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for
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No Mirk in
AL-Husseini Dawn

Third Year, Third Volume, Twelve Edition
Safar 1436, December 2014

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**Republic of Iraq
Shiite Endowment**

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for
Humanist and Research Studies**

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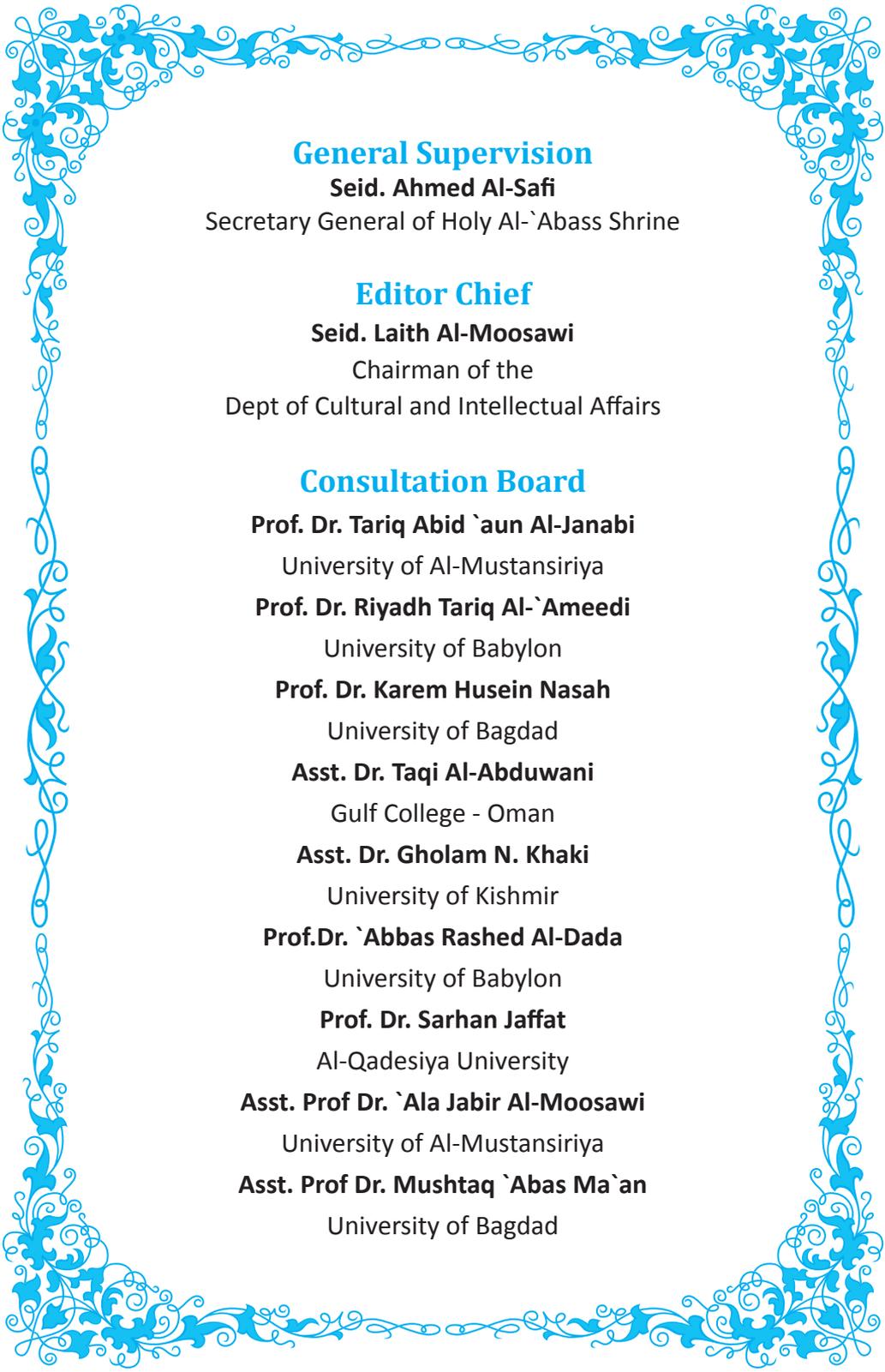


DARALKAHEEL



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

Abodullah Yussif Ali, The (*)
Holy Quran, Text Translation
and Comment,(Kuwait : That
El-Salasil,1989)1509, Iyat 11,
Sura,Mujadila, or The Woman Who
Pleads.



