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A Rhetorical Analysis of Imam Ali's Sermon 183

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Abstract: This study conducts a rhetorical analysis of Sermon 183 by Imam Ali (PBUH), focusing on the rhetorical strategies that enhance its persuasive effectiveness. The research examines Aristotle's argumentative appeals: logos, ethos, and pathos; various rhetorical devices; and intertextuality to uncover how Imam Ali (PBUH) constructs meaning and influences his audience. Through a detailed analysis, the study identifies the strategic use of figures of speech such as metaphors (13 instances) and antithesis (5 instances), which significantly enhance the sermon's rhetorical impact. Additionally, the intertextual references within the sermon are explored to demonstrate their role in reinforcing the authority of the arguments and connecting the audience with shared cultural and religious knowledge. The findings reveal the profound impact of Imam Ali's use of argumentative appeals and rhetorical devices, highlighting his mastery of rhetoric in delivering ethical and spiritual messages. This research contributes to a broader understanding of Arabic rhetorical traditions and provides insights into the role of rhetoric in religious discourse.

Keywords: Rhetoric, Ethos, Pathos, Logos, Figures of Speech, Intertextuality

1. Introduction

Imam Ali (PBUH), the cousin and son-in-law of Prophet Muhammed (Peace be upon him and his progeny), is a central figure in Islamic history and thought. His sermons, particularly Sermon 183, are rich in rhetorical devices and philosophical insights. This sermon addresses crucial themes such as justice, warning against punishment on the Day of Judgment, and the greatness and importance of the Holy Qur'an. Therefore, it is a significant text for analysis in both religious and literary studies. Despite the historical and theological importance of Imam Ali's Sermon 183, there has been limited scholarly attention focused on its rhetorical aspects. Understanding the rhetorical strategies employed in this sermon can provide deeper insights into its persuasive power and its impact on listeners. The present study aims at identifying and analysing the rhetorical devices used in Sermon 183, and exploring how these devices contribute to the overall message and impact of the sermon. This research might contribute to the fields of religious studies, rhetoric, and literary analysis. By examining the rhetorical elements of Sermon 183, the study will illuminate how Imam Ali's words continue to resonate in modern discussions.

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2. Materials and Methods

Theoretical Background

Rhetoric

The concept of rhetoric originated in Ancient Greece, where it was initially defined as the art of using language effectively to persuade and motivate an audience. Greece, recognized as the birthplace of democracy, established a system where skilled and eloquent citizens could influence political decisions in city-state assemblies. The term rhetoric derives from the Greek word *rhetor*, meaning speaker or orator. A rhetor was someone proficient in persuasion, a skill considered essential for civic engagement. Over time, rhetoric became closely associated with the art of persuasion. The Sophists, a group of educators in Ancient Greece, were the first to formalise rhetoric as a discipline. They taught the techniques of speech-making and argumentation, emphasizing the role of rhetoric in civic education and participation (Sarkar & Bhattacharya, 2022). Philosophers and linguists have debated the nature and purpose of rhetoric throughout history. In his dialogue, Plato criticized rhetoric, describing it as a form of flattery that uses ornamental language to manipulate audiences without concern for truth or justice. He regarded rhetoric as deceptive and morally questionable (Lodge, 1890). Aristotle, a student of Plato, adopted a more balanced and systematic approach to rhetoric. In his treatise *Rhetoric*, he defined it as “the ability to see the available means of persuasion” (Aristotle, trans. 2007, p. 24).

Unlike Plato, Aristotle argued that rhetoric was neither inherently good nor bad; its ethical value depended on its use. He also highlighted the importance of rhetoric for public discourse and self-defense, asserting that rational speech is uniquely human and vital for societal interaction.

During that period, philosophers distinguished between literal language, used by scientists and philosophers to communicate truth, and figurative language, used by rhetoricians and Sophists for persuasion. Friedrich Nietzsche later challenged this binary distinction, asserting that all language is inherently figurative and symbolic. In modern times, the scope of rhetoric has expanded beyond persuasion. Kenneth Burke argued that all human activities are symbolic and, therefore, rhetorical. He emphasized that rhetoric is not limited to persuasion but also encompasses the social and symbolic uses of language (Burke, 1950). Similarly, King and Kuypers (2004) defined rhetoric as “the strategic use of communication, oral or written, to achieve specific goals” (p. 6).

A recurring theme in the study of rhetoric is its central role in persuasion. Plato viewed rhetoric as a manipulative tool, while Aristotle saw it as a neutral instrument whose value depended on its application. Modern perspectives, such as Burke’s, focus on rhetoric’s potential to foster cooperation and communication.

Despite its evolution, the ethical dimension of rhetoric remains controversial. Whether used to resolve misunderstandings, persuade others, or connect with audiences, rhetoric’s impact on communication and society depends largely on its ethical use.

Arabic Rhetoric

Arabic rhetoric, or *al-balāghah* (البلاغة), linguistically refers to the act of “reaching” or “attaining” a specific end. The term derives from the verb (بلغ) which means to arrive, reach, or touch the heart. This concept is evident in Quranic discourse, such as in the verse:

﴿حَتَّىٰ إِذَا بَلَغَ بَيْنَ السَّدَّيْنِ وَجَدَ مِن دُونِهِمَا قَوْمًا لَا يَكَادُونَ يَفْقَهُونَ قَوْلًا﴾

“Until, when he reached a tract between two mountains, he found, beneath them, a people who scarcely understood a word” (18:93).

In usage, *al-balāghah* (البلاغة) refers to a distinct quality of speech or writing, as highlighted in the Quranic verse:

﴿أُولَٰئِكَ الَّذِينَ يَعْلَمُ اللَّهُ مَا فِي قُلُوبِهِمْ فَأَعْرِضْ عَنْهُمْ وَعِظْهُمْ وَقُلْ لَهُمْ فِي أَنفُسِهِمْ قَوْلًا بَلِيغًا﴾

“These are the ones of whom Allah knows what is in their hearts, so turn away from them but admonish them and speak to them a far-reaching word” (Quran 4:63). Rhetoric is considered as both an innate talent and an acquired skill, enabling the communicator to influence the minds and hearts of the audience. In Arabic tradition, rhetoric represents the highest form of persuasive language.

Abdul-Raof (2006) delves into the classical framework of Arabic rhetoric, which comprises:

1. *Ilm al-Ma’ani* (The Science of Meanings): This branch focuses on the contextual meanings of sentences, examining how structure variations can influence the intended message. It addresses aspects like word order, emphasis, and the use of rhetorical questions to convey specific meanings.
2. *Ilm al-Bayan* (The Science of Eloquence): This area deals with figurative language and the clarity of expression. It encompasses various rhetorical devices such as simile, metaphor, metonymy, and synecdoche, which are used to enhance the expressiveness and vividness of the language.
3. *Ilm al-Badi’* (The Science of Embellishment): This branch is concerned with the aesthetic aspects of rhetoric, focusing on the use of stylistic devices to beautify speech or writing. It includes techniques like alliteration, assonance, antithesis, and parallelism, which contribute to the artistic quality of the language.

Argumentative Appeals

Persuasion is achieved through three primary appeals: *ethos* (the credibility of the speaker), *pathos* (the emotional resonance of the audience), and *logos* (the logical structure of the argument). These elements, often referred to as “proofs,” were first identified by Aristotle, who regarded them as essential tools for achieving the ultimate goal of rhetoric, i.e., persuasion.

Logical Appeal (Logos)

Logos refers to the use of logic, evidence, and reasoning to support an argument. Aristotle, as cited in Henrik (2013), emphasizes that *logos* relies on proof, data, and evidence to appeal to the intellectual side of the audience. It involves reasoning and inference to persuade effectively. It is transparently manifested in the Quranic verse: ﴿لَوْ كَانَ فِيهِمَا ءَالِهَةٌ إِلَّا اللَّهُ لَفَسَدَتَا فَسُبْحَانَ اللَّهِ رَبِّ الْعَرْشِ عَمَّا يَصِفُونَ﴾ “Had there been within the heavens and earth gods besides Allah, they both would have been ruined. So exalted is Allah, Lord of the Throne, above what they describe.” (Quran 21:22) where a clear example of logical reasoning is provided. This verse challenges polytheistic beliefs by arguing that the existence of multiple gods would lead to chaos, as each deity would act independently, causing disorder. The statement uses reasoning to lead the audience to a logical conclusion. Thus, the effectiveness of *logos* is obviously illustrated.

