

---

**RESEARCH ARTICLE**

## A Stylistic Analysis of Introductions of Imam Al-Kadhim's Supplications

**Lect. Dr. Manar Kareem Mehdi**

*University Rankings Unit, Al-Qasim Green University, Babylon 51013, Iraq*

**Corresponding Author:** Lect. Dr. Manar Kareem Mehdi, **E-mail:** [manar.kareem@uoqasim.edu.iq](mailto:manar.kareem@uoqasim.edu.iq)

---

**ABSTRACT**

The goal of any stylistic analysis is to identify the creative ideas that underlie a writer's language choice. Furthermore, every writer—and thus every text—has distinctive characteristics that set them apart from one another. Short and Leech (2007), p. 60. Therefore, the goal of this work is to identify the stylistic elements of the introductions to Imam Al-Kadhim's prayers. More specifically, it seeks to clarify the stylistic development of the texts of the aforementioned genre. Therefore, it postulated that the most common stylistic elements in Imam Al-Kadhim's prayers are the frequent use of the lexical category of nouns and the grammatical category of relative clauses, as well as the figure of speech of repetition and the use of pronouns as a unifying device. In order to accomplish the goal of this study and test its hypothesis, five of Imam Al-Kadhim's supplications have been selected for stylistic analysis using the Leech and Short model (2007: 60-4). Additionally, a statistical method in the form of a percentage equation has been used to illustrate the results of the analysis of the data under consideration, and the analysis's findings confirm the hypothesis mentioned above.

**KEYWORDS**

Supplication introductions, lexical category, declarative sentences, relative clauses, repetition, parallelism, alliteration, pronouns.

**ARTICLE INFORMATION**

**ACCEPTED:** 15 May 2025

**PUBLISHED:** 08 June 2025

**DOI:** 10.32996/ijllt.2025.8.6.10

---

### 1. Introduction

#### 1.1 Supplication Introductions

The 'introduction' is one of the fundamental components of supplication; in this part, the Almighty Allah is praised, exalted, His Name is glorified, His boundless graces and bounties are thanked, and He is called by His beautiful names and attributes. According to عبد الحميد (2000: 125), in order to begin any supplication, one should worship the Almighty Allah and elevate Him with praise that is appropriate for His divine magnificence. Introducing the plea by thanking Allah and extolling His Name puts it closer to be answered and gaining what is desired.

According to مغنية (2007: 45), "praise" is defined as elevating, honoring, and naming the object of praise by using their wonderful qualities to honor them. He goes on to say that praise for Allah must be suitable given His divinity and almighty nature. In this regard, اللواتي (2008: 21) states that several accounts of Prophet Muhammad and his household that are devoted to elucidating the proper etiquette of supplication guarantee that the prayer should begin with thanking and exalting Allah. Calling Allah the Almighty by His lovely names and attributes is part of praising and exalting Him. In the Glorious Quran, Allah states:

وَلِلَّهِ الْأَسْمَاءُ الْحُسْنَىٰ فَادْعُوهُ بِهَا وَذَرُوا الَّذِينَ يُلْحِدُونَ فِي أَسْمَائِهِ سَيُجْزَوْنَ مَا كَانُوا يَعْمَلُونَ  
(الاعراف: 180)

*And Allah's are the best names, therefore call on Him thereby, and leave alone those who violate the sanctity of His names; they shall be recompensed for what they did.* (Shakir, 1999: 77)

Since each of Allah's Names and Attributes is a key to His boundless mercy and grace, Asifi (2008: 118) claims that Allah loves His followers to call upon Him. Additionally, according to الموسوي (2006: 12), if someone invokes Allah using His Names and Attributes, which suggest Goodness, Forgiveness, Mercy, and Love, and then begs Allah to pardon them, Allah will undoubtedly answer for the sake of His Names and Attributes. Prophet Muhammad's sayings provide an example of this kind of prayer:

يَا حَيُّ يَا قَيُّوْمُ يَا حَيُّ لَا يَمُوْتُ ، يَا حَيُّ لَا إِلَهَ إِلَّا أَنْتَ ، كَاشَفَ الْعَمِّ مُجِيبُ دَعْوَةِ الْمُضْطَرِّينَ ، أَسْأَلُكَ بِأَنَّ لَكَ الْخَمْدَ ، لَا إِلَهَ إِلَّا أَنْتَ الْمَنَّانُ بَدِيعُ السَّمَاوَاتِ وَالْأَرْضِ ، ذُو الْجَلَالِ وَالْإِكْرَامِ ، وَرَحْمَانُ الدُّنْيَا وَالْآخِرَةِ وَرَحِيمُهُمَا ، ارْحَمْنِي رَحْمَةً تُغْنِينِي بِهَا عَنْ رَحْمَةِ مَنْ سِوَاكَ يَا أَرْحَمَ الرَّاحِمِينَ .