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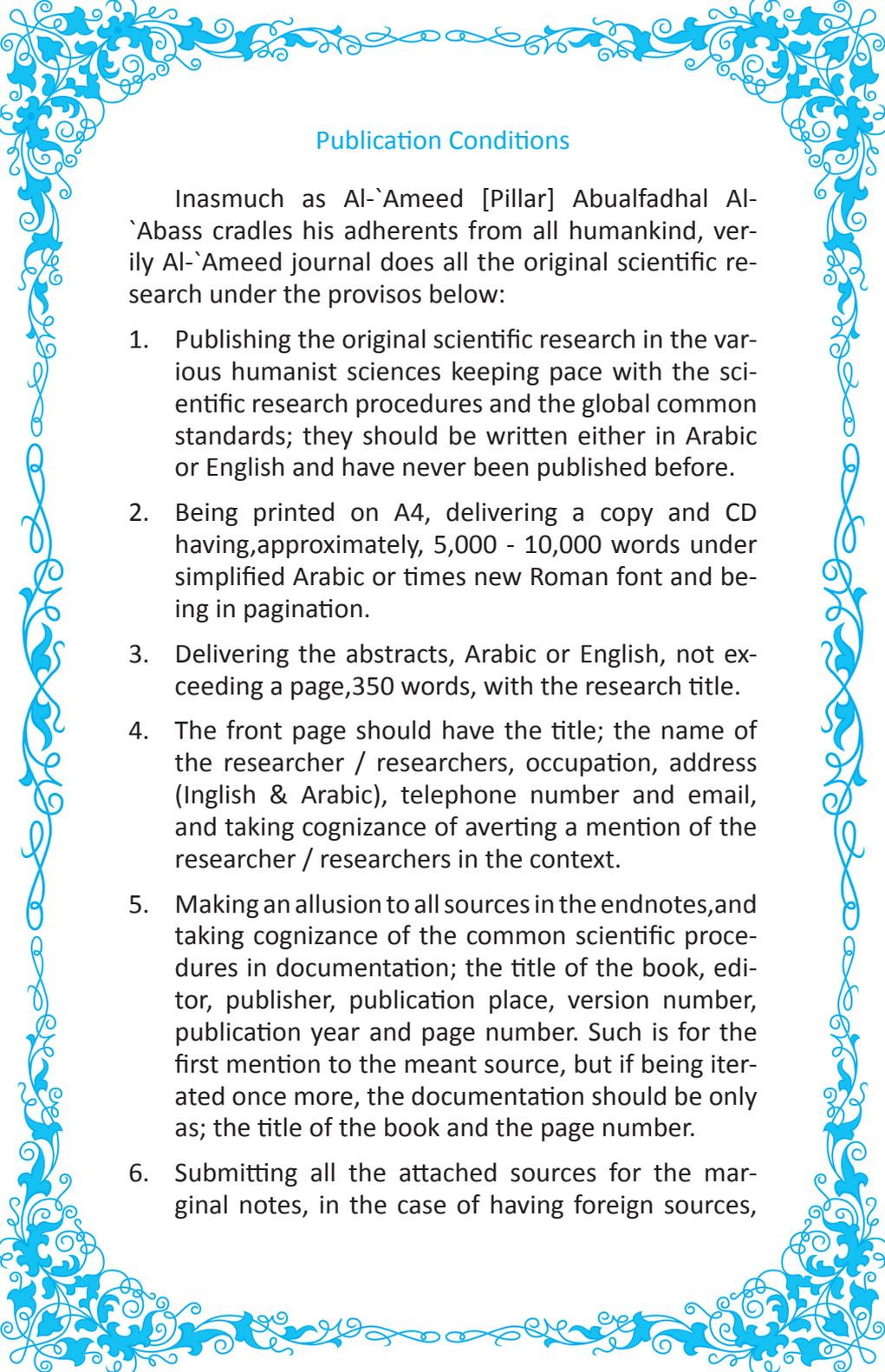
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