

The Semiotics of War Speeches in Imam Ali's Nahjul-Balagha

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Abstract

This study aims at applying the social semiotic theory of Pierce's triangle on war speeches delivered by Imam Ali (A.S.) in his orations written in Nahjul-Balagha. The research analyzed five extracts from different wars and conflicts during the life of Imam Ali (A.S.) such as Al-Jamal and Siffeen battles. Implementing Pierce's Triangle model of semiotics, the qualitative analysis was conducted incorporating icons, indexes and symbols. The results revealed that Satan, blood and calamity are leading icons in war speeches. Besides, woman, ships, dust and sea are motivating indexes and symbols in Imam Ali's war speeches.

Keywords: war speech, semiotic, index, icon, symbol.

خلاصة:

تهدف هذه الدراسة إلى تطبيق النظرية السيميائية الاجتماعية لمثلث بيرس على الخطب الحربية التي ألقاها الإمام علي (ع) في خطبه المكتوبة في نهج البلاغة. تناول البحث خمسة مقتطفات من حروب ونزاعات مختلفة في حياة الإمام علي (ع) مثل معركة الجمل وصفين. ومن خلال تطبيق نموذج مثلث بيرس للسيميائية، تم إجراء التحليل النوعي متضمنًا الأيقونات والفهارس والرموز. وأظهرت النتائج أن الشيطان والدم والبلاء هي الأيقونات السيميائية الرائدة في خطب الحرب. كما أن المرأة والسفن والغبار والبحر مؤشرات ورموز محفزة في خطابات الإمام علي عليه السلام الحربية.

الكلمات المفتاحية: الخطاب الحربي، السيميائي، الفهرس، الأيقونة، الرمز

1. Introduction

This study aims to present a semiotic analysis of war speeches in Imam Ali's (A.S.) orations in Nahjul-Balagha. He is considered as one of the most influential and prominent leaders and orators in the history of Islam. Thus, his texts are rich of effective and persuasive uses of language that are significant for linguistic analysis. As Tisgam (2021) confirms, Nahjul-Balagha is deemed "a great masterpiece of Arabic. It has a unique position in Islamic heritage". Also, Al-Fayyad (2020) asserts that is a mark of high level of

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accuracy, eloquence and rhetoric. As such, this study stands to bridge the gap in the previous linguistic studies which did not sufficiently highlight the semiotic aspects in these important speeches. Hence, the current paper attempts to answer the following questions:

- 1- What are the iconic aspects of war speeches in Nahjul-Balagha?
- 2- Which symbolic signs are used in war speeches in Nahjul-Balagha?
- 3- How are verbal signs indexed in war speeches in Nahjul-Balagha?

These questions will be answer depending on the following procedure:

- Reviewing literature on semiotics and religious orations.
- Adopting suitable model for analysis.
- Selecting some war speeches to be the data for, and analyzing the data selected relying on qualitative method of analysis.

This study is supposed to be of value for specialists in discourse analysis, semiotics, rhetoric and semantics.

2. Literature Review

Semiotics, according to Cobley and Jansz (1997), is "the study of the sign system. Semiotics is formed from the Greek words "seme" (sign interpreter) and "semesion" (sign)". Semiotics studies signs and their interpretations, as well as how they function. "The science of signs" is semiotics. Thus, semantic fields can be used to explain something's meaning" (Eco, 1976, p.80). As mentioned in the 2007 book *The Basics of Semiotic*, Saussure defined semiotics as the study of signals in social life. It is possible to employ words, pictures, gestures, sounds, and objects as signs. (Chandler, 2002). According to Allen (2000), One of semiotics' greatest contributions has been to highlight and give a vocabulary for explaining how symbol systems work, interact with one another, and influence our understanding of the social and physical worlds we inhabit. According to Leeds-Hurwitz (1993), semiotics

supports in motivating and incorporating "thinking about how meanings are created and transmitted It has the potential to serve a significant support role in the study of communication".

As cited in Atkin (2010), According to Pierce, semiotics is the study of all sciences. According to Allen (2000, p. 5), semiotics is important because it helps people describe how symbol systems interact and how they affect how they understand their social and physical contexts. Semiotics also helps people concentrate their attention. Leeds-Hurwitz (1993, p. 12) confirms "that semiotics helps people comprehend meaning and how it is created and communicated. Furthermore, it plays an important function in communication".