( الطيبطباي cited in النبي محمد ﷺ ) (1995: 36)

*O Ever-living! O Ever-lasting! O Ever-living who never dies! O Ever-living there is no god but You. Remover of the troubles! Answerer of the calls of the desperate! I ask You, as all praise is due to You – there is no god but You – O Bestower of Favors! Originator of the heavens and the earth! Lord of Might and Glory! The Beneficent in this world and the next and the Merciful in them both! O Lord! Bless me with the mercy that would make me free from needing mercy from other than You, O Most Merciful of the mercifuls.*

(Jaffer, 2011: 122-3)

Another example of venerating Allah in a magnificent way is found in Imam As-Sajjad's (2013: 25) supplication:

الْحَمْدُ لِلَّهِ الْأَوَّلِ بِلاَ أَوَّلٍ كَانَ قَبْلَهُ ، وَالْآخِرِ بِلاَ آخِرٍ يَكُونُ بَعْدَهُ . الَّذِي قَصُرَتْ عَنْ رُؤْيَيْهِ أَبْصَارُ النَّاطِرِينَ ، وَعَجَزَتْ عَنْ تَعْتِيهِ أَوْهَامُ الْوَاصِفِينَ .

*Praise belongs to Allah, the First, without a first before Him, the Last, without a last behind Him. Beholders' eyes fall short of seeing Him, describers' imaginations are not able to depict Him.* (Chittick, 1988: 169)

### 3. Model of Analysis

The Leech and Short model is utilized for the data's stylistic analysis (2007: 60-4). Lexical categories, grammatical categories, figures of speech, and cohesion and context are the four fundamental headings that make up this model.

- a. **Lexical categories:** There are several subcategories under this subject. The first is broad; it describes the vocabulary used in the text generally, whether it is evaluative or descriptive, generic or specific, emotive or referential, etc. The second is nouns, namely whether they are used to refer to events, sensations, attributes, etc., and if they are concrete or abstract. Adjectives is the third subcategory; it shows if the adjectives used are attributive or predicative, as well as whether they are emotive, evaluative, or referential. In the fourth category, the verbs used in the text are analyzed, and in the fifth, the adverbs used in the text are described.
- b. The analysis of sentence kinds (declarative, interrogative, imperative, etc.) and sentence complexity (sentence length, dependent-independent clause ratio, and where complexity tends to occur) are examples of grammatical categories. This category also describes the different sorts of sentences, such as relative and adverbial clauses, as well as their structure, including the frequency of objects, complements, and adverbials, as well as transitive and intransitive verb constructions. This heading also covers verb phrases, noun phrases, and other sorts of phrases as subcategories.
- c. Figures of speech: Here, we examine textual elements that are highlighted by deviating in some manner from accepted communication conventions, such as by taking advantage of formal patterning regularities or linguistic code deviations. There are three subcategories under this category. The grammatical and lexical foregrounded features come first, including any instances of parallelism, chiasmus, anaphora, repetition, etc. Phonological systems make up the second subcategory; are there any phonological patterns of assonance, rhyme, alliteration, etc.? Tropes, which comprise figures of speech like metaphor, simile, metonymy, synecdoche, paradox, and irony, are the third subcategory.
- d. Cohesion and context: Under cohesion, we take into account the text's internal structure, or the connections between its various sections. Does the text have coordinating conjunctions, linking adverbials, or other logical connections between sentences? Or does it frequently depend on unspoken meaning connections? What use does ellipsis or cross-reference via pronouns serve? Does employing terms from the same semantic field or repeating words and phrases reinforce meaning connections? As a discourse that assumes a relationship between its participants—the addresser and the addressee—we examine the external relations of a text or a portion of a text under context. What linguistic hints exist regarding the relationship between the addresser and the addressee? Regarding his addressee, what attitude does the addresser convey?

#### 4. Data Analysis

##### 4.1 Data Collection and Description

Five introductions taken from Imam Al-Kadhim's supplications collected from الصحيفة الكاظمية (2004: 17–35) serve as the data for this paper. This is done in an effort to identify the most common linguistic elements used in these kinds of texts while also emphasizing the distinctive elements of the Imam's language that comprise his own unique style.

##### 4.2 Method of Analysis

For the stylistic analysis of the data under consideration, this study makes use of Leech and Short's (2007: 60–4) model. Additionally, a statistical approach that is represented by a percentage equation has been used to illustrate the analysis's conclusions.

##### 4.3 Stylistic Analysis

###### a. Lexical categories:

It is widely recognized that there is a close and natural relationship between a text's genre and its lexical selection. This is a principle that holds true across the texts under discussion here, all of which adherently instantiate the stylistic and thematic features one would anticipate from devotional and supplicatory text. In particular, the Imam's specific wording has a specific aim: to glorify Allah, extol His greatness, and celebrate His boundless power and authority. Every word appears carefully chosen and tactically positioned to accomplish this religious and rhetorical objective—and does so with tremendous success.