Ethical Appeal (Ethos)

Ethos pertains to the credibility and character of the speaker. Audiences are more likely to trust a speaker who appears ethical, knowledgeable, and sincere. According to Lucas (2009), *ethos* consists of two key components: competence and character. Competence refers to the speaker’s expertise, sincerity, and depth of knowledge, while character relates to their reputation, trustworthiness, and moral integrity. A prominent example of *ethos* is Imam Ali (PBUH), who is the best example of this rhetorical appeal. Known for his wisdom, piety, and justice, Imam Ali exemplifies ethical leadership, aligning his actions with principles of morality and fairness. His reputation for knowledge and sincerity makes him a credible figure whose advice carries immense weight.

Emotional Appeal (Pathos)

Pathos refers to the rhetorical strategy that targets the emotions of the audience, engaging feelings such as pride, fear, anger, shame, and similar sentiments to influence judgment (Lucas, 2009). This appeal focuses on understanding and adjusting the emotional

state of the audience to be in line with the significance of the argument being presented. Aristotle emphasized that pathos involves studying the psychology of emotions to effectively shape the audience's emotional response to the issue at hand (Aristotle, cited in Herrick, 2013, pp. 79-80).

A compelling example of pathos is found in Lady Zainab's speech following the tragedy of Karbala. Her address to Yazid, the calif at that time, and the assembled audience exemplifies the power of emotional appeal. Through her words, she vividly conveys the profound grief and suffering of her household while expressing defiance against the oppressors. Her speech resonates deeply with the audience, revealing the role of pathos in connecting emotionally with listeners and leaving a lasting impact.

Figures of Speech

The term figure comes from the Latin word *figura*, which means the form or shape of an object. From this original sense of the word, secondary signification of something remarkable has been derived. Hence the words in a figure of speech are used to attract attention because they are being used in a unique and extraordinary sense. When a speaker moves away from the ordinary and plain way of speaking, he/she intends to make his/her speech more effective and impactful. The term figure in the expression, figure of speech, therefore means a departure from the ordinary plain way of stating to make speech more effective. This term is therefore a departure from the plain way of stating in order to augment it and make it more effective and elegant. Therefore, a figure of speech may be said to be a rich dress in which the idea is clothed. For instance, the plain meaning of the word pillar refers to a structure that supports something, the pillar of success; however, when one states that 'Failures are the pillars of success.', then he uses it figuratively. Similarly, when the phrase 'the queen of night' is used instead of 'the moon', it is regarded as a figure of speech. (Banerjee, 2004)

Figures of speech are artistic rather than artificial. It is just like the right ornamentation which enhances beauty, but when excessive and inappropriate it might diminish it. Similarly, the overuse of figure of speech is undesirable. Figures of speech must enhance clarity, embellishment, and emphasis of a literal expression. Figures of speech can be classified into groups based on their meaning, sound, or other different principles. For instance, basing on similarity, we have simile, metaphor and allegory; on contrast, we have antithesis, paradox and oxymoron; on association, we have metonymy. Finally, on sound we have alliteration, assonance and many more. (Banerjee, 2004).

Abdul-Raof (2006) introduces the following definitions of some of above-mentioned figures of speech:

1. Metaphor is a figure of speech where one thing is described as if it were another, highlighting similarities between the two without using like or as. It implies a direct comparison to create a vivid image or convey a deeper meaning. For example, 'Time is a thief.' suggests that time steals moments from our lives.
2. Metonymy is a figure of speech in which one word or phrase is substituted with another that is closely associated with it. Instead of directly naming something, it refers to it using a related concept or object. In the sentence 'The pen is mightier than the sword.' The pen is substitution for writing and sword for war or violence.
3. Parallelism is the repetition of the structure of a lexical item or a phrase. Linguistically, parallelism has the function of cohesion. This mode of lexical embellishment is achieved by parallelistic grammatical constructions that can establish rhyme. A clear example is Charles Dickens's sentence, 'It was the best of times, it was the worst of times.'
4. Onomatopoeia as a mode of lexical embellishment, it refers to the symbolism of sounds and the verbalization of noises, for example, 'I have heard the hooting of the owls.'

5. Assonance, also as a mode of lexical embellishment, it refers to the agreement in the last letter(s) of two propositions, as in the Quranic verse: *فِيهَا سُرُرٌ مَّرْفُوعَةٌ وَأَكْوَابٌ مَوْضُوعَةٌ*, "Within it are couches raised high, and cups put in place." (Quran 88:13–14).
6. Hyperbole is an exaggeration of a statement to emphasize a point, either by magnifying or minimizing it beyond its realistic limits as in 'He can carry mountains on his back.'
7. Antithesis is a rhetorical device that contrasts two opposing ideas or words in the same sentence to highlight their differences such as 'He honors the honest and punishes the dishonest.'
8. Person Shift is a sudden change in the grammatical person, e.g., shifting from first person to second person or third person to grab the listener's attention or add variety. An example from the Holy Quran is *إِيَّاكَ نَعْبُدُ وَإِيَّاكَ نَسْتَعِينُ* "It is You we worship, and You we ask for help." (Quran1:5).
9. Imagery is the use of descriptive language that appeals to the senses (visual, auditory, etc.) to create a vivid mental picture, e.g., 'The garden was a sea of colors.'
10. Rhetorical Question is a question asked not to seek an answer but to emphasize a point, express amazement, or provoke thought, e.g., 'Have you ever seen such greatness?'
11. Personification is the attribution of human qualities to non-human entities, such as objects, animals, or ideas, for example, '...and the trees were dancing with the breeze of spring.'
12. Euphemism is the expression of a harsh or unpleasant idea in a softer, indirect way to make it acceptable or polite. For instance, 'He passed away.' is said instead of 'He died.'
13. Repetition is the recurrence of a word or phrase for emphasis, rhythm, or to create a strong emotional effect. A clear example from the Quran is the recurrence of the verse *فَيَا أَيُّهَا آلَاءُ رَبِّكُمَا تُكَذِّبَانِ*. "So, which of the favors of your Lord would you deny?" (Surah Ar-Rahman).

Intertextuality

Intertextuality, as a concept rooted in literary and linguistic studies, originated in the mid-20th century as a means to explore how texts influence each other. The term was first coined by Julia Kristeva in the nineteen 1960s, inspired by the work of Mikhail Bakhtin, who emphasized that all text exists within a complex dialogue with other texts meaning literature and language is inherently relational rather than isolated. In her essay 'Word, Dialogue, and Novel', Kristeva expanded Bakhtin's ideas by presenting the term intertextuality to describe the process in which a text is shaped through its relationship with other texts. She argued that every text is a mosaic of quotations echoing ideas, symbols, and language from other sources (Kristeva, 1980).

This stresses that a text's significance often lies in its allusions as much as in its direct content. As the concept of intertextuality developed, scholars developed different views to understand it and categorize its mechanism. Ronalds Barthes, for instance, highlighted the idea of 'the death of the author' suggesting that a text meaning is derived not from the author's intention but from the readers interpretation which is often shaped by prior knowledge of other texts (Barthes, 1977).

The importance of intertextuality is found in its capacity to enrich text both for authors and readers. By acknowledging the ties between texts, readers gain a deeper appreciation of literal, cultural and historical context, enhancing their interpretation of a text. Intertextuality allows a single text to have multiple layers of meaning which lead to open up new interpretations. Intertextuality in Arabic studies has deep roots, long predating its emergence in Western theory. (Banerjee, 2004).

Arabic literature, particularly poetry, has traditionally relied on shared themes, symbols, and Motifs across Generations. The Holy Quran is a foundational text that has deeply influenced Arabic literature. A well-known example of intertextuality in Arabic

literature is the Epistle of Forgiveness by Abu Al-Alaa Al-Maarri, written in the 11th century. It explores themes of the afterlife and engaging with notable characters from Islamic and pre-Islamic period. Some argue that the 'Divine Comedy' was inspired by Al-Maarri's Epistle.

The Model

The study adopts an eclectic model for the analysis of Imam Ali's sermon 183. It is a comprehensive framework for rhetorical analysis. It encompasses key elements of rhetoric divided into two categories: argumentative appeals according to Aristotle (2007) and figures of speech based on Banerjee's classification (2004) in addition to intertextuality as a single category. Thus, this model incorporates classical concepts like ethos, pathos and logos with rhetorical devices such as metaphor, imagery and rhetorical questions, as well as elements of sound such as alliteration, onomatopoeia, and parallelism.

