

The Rhetoric of Oratory in
English and Arabic: An Applicable
Study to One of Imam Ali's
Oration

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1-Oration in English

1-1 Introduction

Languages have different means of communication, some of which are verbal and others nonverbal. For the sake of expressing, stating, asking, requesting and emphasizing certain types of information, we sometimes tend to use some of these verbal or nonverbal means either directly or indirectly. Therefore, scholars and rhetoricians have studied most of these means and the properties that can lead speakers to select a highly effective discourse in order to get a successful understanding of meaning in its literal sense as well as to choose the correct lexis to unambiguously comprehend the intended meaning. They also have tackled the ways of getting a persuasive discourse by using different aspects, some of which are syntactic, semantic, pragmatic, poetic, stylistic, etc. One of these ways that are used to get a persuasive speech and to sway an audience's opinion is the style or art of oration.

1-2 The History of Oration

The derived word "oration", was originally used for prayer since 1375, but now it means any formal speech, as on a ceremonial occasion or one that is delivered in a similar pompous manner. Its etymological doublet orison is recorded in 1175, from Anglo- French "oreison", old French "oraison", Latin oratio, notably in church Latin from orare (Shurter, 1909:1).

Oration was first developed by the ancient Greeks and copied and modified by the Latin. The Latin style was the primary form of oration in the world until the beginning of the 20th century, since the majority of the states during this period were ruled by some kind of monarchy or dictatorship. The Roman orators helped to shape the style and structure of modern oration (ibid). In the 18th century, political and legal oration became quite pompous because it was addressed to an elitist upper class who were well educated in the classical traditions. As a result, it contained profusion of allusions to Greek and Latin literature. In the 19th century, a new forcefulness and emotional appeal were brought into the style of oration by an upsurge in preaching, especially through the rise of Methodism and Puritanism and

the evangelical revival, and it reached out to a far wider audience. In the early part of the 20th century, the style of oration was influenced by the development of broadcasting which meant that the grand and defamatory style was abandoned, being replaced by the more personal, intimate approach as used in TV. (ibid:1-2).

Steel (2006:1) briefly states that oratory, as a spoken phenomenon, is intimately related to politics and government at Rome. She (ibid:45) says that “The Practicing Orator” concentrates on oratory as a “vehicle and focus for sustained critique of behavior and values in Rome in general and of the elite in particular”. Steel discusses the preeminent status of oratory as an aristocratic skill and a means for the elite to become visible in public. Yet, rather than uttering fundamentally opposing views, orators vied with one another to appear the most likely champions of the will of the people.

1-3 Definition of Oration

Definitions of oration are numerous and by no means uniform. To formulate an acceptable definition, one has to look into the origin of the term, its different definitions and its history . Thus, Aristotle (cited in Shurter,1909:2) says that oratory is " the faculty of finding all the means of persuasion on any subject." Others say that oratory can be defined as the art of speaking well or the art of persuasion. But Aristotle's definition, since it relates primarily to a single branch of rhetoric, that of Invention, is today obviously inadequate. And to define oratory as "the art of speaking well " is too indefinite, for it lays down no standards as to what is meant by speaking well. Now, in public address a speaker may have any one of four objects: (1) to entertain, (2) to inform, (3) to convince, and (4) to persuade. According to Aristotle's opinion ,the first two of these purposes may be excluded at once, for mere entertainment or the imparting of information, such as dramatic reading or a lecture upon some scientific subject, do not constitute what we instinctively recognize as oratory (ibid).But the researchers believe that entertainment cannot be excluded since a joke, for example, may help the orator achieve his/her orational goals. Now, the orator may gain in two ways: by convincing the understanding that his reasoning is sound, and then by appealing to

those emotions related to his subject which will lead his audience to act as he wishes. These two elements, conviction and persuasion, are present in varying degrees in any speech which may be said to constitute oratory. Oratory proper, then, belongs to the realm of the passions. It must please and move, as well as inform and convince. Now it should be remembered that the psychology of the emotions ordinarily requires that conviction must precede persuasion. We may therefore deduce the following definitions : Oratory is that branch of public speaking which appeals to the emotions and reasoning. An oration is a formally prepared and relatively elaborate discourse, wherein persuasion is the ultimate object and effect (Shurter,1909:5; Knowles,1916:245).

Oration is more than an ordinary speech. It is a special kind of public speaking. The orator speaks for a special purpose, in a special way, at a special time. Buehler and Johannesen (1965) define oration as "a memorized, original, persuasive speech and demonstrating qualities of logic, organization, language, and delivery, and producing an effect of eloquence which is far above the ordinary. Jay (1971) defines oration" as an original, persuasive speech, thoroughly prepared ”.

1-4 Style of Oration

The oratorical style is the oral subdivision of the publicistic style. The most obvious purpose of oration is persuasion, and it requires eloquence. This style is evident in speeches on political and social problems and also in the speeches of judges in courts in law. Thus the orator needs to be fluent in his speech by having the ability to conform in the approved manner to many disparate sociolinguistic situations(Crystal and Davy,1974:7). There are some language effects used in orative texts and speeches.

1-4-1 linguistic Features of Oration

The linguistic features of oration covered the syntactic, semantic, and phonological markers, just those which play an important role in persuading and addressing the audience. Direct contact with the listeners permits the combination of the syntactic, semantic and phonological markers of language.

1-4-1-1 Syntactic Markers of Oration

The syntactic markers of oration can be represented by the following :

A- The use of personal pronouns

As speakers, we want to make our audience agree with us in our viewpoints and be against things we are against. The deliberate use of including or excluding pronouns help speakers do this (net, 1998) .