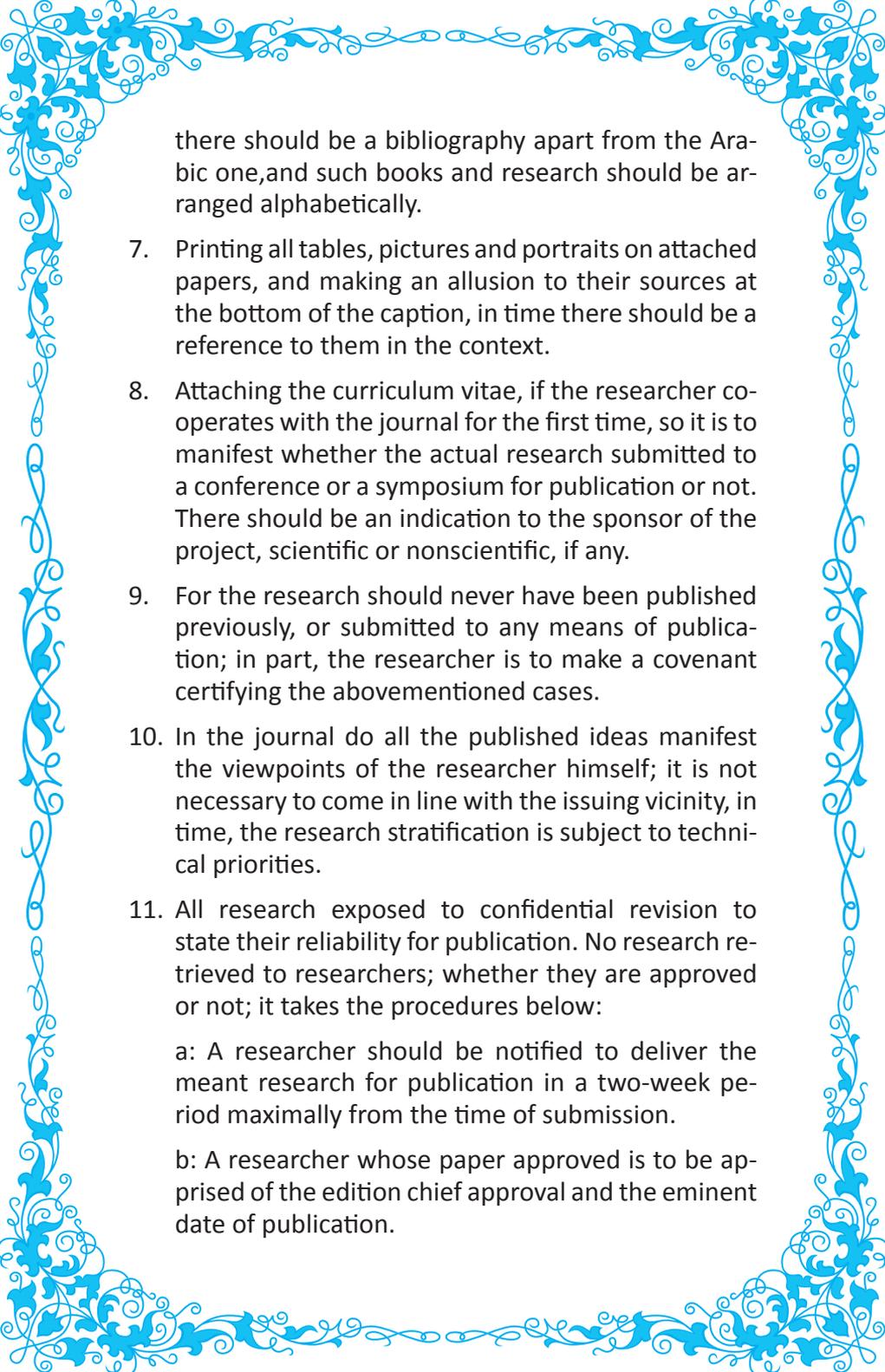
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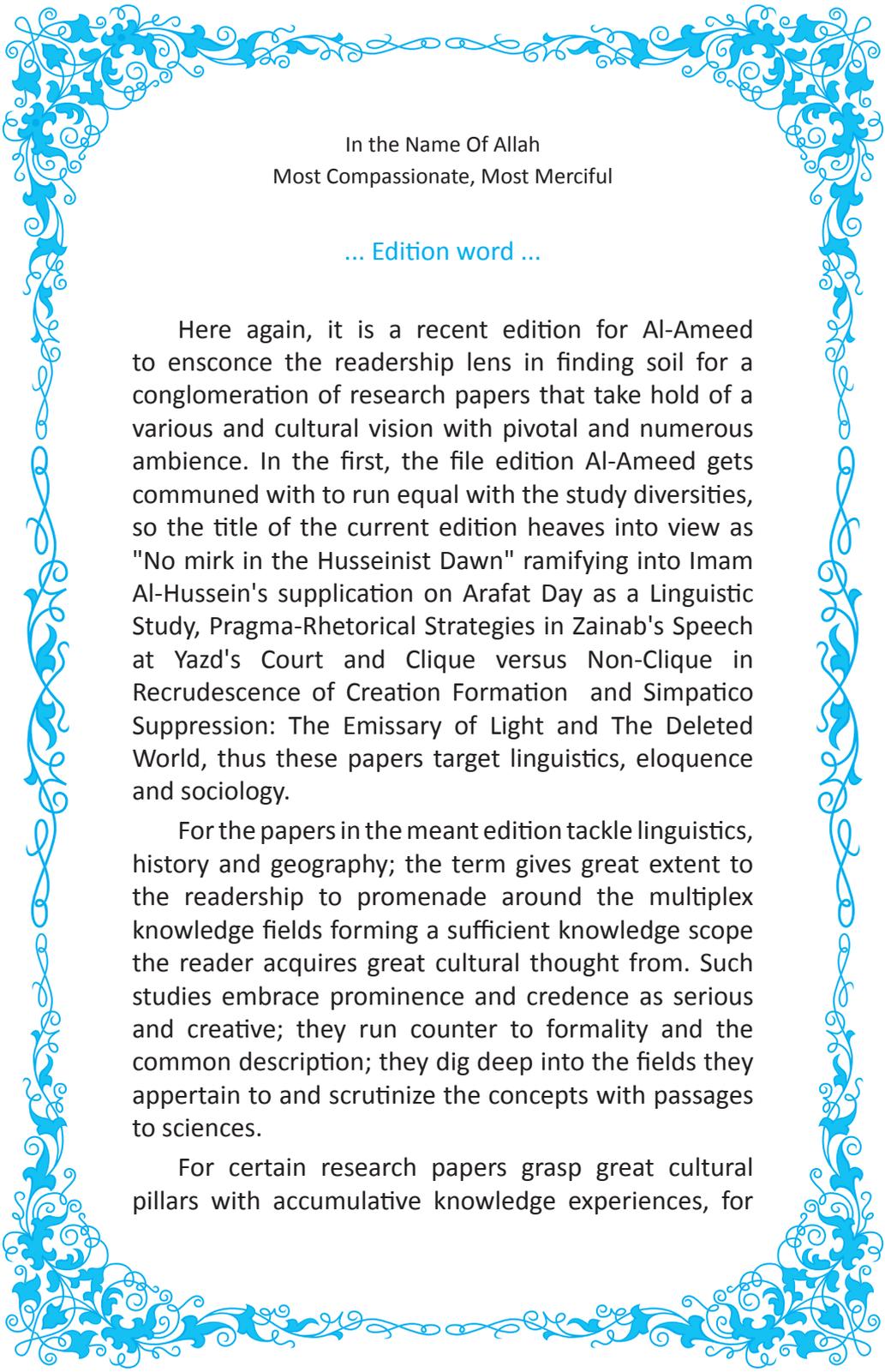