Throughout texts (1), (2), (3), and (4), the Imam employs richly descriptive and reverential language in his description of Allah's grandeur, extolling and claiming divine omnipotence. The stylistic technique is not merely ornamental; rather, it functions as a constitutive element of the genre, rendering the linguistic form consonant with theological intent. The following excerpts from texts (2) and (3) demonstrate this practice quite vividly, revealing how the use of high diction, parallelism, and contrastive imagery contribute to the overall tone of awe, submissiveness, and divine praise.

- الحمد لله العلي العظيم الذي بعظمته و نوره ابصر قلوب المؤمنين، و بعظمته و نوره عاداه الجاهلون، و بعظمته و نوره ابتغى من في السموات و من في الأرض اليه الوسيلة بالأعمال المختلفة و الاديان المتضادة.

*All praise is due to Allah, the Most High, the Almighty, Whose Greatness and Light the hearts of the believers behold truth; and Whose Greatness and Light the ignorant rebel Him; and Whose Greatness and Light those in the heavens and those on the earth use as a medium (wasilah) to come near unto Him—through diverse deeds and discordant religions.*

- سبحان مَنْ مَلَأَ الدَّهْرَ قُدْسَهُ، سُبْحَانَ مَنْ لَا يَغْشَى الْإِمْدَ نَوْرَهُ، سُبْحَانَ مَنْ أَشْرَقَ كُلَّ ظِلْمَةٍ بِضَوْئِهِ، سُبْحَانَ مَنْ يَدِينُ لِدِينِهِ كُلَّ دِينٍ وَلَا يُدَانُ لِغَيْرِ دِينِهِ دِينَ. سُبْحَانَ مَنْ قَدَّرَ كُلَّ شَيْءٍ بِقُدْرَتِهِ، سُبْحَانَ مَنْ لَيْسَ لِخَالْقِيَّتِهِ حُدٌّ، وَلَا لِقَادَرِيَّتِهِ نِقَادٌ.

*Glorified is the One Whose sanctity covers all time. Glorified is the One Whose Light no length beclouds. Glorified is the One Who filled all darkness with His Light. Glorified is the One before Whom all religion bows, and no religion is accepted except Him. Glorified is the One Who ruled everything by His Power. Glorified is the One Whose act of creation knows no end, and whose Power has no limit.*

Yet, in **text (5)**, the vocabulary exploited is not only *descriptive* but also *emotive*:

- إلهي خَشَعَتِ الْأَصْوَاتُ لَكَ، وَضَلَّتِ الْأَخْلَامُ فِيكَ، وَوَجَلَّ كُلُّ شَيْءٍ مِنْكَ، وَهَرَبَ كُلُّ شَيْءٍ إِلَيْكَ، وَضَافَتِ الْأَشْيَاءُ دُونَكَ، وَمَلَأَ كُلُّ شَيْءٍ نُورَكَ،

*Oh my Lord, lips have humbled themselves before You, and imaginations have wandered in trying to comprehend You. Everything trembles with awe before You, and everything is hastening toward You. Everything is squeezed aside from You, and Your Light has enlightened all things.*

Here in the introduction, we have a striking contrast between abstract and concrete nouns, both reflecting theological abstractions and concrete realities. Abstract nouns such as الحمد (praise), معرفة (knowledge), ربوبيته (His Lordship), ازله (His Eternality), عظمته (His Greatness), قدسه (His Sanctity), خالقيته (His Creatorship), and الأعلام (imaginations) identify intangible qualities and divine qualities that have their existence in the realm of thought, belief, or spiritual eyesight. These abstract nouns serve to bring the language to a metaphysical plane, with emphasis on Allah's transcendence. The material nouns — like عباده (His servants), خلقه (His creation), حدوث (occurrence), أشباههم (their counterparts), نوره (His light), قلوب (hearts), المؤمنين (the believers), الجاهلون (the ignorant), السماوات (the heavens), الأرض (the earth), الأعمال (deeds), الأصوات (voices), and الأشياء (things) — ground the abstract theology in concrete realities. These nouns refer to physical things, people, and actions, and thus allow

for the divine descriptions to reverberate within the human experience. This comingling of the invisible and the visible contributes to the explanatory power of the religious text, both the majesty of the divine and its manifestation in creation.

Additionally, the Imam uses the final Prophet's proper name (محمد) in text (2). Here, Imam Al-Kadhimi expresses gratitude to Allah for giving us Islam via Prophet Muhammad: الحمد لله الذي عرف و وصف دينه محمد: (All praise is due to Allah, Who sent down His religion and specified it through Muhammad).