1- Pronouns to address the audience

These pronouns are basically used to address audience as a group, but not necessarily to persuade them at this stage.

*1-**You** are here tonight to witness the finals of the speech contest, where **your** sons and daughters face up to a great challenge (ibid).*

2 Pronouns to include the audience

Speakers want the audience to be on their side and agree with their statements or ideas

*2-**We** came here tonight to choose **our** town symbol. **We** don't want a humungus trout as our symbol(ibid).*

3 Pronouns to exclude the audience or to distance the audience

*3-So **our** elders want a curfew in Waimate. They think it is a good idea to have a curfew of 8 o'clock on a school night for people of our age. Let them have a curfew of 8 o'clock so they can be out of the pubs(ibid).*

1-4-1-2 Semantic Markers of Oration

An orative speech makes use of a variety of semantic markers to involve the audience and emphasize the message. The semantic markers include the emotional words and the feature of repetition (repetition of words or sentence patterns). These words and ideas appeal to the feelings of the audience and can have positive or negative connotations. The choice of these words which are packed with emotion can influence an audience for or against addressers ideas, to be with or against them (Buehler and Johannsen, 1965:78).These words include the following:

1- Words with positive connotation

The choice of warm fuzzy words can help to get the audience on the orator side.

4-Imagine the perfect scene, not a care in the world, walking down the street hand in hand with adoring parents....they stop and buy you as 1.50 triple scoop choc dipped ice cream....(Rawson, 1981: 1-3).

2-Words with negative connotation

These weasel words have the opposite effects to positively charge emotive words.

5-From a distance you see them appear, dressed in black, hair like knotted liquorices. Their top lips quiver and sneer in unison like Elvis with a toothache. They see you and appear to scowl and grunt at each other and point at you accusingly(ibid).

3- Contrast / juxtaposition

The use of positive and negative words in close proximity can highlight and improve the effectiveness of orators ideas.

6-Your 'nice' day is now ruined. The triple scope ice cream melts then drips all over your black jersey and up your selves(Buehler and Johannsesen, 1965:81).

4- Repetition

The orators make their speeches more interesting, vibrant and memorable by using the feature of repetition. As the audience relies only on memory, the speaker often resorts to repetition to enable his listeners to follow him and retain the main points of the speech. Repetition is also resorted to in order to persuade the audience(ibid).

4-1 Repetition of words

The repetition of the same linguistic form is used to hammer home a point and make it memorable.

7-Trust is an important concept in society. If you can't trust friends not to blab your secrets all over school, if you can't trust teachers not to blast you for something that he or she let someone away with yesterday; if parents can't trust you enough to let

you borrow the car-how can you survive in the modern world(Quirk et al, 1985:981).

4-2 Repetition of sentence structure (parallel structure)

Repetition can be regarded as the most typical stylistic device of the oratorical style. Phrases, groups of words or parallel structures are repeated for the purpose of making an effect on the audience.

8-I have a dream. I have a dream that the sons and daughters of former slaves and the sons and daughters of former slave owners will sit down at the table of brotherhood.

9-We shall fight them on the beaches, we shall fight then on land and in the air(ibid).

5-Listing

The orators tend to use lists in order to emphasize important points.

10-Instead of this school rule change affects all students, say this new school rule change affects form 1s' , form 2s' , form 3s' , form 4s' , form 6s' , and even form 7s' (Buehler and Johannsesen, 1965:82).

1-4-1-3 Phonological Markers of Oration

The speaker normally tries to make his main ideas, keywords and phrases memorable by using certain sound effects and phonological devices. Thus, for the sake of a successful oration, a number of these phonological elements can be identified as follows:(**Alliteration, assonance, onomatopoeia, and rhyming**) (Harris,2005:1-35).

1- Alliteration

Alliteration is the recurrence of initial consonant sounds. The repetition can be juxtaposed (and then it is usually limited to two words):

11- Ah, what a delicious day!

This two-word alliteration calls attention to the phrase and fixes it in the reader's or hearer's mind, and so is useful for emphasis as well as art (Harris,2005:32).

2- Assonance

Assonance is the repeating of vowel sounds for aural effect and memorability as in :

12-laugh, laugh, cackle and guffaw. That Sam-I-am, That Sam-I-am, I do not like, That Sam-I-am (Harris,2005:33).

3 - Onomatopoeia

Onomatopoeia is where the words used sound like the thing or concept being described as in :

13-Wind swishing or moaning in the treetops-frost crunching underfoot -cock a doodle doo woof woof.

4- Rhyming

Words sounding similar that are pleasant to the ear...they also appeal because the listener can almost predict a part of the speech as in :

14-Chocolate chips, greasy dips and dairy whips these are the foods that little teenagers are made of (ibid).

1-5 Figurative Language and Oration

Figurative language is symbolic and a bit more ornate than nonfigurative speech. The orators use figurative feature to create a picture in the mind of the listener in the interest level of a speech. The listener visualizes or imagines figures, images and comparisons. There are several devices for creating figurative language. Some of the most frequently used techniques include similes, metaphors, personification and hyperbole (McManus, 1998: 61).

1- Simile

Simile is a figure of speech that compares two essentially unlike things, often in a phrase introduced by the use of the words "like" or " as" .

15-My love is like a red, red rose that's newly sprung in June.

16-You are as sly as a fox.(ibid:62).

2- Metaphor

This device can be achieved by describing two unrelated things using direct comparison. Metaphors are words or phrases that express a comparison as if the compared words were part of a single phenomenon.