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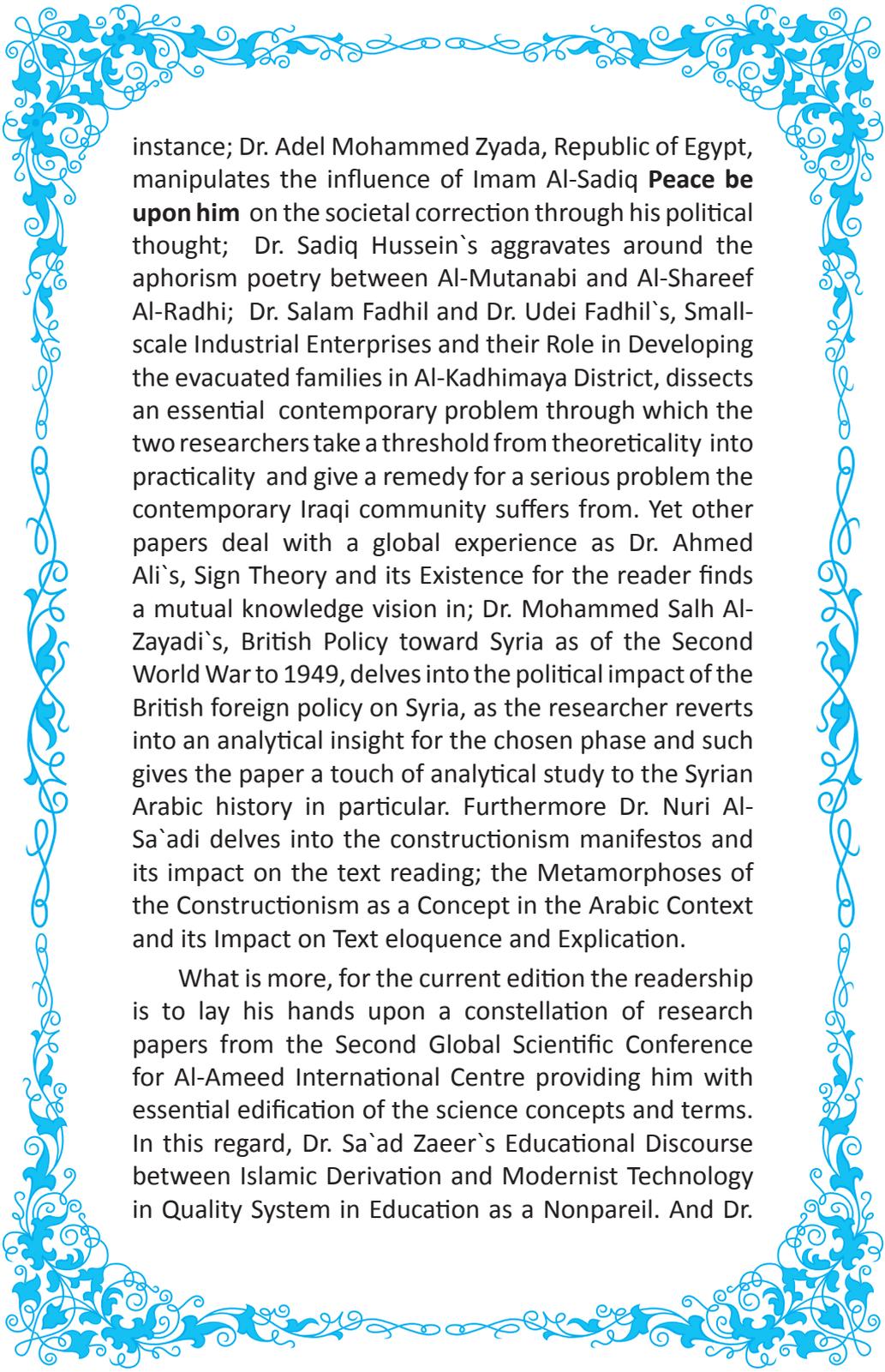
In the Name Of Allah
Most Compassionate, Most Merciful

