

THE PICTORIAL COMPONENT OF AL-SAHIFA AL-SAJJADIYYA

Zahraa Abdulhameed Ghali ¹ and Dr. Herbi Naeem Mohmmd Al Shibli ²

^{1,2} Karbala University, College of Education for Human Sciences.

DOI: [10.17605/OSF.IO/J74TW](https://doi.org/10.17605/OSF.IO/J74TW)

INTRODUCTION

It is one of the important components that occupies a distinguished position within the rhetorical structure at the surface level of discourses, as one of the levels of the generative path, and a system distinguished by its ability to represent it at the level of natural language, and other systems - regardless of the type of culture that contains it - within the semiotic theory. One of the basic concepts based on the principle of appropriateness and harmony in the level of rhetorical significance; Being a semantic investment, it gives a semantic volume to the structural elements (), and it studies the thematic and global roles of the actor. Because the dispatched self works to return the disparate to the one and the multiple to the singular (), so this discourse is completed when the subject matter is charged with a semantic charge, allowing the self to perceive it as a representational image, which gathers through the processes that transform it into a set of actions, which move in A specific frame (), in its form combined in one word, several concepts emerge from it, indicating an integrated path of significance and construction in its first meaning, or in its contrasting and sometimes different form, which refers to a holistic meaning included in the discourse, from which a word expresses the whole and this is in its second meaning. In both forms, the common or synonymous components accumulate in order to generate for us the contextual components associated with each other.

According to the methodology of the semiotics of emotions, the rhetorical component does not focus on the figurative path and the thematic/thematic roles only, but rather with its synergy and solidarity with the emotional roles, i.e. the content units, based on the description of roles and functions; Because it is based on a method that relies on semantic representations, which represents an ideal way in interpreting the emergence of emotional and edifying roles (), and the relationship between the narrative and rhetorical levels is characterized by being integrated in its overlap and mixing, and this mixing appears in the semantic investment of synthetic themes in the narrative level, which it achieves The rhetorical level by giving the narrative forms a semantic dimension, which the narrator invests in generating and shipping utterances, after which he considers it the controlling and organizing link between the two levels (), expressing the rhetorical content through images that combine to form a semi-semantic unit, specific and visible during examination and reading (), forming substantial images It is transparent and visionary, which Grimas sees as essential, including expressive capabilities latent with force, achieving paths in the context of discourse (), and appearing through the borders and articulations that make up the discourse, and realizing the overall meaning through the expressions that meet in the same language ((But at the core of this unity lies diversity and the difference settles as The creator can perform a story with various expressive means and with multiple linguistic methods, and the difference is due specifically to the diversity of these methods, that is, in the end, to the graphic arts that the author pleads with to clothe the abstract narrative system in all its components with robes that diversify the

diversity of the tangible world)) (), and the pictorial component contains It contains a number of procedural concepts that represent several analytical tools that help the researcher to identify the pictorial paths and thematic roles in the pictorial assembly, including the pictorial path, the pictorial path, the pictorial, and thematic ones. The following division:

First: the pictorial path of the semiotics of emotions: the pictorial path is located within the rhetorical component, and the pictorial paths lie ((within the utterances, but they penetrate these utterances to form a pictorial network where the Among them are various relationships that extend over sections of the discourse forming pictorial groupings () (), which the semioticians called a network of images, that enables us to define themes, which we obtain through the actors and their thematic roles (), and these images (Figure) are intended for those semantic units that contribute In the description, it takes a lexical and semantic dimension, called lexèmes, and it represents the simple semantic elements or dictionary words found in the lexicon of a language. In it are these words, which are organized in relationships in which there may be opposition or difference, and they are returned to the dictionaries and linked with the meaning contained in the context of the discourse and an indication of the extent of harmony and semantic intensity. The emotion dealt with in the speech, from that supplication that is enveloped in the emotion of mercy towards the path of protection and concealment in the words of Imam Al-Sajjad (peace be upon him): ((O God, bless Muhammad and his family, and spread me on the bed of Your generosity, and lead me to the paths of Your mercy And make me dwell in the bounty of Your Paradise, and do not allow me to turn away from You. And do not deprive me of my disappointment with you, and do not sue me for what I have wronged, and do not argue with me for what I have earned, and do not reveal what I have concealed, and do not My hidden revelation, and do not carry on the balance of fairness my work, and do not declare in the eyes of Mulla Khabari. Hide from them that whose publication would be disgraceful to me, and smooth over from them that which befalls me in your sight) ()