Data Analysis

Text 1

فمن خطبة له عليه السلام في قُدْرَةِ اللَّهِ وَفِي فَضْلِ الْقُرْآنِ وَفِي الْوَصِيَّةِ بِالنُّقْوَى

الْحَمْدُ لِلَّهِ الْمَعْرُوفِ مِنْ غَيْرِ رُؤْيَةٍ، وَالْخَالِقِ مِنْ غَيْرِ مَنْصَبَةٍ. خَلَقَ الْخَلَائِقَ بِقُدْرَتِهِ، وَاسْتَعْبَدَ الْأَرْبَابَ بِعِزَّتِهِ، وَسَادَ الْعُظَمَاءَ بِجُودِهِ؛ وَهُوَ الَّذِي أَسْكَنَ الدُّنْيَا خَلْقَهُ، وَبَعَثَ إِلَى الْجِنِّ وَالْإِنْسِ رُسُلَهُ، لِيَكْتَشِفُوا لَهُمْ عَنْ غُطَائِهَا، وَلِيَحْذَرُواهُمْ مِنْ صَرَائِهَا وَلِيَضْرِبُوا لَهُمْ أَمْثَالَهَا، وَلِيُبَيِّنُوا لَهُمْ غُيُوبَهَا، وَلِيَهْجُمُوا عَلَيْهِمْ بِمُعْتَبَرٍ مِنْ تَصَرُّفِ مَصَاحِبِهَا وَأَسْقَامِهَا، وَخِلَالِهَا وَحَرَائِمِهَا، وَمَا أَعَدَّ اللَّهُ لِلْمُطِيعِينَ مِنْهُمْ وَالْعَصَاةِ مِنْ جَنَّةٍ وَنَارٍ، وَكَرَامَةٍ وَهَوَانٍ. أَحْمَدُهُ إِلَى نَفْسِهِ كَمَا اسْتَحَمَدَ إِلَى خَلْقِهِ، وَجَعَلَ لِكُلِّ شَيْءٍ قَدْرًا (وَلِكُلِّ قَدْرٍ أَجَلًا، وَلِكُلِّ أَجَلٍ كِتَابًا)

"In one of his sermons about the power of God, the virtue of the Quran, and the commandment of piety:

Praise be to Allah Who is recognized without being seen and Who creates without trouble. He created the creation with His Might, and receives the devotion of rulers by virtue of His dignity. He exercises superiority over great men through His generosity. It is He who made His creation to populate the world and sent towards the jinn and human beings His messengers to unveil it for them, to warn them of its harm, to present to them its examples, to show them its defects and to place before them a whole collection of matters containing lessons about the changings of health and sickness in this world, its lawful things and unlawful things and all that Allah has ordained for the obedient and the disobedient, namely, Paradise and Hell and honour and disgrace. I extend my praise to His Being as He desires His creation to praise Him. He has fixed for everything a measure, for every measure a time limit, and for every time limit a document." (Raza, 2011, p. 407)

Imam Ali commences his sermon by praising Allah, which is a common characteristic of Islamic oration. He effectively employs the three argumentative appeals: logos (logical reasoning), ethos (credibility), and pathos (emotional appeal), along with various figures of speech. The sermon uses logical reasoning to guide the audience toward understanding profound truths about Allah, life, and accountability.

He explains that Allah's power is the ultimate source of creation, stating that He has established everything with a measure, and for every measure, there is a divinely appointed term that reveals Allah's plan.

His credibility is further established through his divine wisdom, which intertwines with Islamic teachings, as well as references to the Holy Quran, making his sermon a reliable source of guidance. Additionally, his close relationship with the Prophet Muhammed (Peace be upon him and his pure progeny.) enhances his authority.

The sermon evokes strong feelings through powerful phrases, emphasizing Allah's might and generosity. The use of figures of speech, such as parallelism with phrases like

"for everything, a measure, for every measure, a term limit," reinforces the concepts of divine order and precision, enriching the logical appeal. The use of antithesis highlights the stark consequences of human actions, contrasting notions of honour and disgrace to clarify the moral lesson.

Metaphor is present in expressions like (استعبد الارباب بعزته) "subjugated the great ones with His might", which illustrates God's absolute sovereignty. Another metaphor, (ليكشفوا) "to unveil it for them", addresses worldly deceptions that obscure reality.

The sermon also employs alliteration, as seen in (خلق الخلاق) creating a pleasant and impactful sound. Hyperbole in phrases like (ساد العظماء بجوده) "subjugated the great ones with His generosity" emphasizes the overwhelming and unmatched nature of Allah's generosity. Assonance in (رؤية، منصبة، بقدرته، بعزته، بجوده) helps to create a rhythmic and memorable flow. Paradox in (مصاحبا واسقامها وحلالها وحرامها المطعين والعصاة جنة ونار كرامة وهوان) presenting contrasting concepts to highlight moral choices.

Parallelism is evident in the statement (جعل لكل شيء قدرا ولكل قدرا اجلا ولكل اجل كتابا). Intertextuality is apparent in its alignment with Quranic themes and language, the statement (المعروف من غير رؤية) "Who is known without being seen" alludes to the verse from the Holy Quran ﴿لَا تَرَوْهُ وَهُوَ يُبْصِرُ وَهُوَ يُدْرِكُ الْبَصَرَ وَهُوَ اللَّطِيفُ الْخَبِيرُ﴾ "No vision can grasp Him, but His grasp is over all vision: He is above all comprehension, yet is acquainted with all things." (Quran 6:103)

Text 2

منها في ذكر القرآن:

قَالَ قَرَأَنُ أَمْرٍ زَاجِرٌ، وَصَامَتْ نَاطِقٌ حُجَّةُ اللَّهِ عَلَى خَلْقِهِ. أَخَذَ عَلَيْهِ مِيثَاقَهُمْ، وَارْتَهَنَ عَلَيْهِمْ أَنْفُسَهُمْ. أَنْتُمْ نُورُهُ، وَأَكْمَلُ بِهِ دِينَهُ، وَقَبَضَ نَبِيَّهُ صَلَّى اللَّهُ عَلَيْهِ وَآلِهِ وَقَدْ فَرَعَ إِلَى الْخَلْقِ مِنْ أَحْكَامِ الْهُدَى بِهِ. فَعَظَمُوا مِنْهُ سُبْحَانَهُ مَا عَظَّمَ مِنْ نَفْسِهِ، فَإِنَّهُ لَمْ يَخْفِ عَنْكُمْ شَيْئًا مِنْ دِينِهِ، وَلَمْ يَتْرِكْ شَيْئًا رَضِيَهُ أَوْ كَرِهَهُ إِلَّا وَجَعَلَ لَهُ عِلْمًا بَادِيًا، وَآيَةً مُحْكَمَةً، تَزَجُرُ عَنْهُ، أَوْ تَدْعُو إِلَيْهِ، فَرَضَاهُ فِيمَا بَقِيَ وَاجِدًا، وَسَخَطَهُ فِيمَا بَقِيَ وَاجِدًا. وَاعْلَمُوا أَنَّهُ لَنْ يَرْضَى عَنْكُمْ بَشِيءَ سَخَطِهِ عَلَى مَنْ كَانَ قَبْلَكُمْ، وَلَنْ يَسْخَطَ عَلَيْكُمْ بَشِيءَ رَضِيهِ مِمَّنْ كَانَ قَبْلَكُمْ. وَإِنَّمَا تَسِيرُونَ فِي آثَرِ نَبِيِّنَ، وَتَتَكَلَّمُونَ بِرَجْعِ قَوْلِ قَدْ قَالَهُ الرَّجَالُ مِنْ قَبْلِكُمْ. قَدْ كَفَاكُمْ مَوْثِقَهُ دُنْيَاكُمْ، وَحَتَّكُمْ عَلَى الشُّكْرِ، وَافْتَرَضَ مِنَ السَّنَنِ الْذِكْرَ.