... Edition word ...

Here again, it is a recent edition for Al-Ameed to ensconce the readership lens in finding soil for a conglomeration of research papers that take hold of a various and cultural vision with pivotal and numerous ambience. In the first, the file edition Al-Ameed gets communed with to run equal with the study diversities, so the title of the current edition heaves into view as "No mirk in the Husseinist Dawn" ramifying into Imam Al-Hussein's supplication on Arafat Day as a Linguistic Study, Pragma-Rhetorical Strategies in Zainab's Speech at Yazd's Court and Clique versus Non-Clique in Recrudescence of Creation Formation and Simpatico Suppression: The Emissary of Light and The Deleted World, thus these papers target linguistics, eloquence and sociology.

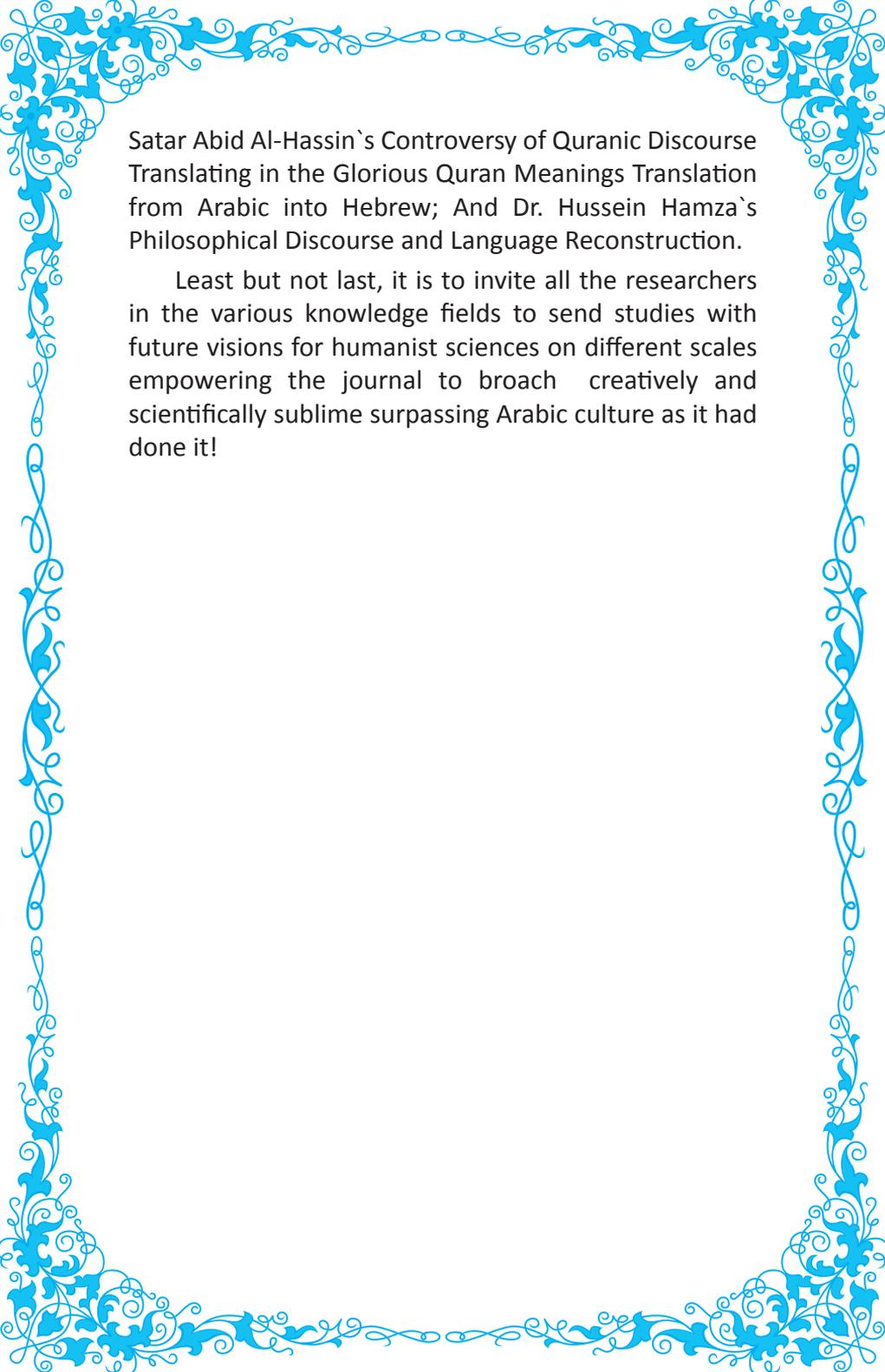
For the papers in the meant edition tackle linguistics, history and geography; the term gives great extent to the readership to promenade around the multiplex knowledge fields forming a sufficient knowledge scope the reader acquires great cultural thought from. Such studies embrace prominence and credence as serious and creative; they run counter to formality and the common description; they dig deep into the fields they appertain to and scrutinize the concepts with passages to sciences.

For certain research papers grasp great cultural pillars with accumulative knowledge experiences, for

A decorative border in a vibrant blue color, featuring intricate floral and scrollwork patterns that frame the text on all four sides.

instance; Dr. Adel Mohammed Zyada, Republic of Egypt, manipulates the influence of Imam Al-Sadiq **Peace be upon him** on the societal correction through his political thought; Dr. Sadiq Hussein`s aggravates around the aphorism poetry between Al-Mutanabi and Al-Shareef Al-Radhi; Dr. Salam Fadhil and Dr. Udei Fadhil`s, Small-scale Industrial Enterprises and their Role in Developing the evacuated families in Al-Kadhimaya District, dissects an essential contemporary problem through which the two researchers take a threshold from theoreticality into practicality and give a remedy for a serious problem the contemporary Iraqi community suffers from. Yet other papers deal with a global experience as Dr. Ahmed Ali`s, Sign Theory and its Existence for the reader finds a mutual knowledge vision in; Dr. Mohammed Salh Al-Zayadi`s, British Policy toward Syria as of the Second World War to 1949, delves into the political impact of the British foreign policy on Syria, as the researcher reverts into an analytical insight for the chosen phase and such gives the paper a touch of analytical study to the Syrian Arabic history in particular. Furthermore Dr. Nuri Al-Sa`adi delves into the constructionism manifestos and its impact on the text reading; the Metamorphoses of the Constructionism as a Concept in the Arabic Context and its Impact on Text eloquence and Explication.

