts after Africa or Europe, or TV screens and passenger images, say, community. In most of the hermeneutic artworks are there certain targets to provoke emotionality; the sympathetic realism floats into existence in The Emissary of Light: Muslim Ibin Aqeel, since the novelistic devices of metonymy, realistic characterization and free indirect discourse work in tandem with the historical events in Karbala: definitely, the drama is a chronicle, yet it is coined in verse, that is why sympathy surges as realist; sympathy produces reality⁽⁶⁰⁾. In accounting so, sympathetic realism, by hook or crook, suppressed as an act of instigating emotion, in light of such a theory Al-Khufaji draws a bead on the sense of reality and truth beyond the strict sense of sympathy:

I am to proceed,

A portent seeping into me

Cuddling the unknown.

Destiny sterns me to have such a matter

With brilliant heart

So it is inevitable for the coming bout!

For its battle !

For its blight!

For its secrets!

A soul might endure with a defect,

It might think little of its sin,



It is to give another bout to it.

Were it to repent of the past deed.⁽⁶¹⁾

In the above mentioned excerpt, the dramatist takes hold of the free indirect discourse to poetry the reality of the people who hanker after mundane desires, as similarly done by Transtromer in Winter's Code; light and dark roam over the ambience of the poem, the persona falls in oblivion and then he sobers up to find himself "among eagles", he misses his destination and grabbles through dim and brittle forests, the bus light invades the jet image of trees. Moreover, the device of achiopeia strikes deep tenets in the lines; a flicking bus ploughs its way into the heart of the forest; the diction employed in the poem is to elicit the kernel of his state and people, that is why the free indirect discourse emerges to pinpoint such truth the poet feels and considers as reality:

The bus negotiates the winter night:

a flickering ship in the pine forest

on a road as narrow and deep as a dead canal.

Few passengers: some old, some very young.

If it stopped and switched off its lights

the world would be deleted.

Historical events, like fragrance, get better with age and wade into narration and prosody just to germinate a doctrine or a manifesto; the realist characterization in The Emissary of Light: Muslim Ibin Aqeel is more to trace reality and truth than to blow the fire of emotion and sympathy; both Al-Khufaji and Transtromer drag realist characters into literature; the former does it with religious figures and the latter with folklore entities surmounted with the essence of the faith and the identity of the tradition⁽⁶²⁾ as previously explicated in Out Open, since they take aim at nothing but truth and reality: Muslim as a justice protector and Balal as a desire seeker emanate from history, but the dramatist tinges them with such devices to torchlight their merit and demerit on an even keel:

Oh, Muslim

With the precursors of certitude,

*Thou do strike the time,
So do vomit the poison of the event,
To whet agonies of ours.
O, Ibin Aqeel with altruism
Thou set fire in the torch,
So thy light diffuse in the paths.
Thou were the emissary of the most brilliant light,
Thou do resuscitate the ceremonies of altruism.
With blood not depleted,
Until justice heaves into existence.⁽⁶³⁾*

Here comes metonymy as another device to prospect truth and reality: in the above stanza “a blue light “ and “a silent world” are recurring images in his poetry since he advocates the sense of contradiction between man and machine, dreaming and waking and dark and light, in saying so, the blue light keeps pace with technology and silent world does with the real tumultuous world. In time, Al-Khufaji manipulates the device of metonym to portray specific images:

*The raving evil in blossom
Digging deeper and deeper into the heart of the earth,
Casting influence into the rotten wombs,
The wombs of everything forbidden
And the word of falsehood,
How freakish man is !
Without an anthem,
Barring the essential, he is to die !
Definitely, one who loses never gives,
It is the chronicle of light to thee.⁽⁶⁴⁾*

Intermittently, the dramatist takes grasp of both “wombs” and “an anthem” to convey that evil evanesces from evil and anthem, here, opens the flood gates to everything altruistic and benevolent,

that is why the sense of contradiction is essential to torchlight evil and virtue in one stanza.

Conclusion

The fragile souls in The Emissary of Light, Muslim Ibn Akeel, Balal and the police chief have recourse to clique to restructure the defects in their personalities under the shroud of dependent personality, since they are passive, subordinate and bereft of self-confident. In time, they manipulate the defense of creation formation to effectuate their desired dreams. Yet the mother, Tu`aa, gives preponderance to norms and doctrines as she sacrifices all she has to serve Islam, such a woman exudes gallantry, in time all her community groans under the trepidation of the despots. Yet, Muslim Ibn Aqeel, the protagonist, never seeks any port in the storm to effectuate his mission, he is adamant and self-confident enough to reach the last terminus himself and takes hold of forthright principles, since he pays much heed to unassailability, in time, all his opponents incarnate perfidy.

Yet Tomas Transtromer takes hold of *acheiropoietia* to convey the sense of the two divided selves, the first is to obscure and the second to reveal, the persona in The Deleted World, starves for a clique to be salvaged, then he resorts into utter solitude to be in tranquility. Both of the litterateurs manipulate a narrative style, so they, on some means or other, drag sympathetic realism into effect for precision and truth, that is why they resort into the three novelistic techniques; free indirect discourse, metonymy and realist characterization.

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