17-*Her gaze was icy.*

Sometimes the metaphor can be drawn out and becomes an *extended metaphor* (McManus, 1998: 61).

3- Personification

A figure of speech in which inanimate objects or abstractions are endowed with human qualities or are represented as possessing human form.

18-*The raindrops danced on the roof.*

Personification engages the audience by establishing a personal relationship with an object or abstraction(ibid).

4- Hyperbole

Hyperbole or 'exaggeration' is defined as the use of overstatement as a rhetorical device or figure of speech. It may be used to evoke strong feelings or to create a strong impression, but is not meant to be taken literally. Hyperbole can be an effective device for securing a attention, giving emphasis or creating a poetic effect (Mcknight,1930:543).

19-*This book weighs a ton.*

20-*I could have danced all night.*

A speech writer once said that hyperbole "lies without deceiving".

1-6 Nonverbal Techniques of Oration

The nonverbal techniques of oration always communicate the same message in every language. Nonverbal techniques are those that people can see but not hear, such as eye contact and gestures(McManus, 1998: 75-77).

1- Eye Contact

By eye contact, a speaker can engage audience members by convincing them that the message is just for them. The orator can achieve his goal by looking directly at the individuals (audience) instead of staring at the wall or the ceiling. It is important to talk to those people by looking directly into their eyes, not to tune into only the people who are nodding in agreement or those who are diligently taking notes. The orator tries to include everyone who is there to hear him(ibid).

2- Gestures

Gestures are motions of the limbs or body that express or help to express thought. They can emphasize or reinforce an idea or opinion. Gestures add a great deal to a speech. They add interest and expression and help to keep the attention of an audience. The most important aspect about using gestures is that they need to be natural and sincere. If you are speaking to an international audience, make sure that you are aware of the use and meaning of gestures in a particular culture. Like language, gestures and their meanings vary from country to country (McManus, 1998: 77). The thumb and forefinger in a circle gesture that means, "Everything is great" to Americans, would mean, "You are worth nothing", to the French (ibid).

1-7 The Relationship between Oration and Rhetoric

Rhetoric is a comprehensive science just as much concerned with what one could say as how one might say it. It studies the effectiveness of language comprehensively including its emotional impact as well as its propositional content. Rhetoric is the science which deals with discourse. Discourse is any communication of thought by words, either oral or written. Rhetoric originally referred to the oral form only. The term "rhetoric," indeed, is derived from the Greek *rhetorike*, the art of speaking (Shurter, 1909:1).

Most rhetoricians (such as (Carroll, 2003: 2 ; Cothran, 2004:5 ; Frederick, 2004: 76 ; Lynch, 2004: 2)) agree that rhetoric is the art of persuasion, i.e. of using language to convince or sway audience. It prescribes how to combine concepts into a logical composition so that they will communicate most effectively. Biesecker (2004: 10) and Burton (2004: 6) believe that rhetorical impact has to do with the total bundle of semantics and pragmatics as it functions ultimately to produce certain intended meaning or effect.

Rhetoric is the body of principles and theory having to do with the presentation of facts and ideas in clear, convincing and attractive language. The traditional aim of rhetoric was to give effectiveness to public speech. According to Aristotle, rhetoric is a manner of effectively organizing material for the

presentation of truth. Oration is the formal speech intended to inspire listeners to some action. Carefully prepared and eloquently delivered, oration carries its greatest power in the emotional appeal it makes (Horner, 1988:5). Both of oration and rhetoric are used to convince the audience. These are the following rhetorical devices.

1-7-1 Rhetorical Question

A rhetorical question is a question which is asked for effect, but not necessarily needing to be answered. A rhetorical question is not intended to elicit an actual response, but to stimulate orator's audience to think about the topic. The rhetorical question is frequently used in oration. Since the answer is obvious, it makes a deeper impression on the hearer than a direct statement would (Kane and Peters ,1966: 206).

21-Are we going to put up with curfews and being hassled by the police up town? Who cares? Do you think it is right? I don't.

Sathoff (2002: 3) states that rhetorical questions are probably as old as public speaking itself. This technique, Abrams (1993: 183) asserts, is often used in persuasive discourse, i.e., for rhetorically persuading someone of a truth without argument or, in Oliver etal (1955: 68) words, for heightening the communicative relationship with the audience through their definite participation with the speaker.

1-7-2 Understatement

Understatement is a form of speech in which a lesser expression is used than what would be expected. Understatement is a staple of humour in English – speaking cultures, especially in British humour. (ibid). In other words, it is a form of irony in which something is intentionally represented as less than it is in fact.

* An army officer has just lost his leg. When asked how he feels, he looks down at his bloody stump and responds, "Stings a bit" (ibid : 6).

1-8 Kinds of Oratory

In classical rhetoric, oratory has been classified and variously named by different writers since the days of Aristotle, yet these divisions (with one exception) are intrinsically the same ; they have been based upon the viewpoint of

either the audience or the speaker, and usually the former. Thus Aristotle bases his division upon three points of view an audience may have. He says that audiences are judges either of things lying in the future, as are members of deliberative bodies ; or of thing lying in the past, as are members of judicial tribunals ; or of things of the present, as are critics of the presentation of some topic of the moment. He then deduces this classification: (i) Deliberative or " legislative ", (2) Judicial or " forensic ", and (3) Epidictic oratory (" ceremonial " or " demonstrative "). Not only do these three divisions of oratory, Aristotle goes on to show, relate to the future, the past, and the present, respectively, but also they have their proper offices : to the deliberative belong exhortation and dissuasion ; to the judicial, accusation and defense ; to the epidictic, praise or blame. Since the time of Aristotle the rise of Christianity has added another kind of oratory, that of the pulpit (Shurter,1909:15-16).