2.1 Definition of Semiotics

The main area of inquiry in this topic may typically be considered to be semiotics. According to Eco (1986, p. 18), semiotics is "a science that investigates the signs and symbols." It is the creation of indicators that can help discern and understand the meaning of design, the description of sign functions that are often important in images, marketing, and other influencing areas (Sebeok, 1994).

Charles Morris provided a broad description of semiotics in the discipline. He identified three prominent subfields within semiotics: syntax, which studies the formal relationships between signs, semantics, which examines the relationships between signs and the objects to which they apply (their designation), and pragmatics, which studies the relationships between signs and interpreters (Morris, 1938). In general, semiotics refers to the study of meaning production, transmission, and communication within the cultural and social domain through verbal and nonverbal methods. The writings of American philosopher Charles Sanders Peirce and Swiss linguist Ferdinand de Saussure served as the foundation for the field of semiotics' growth. Remarkably, different sites describe the area using either "semiotics" or "semiology," which are synonyms that typically refer to the same discipline.

Semiotics as a concept and discipline "is broadly described by a multitude of definitions. The simplest definition of semiotics is a study or field that studies how meanings are created, transmitted, and interpreted across sign systems and signs that really appear in social and cultural settings". It is crucial to include a brief description of the sign at this point. In this sense, a physical representation is a sign, according to Lester (2003), if it has significance that transcends the item itself. To put it simply, everything

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may be a symbol or sign as long as it represents something and has a meaning that both individuals and groups of people can understand. An essential aspect of semiotics is the accommodation and utilization of language concepts and models. They are used to read and comprehend written or visual content. Besides, according to Eco, semiotics "deals with anything that might be deemed a sign." Anything that may be efficiently utilized to replace another item is a symbol. This other item does not necessarily have to be true or exist at the moment a sign is used to represent it. The study of semiotics looks into everything that might be used to deceive as a consequence (Eco,1976).

Berger (2004) offers a brief synopsis of the subsequent significant semiotic ideas:

The first area of study in semiotics is the construction and representation of meaning in texts and visuals. Second, semiotics is focused on signs that may be found in texts or images. On the other hand, signs are seen to be a blend of signifiers and signified. Third, the relationships between signs are significant since nothing has inherent value. Fourth, texts can be understood as speaking, implying that the text has significance in its grammar or language. Not only do codes and norms aid in the development of behaviors, they also aid in the narrative interpretation of the signs.

3. Model of Analysis

This study adopts Pierce's Triangle model of semiotics. Based on the link between the signifier and the signified, Peirce (1940) classified signs into three types. These three types are symbolic when the signifier and signified are traditionally related, iconic when the signifier resembles the signified, and indexical when the signifier and signified share an existential relationship. Denotative and connotative meanings are two more key concepts in semiotics. The denotative and connotative readings of a symbol are determined by its context. The symbol's context is therefore crucial. As such, "the denotative meaning represents the sign's literal meaning, but the connotative meaning represents the sign's extra meanings that go beyond the literal meaning" (Dyer,1982, p.101).

Three of the 66 categories of indications that Pierce (1940) identified are particularly well-known and significant. According to Pierce, these types of signs are referred to as "icons," "indices," and "symbols," and they are shown as follows::

1- Icon: "A mode for which the signifier (recognizably appearing, sounding, acting, tasting or smelling like it) is interpreted as matching or imitating the signified - being close in having any of its attributes. Icons are symbols that closely resemble their referents, such images or schematics" (Chandler, 2013).

2- Index: "A mode for which the signifier is not random but in any manner (physically or causally) is specifically related to the signified - this relation can be noticed or assumed. Smoke is an index of fire, whereas indexes are indicators that have a causal connection to their referents" (Chandler, 2013).

3- Symbol: A mode for which the signifier is not similar to the signified but it is essentially random or strictly conventional, therefore it is important to learn the relationship. "They are signs that are typically connected to their referents by common understanding" (Chandler, 2013).