"A part of the same sermon about the greatness and importance of the Holy Qur'an:

The Qur'an orders as well as refrains, remains silent and also speaks. It is the proof of Allah before His creation. He has taken from them a pledge (to act) upon it. He has perfected its effulgence, and completed through it His religion. He let the Prophet leave this world when he had conveyed to the people all His commands of guidance through the Qur'an. You should therefore regard Allah great as He has held Himself great, because He has not concealed anything of His religion from you, nor has He left out anything which He likes or which He dislikes, but He made for it a clear emblem (of guidance) and a definite sign which either refrains from it or calls towards it. His pleasure is the same for all time to come.

You should know that He will not be pleased with you for anything for which He was displeased with those before you, and He will not be displeased with you for anything for which He was pleased with those before you. You are treading on a clear path, and are speaking the same as the people before you had spoken. Allah is enough for your needs in this world. He has persuaded you to remain thankful, and has made it obligatory on you to mention Him with your tongues." (Raza, 2011, pp. 407-8)

The passage presents logical arguments about the nature of the Quran as a guide for humanity. The paradoxical attributes expressed in (أمر زاجر، وصامت ناطق) logically emphasize the Quranic duality of being both silent (written) and vocal (read, interpreted, and practiced), commanding what is good and forbidding what is evil. The Quran is also described as (اتم نوره واكرم به دينه), highlighting its perfection as the completion of divine guidance.

The text appeals to logos by asserting that God's commands and prohibitions are made clear, as seen in the Imam's statement: (ولم يترك شيئا رضىه أو كرهه إلا وجعل له علما باديا، وآية)

(مُحْكَمَةً). Imam Ali establishes credibility (ethos) by referring to God's actions and decrees. One significant statement is (حجة الله على خلقه) which emphasizes divine authority and the truth of his sermons. Teachings said by imam Ali are connected with Islamic ethics and traditions. This is highlighted by the statement (فعظموا منه سبحانه ما عظم من نفسه) which evokes awe and gratitude pathos towards Allah and His guidance. The basis for this is also reflected in the statement (لن يرضى عنكم بشيء سخطه على من كان قبلكم) illustrating accountability and responsibility.

Figures of speech, such as paradox describing the Quran as (صامت ناطق) underscore the Quran dual nature while it is a physical text that does not speak yet it communicates profound truths and guidance to humanity. The metaphor of a light (اتم نوره) signifies the Quran's enlightening role, as human souls are pledged or bound to it as a covenant with Allah.

Antithesis in the (و لم يترك شيئا رضىه او كرهه) emphasizes the Quran's comprehensiveness. The juxtaposition of what God approves and disapproves highlights the clarity of divine messages. The sermon engages indirectly with the Quran, using examples such as (اتم نوره) which is a reference to the holy verse ﴿لَكُمْ دِينُكُمْ وَأَتَمَمْتُ عَلَيْكُمْ نِعْمَتِي وَرَضِيْتُ﴾ (Quran 5:3) to reinforce the argument rooted in Quranic authority. This encourages listeners to align their actions with divine expectations.

Text 3

وَأَوْصَاكُمْ بِالتَّقْوَىٰ، وَجَعَلَهَا مُنْتَهَىٰ رِضَا، وَحَاجَّتُهُ مِنْ خَلْقِهِ. فَاتَّقُوا اللَّهَ الَّذِي أَنْتُمْ بَعْدَئِهِ، وَتَوَاصِيكُمْ بِيَدِهِ، وَتَقْلُبُكُمْ فِي قَبْضَتِهِ. إِنْ أَسْرَرْتُمْ عِلْمَهُ وَإِنْ أَغْلَنْتُمْ كَتَبَهُ؛ قَدْ وَكَّلَ بِذَلِكَ حَفَظَةَ كِرَامَا، لَا يُسْقِطُونَ حَقًّا، وَلَا يُثْبِتُونَ بَاطِلًا. وَاعْلَمُوا أَنَّهُ (مَنْ يَتَّقِ اللَّهَ يَجْعَلْ لَهُ مَخْرَجًا) (مِنْ الْفِتَنِ، وَنُورًا مِنَ الظُّلُمِ وَيُخَلِّدْهُ فِيهَا اسْتَنْهَتْ نَفْسُهُ، وَيُنْزِلْهُ مَنْزِلَ الْكَرَامَةِ عِنْدَهُ، فِي دَارِ اصْطِنَاعِهَا لِنَفْسِهِ؛ ظَلَمَ عَرْشُهُ، وَنُورَ هَا بَهْجَتِهِ، وَزُورَ هَا مَلَانِكَتُهُ، وَرَفَقَاؤَ هَا رُسُلُهُ؛ قَبَادِرُوا الْمَعَادِ، وَسَابِقُوا الْأَجَالِ، فَإِنَّ النَّاسَ يُوشِكُ أَنْ يَنْقَطِعَ بِهِمُ الْأَمَلُ، وَيَرْهَقَهُمُ الْأَجَلُ، وَيُسَدَّ عَنْهُمْ بَابُ التَّوْبَةِ. فَقَدْ أَصْبَحْتُمْ فِي مِثْلِ مَا سَأَلَ إِلَيْهِ الرَّجْعَةُ مَنْ كَانَ قَبْلَكُمْ، وَأَنْتُمْ بَنُو سَبِيلٍ، عَلَى سَفَرٍ مِنْ دَارِ لَيْسَتْ بِدَارِكُمْ، وَقَدْ أُوذِنْتُمْ مِنْهَا بِالْإِزْتِحَالِ، وَأَمِرْتُمْ فِيهَا بِالْإِزَادِ.

"He has advised you to exercise fear and has made it the highest point of His pleasure and all that He requires from His creatures. You should therefore fear Allah, who is such that you are as though just in front of Him, and your forelocks are in His grip, and your change of position is in His control. If you conceal a matter, He will know of it. If you disclose a matter, He will record it. For this He has appointed honoured guards (angels) who do not omit any rightful matter nor include anything incorrect.

You should know that whoever fears Allah, He would make for him a way to get out of troubles and (grant him) a light (to help him) out of darkness. He will ever keep him in whatever (condition) he wishes, and will make him stay in a position of honour near Himself, in the house which He has made for Himself. The shade of this house is His throne, its light is His effulgence, its visitors are His angels and its companions are His prophets. Therefore, hasten towards the place of return and go ahead of (your) deaths (by collecting provision for the next world). Shortly, the expectations of the people will be cut short and death will overtake them while the door of repentance will be closed for them. You are still in a place to which those who were before you have been wishing to return. In this world, which is not your house, you are just a traveller in motion. You have been given the call to leave from here, and you have been ordered to collect provision while you are here." (Raza, 2011, p. 408-9)

Imam Ali establishes his credibility (ethos) with advice in divine guidance he begins by stating (وَأَوْصَاكُمْ بِالتَّقْوَىٰ وَ جَعَلَهَا مُنْتَهَىٰ رِضَا) which highlights that (التقوى) (piety) is not his instruction but the ultimate command of Allah. This appeals to the audience's trust in his authority as a spiritual leader.

Imam Ali evokes fear and hope (pathos) to stir emotions. his vivid description of Allah's omnipresence (فاتقوا الله الذي انتم بعينه ونواصيكم بيده) creates a sense of accountability, evoking awe and caution. Similarly, the imagery of a prepared reward for the righteous

(في دار اصطنعها لنفسه ظلها عرشه ونورها بهجته) offers hope and longing for paradise, appealing to the audience desire for eternal happiness.

The mention of Allah's complete knowledge of hidden and disclosed matters (ان) (اسررت علمه وان اعلنتم كتبه) "If you conceal a matter, he will know of it if you disclose a matter, he will record it." creates a sense of accountability and fear of divine Justice.

Appealing to the audience's feelings of hope through mentioning the promise of divine rewards for those who exercise (التقوى) (piety) (ومن يتق الله يجعل له مخرجا من الفتن ونورا من) (الظلم) "He would make for him a way to get out of troubles and Grant him a light out of Darkness" this statement offers solace and inspiration. This emotional balance between fear and hope for rewards motivates the audience to act righteously. Imam Ali uses logical arguments (logos) to persuade his audience by stating that Allah's knowledge encompasses all actions and Allah has appointed (حفظه كراما) "honoured guards" angels who record actions without omission or falsehood; it follows logically that humans are always accountable for their deeds.