1-8-1 Judicial Oratory

Judicial oration, sometimes called " forensic", had a somewhat wider signification than appertains merely to courts of law and was oriented around the purposes of defending or accusing.. It is often used to designate an argument, either oral or written. The judicial orator made arguments about past events, and did so with respect to the two special topics of invention described by Aristotle as appropriate for this branch of oration, the just and the unjust (ibid:21).

1-8-2 Deliberative Oratory

Sometimes called "legislative" oration, deliberative oration originally had to do exclusively with that sort of speaking typical of political legislatures. This sort of oration was oriented towards policy and thus considered the future and whether given laws would benefit or harm society. Thus any speech addressed to hearers with the object of inducing them to accept or reject a given policy for the future may be called a deliberative speech. Hence this kind of oratory includes not only congressional and parliamentary speeches, but also addresses before conventions, synods, conferences, and public meetings of various sorts(Shurter,1909:15-16).

Aristotle considered four special topics of invention, grouped in pairs.

1- *The good and the unworthy.*

2- *The advantageous and the disadvantageous.* (Jay, 1971:222).

1-8-3 Epideictic Oratory

This branch of oration is sometimes called "ceremonial" or "demonstrative" oration. Epideictic Oration was oriented to public occasions calling for speech or writing in certain situations. Funeral orations are a typical example of epideictic oration. The ends of epideictic include praise or blame, and thus the long history of encomia and invectives, in their various manifestations, can be understood in the tradition of epideictic oration (Jay , 1971 : 227).

1-8-4 Pulpit Oratory

It is believed that no institution is of such importance in human affairs as the church, and the most prominent feature of the church service, ordinarily, is the sermon. A man may be a successful lawyer without being an advocate, or a statesman without being a deliberative orator, but he cannot well be a minister without being a preacher (Shurter,1909:28).The pulpit affords exceptional opportunities for oratory proper. Reason may underlie one's religion, but always the emotions must be quickened, for the very essence of true religion is that it comes from the heart. The sermon may be in part narrative, or expository, or argumentative, but sooner or later it must also be persuasive. Man must be incited to hate that which is evil, and to cling to that which is good. And, too, the preacher is called upon constantly to appeal to the highest motives. He deals with subjects of transcendent importance. The deliberative or forensic orator is concerned with questions appertaining to human affairs ; the pulpit orator looks behind human affairs in order to make life and conduct consonant with the divine will, his themes relate both to earth and to heaven, to life and to death, to time and to eternity. Again, the character of the audience and the environment generally are aids to persuasion. The hearers are generally in sympathy with the speaker and well disposed toward his discourse; and the aesthetic influences ordinarily present the quiet atmosphere of worship, the stained glass windows, the music, etc. further aid

the pulpit orator. Finally, the sermon aims at the individual rather than at the congregation in the aggregate (ibid).

1-9 Components of Oration

Because oration is the speaker's original work, it does require some preparations. An effective speech should be divided into three basic units. The following are parts of a good oration.

1-9-1 Introduction

The introduction may begin with a story, a joke, or an interesting fact, often called the "Attention Getting Device". An effective introduction should grab the attention of the audience and reveal the orator's specific purpose. The introduction also states why the topic is important to the audience. By demonstrating that there is concern about the audience's lives, the orator introduces a strong benefit or advantage to the audience (McManus, 1998: 15).

From a study of the demands of audiences and of oratorical models according to Shurter (1909:70-73), the following characteristics of a good introduction may be deduced:

(1) Naturalness and ease

It should be really introductory, and hence suggested by the subject in hand. It is a common fault with introductions that they are far-fetched, taken from some commonplace topic having only a remote relation to the subject. It is therefore a good plan, generally, not to think of an introduction until the body of oration has been mapped out.

(2) Correctness and elegance

The language may be simple in diction and usually should be correct and finished. At the very beginning, before their attention and sympathies are fully enlisted, the hearers are apt to be most critical, and the incorrect or badly constructed sentence jars on their sensibilities in a manner in which it might not if occurring in the midst of the speech. There must be something to say, of course, but the clearness, correctness, and attractiveness with which it is said may in themselves go a long way toward engaging the hearers' attention.

(3) Modesty

This quality is desirable with reference both to what is said and to the way it is said. Anything in the speaker's manner that calls attention to himself rather than to his subject, any exhibition of vanity or self-conceit or self-admiration will impress an audience with some such a feeling as one experiences when a handsome man is seen admiring himself before a glass.

(4) Moderation

An introduction should usually be carried on in a calm manner. This is a corollary of the preceding discussion. It may happen, of course, when one is replying to a preceding speaker, or when much feeling is already aroused over a subject.

(5) Proportion

An introduction should be proportioned, both in length and in kind, to the discourse that is to follow.

1-9-2 The Body

The body of oration contains the main points and supporting material or evidence. In this part, the orator develops his ideas and adds depth to his subject matter. The orator needs to organize his material in a straightforward manner. In the body of orative speech, the orator develops two main points: the problem and the solution. Problem – solution is an excellent organization to use (McManus, 1998: 21).

While the introduction and conclusion may sometimes be omitted, the discussion, or body of the oration, is of course indispensable. Herein the subject is developed, and the ideas presented should be capable of being readily grasped, should be arranged in an orderly manner, should all bear on a single theme, and lead naturally to the conclusion ; in other words, the discussion should possess the qualities of clearness, sequence, unity, and climax (Shurter 1909: 74).