As a result, it is clear that the ties between signifier and signified are crucial to each group in relation to the previously listed notions. According to Leeds-Hurwitz (1993), these relationships may be simply described as follows: for an icon, the relationship is one of "likeness or resemblance," for an index, it is one of "contiguity or association," and for a symbol, the relationship is one of "arbitrariness" (p. 23). This can be represented in the following figure:

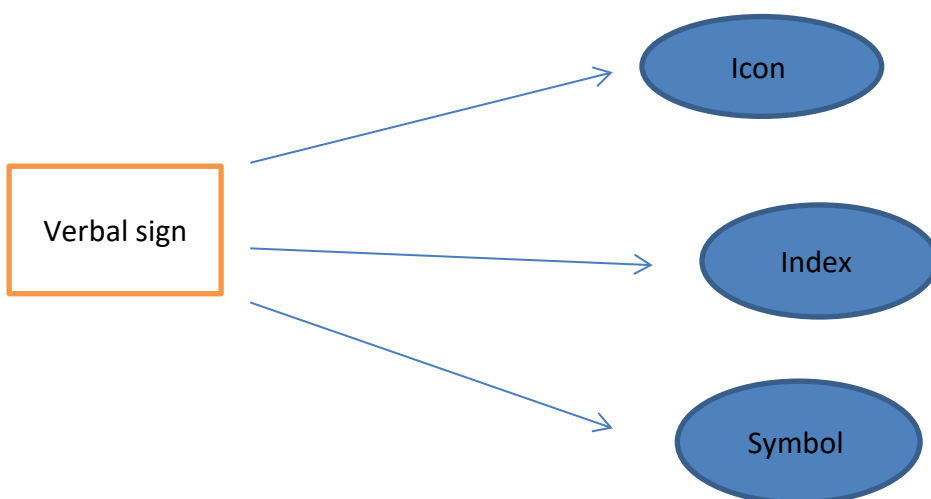


Fig. (1): Pierce's Triangle Model of Semiotics

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4. Data Analysis and Results

Five examples from different war speeches orated by Imam Ali (A.S.) will be analyzed according to the model represented in Fig. (1) above to be illustrative instances for the study. The translation of the texts depends on Sayyed Al Reza's (2007) translation of Nahjul-Balagha. These speeches are delivered in different situations before, during or after wars: Al-Jamal, Siffen, Al-Nahrawan.

Text (1):

"ثُمَّ إِنَّكُمْ مَعَشَرَ الْعَرَبِ أَغْرَاضُ بَلَاءٍ قَدْ افْتَرَبَتْ. فَاتَّقُوا سَكْرَاتِ النِّعْمَةِ، وَاحْذَرُوا بَوَائِقَ (٤) النِّقْمَةِ، وَتَبَيَّنُوا فِي قَنَامِ الْعِشْوَةِ (٥) ، وَاعْجَاجِ الْفِتْنَةِ عِنْدَ طُلُوعِ جَنِينِهَا، وَظُهُورِ كَمِينِهَا، وَانْتِصَابِ قُطْبِهَا، وَمَذَارِ رَحَاهَا. تَبْدَأُ فِي مَذَارِجِ خَفِيَّةٍ، وَتُؤَوِّلُ إِلَى قَطَاعَةِ جَلِيَّةٍ، شِبَابُهَا (٦) كَشِبَابِ الْعُلَامِ، وَأَثَارُهَا كَأَثَارِ السِّلَامِ (Nahjul-Balagha, "٢١٠) (٧)

"You, O people of Arabia, will be victims of calamities which have come near. You should avoid the intoxication of wealth, fear the disasters of chastisement, keep steadfast in the darkness and crookedness of mischief when its hidden nature discloses itself, its secrets become manifest and its axis and the pivot of its rotation gain strength. It begins in imperceptible stages but develops into great hideousness. Its youth is like the youth of an adolescent and its marks are like the marks of beating by stone."