The images are manifested in this discourse through the pictorial paths, which were distributed according to the works mentioned. In the first path, the semantic investment revolves around the emotion of divine mercy, in the transition between synthetic sentences and supplication syllables, where we find an image of that dignity, which is considered as a suitable place to sit and stay in. Being surrounded by pride and dignity, and followed by an image of mercy projects represented by fresh water, from which those who want comfort and pleasure drink from it, so that the third image combines with the first and the second in a broader and deeper meaning in terms of spatial and temporal transition. And a permanent stay in the heavens of eternity in the Hereafter.

Spread me with the cradle of Your dignity Achieving benefit through the works of the world

cause me to seek your mercy

Allow me, by the love of Your Paradise, to perpetual stability in the homes of the Hereafter.

In the second track, the images are connected with the threshold by interfering with each other. In the first image, the servant is embodied in that who stands asking the Creator of His favor and kindness, and makes his sign of satisfaction and acceptance. about him ; Because of the bad deeds and sins he committed.

Don't call me back on your behalf

Do not deprive me, through disappointment, of pleading in order to overcome the obstacles that

Do not retaliate against me for what I have done, which prevents me from reaching the path of salvation.

Don't discuss me with what i have learned

And the images gather together around not revealing and concealing the deeds in this world's life in front of creation, and placing those deeds in the balance of justice with which the servant is rewarded according to his good deeds and bad deeds, as in the Almighty's saying: Whoever does an atom's weight of good will see it, and whoever does an atom's weight of evil. rahh ((), and the obvious The lack of good deeds and the abundance of bad deeds lead to the destruction of the servant, and these forms are followed in the following sentences:

Do not bring out my concealment

Do not reveal those who conceal the concealment of deeds in this world, by the grace and protection of God.

Do not weigh on the balance of fairness my work

Do not announce to the eyes of Mullah Khabari

Hide from them that whose publication would be a disgrace to me, and seek concealment in the Hereafter, by His mercy.

And keep from them that which befalls me in your sight.

These paths reveal the image of public display, which reaches the eyes before the ears, so it seems as if we are in front of a previous video recording that is presented in the present, including good and bad deeds, so the person in general does not want that to happen, so he asks the Creator to hide what causes him shame. And slander, and conceal what is uglier than the defect and disgrace.

Among the models that came in the semiotics of the emotion of security, including a pictorial track, related to the appearance of the crescent and its sighting in the supplication of the Imam (peace be upon him), the following: look at him, and the happiest is he who worships you in it, and grant us success in it to repent, and protect us in it from tyranny, and protect us in it from direct disobedience to you, and distribute us in it Thank you for your favor, and clothe us in it with the radiance of well-being, and complete our obedience to you in it with grace))().

The meeting of a group of images revolves in one framework that leads us to compose a visual path, which is embodied through the words contained in the supplication, so it proceeds towards a holistic concept that includes those images that came out. One of the purest of those who looked at the crescent moon, and followed by the third image related to worship and its types, which leaves its emotion and its effect is evident in achieving happiness and a sense of reassurance, and these images follow similar in theme, searching in it for comfort, security and safety in the light of that vision, so it completes its images with success in moving away from Disobedience and relying on repentance, and protection from sin or direct disobedience, so that these images are completed in their path towards achieving gratitude and praise for the blessings that

are countless, to conclude them with protection from harm and pests, and the clothing of wellness and their completion, and the completion of blessings with the obedience that God has bestowed upon His servants, and it has been crowned. The sighting of the crescent is through stations and paths that were distinguished by the units that were organized within the supplication, and in its context generated a number of indications that references in each structure, starting from the nucleus that established the discourse and leading to the characteristic of obedience and worship, and this path is represented in the following:

It is clear from the previous drawing that the path is one, but the images are multiple, joined together to bring out more than one meaning of those words, representing an integrated image that inspires safety and a feeling of happiness, left behind by seeing the crescent, anticipating its arrival, and it affects the recipient according to the drawn images.