1-9-3 The Conclusion

The conclusion of an orative speech serves three functions: to signal that the end of the orator's speech is near, to summarize his material, and to leave his audience with something memorable and worthwhile. Many studies indicate that

although the conclusion is the last thing the audience hears, it may be the first thing that they remember (McManus, 1998: 24).

Shurter(1909: 82) states that a good conclusion should have the following characteristics:

- 1-It should be an echo of the argument or thought of the oration as a whole.
- 2-It should be as strong and impelling as possible.
- 3- It should not be too long.

The conclusion can be regarded as the climax of the whole discourse, and should gather into itself all the concentrated thought and feeling that have previously been expressed and aroused. There are two ways of doing this : first, by a summary ; and secondly, by an appeal. Either or both of these methods may be employed in a given case, the choice depending upon the subject and the occasion(ibid:75).

2- الخطبة or The Khutba (Oration) in Arabic

2-1 Introduction

The Arabs place a high value on the Arabic language, and it exerts an overpowering psychological influence over their behaviour. Arab scholars have long known that even though most languages are influenced by the culture and people who speak it, Arabic has an influence over the psychology and culture of the people who use it. Some Arab rhetoricians believe that English cannot even challenge Arabic for its sheer power and ability to impact on the emotions of the listener and they also state that no people in the world has such enthusiastic admiration for literary expression and is so moved by the word, spoken or written. Hardly any language seems capable of exercising over the minds of its users such an irresistible influence as Arabic (Hitti, 1967:90; عبد الهادي, 2002:110) .

Not only are the listeners moved, but also Arabic has an impact on speakers as well. Orators are prone to be carried away in verbal exaggeration when speaking before an audience. This exaggeration is called (مبالغة) in Arabic, but it is not considered to be a derogatory term by the Arabs. Rather it is considered an admirable capacity for oratorical eloquence. A key point in understanding Arab

hyperbole is that their mentality finds nothing wrong with eloquent exaggeration because they feel that words really should not be taken at all times at their face value. Some Arab Scholars believe that Arabs as people are swayed more by ideas than by facts. The mastery of a rich rhythmic vocabulary with lyrical phrases is a highly valued oral skill which is often attained even by illiterates (ضيف, 1963:113).

It is an understatement to say that the Arabs merely value their language, for it is the most beloved possession. One reason for their love affair with Arabic is the melodious pleasure derived from hearing and saying certain traditional words and patterns of words derived from its rich literary heritage. But probably the most important underlying reason for their love of Arabic is the Qur'an and the belief that this holy book, set forth in Arabic, is an expression of man's highest earthly linguistic achievement (الباقلائي, 1979:45).

One should never underestimate the behavioral impact that the Arabic language has on the Arab people. Its psychological influence lies in three main areas: general vagueness of thought; overemphasis on words at the expense of their meanings and stereotyped emotional vocal responses to specific situations. The most difficult of these behavioral influences for other languages and cultures to understand is overemphasis and exaggeration (Hitti, 1967:90).

Badolato (1984:69-81) believes that most Arab scholars feel that this **مبالغة** (mubalagha) as well as **التوكيد** (emphasis) is almost a linguistic game played between speaker and listener. He (ibid) says that:

"Arabs are forced to over-assert and exaggerate in almost all types of communications, as otherwise they stand a good chance of being gravely misunderstood. If an Arab says exactly what he means without the expected exaggeration, other Arabs may think that he means the opposite. This fact leads to misunderstandings on the part of non-Arabs who do not realize that the Arab is merely following a linguistic tradition."

There is also a bit of wish fulfillment in Arab exaggeration. They at times can have such a strong desire for an event to take place that they make a statement that

confuses the desired action with an accomplished fact. The general vagueness of thought and ambiguous structure of the Arabic language itself also contributes to this tendency to exaggerate and substitute words for action (ibid).

In the seventh and eighth centuries rather than painting or sculpture or music, the peoples of Arabia assiduously cultivated the art of the spoken word—the eloquently, metaphorically, rhythmically, appositely spoken word. It is well known that a major genre of this oral tradition was poetry; it is less well known that the primary prose form of that art was the khutba, or oration. The khutba was a crucial piece of the Arabic literary landscape, and a key component of political and spiritual leadership. In both the pre-Islamic and early Islamic phases of Arabian life, it had significant political, social, and religious functions. It roused warriors to battle, legislated on civic and criminal matters, raised awareness of the nearness of death and the importance of leading a pious life, called for the new religion of Islam, and even formed part of its ritual worship (النص, 1963:46-7). For a long time, it was the only prose genre in existence; it included both speeches and sermons, and partially subsumed proverbs (أمثال) (Proverbs, sometimes derived from poems, were at other times single sentences wrested from a khutba or a khutba-like speech) and the rhymed pronouncements of the soothsayers (سجع الكهان). Written epistles and treaties, although existent, came a distant second in terms of volume, and did not pretend to high style. The khutba texts are extant in the medieval Arabic sources form some of the most beautiful and powerful expressions of the Arabic literary canon (البستاني, 1990:12-3).

Moreover, the early khutba had enormous influence on subsequent artistic prose. Indeed, the Quran itself contains many of the stylistic features of the oration, such as parallelism, vivid imagery, direct address, rhyme, and assonance. For over a century, alongside the Quran—without its divine authority, certainly, but with a great deal of spiritual and temporal influence—the khutba reigned supreme as the preeminent prose genre of the Arabic literary corpus (Gibb, 1963:33-5).