Analysis:

The following semiotic signals can be found the above extract:

- **Icons:** Darkness is an icon of fear and being lost. Imam Ali implemented the image of darkness to represent the negative side of wars and calamities where human faith will be tested and severely examined. He warns Arabs of the darkness of calamities.
- **Index:** Calamity is used here as an index of faith examination by Allah. In the Islami culture, calamity and faith firmness are highly connected. This connection is not a natural one but a type of cause and effect. Because humans are weak, calamity or mischief could cause weakness. Another index which is utilized in this speech is 'embryo' which stands for the hidden side of calamity that is created and developed gradually as the embryo develops and grows inside the woman.
- **Symbols:** Additionally, Imam Ali (A.S.) employed (قَنَامِ الْغَبْرَةِ) to symbolize the drastic and risky situation of war and calamities. This phrase means the red dust, which implies the horrible aspects of wars where we see bloodshed and dust of horses and swords. Life is also like wars

between self and Satan who attempts to seduce the man to go astray, like someone walking in a red dust way. Another symbol is youth, which is considered by most cultures as a mark of power, happiness, attraction and beauty. Like youths, calamity and leaps in faith are like a young man, that seduces people to life and luxury regardless of the fatal consequences of following this lost life. As Imam Ali (A.S.) asserts and warns people of such a negative destiny, in its dust the single marchers will be lost, and in its way the horsemen will be destroyed. It will approach with the bitterness of destiny and will give pure blood (instead of milk). It will breach the minarets of faith and shatter the ties of firm belief. The wise will run away from it while the wicked will foster it. It will thunder and flash (like lightning).

Text (2):

"كُنْتُمْ جُنْدُ الْمَرْأَةِ، وَأَتْبَاعُ الْبَهِيمَةِ رَغَا فَأَجَبْتُمْ، وَعُفِرَ فَهَرَبْتُمْ. أَخْلَاقُكُمْ دِقَاقٌ وَعَهْدُكُمْ شِقَاقٌ، وَدِينُكُمْ نِقَاقٌ، وَمَاؤُكُمْ زُعَاقٌ الْمُؤِيمِ بَيْنَ أَظْهُرِكُمْ مُرْتَهَنٌ بِدَنِّيهِ، وَالشَّائِخُ عَنْكُمْ مُتَذَارِكٌ بِرَحْمَةٍ مِنْ رَبِّهِ. كَأَنِّي بِمَسْجِدِكُمْ كَجَوْجُ سَفِينَةٍ قَدْ بَعَثَ اللَّهُ عَلَيْهَا الْعَذَابَ مِنْ فَوْقِهَا وَمِنْ تَحْتِهَا، وَغَرِقَ مَنْ فِي ضِمْنِهَا، أَوْ كَجَوْجُ طَيْرٍ فِي لُجَّةِ بَحْرٍ."

(Nahjul-Balagha, 370)

"You were the army of a woman and in the command of a quadruped. When it grumbled you responded, and when it was wounded (hamstrung) you fled away. Your character is low and your pledge is broken.

Your faith is hypocrisy. Your water is brackish. He who stays with you is laden with sins and he who forsakes you secures Allah's mercy. It is as though I see your mosque prominent, resembling the surface of a boat, while Allah has sent chastisement from above and from below it and everyone who is on it is drowned, or like the bosom of a bird in deep sea."

Analysis:

- **Icons:** in this war speech, Imam Ali (A.S) implemented tetrapod or animal as an icon of misleading. Those people in Al-Jamal Battle followed the steps of a camel called Asker, which was later killed by Imam Hassan (A.S.), the son of Imam Ali (A.S.). Soldiers traced it as Jewish worshiped the bull in the story of Prophet Moses (A.S.). people went astray of the right way of Islam since they became like animals who have no mind or thought.
- **Index:** Here, Imam Ali (A.S.) deployed the image of 'boat' or ship to reflect the dangerous situation of those who lost their way and faith. The boat under the risk of water waves is used as an index of being under the risk of God's punishment since the relationship here is a cause and effect one. This index is supported by another image, where a bird is drowned in the deep water, with no breath or life.

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- **Symbols:** In Imam Ali's (A.S.) ideology, woman became a symbol of bad leadership and weak faith. Thus, he discontempered and criticized those people who obeyed the orders of a woman instead of following Alla's orders represented by Imam and Caliph. He asserts that they are soldiers of woman not soldiers of Allah. In other situations, Imam Ali (A.S.) confirmed that women has decrease in faith, luck and mentality.