The following adjectives, which are utilized in text (4), are examples of attributive and referential adjectives that are used to allude to some of Allah's divine attributes:

سيحانك اللهم ... لا يزول ملكك، و لا يبديد عرك، و لا تموت، و انا اخلق اموت و ازول و افنى، و انت الصمد الذي لا يطعم، و الفرد الواحد بغير شبيهه، و الدائم بلا مديّة، و الباقي الى غير غاية، و المتوحد بالقدرة و الغالب على الامور بلا زوال و لا فناء، تعطي من تشاء كما تشاء، المعبود بالعبودية، المحمود بالنعم، المرهوب بالنقم، حي لا يموت، صمد لا يطعم، قيوم لا ينام، جبار لا يظلم، محتجب لا يرى، سميع لا يشك، بصير لا يرتاب، غني لا يحتاج، عالم لا يجهل، خبير لا يذهل.

*Glory be to You, O Allah... Your Dominion never ceases, Your Might never wanes, and You do not die—while I am a created being who dies, passes away, and perish. You are As-Samad—the Self-Sufficient, one who is in no need of any provision. You are the One, Unique, without any likeness. You are the Everlasting without end, the Ever-Remaining without conclusion, the One whose Strength is infinite, the One who prevails over everything without weakening or destruction. You give to whom You desire, as You desire. You are the One Who is revered through obedience, praised for favors, and frightful with punishment. The Ever-Living who does not die, the Self-Sufficient one who needs no nourishment, the Sustainer who does not sleep, the Compeller who never overwhelms, the Hidden One who is never disclosed, the All-Hearing who is not suspected, the All-Seeing who is never uncertain, the Independent one who is never in want, the All-Knowing one who is never ignorant, the All-Aware one who is never confused.*

The verbs of these divine praises and supplications exhibit an insightful theological and emotive engagement with the divine. Verbs such as عاده (opposed Him), عرف (knew), and وصف (described) convey human response to divine attributes—ranging from rejection to partial understanding. Action verbs such as ملاً (filled), أشرق (illuminated), خشعت (humbled), and ضلت (went astray) explain the dynamism between divine presence and creation. These verbs convey not only movement and reaction but also submission or waywardness in the presence of Allah's magnificence. Verbs like وجل (felt fear), هرب (ran away), and ضاقت (narrowed) convey spiritual states of awe and necessity. Conversely, يدين (submits), أثني (praise is rendered), and يبلغ (reaches) convey religious action and purpose towards Allah. Similarly, the verbs تشاء (You will), ينام (sleeps), يظلم (oppresses), يشك (doubts), يرتاب (has suspicion), يحتاج (needs), يجهل (is ignorant), and يذهل (is heedless) also prefer to occur in negation to claim divine perfection: Allah does not sleep, oppress, doubt, need, or forget. These verbal choices declare the uncompromising difference between divine completeness and human finitude and express the themes of tanzih (proclaiming Allah's transcendence) and taḥmīd (praising His attributes).

#### b. Grammatical categories:

Declarative sentences are the ones that the Imam most frequently takes advantage of. The use of coordination in these sentences demonstrates their complexity, as seen in text (1):

الحمد لله الملهم عباده الحمد و فاطرهم على معرفة ربوبيته، الدال على وجوده بخلقه، و بحدوث خلقه على اذله، و باشباههم على ان لا شبيه له.

*All gratitude is to Allah, who makes His servants grateful to Him, and who has directed them towards recognizing His Lordship; He who attributes existence to Himself through His creation, and through the created nature of His creation attributes pre-eternity to Himself, and through their likeness proclaims that He does not resemble them.*

Furthermore, as abundantly illustrated in texts (2) and (3), the Imam extensively employs relative clauses as an extremely powerful stylistic and rhetorical device. These clauses not only enrich the syntactic density of the text but further serve to expound and enlarge on the divine attributes of Allah in a relentless, continuous manner. By use of relative forms such as "الذي." (he who.), the Imam is able to link names and deeds of Allah to descriptive explanations that enhance theological depth and invite consideration. These relative forms contribute to a heightened sense of wonder and solemnity, allowing the text to evolve in a rhythm of praise, affirmation, and ascension that is central to the genre of devotional supplication.

- الحمد لله العلي العظيم الذي بعظمته و نوره ابصر قلوب المؤمنين.

- سبحان من ملاً الدهر قدسه، سبحان من لا يغشى الامد نوره، سبحان من اشرق كل ظلمة بضوئه، سبحان من يدين لدينه كل دين ولا يُدان لغير دينه دين. سبحان من قدر كل شيء بقدرته، سبحان من ليس لخالقيته حد، ولا لقادريته نفاذ.

– All thanks are to Allah, the Most High, the Almighty, by whose Greatness and Light the hearts of believers have beheld truth.

– Exalted is He whose Sanctity encompasses all of time. Exalted is He whose Light is not obscured by duration. Exalted is He who enlightened every darkness with His Radiance. Exalted is He before whom every religion prostrates, and no religion is embraced except His. Exalted is He who ordained all things by His Power. Exalted is He whose act of creation has no end, and whose Power has no limit.