The image path varies in the speeches of Al-Sahifa Al-Sajjadiyya, so we find it multiple, it is not specific to one aspect without the other, but it included more than one emotion, so although the topic revolves around repentance, the images in it are multiple, and an example of that we find in the supplication of Imam Al-Sajjad (peace be upon him) in mentioning and asking for repentance O Allah, I repent to You from everything that contradicts Your will or is removed from Your love, from the thoughts of my heart, the moments of my eyes, and the stories of I am, a repentance by which every wounded person accepts your consequences, and is safe from what the aggressors fear from the pain of your power. Have mercy on my loneliness in your hands, and answer my heart Because of your fear, and my limbs are disturbed by your prestige, O Lord, my sins have placed me in the place of disgrace through your annihilation. Someone spoke on my behalf, and if I intercede, I am not eligible for intercession)).

The effectiveness of the visual path is evident through its formation of a circle of images that lead to one another, based on the concept of repentance and its remembrance, which formed a presence in the soul first, in the heart second, and in the tongue third. Regardless of his position and place - in order to achieve the pleasure of the Creator, because the will of God, may He be glorified and exalted, is only in reward and benevolence, which leads the servant to the path of righteousness, and follows the same level, but in a second way to the path through the letter (or) in the concept of removal from love, as a matter of inclusion The concept of agreement between the violation and the will, because the two things are equal in doubt, so repentance is from everything that has violated or removed the penitent from his repentance (), and we can clarify the semantic investment through the formal paths in the demarcation The discourse is based in its course on the concept of repentance, obedience, and turning away from everything that causes a violation or removal from that repentance, through the thoughts that make the heart work in contradiction to the commands of God Almighty, because the dangers are many, including what is divine and does not make mistakes, and among them is mine that is based on righteousness and called it The inspiration, the psychological one who is known as obsession, and the devilish one who urges to violate the truth (), and the second indication searches in the depth of the view that he defines with the least of those looks and legalizes them at the moment, and invests them in its meaning that revolves around what is outside the Islamic law and contrary to it; Because it results from a violation of the Divine Essence and love for it, and in the third indication that is more influential because it is represented by the narration by which the servant transcends the limits of the Creator

by saying, so that all the limbs, in succession to the last limb, are enveloped in the occurrence of bad deeds and the occurrence of sins, so that the discord is empowered by the soul and defiles its essence, but the occurrence of repentance necessitates security. In the heart to dwell and settle, unlike the pain of fear that afflicts those who transgress the limits of God.

In the second track, the concept of repentance shifts to the emotion of mercy that is manifested in the pillars of the discourse, based on the unity in which the servant is isolated, being solitary towards the Creator, which is a matter of representation, then the shiver and palpitations that affect his heart for fear of God, and this fear is a matter of glorification to God, being The author of the speech is fully aware of himself, for loneliness in the shadow of sins necessitates a place of disgrace and humiliation before God, may He be exalted, so the rhetorical representation that departed from the emotion of mercy is highlighted in the following drawing:

The rhetorical representation in the transition between presenting the concept of repentance and discussing it and the impact it leaves on the limbs of various kinds, and between the tendency towards the emotion of mercy and obtaining the Creator's forgiveness, sympathy and kindness, has achieved a semantic investment in those structures in which each word represented a stand-alone meaning.

Sanctifying and clearing the Divine Self from the rulings of illusions, from the discourses that included the imaginary course in the supplication of the Imam (peace be upon him): ((Glory be to You! your tenderness! He disbelieves in you, and everyone who tastes death, and everyone who comes to you, so you are blessed and exalted, there is no god but you alone, you have no partner))().