Text (3):

"وَكَيْفَ أَنْتَ صَانِعٌ إِذَا تَكَشَّفَتْ عَنْكَ جَلَابِيبُ مَا أَنْتَ فِيهِ مِنْ دُنْيَا قَدْ تَبَهَّجَتْ بِزِينَتِهَا، وَخَدَعَتْ بِلَذَّتِهَا، دَعَاكَ فَأَجَبْتَهَا، وَقَادَتْكَ فَاتَّبَعْتَهَا، وَأَمَرَتْكَ فَأَطَعْتَهَا، وَإِنَّهُ يُوشِكُ أَنْ يَفْقَكَ وَأَقِفْ عَلَى مَا لَا يُنْجِيكَ مِنْهُ مَجْنٌ، فَأَقْعَسْ عَنْ هَذَا الْأَمْرِ، وَخُذْ أَهْبَةَ الْحِسَابِ، وَشَمِّرْ لِمَا قَدْ نَزَلَ بِكَ، وَلَا تُمَكِّنِ الْغَوَاةَ مِنْ سَمْعِكَ، وَإِلَّا تَفْعَلْ أُعْلِمُكَ مَا أَغْفَلْتَ مِنْ نَفْسِكَ، فَإِنَّكَ مُتْرَفٌ قَدْ أَخَذَ الشَّيْطَانُ مِنْكَ مَا أَخَذَهُ، وَبَلَغَ فِيكَ أَمَلُهُ، وَجَرَى مِنْكَ مَجْرَى الرُّوحِ وَالْدَّمِ." (Nahjul-Balagha, ٢٦٦)

"What will you do when the coverings of this world in which you are wrapped are removed from you. The world attracted you with its embellishment and deceived you with its pleasure. It called you and you responded to it. It led you and you followed it. It commanded you and you obeyed it. Shortly an informer will inform you of things against which there will be no shield (to protect you).

Therefore, keep off from this affair, take heed of the accounting (on the Day of Judgement), get ready for death that will soon overtake you and do not give your ears to those who have gone astray. If you do not do so I shall recall to you whatever you have forgotten, because you are a man living in ease and luxury. Satan has taken you in his clutches, has secured his wishes in you and has taken complete control of you like your soul and blood."

Analysis:

- **Icons:** basically and religiously agreed upon, Satan and life luxuries are marks of seduction and misleading. As Islamic icons, Imam Ali (A.S.) manipulated devil and life as icons of being astray and disbelief. In Siffeen Battle with Mu'awiyah, Imam Ali (A.S.) threatens Sham and their leader of being lost in depths of disloyalty and satanic sphere. They obeyed the devil rather than Allah for the sake of getting secularly goals and desires. The devil controlled them as he controls their blood and souls.
- **Index:** In this speech, coverings of life are indexes of sinful living without following faithful rules and principles. Being indulged in the lustful and satanic desires will be reflected by appearance

like clothes which reflects a person's status or wealth. The cause and effect relationship that is related to logical connection is an indexical semiotic relationship.

- **Symbols:** There are no contextual symbols in this speech.

Text (4):

"أَيُّهَا النَّاسُ، شَقُّوا أَمْوَاجَ الْفِتَنِ بِسُفُنِ النَّجَاةِ، وَعَرِّجُوا عَنْ طَرِيقِ الْمُنَافَرَةِ، وَضَعُوا تِيَجَانَ الْمَفَاخِرَةِ. أَقْلَحْ مَنْ نَهَضَ بِجَنَاحٍ، أَوْ اسْتَسْلَمَ فَأَرَاخَ، مَاءَ آجِنٍ، وَلَقْمَةً يَعْصُ بِهَا أَكْلُهَا، وَمُجْتَنِي الثَّمَرَةَ لِغَيْرِ وَقْتِ إِنْبَاعِهَا كَالزَّرَّارِ بِغَيْرِ أَرْضِهِ."
 "فَإِنْ أَقْلُ يَقُولُوا: حَرَصَ عَلَى الْمُلْكِ، وَإِنْ أَسْكُتْ يَقُولُوا: جَزَعٌ مِنَ الْمَوْتِ! هَيْهَاتَ بَعْدَ اللَّتْيَا وَالَّتِي! وَاللَّهِ لَا يُنْ أَبِي طَالِبٍ أَنْسُ بِالْمَوْتِ مِنَ الطِّفْلِ بِنَدْيِ أُمِّهِ، بَلِ انْدَمَجْتُ عَلَى مَكْنُونٍ عِلْمٌ لَوْ بُحْتُ بِهِ لَاضْطَرَبْتُمْ اضْطِرَابَ الْأَرْضِيَّةِ فِي الطَّوِيِّ الْبَعِيدَةِ!" (Nahjul-Balagha, ٢٠٨)