What is more, for the current edition the readership is to lay his hands upon a constellation of research papers from the Second Global Scientific Conference for Al-Ameed International Centre providing him with essential edification of the science concepts and terms. In this regard, Dr. Sa`ad Zaeer`s Educational Discourse between Islamic Derivation and Modernist Technology in Quality System in Education as a Nonpareil. And Dr.



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in the various knowledge fields to send studies with
future visions for humanist sciences on different scales
empowering the journal to broach creatively and
scientifically sublime surpassing Arabic culture as it had
done it!

ملف العدد

ليس شتت ظلام في
فجر الحسين

**No Mirk in
AL-Husseinit Dawn**

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

استراتيجيات
التداولية - البلاغية
في خطبة السيدة زينب عليها السلام
في مجلس يزيد

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Abstract

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

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

ملخص البحث

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

ومن بين اهم النتائج التي توصل اليها العمل ما يأتي: يستخدم السؤال البلاغي بوصفه استراتيجية مرنة تغطي الصور الشعرية للكلام والمناشآت الجدلية الاخرى. كما اكتشفت الدراسة النسيج الدقيق للنص الشفوي المنعكس بتحاك المناشآت الجدلية مع بعضها البعض.

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

1. Introduction

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

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

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

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

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

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

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

2. Model of Analysis

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

2.1 Argumentative Appeals

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

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

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

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

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

2.2 Figures of Speech

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

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

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

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

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

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

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

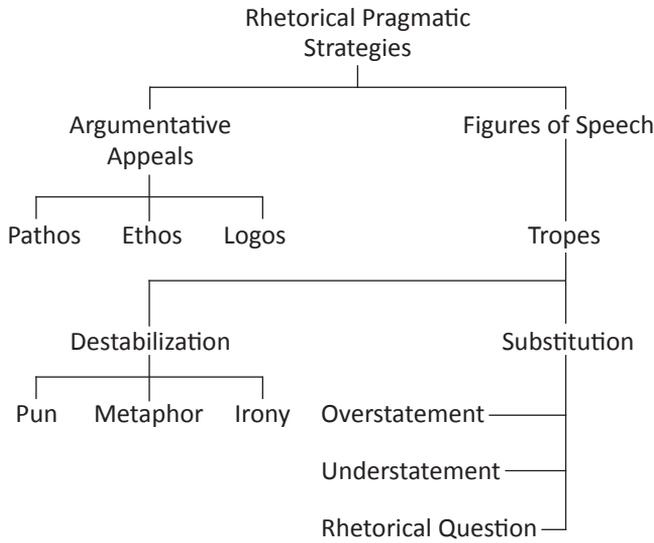
Here 'lie' is used either to mean 'a deliberate untruth' or 'the position in which something rests' (Web source 1), and this is exactly where pun is created.

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

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

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

The model just described is diagrammed as follows:



Rhetorical Pragmatic Strategies
(Following Al-Hindawi and Al-Temimi, 2012)

3. Text Analysis and Results

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

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

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

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

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

3.1 Text Analysis

Text (1)

أظننت يا يزيد حين أخذت علينا أقطار الأرض، وضيقت علينا آفاق السماء، فأصبحنا لك في إيسار، نساق إليك سوقاً في قطار، وأنت علينا ذو اقتدار، أن بنا من الله هواناً، وعليك منه كرامةً وامتناناً، وأن ذلك لعظم خطرك وجلالة قدرك، فشمخت بأنفك، ونظرت في عطفك، تضرب أصدريك فرحاً، وتنفض مذرويك مرحاً، حين رأيت الدنيا لك مستوسقة والأمور لديك متسقة، وحين صفى لك ملكنا، وخلص لك سلطاننا، فمهلاً مهلاً، لا تطش جهلاً، أنسيت قول الله عز وجل ﴿وَلَا يَحْسِبَنَّ الَّذِينَ كَفَرُوا أَنَّمَا نُضَمُّهُمْ لَهُمْ خَيْرٌ لَّأَنفُسِهِمْ إِنَّمَا نُنَمِّي لَهُمْ لِيَزْدَادُوا إِثْمًا وَلَهُمْ عَذَابٌ مُّهِينٌ﴾.

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

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

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

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

Soon, Zainab **Peace be upon her** courageously and toughly provides a negative answer for these questions⁽⁵⁾, فمهلاً مهلاً ، لا تطش جهلاً، أنسيت قول الله عز وجل (But wait! Have you forgotten that Allah has said,) by making an ethical appeal (that is ethos). This is quite obvious in invoking a verse from the Glorious Quran وَلَا يَحْسَبَنَّ الَّذِينَ كَفَرُوا أَنَّمَا نُمَلِّيهِمْ ﴿١٠٤﴾ (Do not regard those who disbelieved that we grant them good for themselves? We only give them a respite so that they may increase their sins, and for them there is a humiliating torment). This ethical appeal overlaps with another logical appeal that can be explained as follows: Allah (ethos) states clearly what happens to people acting like you, i.e.