Walking in an orderly manner within the pictorial component in its path needs a transition between those images that carry a significance related to the lexicon of each culture, and Islamic religious culture is one of those cultures that highlights what is in it by broadcasting the most important foundations involved within it. And adhering to it, and as a matter of explaining the specific virtues related to the meaning in the speech, ((Indeed, God Almighty loved those who are persistent among His servants for their constant adherence to His door, bringing down their poverty and poverty with His glory, spreading their hopes and missions to Him, and asking their needs for Him, whether they are in distress and affliction or in grace and hope.) ((), and this concomitant emanates from a certain knowledge of the greatness and exaltation of the Divine Essence, and involves a major image in which the path towards exaltation and glorification begins with attributes that are far from the attributes of creation, so that sub-images form about these attributes, in the beginning of which is the wonder of this greatness to which everyone submits. The second is the subjugation of everything, and the third is related to power, because it is more powerful than all power, and the fourth is his commands that apply to everyone, to open up to another path based on the concept of death, by which he eliminates all creation without discrimination, and the transition in the visual path takes place in the element of time as well. , When the image of resurrection and resurrection occurs and the creation is gathered, to conclude it with an image of that blessed one that is represented by blessing and the abundance of goodness suggestive of permanence and survival, and another image of the word transcendence that refers to the elevation of having a partner; Because it is impeccable in itself, its attributes, and its conditions, and we can represent the pictorial path through the following delineation:

The rhetorical representation of the visual path started from a major image (Glory be to You) to move towards two paths, the first in the attributes of the Creator, and the second in his ability to eliminate everyone, regardless of their faith or disbelief, to conclude the path within the concept of transcendence and blessing.

Second: The thematic (objective) roles of the semiotics of emotions: the theme is defined in semiotics as a procedural concept linked to the thematic component. The themes through which the pictorial path is built (), and it is one of the roles that is composed in its origin of two elements: the thematic role that controls the possibilities of action in the self, and is linked to the social sphere, and the patrimonial role that relates to the being of the actor and his relationship to the emotional dimension, and in which the boundaries of culture are transcended; Because emotions, which are in their origin a natural human need, turn into an unnatural state when they exceed the limits set by cultures, and according to them we judge the whims (), in the event that they are within moderate natural provisions and inclinations, or they go out to what destroys and hinders the culture of society.

Grimas has called this role the term (actually existing) and it comes as a meeting point and intersection between the narrative structures and the figurative structures, and determines his efficiency and the limits of his action and his entity within the role he occupies, and he can occupy more than one role (), and examines the thematic role in semantic investments through The separation process, within which the emergence of the patrimonial roles and moral roles must be interpreted, while the patrimonial role searches for synthetic investments in the form of global and qualitative roles (), and therefore the thematic roles occupy a duality at the level of achievement, in the field of the synthetic global role, as well as in the thematic role. The semantic, which in turn is linked to human groups and their socio-cultural structures, related to the symbolic structure that enacts practices and achievements within society, as these roles refer to professional, family, or psychological achievements (), and those roles were manifested in the letters of the Sahifa al-Sajjadiyya within the religious practices related to the Prophet Muhammad (May God's prayers and peace be upon him and his family) and the prophets who preceded him (peace be upon them), this is in the first aspect, but in the second aspect it came within the family roles, specifically the role borne by the parents, and among the supplications that were fulfilled in the religious aspect, the supplication that was mentioned within the supplications of the newspaper In praying for the Prophet of God, Adam (peace be upon him), with reference to the role he was assigned to: ((Oh God, Adam is the originator of Your instinct, and the first from the clay to recognize Your Lordship, and Your proof appears against Your servants and righteous Tack, and the evidence for seeking refuge in your pardon from your punishment, and the approach to the ways of your repentance, and the means Between creation and knowing you. And the one who taught him what you were satisfied with him, with your grace and mercy upon him)) ().

The formal path in this discourse includes the thematic role that represents the sent self, as well as the religious domain within the environment of the society that limits it, as well as the inclusion of the thematic role (actually existing) and the extent of its being.

And its relationship to the emotional dimension in its global roles, and the subject mentioned in the discourse such as the subject of the state, which was associated with the subject in the connection relationship, which is based on the relationship of desire

to deal with the personality of the Prophet Adam (peace be upon him), because the task and function assigned to the sender is to preserve and maintain values and practices. , and work on its continuity, by communicating it to the addressee (), while the subject of the act was manifested by the actor of achievement with what he presented of practices and achievements within his community, on the basis of the work he was assigned to, but before delving into those practices, we find a picture that tells about that creativity in Creation that he had never had before, so he created his image starting from Him, may He be glorified and exalted, so this constituted the starting point in the actual practice of performing the role and representing it through reality. The beginning of application was the recognition of the Creator of the universe, being the second station after the process of creation, and the imaginary path was manifested in drawing a picture. Acknowledgment through its structural and semantic embodiment associated with the emotional and what follows it in the recipient, because it is the first of the arguments for all creation, and the thematic role is achieved by many roles, through the evidence that it represented by the words of pardon and forgiveness, and by establishing a method and a path in repentance for those sinners, as well as a clear approach for them that is not blurred. In it, it also served as a means to know the Creator and obtain His approval, and the roles occupied by the subject in the discourse are represented by the following scheme:

It is clear from the ordination that the Prophet Adam (peace be upon him) occupied more than one objective role, contributing to the fulfillment of his heavenly message in the manner required of him, starting with the recognition process, and then making him represented as God's argument on earth over his people, and then the conclusive evidence of forgiveness. The Creator and his pardon according to the forgiveness he obtained when he sinned and the Creator repented to him, {so Adam received words from his Lord, and He accepted his repentance.

In one of the supplications of Al-Sahifa al-Sajjadiyya, we find a thematic role related to the person of the Prophet Muhammad (may God bless him and his family and grant them peace), and an explanation of his role in performing what he was assigned to do, in the supplication of the Imam (peace be upon him): as hard In your way is better than what you have rewarded one of your close angels and your chosen prophets. May God's mercy and blessings be upon his good and pure family)) ().

The first confessor to prove your evidence

(By your lordship) (Over your servants and your creation) (Seeking protection with your forgiveness) (Between creation and knowing you)

The typical construction of the agent is based on a subject that refers to the virtues of the Prophet (may God bless him and his family) and the religious practices he presented. Because of its importance, we find the self referring in more than one place (), as well as focusing on the agent of the addressee in order to draw his attention, and because he ((reveals With the existence of a world based on a system of values according to which it controls actions negatively or positively)) (), the subject stems from a holistic concept based on what corresponds to the submission of work in terms of reward or reward. With the mission of the Prophet (may God bless him and his family) and his role in conveying the message of heaven and the divine revelation, and in the second image he suggests those indicative and clear verses that came as proof of that communication, so it became the speaking image, and the conclusive evidence, and another image is evident represented by the advice and guidance that is

represented by the sayings of the Prophet (Peace be upon him and his family) and his actions with others - regardless of their gender and religion -, and envelop them in the image of jihad, which was a jihad and an effort to change the mentality of the listeners in his time, and transfer them from accumulated deposits to possibilities that differ from it completely in order to achieve righteousness, and to raise the word of religion. He made it supreme, to conclude that path with the Prophet (may God's prayers and peace be upon him and his family) obtaining the best and most complete of what the prophets, messengers, and angels, specifically those close to them, attain. Because he deserved the best of what was or what could be obtained by the aforementioned, and this indicates the position and prestige enjoyed by the Prophet (may God's prayers and peace be upon him and his family), as well as the sacrifice and practices that the Prophet (may God's prayers and peace be upon him and his family) made for the sake of his nation, and shows the drawing The following is the role mentioned in the supplication:

The roles that were mentioned in the speech represented stages of the mission assigned to the Prophet (peace be upon him and his family), and each of them represents in itself an integrated and branching stage of those sufferings and pains that the person of the Prophet endured in order to deliver his message and achieve achievement in it, and these stages do not cover All the roles that exist in the personality of the Prophet Muhammad (may God bless him and his family and grant them peace), but they were summarized according to the picture that we mentioned above.

Among the family roles is what came in the supplication of Imam al-Sajjad (peace be upon him): And purify my eyes with them, more pleasant to my eyes than the rest of the teeth, and cool to my chest from the drink of the thirsty, until I give preference to their whims. A and advance On their satisfaction with their satisfaction, and their righteousness has multiplied with me, and if he said, and I will take a righteousness to them, and if it is more. , And turn them on my heart, and give me a jurisprudence, and on them an enclosure) () ().