Besides, in text (2), the Imam employs a pattern of style rich in semantic contrast in a series of coordinated adjectives: فمصيبٌ و مخطئٌ و ضالٌ و مهتدٍ و سميعٌ و أصمٌ، و بصيرٌ و أعمى حيران hearing and deaf, seeing and blindly perplexed). This listing method highlights the instability of human states against the steadiness of Allah. The Imam also successfully utilizes a range of verbs in the past and present tenses to convey theological teaching and spiritual relationships. The past tense verbs such as عاداه (opposed Him), عرف (knew), وصف (described), ملاً (filled), أشرق (illuminated), خشعت (humbled), ضلت (went astray), وجل (feared), هرب (fled), and ضاقت (became constricted) primarily describe past events and actions by Allah upon creation, emphasizing Allah's omnipotence and the reaction of man to His grandeur. On the other hand, the verbs of the present tense like يدين (submits), أثني (praise is given), يبلغ (reaches), تشاء (You will), ينام (sleeps), يظلم (oppresses), يشك (doubts), يرتاب (is suspicious), يحتاج (needs), يجهل (is ignorant), and يذهل (is heedless) emphasize Allah's ongoing qualities and exclude human limitations from Allah. These choices of verbs are employed to contrast the fallibility and impermanence of human existence with Allah's eternal, immutable, and perfect nature, echoing motifs of tanzih (transcendence) and taḥmīd (praise).

### c. Figures of speech

The Imam uses repetition in the materials under analysis. Sometimes, to make the text more connected, he repeats the same word or phrase. For example, in text (2), he repeats the phrase "بعظمتِهِ و نوره". His use of synonymy is evident in other places, such as text (4), where he used (اموت، ازول، افنى) and (يشك، يرتاب).

Parallelism is also a prominent rhetorical technique employed within the texts, especially in texts (4) and (5). The figure of speech, characterized by repetition of the same or similar grammatical forms or structures, is employed to stress meaning, contribute to rhythm, and create a sense of balance and emphasis. In these devotional texts, parallelism intensifies religious tension and strengthens Allah's praise through the declaration of divine characteristics or contrasting human qualities in a systematic and poetic sequence. The repetition not only aids memorization and recitation but also prompts a deep emotional and thoughtful response from the listener or reader and makes the message strong and beautiful.

- و انت الخالق و انا المخلوق، و انت الرازق و انا المرزوق، و انت الرب و انا المربوب.

- خَشَعَتِ الاصْوَاتُ لَكَ، وَضَلَّتِ الْاَخْلَامُ فِيكَ،

وَوَجَلَ كُلُّ شَيْءٍ مِنْكَ، وَهَرَبَ كُلُّ شَيْءٍ اِلَيْكَ.

– And You are the Creator and I the created; You are the Provider and I the provided for; You are the Lord and I the cared-for one.

– The voices have bowed themselves in humility before You, and the imaginations have wandered in You; all that moves in wonder shakes in fear before You, and all that flees returns to You.

Additionally, as seen in paragraph (4), where every verb begins with the same initial letter (ي), the Imam employs alliteration:

حي لا يموت، صمد لا يطعم، قيوم لا ينام، جبار لا يظلم، محتجب لا يرى، سميع لا يشك، بصير لا يرتاب، غني لا يحتاج، عالمٌ لا يجهل، خبير لا يذهل.

*The Ever-Living who never dies, the Self-Sufficient who never needs to eat, the Sustainer who never sleeps, the Compeller who never does anything wrong, the Hidden One who is never seen, the All-Hearing who never doubts, the All-Seeing who never is in doubt, the Independent who has no need, the All-Knowing who never is ignorant, the All-Aware who is never engrossed.*

### d. Cohesion and context:

In all the texts under analysis, sentence cohesion is carefully maintained by the subtle yet effective use of cohesive devices such as coordinating conjunctions and cross-referencing pronouns. These not only join individual clauses and sentences together but also help maintain continuity of thought in the text, making it more unified and easier to understand. Furthermore, there is

strategic use of repetition—not redundancy, but as a rhetorical device underlining main themes and contributing to the overall effect and rhythm of the discourse.

The other source of this lexical cohesion is the strategic employment of semantic relations, notably through antonyms and synonyms. An instance is the sequence (أفنى، أزل، أموت) (I die, I perish, I vanish), which shows both semantic proximity and cumulative emphasis on human weakness and impermanence. These lexical choices not only intensify the meaning of the text but also mirror the theological contrast between the eternity and perfection of Allah and the transitoriness and dependency of the human being. Collectively, these cohesive mechanisms unite to create a text that is theologically profound and linguistically coherent.