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

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

Text (2)

أمن العدل يا بن الطلقاء تحذيرك حرائرك وإماءك وسوقك بنات رسول الله سبايا، قد هتكت ستورهن، وأبديت وجوههن، تحدوا بهن الأعداء من بلد إلى بلد، ويستشرفهن أهل المناقل، ويتبرزن لأهل المناهل، ويتصفح وجوههن القريب والبعيد، والشريف والوضيع، والديء والرفيع، ليس معهن من رجالهن ولي، ولا من حماتهن حمي، عتواً منك على الله، وجحوداً لرسول الله، ودفعاً لما جاء به من عند الله.

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

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

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

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

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

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

Text (3)

ولا غرو منك ولا عجب من فعلك، وأنى ترتجى مراقبة إبن من لفظ فوه أكباد الشهداء ، ونبت لحمه بدماء السعداء، ونصب الحرب لسيد الأنبياء، وجمع الأحزاب، وشهر الحراب، وهز السيوف في وجه رسول الله ﷺ. أشد العرب لله جحوداً، وأنكرهم له رسولاً، وأظهرهم له عدواناً، وأعتاهم على الرب كفراً وطغياناً. ألا إنها نتيجة خلال الكفر، وضب يجر جر في الصدر لقتلى يوم بدر. فلا يستبطن في بغضنا - أهل البيت - من كان نظره إلينا شنفاً وإحنناً وأضغاناً، يظهر كفره برسول الله، ويفصح ذلك بلسانه وهو يقول فرحاً بقتل ولده وسبي ذريته، غير متحوب ولا مستعظم، يهتف بأشياخه: «لأهلوا واستهلوا فرحاً ولقالوا: يا يزيد لا تشل» - منحنياً على ثنايا أبي عبد الله - وكانت مقبل رسول الله ﷺ ينكتها بمخصرته، قد التمتع السرور بوجهه. لعمرى لقد نكأت القرحة، واستأصلت الشأفة، بإراقتك دم سيد شباب أهل الجنة، وابن يعسوب الدين، وشمس آل عبد المطلب.

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

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

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

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

Text (4)

وفعلت فعلتك التي فعلت، وما فريت إلا جلدك، وما جزرت إلا لحمك، وسترى على رسول الله ﷺ بما تحملت من دم ذريته، وانتهكت من حرمة، وسفكت من دماء عترته ولحمته، حيث يجمع به شملهم، ويلم به شعثهم، ويتنقم من ظالمهم، ويأخذ لهم بحقهم من أعدائهم، فلا يستفزك الفرح بقتلهم ﴿وَلَا تَحْسَبَنَّ الَّذِينَ قُتِلُوا فِي سَبِيلِ اللَّهِ أَمْواتًا بَلْ أحياءٌ عِنْدَ رَبِّهِمْ يُرزقُونَ﴾ * فَرِحِينَ بِمَا آتَاهُمُ اللَّهُ مِنْ فَضْلِهِ *. وحسبك بالله ولياً وحاكماً، وبرسول الله خصماً، وبجبرائيل ظهيراً. وسيعلم من بوأك ومكنك من رقاب المسلمين أن ((بئس للظالمين بدلاً، وأيكم شر مكاناً وأضل سبيلاً)).

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

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

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

Text (5)

وما استصغاري قدرك، ولا استعظامي تقريعك توهما لا نتجاع الخطاب فيك، بعد أن تركت عيون المسلمين - به - عبري، وصدورهم - عند ذكره - حري.

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

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

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

Text (6)

فلئن اتخذتنا مغنماً، لتجد بنا -وشيكاً- مغرمًا، حين لا تجد إلا ما قدمت يداك، وما الله بظلام
للعييد.

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

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

ثم كد كيدك، واجهد جهدك. فوالله الذي شرفنا بالوحي والكتاب، والنبوة والانتخاب، لا
تدرك أمدنا، ولا تبلغ غايتنا، ولا تمحو ذكرنا ولا يرحض عنك عارها.

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

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

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

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

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

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

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

3.2 Results and Discussion

Analyzing this text has given us the following results:

a. Appeals:

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

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

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

b. Figures of speech:

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

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

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

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

4. Conclusions

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

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

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

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

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

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B. Web sources

1. Web source 1: <http://en.wikipedia.org/wiki/Pun>
2. Web source 2: <http://en.wikipedia.org/wiki/Understatement>
3. Web source 3: http://www.sibtayn.com/ar/index.php?option=com_content&view=article&id=13774&Itemid=4333
4. Web source 4: <http://www.alkafeel.net/forums/showthread.php?t=54136>
5. Web source 5: http://www.sibtayn.com/ar/index.php?option=com_content&view=article&id=13775&Itemid=4333