2-2 The History of Arabic Khutba (Oration)

The early Arabic khutba is derived from “khatb” خطب which means “an important event” or “a calamity,” ابن منظور (d. 711/1311) said that the khutba was thus named because the Arabs only delivered it on momentous or catastrophic occasions. This naming is probably due to its adoption of three visible features of the oral khutba: a formulaic structure, parallelism, and سجع (rhymed prose)(ibid).

khutba may be defined as an official discourse (for various purposes and containing diverse themes) which is extemporaneously composed and orally delivered in formal language to a large, live public audience, with the orator—with some exceptions—standing on a high place (later, the pulpit) and facing the audience(النص, 1963:14-7). These characteristics may be considered prerequisites for classification as khutba. Many Arab rhetoricians state that khutba should “deliberately include parallelism and سجع -rhyme (الرجاني, 1966: 9). Khutba may sometimes be ambiguously used with “بلاغة” (eloquence) since both of them use سجع (rhymed prose).

Muslim philosophers followed the Greek rhetorical tradition in characterizing الخطابة as focusing on logic and syllogism. Thus, they define الخطابة khataba in its oratorical aspect as a literary prose art, whose purpose was the persuasion of the audience, or its counsel (المظفر, 1964:337-40).

2-3 Types of Arabic Khutba (Oration)

According to the Arabic historical and literary sources, distinct types of early orations based on function and theme can be identified. These types and their subtypes experienced modification in response to the changing literary, social, political, and religious scene. Some earlier subtypes gradually merged, resulting in the materialization of new ones. With the coming of Islam in the early seventh century, the various types of khutba continued to develop under the aegis of the pre-Islamic oratorical tradition combined with the relevant doxology and praxis of Islam, especially its ritual prayers, ethical teachings, and the Quran. As well known to classicists, the Greek and Latin rhetorical corpus is generally viewed through the lens of Aristotle’s division of oratory into the categories of forensic (court),

epideictic (exhibition), and deliberative (political assembly) oratory, dealing respectively with past, present, and future events, in which the syllogism played a critical role. In contrast, in the early Arabic khutba tradition, the forensic and epideictic oration is completely missing. However, the category that Aristotle had termed deliberative oratory developed—without reference to Aristotle—in a large number of original directions. In addition, several completely new and primarily ritualistic categories unknown to the Greeks emerged. The major types of the early Arabic khutba are the political and religio-political speech (which include the Islamic ritual sermon delivered on Friday and the two annual Eid days), the pre-Islamic soothsayer's utterance, the religious sermon of pious counsel (خطبة الوعظ), and the civic category of the verbal marriage contract (البستاني, 1990:44-6).

2-4 Characteristics of Arabic Khutba (Oration)

There was a noticeable degree of evolution in the structure, setting, and style of the oration, as generation after generation of orators exhibited new sensibilities of literary taste, as well as changing social, religious, and political mores. Key impulses to change were the coming of the new religion of Islam, the shifting political climate from a tribal to an imperial setting, and most significantly, the gradual transformation of the literary culture from a primarily oral to a primarily written one. While some features such as direct address and public audience persisted, others, such as spontaneous improvisation, the use of Quranic and poetic quotations, and the format of the praise introduction, were modified (النص, 1963: 40-1).

The structure of the oration became gradually established during early Islamic times. By the end of the Umayyad period, the khutba always began with a formulaic tahmeed introduction, which generally encompassed most or all of the following: the name (basmala بسملة) and praise (hamdala حمدلة) of God; the double testimonial (shahada الشهادة), that “there is no god but God and Muhammad is the Messenger of God”; glorification of God (سبحنة) and an entreaty for His aid (استعانة); and invocation of blessings upon the Prophet (صلوات). The essential nature of the التحميد, particularly the naming and praising of God, is underscored by the

Muslims' coining of the negative term "maimed oration" (خطبة بترءاء) for the anomalous khutba that opened without it (الجاحظ، ت ٢٥٥ هـ. ٦/٢).

The التحميد is followed by the phrase أما بعد ("... and after that"), or, more rarely and only in pre-Islamic times, by an article ثم ("then"). The pre-Islamic التحميد probably invoked the pagan gods, and was, in consequence, deliberately excised by early Muslims. The أما بعد phrase is followed by a phrase of direct address to the audience, and often by instructions to the audience to listen. Ritual khutbas of early Islam often contained military instructions towards their end. The khutba often ends with prayer (دعاء) for the orator, the audience, and all Muslims, in some variation of the phrase "I say these words and beg forgiveness from God for myself and for all believing men and women" (أقول قولي هذا واستغفر الله لي ولكم وللمؤمنين). In later times, the supplication also includes a prayer for the caliph's long life.. The fixed structure of the khutba worked to the advantage of the orator by setting up and fulfilling expectations in the audience. Significant aspects of the setting of the early khutba are: public audience, oral delivery, official nature, and (physically) high placement (النص، 1963: 40-3).

The audience of the khutba was a general, public one. Any person from the community, regardless of social standing or gender, could attend. However, a significant segment of the audience was composed of men with religious, social, political, and military weight (المظفر، 1964: 337-40).