Imam Ali emphasizes the practical benefits of (التقوى) (piety), presenting it as a solution to life's challenges. Some of these solutions (ومن يتق الله يجعل له مخرجا من الفتن ونورا من) (الظلم) with cause-and-effect argument (logos) are that those who align themselves with divine will receive tangible benefits both spiritual and practical. Imam Ali uses logical reasoning to highlight the inevitability of death and the importance of revering for it (فان) "Shortly the expectation of people will be cut short and that will overtake them while the door of repentance will be closed for them". The logic here is that life is finite and it is certain that after death there is no opportunity for preventing or rectifying one's action, therefore it is rational to act now by seeking forgiveness, reform, and good deeds and prepare for the afterlife. This argument appeal to the audience's sense of responsibility and foresight urging them to act while they still have time.

One example of metaphor in this text is (أنتُم بَعَيْنِهِ) "you are under his eyes" emphasizing Allah's constant mercy and watch over his creation. Another example is

(نَوَاصِيكُمْ بِيَدِهِ وَتَقَوُّكُمْ فَبِي قَبْضَتِهِ) "your forelocks are in his grip and your change of positions is in his control" symbolizing Allah's absolute control and evoking submission and humility. The life of this world is metaphorically described as temporary journey in the statement (وَأَنْتُمْ بَنُؤُ سَبِيلٍ عَلَى سَفَرٍ مِنْ دَارٍ لَيْسَتْ بِدَارِكُمْ) "you are just a traveler in motion ..." which highlights the ephemeral nature of worldly life. A third example is (نُورًا) (من الظلم) "light from darkness" denoting guidance emerging from confusion or sin, making abstract concepts relatable.

Parallelism is obvious in (ان اسررت علمه وإن اعلنتم كتبه) "if you conceal a matter, he will know of it and if you disclose a matter, he will record it". Also, it is transparent in (لا يسقطون) (حقا ولا يثبتون باطلا). These parallel structures help creating rhythm and reinforce the idea meant to be delivered.

An instance of imagery, a detailed description of paradise as a utopian place, is clear in (وَيُنْزِلُهُ مَنْزِلَ الْكَرَامَةِ عِنْدَهُ، فِي دَارِ اصْطَنَعَهَا لِنَفْسِهِ؛ ظِلُّهَا عَرْشُهُ، وَنُورُهَا بَهْجَتُهُ، وَزُورَارُهَا مَلَائِكَتُهُ، وَرُفَقَاؤُهَا رُسُلُهُ) "will make him stay in a position of honour near Himself, in the house which He has made for Himself. The shade of this house is His throne, its light is His effulgence, its visitors are His angels and its companions are His prophets." Here, a picture that captivates the audience's imagination is vividly painted.

As concerns euphemism, Imam Ali uses a gentler expression for death: (قَدْ أُوذِنْتُمْ مِنْهَا) (بالأزخَالِ) "you have been given the call to leave it.". This use makes the message more elegant and profound.

Intertextuality is apparent in this text where Quranic themes and references are indicated. One example is (ان اسررت علمه وإن اعلنتم كتبه) which alludes to the holy verse in

surah Al-Mulk ﴿وَأَسِرُّوا قَوْلَكُمْ أَوِ اجْهَرُوا بِهِ إِنَّهُ عَلِيمٌ بِذَاتِ الصُّدُورِ﴾ "And whether ye hide your word or publish it, He certainly has (full) knowledge, of the secrets of (all) hearts." (Quran 67:13).

Text 4

وَأَعْلَمُوا أَنَّهُ لَيْسَ لِهَذَا الْجِلْدِ الرَّقِيقِ صَبْرٌ عَلَى النَّارِ، فَارْحَمُوا أَنْفُسَكُمْ، فَإِنَّكُمْ قَدْ جَرَّبْتُمُوهَا فِي مَصَائِبِ الدُّنْيَا
أَفَرَأَيْتُمْ جَزْعَ أَحَدِكُمْ مِنَ الشَّوْكَةِ تُصِيبُهُ، وَالْعَنَزَةَ تُدْمِيهِ، وَالرَّمْضَاءَ تُحْرِقُهُ؟ فَكَيْفَ إِذَا كَانَ بَيْنَ طَائِفَتَيْنِ مِنْ نَارٍ، ضَجِيعَ
حَجَرٍ، وَقَرِينِ شَيْطَانٍ! أَعْلِمْتُمْ أَنَّ مَالِكًا إِذَا غَضِبَ عَلَى النَّارِ حَطَمَ بَعْضُهَا بَعْضًا لِعُصْبَتِهِ، وَإِذَا زَجَرَهَا تَوَثَّبَتْ بَيْنَ أَبْوَابِهَا جَزَعًا
إِمْنُ زَجَرَتِهِ

"Have pity on yourselves because you have already tried it in the tribulations of the world. Have you ever seen the crying of a person who has been pricked with a thorn or who bleeds due to stumbling or whom hot sand has burnt? How would he feel when he is between two frying pans of Hell with stones all round with Satan as his companion? Do you know that when Malik (the guard-in-charge of Hell) is angry with the fire, its parts begin to clash with each other (in rage), and, when he scolds it, it leaps between the doors of Hell crying on account of his scolding." (Raza, 2011, p. 409)

This passage appeals to logic (logos) by drawing attention to the physical sensitivity of human skin to pain. It draws a logical comparison between worldly pain (a thorn prick, stumbling or hot sand) and unimaginable suffering in hell, the logos lies in using relevant experiences to make the idea of hell comprehensible. This serves as a warning of the consequences of human actions, urging self-reflection and repentance to avoid such torment.

The vivid imagery of burning, bleeding and torment creates a sense of fear and urgency (pathos) in the audience. For example, phrases like "skin cannot tolerate the fire" and "rings of fire will touch the bones of neck" stir intense emotional responses. The text urges the listener to pity their selves which appeals to their empathy for their future selves, stressing the need for repentance before it is too late. The mention of Malik, the Angel of hell scolding fire, strengthens the picture of hell torment.

Imam Ali speaks from a position of a spiritual leader (ethos) motivating the listeners to reflect on their deeds. His ethos as a guide adds weight to his words making them more impactful, using compassionate language as "pity your selves" establishes a connection with the audience. This personal tone enhances his credibility by showing that he cares deeply for their salvation. By referencing Malik and the fire of hell, Imam Ali aligns his words with divine will and scripture, therefore his warnings are not personal opinions but are facts grounded in Quranic teaching. This alignment adds legitimacy to his appeal and further emphasizes his role as a divinely guided figure.

An example of metaphor in this text is (لَيْسَ لِهَذَا الْجِلْدِ الرَّقِيقِ صَبْرٌ عَلَى النَّارِ)

"This skin cannot tolerate the fire." The fragility of human skin Symbolizes the weakness of human in front of divine punishment. Another example is (بَيْنَ طَائِفَتَيْنِ مِنْ) (نَارٍ) "between two frying pans of Hell with stones all round with Satan as his companion". This metaphor conveys the intense heat and torment of hell. Hyperbole is clear in (أَنَّ مَالِكًا إِذَا غَضِبَ عَلَى النَّارِ حَطَمَ بَعْضُهَا بَعْضًا لِعُصْبَتِهِ). This statement exaggerates the intensity of seriousness of the punishment.

Imagery is plain in (الشَّوْكَةُ تُصِيبُهُ، وَالْعَنَزَةُ تُدْمِيهِ، وَالرَّمْضَاءُ تُحْرِقُهُ). Here, vivid details and images of earthly pains "hot sand", "rings of fire", "throne prick" to create a related picture of hell. Also, an auditory image of the cries of fire, making hell more applicable to human senses. The figure of personification is manifest in (وَإِذَا زَجَرَهَا تَوَثَّبَتْ بَيْنَ أَبْوَابِهَا جَزَعًا مِنْ زَجَرَتِهِ؟). "When he scolds it, it leaps between the doors of Hell crying on account of his scolding." Here, hell is given an almost living and fearful character. The structure of the imagery above refers to the idea of parallelism which creates rhythm and reinforces the idea of human fragility.