- فمصيبٌ و مخطئٌ و ضالٌ و مهتديٌ، و سميعٌ و اصمٌ، و بصيرٌ و اعمى

*One in the right and one in the wrong, misguided and rightly guided, hearing and deaf, seeing and blind.*

With regard to **context**, the Imam employs a personal and intimate direct address to Allah through forms of vocative such as (اللهم، الهي) to establish a personal and respectful relationship. This immediacy of the call through direct invocation is not just symbolic of the latter but also signifies intense spiritual devotion and obedience. Besides, the Imam-addressee relationship is excellently portrayed in text (4), where the Imam skillfully depicts the divine-human relation using elegant words and melancholic imagery. This expression of the divine-human relation portrays both the immanence and transcendence of Allah, depicting His omnipotent power and mercy on one side, and the humility and submission of the worshipper on the other side.

انت الخالق و انا المخلوق، و انت الرازق و انا المرزوق، و انت الرب و انا المربوب، و انا الضعيف و انت القوي، و انا السائل و انت الغني.

*You are the Creator, and I am the created; You are the Provider, and I am the provided for; You are the Lord, and I am the cared for. I am the weak, and You are the Strong; I am the asker, and You are the Rich in need of nothing.*

Since the Imam is speaking to his Lord, he carefully selects a vocabulary that reflects Allah's utmost Divinity and Almightyness.

#### 4.3 Statistical Analysis

In an effort to illustrate the percentage and frequency of occurrence of each item in the model used in the texts, Table (1) below provides a statistical analysis of the data supporting the stylistic analysis conducted in the section above.

**Table (1) Statistical Analysis of Introductions of Imam Al-Kadhim's Supplications**

| No. of Text | Lexical categories |            |        | Grammatical categories |                  | Figures of speech |             |              | Cohesion                  |          |
|-------------|--------------------|------------|--------|------------------------|------------------|-------------------|-------------|--------------|---------------------------|----------|
|             | Nouns              | Adjectives | Verbs  | Declarative sentences  | Relative clauses | Repetition        | Parallelism | Alliteration | Coordinating conjunctions | Pronouns |
| Text (1)    | 11                 | 3          | 0      | 1                      | 0                | 1                 | 0           | 0            | 3                         | 9        |
| Text (2)    | 20                 | 13         | 5      | 1                      | 3                | 2                 | 4           | 1            | 14                        | 9        |
| Text (3)    | 25                 | 1          | 6      | 1                      | 6                | 7                 | 0           | 0            | 2                         | 9        |
| Text (4)    | 31                 | 19         | 21     | 1                      | 1                | 8                 | 3           | 5            | 22                        | 19       |
| Text (5)    | 11                 | 2          | 7      | 1                      | 1                | 8                 | 3           | 1            | 8                         | 13       |
| Total       | 98                 | 38         | 39     | 5                      | 11               | 26                | 10          | 7            | 49                        | 59       |
| Percentage  | 56%                | 21.71%     | 22.28% | 31.25%                 | 68.75%           | 60.46%            | 23.25%      | 16.27%       | 45.37%                    | 54.62%   |

#### 4.4 Results of Analysis

1. Most frequently used lexical category in the Imam's supplication introductions is nouns, which show the highest frequency of all the lexical constituents. These nouns are judiciously selected and positioned to sanctify and glorify the omnipotence and

grandeur of Allah. They function referentially and devotionally as they expound central theological concepts and bolster the reverent tone of the texts.

2. The Imam uses relative clauses exceedingly often, which contributes to the syntactic cohesion of the discussion. These structures allow the Imam to develop divine attributes and actions at various levels, building an entwined and layered narrative that reflects both theological depth and stylistic balance.

3. The most powerful rhetorical device employed by the texts is repetition, and it is utilized to emphasize main themes and to exert a profound emotional and spiritual effect. Besides repetition, the Imam further employs parallelism—through syntactically balanced clauses—and alliteration, both of which contribute towards the creation of the rhythmic as well as aesthetic value of the language.

4. The cohesion within the texts relies significantly on two cohesive strategies specifically: coordinating conjunctions, which link clauses and concepts, and pronoun cross-reference, which maintains textual coherence and reinforces speaker-audience-divine relationship. These devices ensure that the discourse runs fluently, cohesively, and thematically coherent.

### **5. Concluding Remarks**

Based on rigorous stylistic and statistical analysis, the study has made several conclusions. The hypothesis presented at the beginning of this research has been proven. The most prevalent stylistic features found to be used in Imam Al-Kāzīm's supplications are the frequent and consistent occurrence of nouns, which dominate the lexical structure of the texts. These nouns are chosen specifically in order to convey reverence, theological nuance, and awe at the Divine. In addition, the Imam makes use of relative clauses with great frequency, which serves to contribute to both syntactic coherence and descriptive economy of the supplicatory rhetoric. Repetition is used as the most widespread rhetorical figure, emphasizing central points and contributing to the emotional and spiritual intensity of the texts. Besides, repetition of pronouns is also a significant cohesive element, relating ideas and ensuring the continuity of thought in the discourse.