The most important element of Arabic Khutba is the orator. Thus the orator should address his audience directly. Accordingly, a pleasing physical appearance and a powerful manner of delivery are essential to the effectiveness of his presentation. Medieval critics discussed at some length the expected demeanor of the orator while delivering the khutba, as well as desirable physical traits. الجاحظ (1:58-64), for example, praised loud voice, wide mouth, and stillness of deportment. He deplored trembling, excessive sweating, and missing teeth (ibid., 1:134.) and disapproved of coughing and blowing one's nose playing with one's beard, as well as hemming and hawing (النص، 1963: 20). The orator maintains a physically higher position vis-à-vis the audience. He should stand on a rise or mound on the ground,

on an ad hoc pulpit facing the audience (البلاذري، 1996:120-1). Besides enabling the audience to better see and hear the speaker, this bodily elevation could have symbolized the elevated status of the orator.

The setting of the khutba was in all cases a formal, official one. As mentioned earlier, the political and religio-political speech provided a vehicle for tribal or state policy from the earliest times, and was delivered only on momentous or catastrophic occasions. In the case of a political sermons of pious counsel, the setting was still formal and serious, and the orator was a person of spiritual authority, whether endowed with political weight or not. Another visual symbol of the orator's authority was the staff or sword upon which he leaned during the khutba (النص، 1963: 19).

The style of early Arabic khutba can be viewed by the use of five kinds of literary features:

1-The heavy use of brief, parallel sentences, and repeated phrases, as well as the sporadic utilization of rhyme سجع (saja), in which the last word of two or more succeeding sentences, clauses, or phrases, contained the same consonant—which yielded a strong rhythm in the khutba and facilitated its comprehension. The consistent use of the parallelism موازنة (muwazana), in which two or more adjacent phrases, clauses, or sentences, show identical or near identical syntax, is one of the most conspicuous features of the early Arabic khutba (Beeston 1983: 180-5). Additionally, parallel phrases commonly display repetition (تكرار) of expressions which add emphasis and creat a refrain. Parallelism was often combined with the use of rhyme سجع (saja), paronomasia (جناس), and assonance (التناغم الصوتي). Syntactical parallelism was sometimes enhanced by the use of either synonymous or antithetical pairs (مبارك، 1945:113-64).

2-The use of frequent direct address, emphatic structures, and rhetorical questions—which engaged the audience in the speech act. Here the orator addressed the audience in the second person plural, in the vocative form (نداء). Sometimes he overtly used the particle (حرف النداء); at other times, he implied it. He usually used the masculine gender in the plural form, often to encompass both sexes. After the

address, the orator often directed the audience to listen, bend ears and hearts, and pay heed. The orator would often refer to himself in the first grammatical person. Alternatively, he used the third grammatical person, often, but not always, in an oath format(Jones, 2005: 42).

The orator also encourages the audience's involvement with numerous emphatic structures such as the emphasizing suffixes -ن- and (The assertive noon), the particles of future (س and سوف) (will or shall), repetition, some assertive particles (قد، لو، لـ، إن)، the use of cognate objects, the use of restrictive particles, the use of certain adverbs, particles of swear. He also interjectes into sentences fervent exclamations such as “هيهات” (Far be it!) and “قبحكم الله” (May God disfigure you!). The main function of such an assertion is to emphasize the verbal action and to provide the clarity of meaning of the idea that involved in the asserted verb in order to remove any suspense and hesitation from the addressee's mind (الجرجاني, 1966:242; السامرائي, 1990:511).

Yet, questioning is another device the orator may use to encourage audience engagement. But mostly, the questions are rhetorical, with obvious answers. Rather than as a means of eliciting information, they served to emphasize(عبد الهادي, 2002:112-21).

3-The orators may utilize vivid imagery to portray abstractions as observable, desert phenomena— which gave physical form to theoretical concepts. The early oration used metaphorical expressions derived mostly from desert flora, fauna, and natural phenomena.

4-The use of citation of Quranic and poetic verses—which anchored the orator's words in the sacred or semi-sacred literature of pre and early Islam, bestowing divine or semi-divine authority to them(ضيف ,1963:113).

5-The employment of dignified language—which rendered the oration formal and made it understandable to its public audience(صفوت ,1938:1--153).