"O People!

Steer clear through the waves of mischief by boats of deliverance, turn away from the path of dissension and put off the crowns of pride. Prosperous is one who rises with wings (i.e. when he has power) or else he remains peaceful and others enjoy ease. It (i.e. the aspiration for Caliphate) is like turbid water or like a morsel that would suffocate the person who swallows it. One who plucks fruits before ripening is like one who cultivated in another's field.

If I speak out they would call me greedy towards power but if I keep quiet they would say I was afraid of death. It is a pity that after all the ups and downs (I have been through). By Allah, the son of Abu Talib is more familiar with death than an infant with the breast of its mother. I have hidden knowledge, if I disclose it you will start trembling like ropes in deep wells."

Analysis:

- **Icons:** As icons are universal aspects that instinctly related to what they stand for, one can envision that 'crowns' (تيجان المفاخرة) are used as icons for ruling and authority. Rulers and leaders will be proud of their gains, and this is represented by wearing crowns on the head, although sometimes rulers might not have to put on such a mark on their heads. Imaginatively, the semiotic value of crowns is employed by Imam Ali (A.S.). Another iconic image in this speech is 'ships of survival' (سفن النجاة). Ships are generally used as a signal of saving since people will use boats to survive in rivers and seas. In the Shiite belief, Ahlul-Bayt (Prophet's Progeny (PBUT) are the ships of survival for real believers.
- **Index:** Waves of mischief represent a leap in faith and instability in political and religious contexts. Like the movement of waves of water, hearts of the unfaithful are shaky due to infirmness in their faith. Another cause and effect indicator is farmer and fruit. Here, fruit will

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be the result of the farmer's efforts. Similarly, a man who seeds good deeds and virtue will find them as fruits and rewards in the paradise. Thus, farmer indexicalizes virtuous believer who is loyal and faithful.

- **Symbols:** Here, the relationship between a baby and mother is used as a symbol for tight and strong relation between Imam Ali's bravery and death. He affirms that he is not afraid of death which he sees like a mother for kid who is eager for her breast milk and kindness. In the same line, ropes are used as contextual symbols for fear and infirmness or even for surprise. People's reaction toward Imam Ali's (A.S.) knowledge and future prophecies are like ropes trembling over walls.

Text (5):

"أَنْتَ قَدْ جَعَلْتَ دِينَكَ تَبَعاً لِدُنْيَا امْرِئٍ ظَاهِرٍ غَيْهِ ، مَهْتُوكٍ سِرِّهِ ، يَشِينُ الْكَرِيمَ بِمَجْلِسِهِ ، وَيُسْفِهُ الْحَلِيمَ بِخُلَاطَتِهِ ، فَاتَّبَعْتَ أَثَرَهُ ، وَطَلَبْتَ فَضْلَهُ ؛ اتَّبَاعَ الْكَلْبِ لِلضَّرْغَامِ يُلُودُ بِمَخَالِيهِ ، وَيَنْتَظِرُ مَا يُلْقَى إِلَيْهِ مِنْ فَضْلِ فَرِيستِهِ . فَأَذْهَبْتَ دُنْيَاكَ وَآخِرَتَكَ ، وَلَوْ بِالْحَقِّ أَخَذْتَ أَدْرَكْتَ مَا طَلَبْتَ . فَإِنْ يُمْكِنَ اللَّهُ مِنْكَ وَمِنْ ابْنِ أَبِي سُفْيَانَ أَجْرُكُمَا بِمَا قَدَّمْتُمَا ، وَإِنْ تُعْجِزَا وَتَبَقَيَا فَمَا أَمَامَكُمَا شَرٌّ لَكُمَا." (Nahjul-Balagha, 310)