It also does not need saying that the Imam is addressing his Creator, the Owner of the heavens and the earth. In this sacred environment, he deliberately uses a style of communication that reflects the Majesty, Glory, and Omnipotence of Allah. The tone is elevated, the language is solemn, and the structure is well-suited to the presence of the Divine. This contemplative and devout use of language is proof not only of the Imam's deep theological insight but also of his mastery of eloquence in expressing devotion, humility, and reverence.

### **References**

- [1] Asifi, M. M. (2008). **Supplication in the Eyes of Ahl al-Bayt**. Tehran: Ahl al-Bayt World Assembly Publishing and Printing Center.
- [2] Chittick, W. C. (1988). **The Psalms of Islam (Sahifa Sajjadiya)**. Qum: Ansariyan Publications.
- [3] Jaffer, T. R. (2011). **Prayers of the Final Prophet: An Excerpt from Sunan an-Nabi**. Canada: Islamic Publishing House.
- [4] Leech, G. and Short, M. (2007). **Style in Fiction**. Harlow: Pearson Education Limited.
- [5] Shakir, M. H. (1999). **The Quran**. New York: Tahrik Tarsile Quran.

### **[6] القرآن الكريم**

- [7] الامام السجاد (ت 94 هـ). 2013. **الصحيفة السجادية**. بيروت: دار المتقين.
- [8] الامام الكاظم (ت 183 هـ). 2004. **الصحيفة الكاظمية**. قم: مؤسسة الامام المهدي (عج).
- [9] الطبطبائي، محمد حسين. 1995. **سنن النبي**. قم: مؤسسة النشر الاسلامي.
- [10] اللواتي، احسان بن صادق. 2008. **خواتم الخير**. بيروت: جواتا للنشر.
- [11] عبد الحميد، صائب. 2000. **الزيارة والتوسل**. قم: ستاره.
- [12] مغنية، محمد جواد. 2007. **في ظلال الصحيفة السجادية**. قم: مؤسسة دار الكتاب الاسلامي.

### **Appendix**

#### **Text (1)**

الْحَمْدُ لِلَّهِ الْمَلِهُمَّ عِبَادَهُ الْحَمْدَ وَ فَاطِرَهُمْ عَلَى مَعْرِفَةِ رَبِيبَتِهِ، الدال على وجوده بخلقه، و بحدوث خلقه على اذله، و باشباههم على ان لا شبه له.<sup>(1)</sup>

Praise be to Allah, Who inspired his servants praise and initiated their knowledge of His Lordship, Who indicated His existence through His creation, and proofed the occurrence of His creation on its eternity, and their likenesses that there is no resemblance to Him.<sup>(2)</sup>

#### **Text (2)**

الحمد لله العلي العظيم الذي بعظمته و نوره ابصر قلوب المؤمنين، و بعظمته و نوره عاداه الجاهلون، و بعظمته و نوره ابتغى من في السموات و من في الأرض اليه الوسيلة بالأعمال المختلفة و الاديان المتضاده، فمصيب و مخطئ و زال و مهتد، و سميع و اصم، و بصير و اعمى حيران، و الحمد لله الذي عرف و وصف دينه محمد

Praise be to Allah, the Most High, the Magnificent, who with his greatness and light has seen the hearts of the believers, and by his greatness and light the ignorant have antagonized, and by his greatness and light whoever is in the heavens and whoever is on the earth seeks the means to him by various works and opposing religions, so he is right and wrong and misguided and guided, and hearing and deaf, seeing and confused blind, and praise be to Allah, who knew and described his religion, Muhammad.

### Text (3)

سبحان مَنْ مَلَأَ الدَّهْرَ قَدْسَهُ، سُبْحَانَ مَنْ لَا يَغْشَى الْأَمَدَ نُورَهُ، سُبْحَانَ مَنْ أَشْرَقَ كُلَّ ظَلْمَةٍ بِضَوْئِهِ، سُبْحَانَ مَنْ يَدِينُ لِدِينِهِ كُلَّ دِينٍ وَلَا يُدَانُ دِينَ سُبْحَانَ مَنْ قَدَّرَ كُلَّ شَيْءٍ بِقُدْرَتِهِ، سُبْحَانَ مَنْ لَيْسَ لِخَالْقِيَّتِهِ حُدٌّ، وَلَا لِقَادَرِيَّتِهِ نَفَادٌ، سُبْحَانَ اللَّهِ الْعَظِيمِ وَبِحَمْدِهِ. لَغَيْرِ دِينِهِ دِينٍ .