In the rhetorical question (أَفَرَأَيْتُمْ جَزْعَ أَحَدِكُمْ مِنَ الشَّوْكَةِ تُصِيبُهُ، وَالْعَنَزَةَ تُدْمِيهِ، وَالرَّمْضَاءَ تُحْرِقُهُ؟ فَكَيْفَ؟), Imam Ali (PBUH) directly addresses the (إِذَا كَانَ بَيْنَ طَائِفَتَيْنِ مِنْ نَارٍ، ضَجِيعَ حَجَرٍ، وَقَرِينِ شَيْطَانٍ؟

audience forcing them to pause and consider the discomfort. On the other hand, this passage is filled with Quranic references, including the mention of Malik which is drawn from holy Quran ﴿وَنَادُوا بِمَالِكٍ لِّيَقْضِ عَلَيْنَا رَبُّكَ قَالَ إِنَّكُمْ مَكِيدُونَ﴾ "They will cry: O Malik! would that thy Lord put an end to us! He will say, Nay, but ye shall abide!" (Quran 43:77). Also, the concept of hell torment is aligned with Quranic description, such as in

إِنَّ الَّذِينَ كَفَرُوا بِآيَاتِنَا سَوْفَ نُصْلِيهِمْ نَارًا كُلَّمَا نَضِجَتْ جُلُودُهُمْ بَدَّلْنَاهُمْ جُلُودًا غَيْرَهَا لِيَذُوقُوا الْعَذَابَ إِنَّ اللَّهَ كَانَ عَزِيزًا ﴿٥٦﴾ (Quran 4:56).

Text 5

أَيُّهَا الْيَقِينُ الْكَبِيرُ، الَّذِي قَدْ لَهَزَهُ الْفَقِيرُ، كَيْفَ أَنْتَ إِذَا التَّحَمَّتْ أَطْوَاقُ النَّارِ بِعِظَامِ الْأَعْنَاقِ، وَتَشَبَّتِ الْجَوَامِعُ حَتَّى أَكَلَتْ لُحُومَ السَّوَادِ. قَالَ اللَّهُ مَعْتَصِرَ الْعِبَادِ! وَأَنْتُمْ سَالِمُونَ فِي الصَّحَةِ قَبْلَ السُّمِّ، وَفِي الْفُسْحَةِ قَبْلَ الضِّيقِ. فَاسْعَوْا فِي فَكَانِ رِقَابِكُمْ مِنْ قَبْلِ أَنْ تُعْلَقَ رَهَائِنُهَا. أَسْهَرُوا عَيْنَكُمْ، وَأَضْمِرُوا بَطُونَكُمْ، وَاسْتَعْمِلُوا أَقْدَامَكُمْ، وَأَنْفِقُوا أَمْوَالَكُمْ، وَخُدُوا مِنْ أَجْسَادِكُمْ فَجُودًا بِهَا عَلَى أَنْفُسِكُمْ، وَلَا تَبْخُلُوا بِهَا عَنْهَا، فَقَدْ قَالَ اللَّهُ سُبْحَانَهُ: {إِنْ تَنْصُرُوا اللَّهَ يَنْصُرْكُمْ وَيُثَبِّتْ أَقْدَامَكُمْ (وَقَالَ تَعَالَى) { مَنْ ذَا الَّذِي يُقْرِضُ اللَّهَ قَرْضًا حَسَنًا فَيُضَاعِفَهُ لَهُ وَلَهُ أَجْرٌ كَرِيمٌ. (فَلَمْ يَسْتَنْصِرْكُمْ مِنْ ذَلِكَ، وَلَمْ يَسْتَفْرِضْكُمْ مِنْ قَلٍ، اسْتَنْصَرَكُمْ} وَلَهُ جُنُودُ السَّمَاوَاتِ وَالْأَرْضِ وَهُوَ الْعَزِيزُ الْحَكِيمُ. (وَاسْتَفْرِضْكُمْ) وَلَهُ خَزَائِنُ السَّمَاوَاتِ وَالْأَرْضِ وَهُوَ الْغَنِيُّ الْحَمِيدُ. (وَإِنَّمَا أَرَادَ أَنْ) لِيُثَبِّتَكُمْ (أَيْكُمْ أَحْسَنَ عَمَلًا."

"O' you old and big whom old age has made hoary, how will you feel when rings of fire will touch the bones of your neck, and handcuffs hold so hard that they eat away the flesh of the forearms! Fear Allah! Allah! O' crowd of men, while you are in good health before sickness (grips you) and you are in ease before straitness (overtakes you). You should try for the release of your necks before their mortgage is foreclosed. Your eyes, thin down your bellies, use your feet, spend your money, take your bodies and spend them over yourselves, and do not be niggardly about them, because Allah the Glorified, has said: "If you help (in the way) of Allah, He will (also) help you, and will set firm your feet." (Quran 47:7). And He, the Sublime, has said: "Who is he who would loan unto Allah a goodly loan? So that He may double it for him, and for him shall be a noble recompense." (Quran 57:11). He does not seek your support because of any weakness, nor does He demand a loan from you because of shortage. He seeks your help, although He possesses all the armies of the skies and the earth and He is strong and wise. He seeks a loan from you, although He owns the treasures of the skies and the earth and He is rich and praiseworthy. (Rather) He intends to try you as to which of you performs good acts." (Raza, 2011, p. 409-410)

The passage appeals to logos (logic) presenting clear reasoning that believers should act now while they are healthy and free from restrictions such as sickness or death, (فِي) (الصَّحَةِ قَبْلَ السُّمِّ، وَفِي الْفُسْحَةِ قَبْلَ الضِّيقِ). "you are in good health before sickness (grips you) and you are in ease before straitness (overtakes you)." The Logical consequences of actions ﴿يَا أَيُّهَا الَّذِينَ ءَامَنُوا إِنْ تَنْصُرُوا اللَّهَ يَنْصُرْكُمْ وَيُثَبِّتْ أَقْدَامَكُمْ﴾ "O ye who believe! if you help in the way of Allah, he will also help you and will set firm your feet." (Quran 47:7).

This use of Quranic verses strengthens the logical argument by rooting it in divine authority, which is irrefutable for the listener. The description of the day of judgment with the "fire grabbing around necks" (أَطْوَاقُ النَّارِ بِعِظَامِ الْأَعْنَاقِ) and "gnawing on flesh" (نَشَبَتْ) (الجوامع حتى أكلت لحوم السَّوَادِ) provokes fear. Hope is also inspired by promises of rewards for the sacrifice, who would loan unto Allah a goodly loan? So that He may double it for him, and for him shall be a noble recompense (Quran 57:11).

Imam Ali's authority (ethos) as a spiritual and moral leader, gives credibility to his words. The passage reflects humility and alignment with divine guidance, demonstrating Imam Ali's sincerity by quoting Quranic verses directly. The speaker links his message to Allah, whose authority is supreme.

As a vivid description, imagery create mental pictures that enable abstract ideas to be more relevant to the audience. The picture in both "the fire wrapping around necks" (التَّحَمَّتْ أَطْوَاقُ النَّارِ بِعِظَامِ الْأَعْنَاقِ) and "gnawing on flesh" (وَتَشَبَّتِ الْجَوَامِعُ حَتَّى أَكَلَتْ لُحُومَ السَّوَادِ) paints a terrifying image of the consequences of neglecting to follow the right path.

“Keep your eyes awake.” (أَسْهَرُوا عُيُونَكُمْ) and “Thin your bellies.” (أَضْمِرُوا بَطُونَكُمْ) are examples of metonymy because they symbolize broader actions or meanings through specific physical parts: The latter phrase uses “bellies” as a metonym for reducing indulgence, practicing fasting, or controlling desires. The physical act of thinning the belly signifies spiritual discipline and self-restraint. Another example is “Use your feet.” (اسْتَعْمِلُوا أَقْدَامَكُمْ). The phrase uses “feet” as a metonym for physical movement, effort, or striving, such as walking to places of worship, participating in righteous deeds, or taking action for a good cause. The feet symbolize active participation or physical labour. The phrase “Spend your money.” (انْفِقُوا أَمْوَالَكُمْ) uses “money” as a metonym for generosity, sacrifice, or support for charitable or righteous causes. Money here represents the broader act of contributing resources to aid others or fulfill religious obligations.

The metaphor in (فَاسْعُوا فِي فَكَانٍ رِقَابِكُمْ مِنْ قَبْلِ أَنْ تُعْلَقَ رَهَائِنُهَا) “Release your neck before their mortgage is for log” compares moral accountability to financial debt, making the concept more relatable. The statement (مَنْ ذَا الَّذِي يُقْرِضُ اللَّهَ قَرْضًا حَسَنًا فَيُضَاعِفَهُ لَهُ وَلَهُ أَجْرٌ كَرِيمٌ) intertextualizes directly with the Quranic verse (مَنْ ذَا الَّذِي يُقْرِضُ اللَّهَ قَرْضًا حَسَنًا فَيُضَاعِفَهُ لَهُ أَضْعَافًا ۝ كَثِيرَةً (Quran 2:245). It metaphorically frames charity as an investment, a spiritual one, investing with divine returns. Hence, “spend them over yourselves, and do not be niggardly about them.” (فَجُودُوا بِهَا عَلَى أَنْفُسِكُمْ، وَلَا تَبَخُلُوا بِهَا عَنْهَا) as if one's self is a recipient of charity.