Appendices

1. The Original Speech (in Arabic)

2. The Translated Speech (in English)

اظننت يا يزيد حين أخذت علينا أقطار الأرض (٦) وضيقت علينا آفاق السماء، فأصبحنا لك في إسار، نساق إليك سوقاً في قطار، وأنت علينا ذو اقتدار، أن بنا من الله هواناً، وعليك منه كرامةً وامتناناً (٧) وأن ذلك لعظم خطرِكَ وجلالة قدرِكَ، فشمخت بأنفِكَ، ونظرت في عطفِكَ، تضرب أصدريكَ فرحاً، وتنفض مذروبيكَ مرحاً، حين رأيت الدنيا لك مستوسقة (٨) والأمور لديك متسقة، وحين صفى لك ملكنا، وخلص لك سلطاننا، فمهلاً مهلاً، لا تطش جهلاً، أنسيت قول الله عز وجل ﴿وَلَا يَحْسَبَنَّ الَّذِينَ كَفَرُوا أَنَّمَا نُنْمَلِي لَهُمْ خَيْرٌ لَّأَنفُسِهِمْ إِنَّمَا نُنْمَلِي لَهُمْ لِيَزْدَادُوا إِثْمًا وَلَهُمْ عَذَابٌ مُّهِينٌ﴾ (٩).

أمن العدل يابن الطلقاء تحديرك حرائرك وإماءك وسوقك بنات رسول الله سبايا، قد هتكت ستورهن، وأبديت وجوههن، تحدوا بهن الأعداء من بلد إلى بلد، ويستشرفهن أهل المناقل، ويتبرزن لأهل المناهل، ويتصفح وجوههن القريب والبعيد، والشريف والوضيع، والدينى والرفيع، ليس معهن من رجالهن ولي، ولا من حماتهن حمي، عتواً منك على الله، وجحوداً لرسول الله، ودفعاً لما جاء به من عند الله.

ولا غرو منك ولا عجب من فعلك، وأنى ترتجى مراقبة ابن من لفظ فوه أكباد الشهداء، ونبت لحمه بدماء السعداء، ونصب الحرب لسيد الأنبياء، وجمع الأحزاب، وشهر الحراب، وهز السيوف في وجه رسول الله ﷺ. أشد العرب لله جحوداً، وأنكرهم له رسولاً، وأظهرهم له عدواناً، وأعتاهم على الرب كفرةً وطغياناً.

ألا إنها نتيجة خلال الكفر ، وضب يجر جر في الصدر لقتلى يوم بدر. فلا يستبطنى في بغضنا -أهل البيت- من كان نظره إلينا شنفاً وإحناً وأصغانا، يظهر كفره برسول الله، ويفصح ذلك بلسانه وهو يقول فرحاً بقتل ولده وسبي ذريته، غير متحوب ولا مستعظم ، يهتف بأشياخه: «لأهلوا واستهلوا فرحاً ولقالوا: يا يزيد لا تشل»، منحنياً على ثنانيا أبي عبد الله وكانت مقبل رسول الله ﷺ ينكتها بمخصرته، قد التمتع السرور بوجهه.

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

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

وفعلت فعلتك التي فعلت، وما فريت إلا جلدك، وما جزرت إلا لحمك، وسترد على رسول الله بما تحملت من دم ذريته، وانتهكت من حرمة، وسفكت من دماء عترته ولحمته، حيث يجمع به شملهم، ويلم به شعثهم، وينتقم من ظالمهم، ويأخذ لهم بحقهم من أعدائهم، فلا يستفزك الفرح بقتلهم ﴿وَلَا تَحْسَبَنَّ الَّذِينَ قُتِلُوا فِي سَبِيلِ اللَّهِ أَمْواتًا بَلْ أَحْيَاءٌ عِنْدَ رَبِّهِمْ يُرْزَقُونَ﴾ * فَرِحِينَ بِمَا آتَاهُمُ اللَّهُ مِنْ فَضْلِهِ ﴿١٢﴾ وحسبك بالله ولياً وحاكماً، وبرسول الله خصماً، وبجبرائيل ظهيراً. وسيعلم من بوأك ومكنك من رقاب المسلمين أن ((بئس للظالمين بدلاً، وأيكم شر مكاناً وأضل سيلاً)).

وما استصغاري قدرك، ولا استعظامي تقريعتك توهماً لانتجاع الخطاب فيك، بعد أن تركت عيون المسلمين - به - عبرى ، وصدورهم - عند ذكره حرى . فتلك قلوب قاسية، ونفوس طاغية، وأجسام محشوة بسخط الله، ولعنة الرسول، قد عشن فيها الشيطان وفرخ، ومن هناك مثلك ما درج (١٣). فالعجب كل العجب لقتل الأتقياء، وأسباط الأنبياء، وسليل الأوصياء، بأيدي الطلقاء الخبيثة، ونسل العهرة الفجرة!! تنطف أكفهم من دمائنا، وتتحلب أفواههم من لحومنا. تلك الجثث الزاكية على الجبوب الضاحية، تتناها العواسل، وتعفرها أمهات الفواعل (١٤) فلئن اتخذتنا مغنماً، لتجد بنا - وشيكاً - مغرمًا، حين لا تجد إلا ما قدمت يداك، وما الله بظلام للعبيد. فإلى الله المشتكى والمعول، وإليه الملجأ والمؤمل.

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

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

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

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

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

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

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