Deliver from Your messages, deliver from Your verses, advise Your servants, strive in Your path

Conveying the message of heaven, he recited it and explained it, guided them to the peak in Islam

The discourse moves in light of the atmosphere of the parents and the reassurance, security and joy that takes place in it, tickling the feelings and emotions of the reader and the listener. The boy represents him in front of them, manifesting in a way that manifests prestige and sublimation to them, as if they are in the position of the Sultan or the holder of a high position, but not out of fear and fear of them, but rather out of showing glorification and reverence for them, then the pictorial path moves to a state that is enveloped in tenderness and love, when he describes righteousness in them like righteousness The merciful mother, to move to an image that includes obedience to them, so it represents a kind of emotional satisfaction, and he comes with a very wonderful portrayal when he likens that obedience to a person who is overcome with sleepiness while he is at the height of comfort and relaxation or thirsty for water, and obtaining their righteousness, even if it is a little. By shaping the discourse in its synthetic form, it has the ability and potential to rely on the processes of stopping and linking; Because it represents a common denominator that helps to celebrate the

pronunciation, in terms of formulation, characteristic and reference (), and makes attention to them through an actual practice that takes place between the parties that inspires respect and reverence, represented by (lowering the voice, good speech, kindness, opening the heart, pity) Tenderness, love, care, and care for the parents are a reward for what they gave to the children.

The prestige of the Sultan The righteousness of a merciful mother My obedience to them (I acknowledge my eyes)

The rest of the teeth is the drink of the thirsty

The dynamic role of the parents is represented by giving that is not bounded by borders, and by the depth of wealth that flows with everything that suggests a beautiful feeling. We can extract the thematic roles in the discourse through the following delineation:

Lower my voice, heal my words

For my love, have mercy on my heart, make me gentle and compassionate

The applied work of this practice leads us towards the runways of perfection, which individuals seek to obtain, and we can reach through all of the foregoing that the formal path has formed in two directions, the first research in the stations and episodes through which the visual path passes, and this path has been manifested in As-Sahifa al-Sajjadiyya within the rhetorical context and semantic investment, each according to the subject of the emotion dealt with in the discourse, it may be within the emotion of mercy in the prayer of prevention and concealment or in order to obtain repentance and forgiveness, or within the semiotics of the emotion of security, related to the supplication of the appearance and sighting of the crescent, as for the second direction He researched thematic roles, and these roles were manifested in the letters of Al-Sahifa Al-Sajjadiyya within the religious practices related to the Prophet Muhammad (may God's prayers and peace be upon him and his family) and the prophets who preceded him (peace be upon them). This is in the first aspect, while in the second aspect it came within the family roles, specifically The role of parents.

References

The Holy Quran

1. Semiotic analysis of the novelistic discourse - rhetorical structures, structure, significance -, Abdul Majeed Noussi, Arab Writers Union Publications, Damascus - Syria, 2005.
2. Riyad Al-Salkin in Explanation of the Journal of Sayed Al-Sajdain Al-Imam Ali Bin Al-Hussein (peace be upon them both), the scholar Al-Sayyid Ali Khan Al-Husseini Al-Madani Al-Shirazi (d.
3. the semiotics of passions from the states of things to the states of the soul, Algirdas. Grimas, Jack Fontney, translation, presentation and commentary: Saeed Benkrad, United New Book House, 1st edition, 2010 AD.
4. Narrative semiotics - a theoretical introduction - Saeed Benkrad, Time Publications, Rabat, 2001.
5. Semiotics, its origins and rules, Michel Arifi and others, translated by: Rashid bin Malik, Izz al-Din al-Manasra: 144. Al-Ikhtif Publications, National Foundation for Typographical Arts, Algeria, 2002.
6. In the narrative discourse_Theory of Grimas_, Muhammad Al-Nasser Al-Ajaimi, the Arab Book House, Tunis, 1991 AD.
7. Interpretation of the Emotional Structure in the Divan "Maqam Al-Revelation" by Abdullah Al-Ashi, Tsaadit Ben Ahmed, Master's Thesis, Mouloud Mamari University - Tizi Ouzou, 2009.

8. The Geometry of Meaning in the Narrative Poem _ A Semiotic Approach “Shawqi Bazig” as a Model, Baraka Nassira, Ph.D. thesis, Djilali Liabes University - Sidi Bel Abbas, 2018-2019.
9. Factorial Roles in the Iraqi Novel - Study and Application in Grimas Approach - Alia Khalil Ibrahim, Wasit University Journal - College of Education Council, Issue (20), July 2015.
10. The problematic of the term and its extensions, Laila Ahmyani.
11. Semiotic Mechanisms for Generating Significance in Texts and Discourses, Dr. Jamil Hamdawi (Article)