The parallelism “He does not seek your support because of any weakness, nor does He demand a loan from you because of shortage.” (فَلَمْ يَسْتَنْصِرْكُمْ مِنْ دَلٍّ، وَلَمْ يَسْتَقْرِضْكُمْ مِنْ قَلٍّ) reinforces Allah's self-sufficient. The personification in (وَتَشَبَّهَ الْجَوَامِعُ حَتَّى أَكَلَتْ لَحْمَ السَّوَادِ) “and handcuffs hold so hard that they eat away the flesh of the forearms” gives animated features to inanimate, enhancing the fear factor.

The phrase “O' you old and big” (أَيُّهَا الْيَقِينُ الْكَبِيرُ) is a person shift. In this contest, Imam Ali (PBUH) employs a direct address to create a profound rhetorical effect. Paradox is obvious in (وَأَنْتُمْ سَالِمُونَ فِي الصَّحَةِ قَبْلَ السُّقْمِ، وَفِي الْفُسْحَةِ قَبْلَ الضِّيقِ) (الصحة) “health” and (السقم) “sickness” as well as between (الفسحة) “ease” and (الضيقة) “difficulty” highlights the urgency of taking action during favorable times.

Repetition is a rhetorical device that involves repeating words, phrases, or concepts to create emphasis and reinforce ideas. A good example from this text is (إِذَا تَعَشَّرَ الْعِبَادُ) “Allah! Allah! O' crowd of men.”. It can heighten emotional intensity and make messages more memorable.

A rhetorical question exists in this passage. It is (كَيْفَ أَنْتَ إِذَا التَّحَمَّتْ أَطْوَاقُ النَّارِ بِعِظَامٍ) “How will you be when the collars of fire embrace the bones of the necks?”. This question does not seek an answer but aims to provoke reflection and fear of the afterlife's consequences.

Parallelism, as balanced structures to create a memorable flow and rhythm, is present in (أَسْهَرُوا عُيُونَكُمْ، وَأَضْمِرُوا بَطُونَكُمْ، وَاسْتَعْمِلُوا أَقْدَامَكُمْ، وَانْفِقُوا أَمْوَالَكُمْ) “Keep your eyes awake, thin down your bellies, use your feet, spend your money.”

Finally, this text is filled with direct and indirect references to Holy Quran starting with (إِنْ تَنْصُرُوا اللَّهَ يَنْصُرْكُمْ وَيُذْهِبِ أَقْدَامَكُمْ) referring to the Quranic verse (47:7).

This verse directly connects human efforts in Allah's way to divine assistance and protection. Also, (مَنْ ذَا الَّذِي يُقْرِضُ اللَّهَ قَرْضًا حَسَنًا فَيُضَاعِفَهُ لَهُ وَلَهُ أَجْرٌ كَرِيمٌ) refers directly to the verse (57:11) and indirectly to (2:245). It establishes charity as an act that not only pleases Allah but also brings spiritual and material rewards. The concept of (صدقة) “charity” is presented through this verse; charity is pictured as a divine contract.

Text 6

فَيَادِرُوا بِأَعْمَالِكُمْ تَكُونُوا مَعَ جِبْرَانَ اللَّهِ فِي دَارِهِ. رَافِقَ بِهِمْ رُسُلَهُ، وَأَزَارَهُمْ مَلَائِكَتُهُ، وَأَكْرَمَ أَسْمَاعَهُمْ أَنْ تَسْمَعَ حَبِيبِينَ نَارَ أَبَدًا، وَصَانَ أَجْسَادَهُمْ أَنْ تَلْقَى لُغُوبًا وَنَصَبًا. ذَلِكَ فَضْلُ اللَّهِ يُؤْتِيهِ مَنْ يَشَاءُ وَاللَّهُ ذُو الْفَضْلِ الْعَظِيمِ. (أَقُولُ مَا تَسْمَعُونَ، وَاللَّهُ! الْمُسْتَعَانُ عَلَى نَفْسِي وَأَنْفُسِكُمْ، وَهُوَ حَسْبُنَا وَنِعْمَ الْوَكِيلُ

“You should therefore be quick in performance of (good) acts so that your way be with His neighbours in His abode; He made His Prophet's companions of these neighbours and made the angels to visit them. He has honoured their ears so that the sound of Hell fire may never reach them, and He has afforded protection to their bodies from weariness and fatigue. “That is the grace of Allah, He bestoweth it upon whomsoever He willeth; and Allah is the Lord of Mighty Grace.” (Quran 57:21). I say what you are hearing. I seek Allah's help for myself and yourselves. He is enough for me and He is the best dispenser.” (Raza, 2011, p. 410)

The speaker's ethos is strengthened by grounding his arguments in divine guidance and revelation. The phrase (ذلك فضل الله يؤتيه من يشاء) refers to Allah's ultimate authority over who receives His grace, emphasizing divine will and credibility. The promise of Allah protecting His neighbours from the "sound of hellfire" evokes strong emotions of hope and fear, drawing the audience toward the desire for eternal peace and protection. The imagery of being free from awareness and fatigue appeals to the human longing for comfort and rest, especially by emphasizing the idea of being within the companions of the prophets. This passage evokes admiration and aspiration among believers.

The reasonable argument (logos) for a quick performance of good deeds appeals to logic, suggesting that acting now leads to eternal rewards, highlighting a cause-and-effect relationship. The use of onomatopoeia in the "sound of fire" and the accompanying auditory imagery emphasizes how even the sound of the fire is distanced from the believers.

The term (حيران الله) serves as a metonymy for individuals who are honoured by Allah's proximity, symbolizing their spiritual closeness and high status in paradise.

Additionally, the parallel structure in the phrase (رَافِقَ بِهِمْ رُسُلُهُ، وَأَزَارَهُمْ مَلَائِكَتُهُ) strengthens the imagery of honour and divine reward. This passage, which speaks of Allah's grace, is an indirect reference to سَابِقُوا إِلَى مَغْفِرَةٍ مِّن رَّبِّكُمْ وَجَنَّةٍ عَرْضُهَا كَعَرْضِ السَّمَاءِ وَالْأَرْضِ ﴿٥٠﴾ “Be ye foremost (in seeking) Forgiveness from your Lord, and a Garden (of Bliss), the width whereof is as the width of heaven and earth, prepared for those who believe in Allah and His messengers: that is the Grace of Allah, which He bestows on whom he pleases: and Allah is the Lord of Grace abounding.” (Quran 57:21).

This connection to a canonical text lends authority and enriches the argument. Implicit references to Quranic themes such as Hellfire, paradise, and divine will help integrate the speech into the broader Islamic theological narrative.

3. Results and Discussion

Argumentative Appeals

Dominance of Logos (Logic)

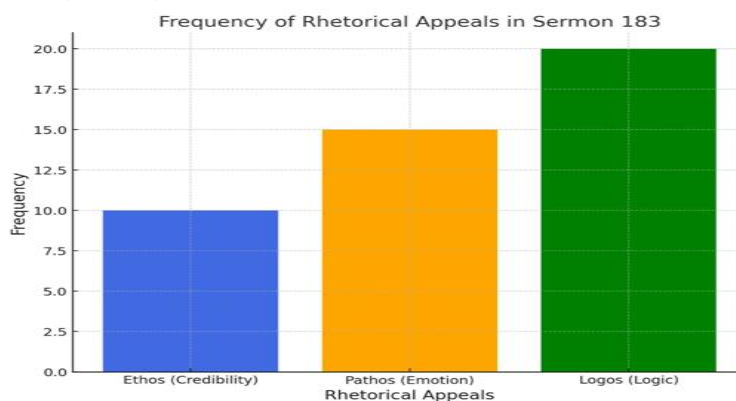


Figure 1. Frequency of Argumentative Appeals in Sermon 183.