Glory be to the One whose sanctity is filled by eternity, Glory be to the One whose light does not cover time, Glory be to the One who shone every darkness with his light, Glory be to the One who adheres to his religion every religion and is not condemned to anything other than his religion. Glory be to the One who has predestined everything with His power, Glory be to the One whose creation has no limit, nor whose power is exhausted, Glory be to Allah the Great and praise be to Him.

(1) The Arabic texts are taken from الصحيفة الكاظمية (2004: 17-35).

(2) The English translation is mine.

### Text (4)

سُبْحَانَكَ اللَّهُمَّ وَبِحَمْدِكَ، اِثْنِي عَلَيْكَ وَ مَا عَسَى أَنْ يَبْلُغَ مِنْ ثَنَائِي عَلَيْكَ، وَ أَمَجْدِكَ مَعَ قَلَّةِ عَمَلِي وَ قِصْرِ ثَنَائِي، وَ أَنْتَ الْخَالِقُ وَ أَنَا الْمَخْلُوقُ، وَ أَنْتَ الرَّازِقُ وَ أَنَا الْمَرْزُوقُ، وَ أَنْتَ الرَّبُّ وَ أَنَا الْمَرْبُوبُ، وَ أَنَا الضَّعِيفُ وَ أَنْتَ الْقَوِيُّ، وَ أَنَا السَّائِلُ وَ أَنْتَ الْغَنِيُّ، لِأَيُّزُولِ مَلِكِكَ، وَ لَا يَبِيدُ عِزُّكَ، وَ لَا تَمُوتُ، وَ أَنَا أَخْلَقْتُ أَمْوَاتٍ وَ أَزُولُ وَ أَفْنِي، وَ أَنْتَ الصَّمَدُ الَّذِي لَا يَطْعَمُ، وَ الْفَرْدُ الْوَاحِدُ بَغَيْرِ شَبِيهِ، وَ الدَّائِمُ بِلَا مَدَّةٍ، وَ الْبَاقِي إِلَى غَيْرِ غَايَةٍ، وَ الْمَتَّوِّحُ بِالْقُدْرَةِ وَ الْغَالِبُ عَلَى الْأُمُورِ بِلَا زَوَالٍ وَ لَا فَنَاءٍ، تَعْطِي مَنْ تَشَاءُ كَمَا تَشَاءُ، الْمَعْبُودَ بِالْعِبُودِيَّةِ، الْمَحْمُودَ بِالنَّعْمِ، الْمَرْهُوبَ بِالنَّقْمِ، حَيٌّ لَا يَمُوتُ، صَمَدٌ لَا يَطْعَمُ، قَيُّومٌ لَا يَنَامُ، جَبَّارٌ لَا يَظْلَمُ، مَحْتَجِبٌ لَا يَرَى، سَمِيعٌ لَا يَشْكُ، بَصِيرٌ لَا يَرْتَابُ، غَنِيٌّ لَا يَحْتَاجُ، عَالِمٌ لَا يَجْهَلُ، خَبِيرٌ لَا يَذْهَلُ.

Glory be to You, O Allah, and praise be to You, I commend You, and I praise You, and I glorify You, despite my lack of work and my shortness of prais, and You are the Creator and I am the creature, and You are the Provider and I am the one provided, and You are the Lord and I am the servant, and I am the weak and You are the strong, and I am the beggar, and you are the rich. Your possession does not pass away, and your glory does not perish, and you do not die, and I am created to die and pass away and perish. You are the One who lasts to no end, and the One who is united in power, and prevails over things without perishing or demise, giving whomever you like as you like, worshiped with servitude, praised with graces, feared with vengeance, Alive and not dying, Enduring that does not feed, Sustenance that does not sleep, Mighty without injustice, Veiled does not see, Hear does not doubt, Sees does not doubt, Rich does not need, Knows not ignorant, Expert never be amazed.

### Text (5)

إِلَهِي خَشَعَتِ الْأَصْوَاتُ لَكَ، وَضَلَّتِ الْأَخْلَامُ فِيكَ، وَوَجَلَ كُلُّ شَيْءٍ مِنْكَ، وَهَرَبَ كُلُّ شَيْءٍ إِلَيْكَ، وَضَاقَتِ الْأَشْيَاءُ دُونَكَ، وَمَلَأَ كُلُّ شَيْءٍ نُورَكَ، فَأَنْتَ الرَّفِيعُ فِي جَلَالِكَ، وَأَنْتَ الْبَهِيُّ فِي جَمَالِكَ، وَأَنْتَ الْعَظِيمُ فِي قُدْرَتِكَ، وَأَنْتَ الَّذِي لَا يُؤْوَدُكَ شَيْءٌ.

O Allah, the voices subdued to You, and dreams mislaid in You, and everything is afraid of You, and fled everything to You, and things narrowed without You, and Your light filled everything, You are high in glory, and you are Gorgeous in Your Beauty, and You are Great in Your Ability, and You Who does not overburden You anything.