"You have surely made your religion subservient to the worldly seekings of a man whose misguidance is not a concealed affair and whose veil has been torn away. He mars an honourable man with his company and befools those who keep his society. You are following in his footsteps and seeking his favours like the dog that follows the lion looking at his paws and waiting for whatever remnants of his prey fall down to him. In this way, you have ruined your world as well as the next life, although if you had stuck to the right, you would have got what you were after. If Allah grants me power over you and Ibn Abi Sufyan (Mu'awiyah), I shall award you both recompense of what you have done, but if you escape and survive then hereafter there is only evil for you both; and that is an end to the matter."

Analysis:

- **Icons:** in this extract, Imam Ali (A.S.) directs his speech to Amr bin Al-Aas, the second person in Al-Sham army in the battle of Siffeen. The Imam warns him by implementing different semiotic

images that can be considered as icons in his talk. For instance, 'whose veil has been torn away' reflects scandalized situation of committing sins and vice. A sinful man is similar to a person who took off his clothes and became under the comments of others. Faith is the person's veil which protects him of scandals and last punishment. Veil in Islam is an icon not only for women, but for men in a spiritual interpretation of the word.

- **Index:** Here, Imam Ali (A.S.) views Mu'awiyah as an index of bad deeds since " He mars an honourable man with his company". He will bring sin to his followers, and disrespect for the good people.
- **Symbols:** Imam Ali (A.S.) utilizes eagle-connected symbols to stand for some connotations and signs. Dog is generally negatively used in the Islamic ideology as in the Glorious Qur'an (مثلهم كمثل (الكلب ان تحمل عليه يلهث او تتركه يلهث). Imam Ali (A.S.) adapted this image in his comparison of Amr to a dog which seeks the remains of a lion's prey (gifts of Mu'awiyah). He is after his desires and devilish orders. Thus, he ignored his religious orders and teachings and followed the misleading of his bad model Mu'awiyah.

Conclusions:

This study has come up with following concluding tips:

- 1- Pierce's triangle model of semiotics is applicable to Imam Ali's (A.S.) Nahjul-Balagha.
- 2- War speeches in Nahjul-Balagha employed various semiotic signs and images that were successfully persuasive.
- 3- Satan, blood and calamity are leading icons in war speeches. Besides, woman, ships, dust and sea are motivating indexes and symbols in Imam Ali's war speeches. These images are iconic to the rhetorical persuasion in Imam Ali's (A.S.) speech and oratory in general.
- 4- War speeches in Nahjul-Balagha concentrated on the images of mischief, faith and sin.
- 5- The basic functions of the semiotic signals in Nahjul-Balagha were to warn people in times of war to be on the right way of Islam, and to avoid vice.

The Semiotics of War Speeches in Imam Ali's Nahjul-Balagha

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الاستنتاجات:

وقد توصلت هذه الدراسة إلى الاستنتاجات التالية:

- ١- ان أنموذج مثلث بيرس في السيميائية قابل للتطبيق على نصوص خطب نهج البلاغة للإمام علي عليه السلام.
- ٢- استخدمت الخطب الحربية في نهج البلاغة إشارات وصوراً سيميائية متنوعة نجحت في الإقناع.
- ٣- تصدرت أيقونات الشيطان والدم والبلاء في خطابات الحرب. كما أن المرأة والسفن والغبار والبحر هي مؤشرات ورموز محفزة في خطابات الإمام علي الحربية. وتعتبر هذه الصور رمزاً للإقناع البلاغي في خطاب الإمام علي (ع) وخطابته بشكل عام.
- ٤- ركزت الخطب الحربية في نهج البلاغة على صور الفسق والإيمان والمعصية.
- ٥- إن الوظائف الأساسية للإشارات السيميائية في نهج البلاغة هي لتحذير الناس في زمن الحرب من اتباع طريق الإسلام، والحذر من الوقوع في مغبة الرذيلة.

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