As it is obvious in Figure 1 above, the highest frequency is attributed to logos, showing that Imam Ali relied heavily on logical arguments and reasoning to convey his message. This reflects the intellectual depth of the sermon, aiming to appeal to the rationality of the audience. Logical appeals might include analogies, cause-and-effect arguments, and structured reasoning to clarify theological or moral principles.

Significant Use of Pathos (Emotion)

Figure 1 clearly shows that pathos is the second most frequent appeal, suggesting that emotional engagement was also a key part of his strategy. This demonstrates how Imam Ali connects with the hearts of his listeners, invoking feelings such as fear, hope, unity, or moral urgency.

Role of Ethos (Credibility)

Having a quick look at Figure 1, it is transparent that ethos has the lowest frequency compared to logos and pathos, but its presence is crucial. Ethos establishes Imam Ali's credibility as a speaker. By referencing his authority, piety, or moral character, he builds trust with his audience.

The chart reveals a strategic mixture of logos, pathos, and ethos. This balance ensures that the sermon resonates with both the intellect and emotions of the audience while building trust.

Figures of Speech

This section presents the findings of the study, focusing on the frequency and role of figures of speech in Imam Ali's Sermon 183. These results are analyzed to understand their rhetorical and linguistic significance.

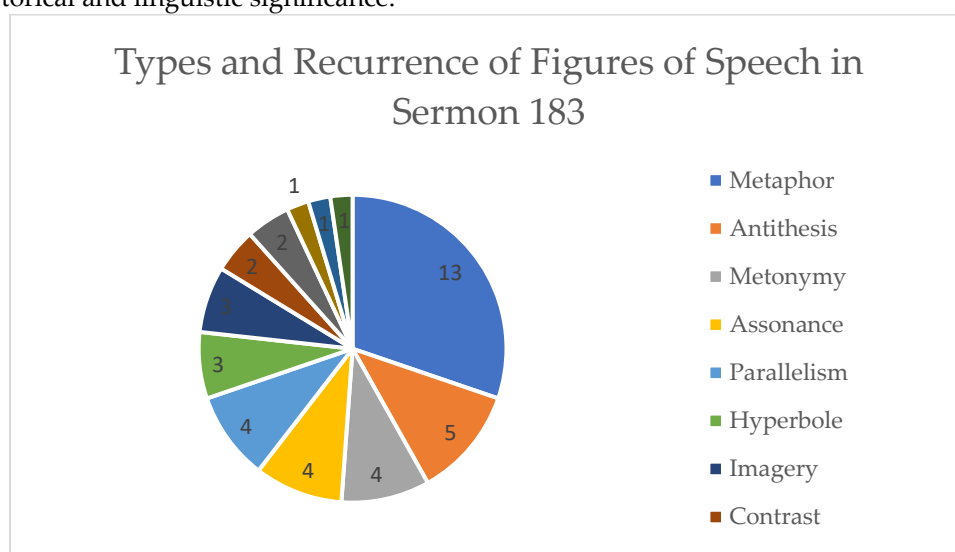


Figure 2. Types and Recurrence of Figures of Speech in Sermon 183.

- Figure 2 transparently exhibits a total number of 43 instances of figures of speech, distributed across 12 categories. The most frequent are metaphor (13 occurrences), followed by antithesis (5 occurrences). Then, metonymy, assonance, and parallelism follow with 4 occurrences for each one of them. Hyperbole and imagery go after with 3 occurrences for each. Contrast and rhetorical question succeed with 2 occurrences for each. Finally, personification, euphemism, and repetition exist with the least frequency, one for each. The use of these devices highlights the sermon's rich rhetorical and persuasive power.
- Metaphor, with 13 occurrences, dominates the sermon, accounting for the highest percentage of figures of speech. For example, metaphors like (أنتم نوره، أنتم بعينه) create vivid imagery, helping the audience grasp complex moral or spiritual concepts. These

metaphors serve to bridge the abstract with the concrete, enhancing the sermon's clarity and emotional impact.

3. Antithesis with 5 occurrences, as the second most frequent device, contrasts opposing ideas, such as health versus sickness, or paradise versus hell. This technique emphasizes moral dualities and compels the audience to reflect on the consequences of their choices. For instance, the juxtaposition of (رضيه أو كرهه) or (جنة ونار) or (كرامة وهوان) reinforces the sermon's call for adherence to righteousness.
4. Parallelism with 4 occurrences emphasizes rhythm and balance, making the sermon memorable and cohesive, such as (وَجَعَلَ لِكُلِّ شَيْءٍ قَدْرًا، وَلِكُلِّ قَدْرٍ أَجَلًا، وَلِكُلِّ أَجَلٍ كِتَابًا).
5. Hyperbole as exaggerated statement with its triple occurrence stresses divine attributes or the consequences of actions such as (ان مالكا اذا غضب على النار حطم بعضها بعضا) (لغضبه).
6. Imagery as a sensory language draws the audience into the scene, evoking vivid mental pictures such as the description of paradise.
7. Repetition with its single occurrence, (إِذَا قَالَ اللَّهُ مَغْشَرُ الْعِبَادِ), reinforces key ideas, reminding the audience of crucial messages.
8. The combination of these figures of speech strengthens the sermon's rhetorical appeal. Metaphors engage the audience emotionally (pathos), while antithesis and parallelism enhance logical structure (logos). Together, they contribute to the sermon's ability to educate, persuade, and inspire.

Intertextuality

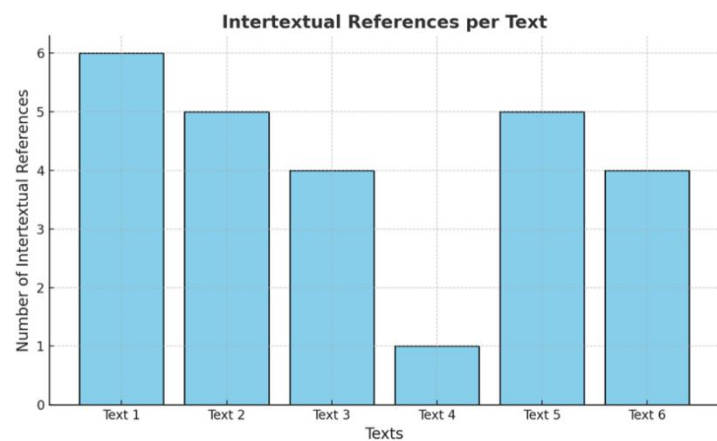


Figure 3. Intertextuality Rate in Sermon 183.

Figure 3 shows that there are some potential points that can be extracted based on sermon analysis:

1. The chart shows that intertextual references are not evenly distributed across the texts. Texts with higher intertextuality may address more theological or rhetorical arguments requiring external validation (e.g., Quranic verses).
2. Purpose of Intertextuality in Specific Texts: Texts with higher intertextual references (Text 1 and Text 2) may reflect the speaker's intent to establish authority or appeal to divine or historical precedents.
3. A lower intertextuality in some texts (e.g., Text 4) could indicate a change in the focus.
4. High intertextuality in certain texts suggests a strategy to engage an audience familiar with the Quran, Hadith, or other cultural references.
5. Intertextuality as a Marker of Rhetorical Strategy: The frequency of intertextual references could indicate deliberate rhetorical choices to balance between original thought and authoritative validation.

6. Intertextuality serves as a logical appeal (logos) by embedding the sermon within an established system of beliefs. The speaker does not need to prove new ideas; instead, he validates his arguments by referencing widely accepted sources.
7. By referencing sacred texts, the sermon underscores its alignment with divine authority. This not only strengthens its persuasive power but also signals the speaker's role as a spiritual guide.

4. Conclusion

The rhetorical analysis of Imam Ali's Sermon 183 reveals his mastery in using Aristotle's appeals—logos, ethos, and pathos—combined with various rhetorical devices to enhance his persuasive power. Imam Ali's logical arguments (logos) are evident in the use of clear reasoning and cause-and-effect relationships, while his credibility (ethos) is established through his moral integrity and divine wisdom. Emotional engagement (pathos) is invoked through vivid imagery, metaphors, and references to divine rewards and punishments. Figures of speech such as antithesis, parallelism, and metaphor enrich the sermon, making it both intellectually compelling and emotionally impactful. Intertextuality further strengthens the sermon's authority by referencing the Quran, grounding the message in divine revelation. This analysis contributes to a deeper understanding of Arabic rhetorical traditions and the effectiveness of religious discourse in shaping the audience's values and actions.

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