2-5 Application

(أَمَّا بَعْدُ فَإِنَّ الْجِهَادَ بَابٌ مِنْ أَبْوَابِ الْجَنَّةِ فَتَحَهُ اللَّهُ لِمَنْ أَوْلِيَائِهِ وَهُوَ لِبَاسُ النَّقْوَى وَدِرْعُ اللَّهِ الْحَصِينَةِ وَجُنَّتُهُ الْوَثِيقَةُ فَمَنْ تَرَكَهُ رَغْبَةً عَنْهُ أَلْبَسَهُ اللَّهُ ثَوْبَ الذُّلِّ وَشَمِلَهُ الْبَلَاءُ وَدُيْتُ بِالصَّغَارِ وَالْقَمَاءِ وَضُرِبَ عَلَى قَلْبِهِ بِالْإِسْهَابِ [الْأَسْدَادِ] وَ أُدِيلَ الْحَقُّ مِنْهُ بِتَضْيِيعِ الْجِهَادِ وَ سِيمَ الْخُسْفَ وَ مُنِعَ النَّصَفَ أَلَا وَ إِنِّي قَدْ دَعَوْتُكُمْ إِلَى قِتَالِ [حَرْبِ] هَؤُلَاءِ الْقَوْمِ لَيْلًا وَ نَهَارًا وَ سِرًّا وَ إِعْلَانًا وَ قُلْتُ لَكُمْ أَغْرُوهُمْ قَبْلَ أَنْ يَغْرُوكُمْ فَوَاللَّهِ مَا غَزَى قَوْمٌ قَطُّ فِي عُفْرِ دَارِهِمْ إِلَّا ذُلُّوا فَتَوَاكَلْتُمْ وَ تَخَادَلْتُمْ حَتَّى شَتَّتْ عَلَيْكُمُ الْغَارَاتُ وَ مُلِكَتْ عَلَيْكُمُ الْأَوْطَانُ فَهَذَا وَ هَذَا أَخُو غَامِدٍ قَدْ وَرَدَتْ خَيْلُهُ الْأَنْبَارَ وَ قَدْ قَتَلَ حَسَّانَ بْنَ حَسَّانَ الْبُكْرِيَّ وَ أَزَالَ خَيْلَكُمْ عَنْ مَسَالِحِهَا وَ لَقَدْ بَلَغَنِي أَنَّ الرَّجُلَ مِنْهُمْ كَانَ يَدْخُلُ عَلَى الْمَرْأَةِ الْمُسْلِمَةِ وَ الْأُخْرَى الْمَعَاهِدَةَ فَيَنْتَزِعُ حِجْلَهَا وَ قُلْبَهَا وَ قَلَانِدَهَا وَ رُعْتَهَا مَا تَمْتَنِعُ مِنْهُ إِلَّا بِالْإِسْتِرْجَاعِ وَ الْإِسْتِرْحَامِ ثُمَّ انْصَرَفُوا وَافِرِينَ مَا نَالَ رَجُلًا مِنْهُمْ كَلِمٌ وَ لَا أَرِيقَ لَهُمْ دَمٌ فَلَوْ أَنَّ امْرَأً مُسْلِمًا مَاتَ مِنْ بَعْدِ هَذَا أَسَفًا مَا كَانَ بِهِ مَلُومًا بَلْ كَانَ بِهِ عِنْدِي جَدِيرًا فَيَا عَجَبًا عَجَبًا وَ اللَّهُ يُمِيتُ الْقُلُوبَ وَ يَجْلِبُ إِلَيْهِمْ مِنَ اجْتِمَاعِ هَؤُلَاءِ الْقَوْمِ عَلَى بَاطِلِهِمْ وَ تَفَرُّقِكُمْ عَنْ حَقِّكُمْ فَفُجِحًا لَكُمْ وَ تَرَحًا حِينَ صِرْتُمْ عَرَضًا يُرْمَى يُغَارُ عَلَيْكُمْ وَ لَا تُغَيِّرُونَ وَ تُغَرِّوْنَ وَ لَا تَغُزُونَ وَ يُعْصَى اللَّهُ وَ تَرْضَوْنَ فَإِذَا أَمَرْتُكُمْ بِالسَّيْرِ إِلَيْهِمْ فِي أَيَّامِ الْحَرِّ [الصَّيْفِ] قُلْتُمْ هَذِهِ حَمَارَةُ الْقَبِيطِ أَمْهَلْنَا يُسَبِّحُ عَنَّا الْحَرُّ وَ إِذَا أَمَرْتُكُمْ بِالسَّيْرِ إِلَيْهِمْ فِي الشِّتَاءِ قُلْتُمْ هَذِهِ صَبَارَةُ الْفَرِّ أَمْهَلْنَا يَنْسَلِخُ عَنَّا الْبَرْدُ كُلُّ هَذَا فِرَارًا مِنَ الْحَرِّ وَ الْفَرِّ فَإِذَا كُنْتُمْ مِنَ الْحَرِّ وَ الْفَرِّ تَقْرَوْنَ فَأَنْتُمْ وَ اللَّهُ مِنَ السَّيْفِ أَفَرُّ يَا أَشْبَاهَ الرِّجَالِ وَ لَا رِجَالَ حُلُومِ الْأَطْفَالِ وَ عُقُولُ رِبَاتِ الْحِجَالِ لَوَدِدْتُ أَنِّي لَمْ أَرْكُمُ وَ لَمْ أَعْرِفْكُمْ مَعْرِفَةً وَ اللَّهُ جَرَّتْ نَدْمًا وَ أَعْقَبَتْ سَدَمًا [دَمًا] قَاتَلَكُمْ اللَّهُ لَقَدْ مَلَأْتُمْ قُلُوبِي قَيْحًا وَ شَحْنَتُمْ صَدْرِي غَيْظًا وَ جَرَّعْتُمُونِي نَعَبَ التَّهْمَامِ أَنْفَاسًا وَ أَفْسَدْتُمْ عَلَيَّ رَأْيِي بِالْعِصْيَانِ وَ الْخِذْلَانِ حَتَّى لَقَدْ قَالَتْ فُرَيْشُ إِنَّ ابْنَ أَبِي طَالِبٍ رَجُلٌ شَجَاعٌ وَ لَكِنْ لَا عِلْمَ لَهُ بِالْحَرْبِ لِلَّهِ أَبُوهُمْ وَ هَلْ أَحَدٌ مِنْهُمْ أَشَدُّ لَهَا مِرَاسًا [مُقَامًا] وَ أَقْدَمَ فِيهَا مُقَامًا مِنِّي لَقَدْ نَهَضْتُ فِيهَا وَ مَا بَلَغْتُ الْعِشْرِينَ وَ هَا أَنَا ذَا قَدْ ذَرَفْتُ عَلَى أَلْسِنَيْنِ وَ لَكِنْ لَا رَأْيَ لِمَنْ لَا يُطَاعُ)

Exhorting people for jihad (translated by Raza,1971-1:152-56)

Now then, surely jihad is one of the doors of Paradise, which Allah has opened for His chief friends. It is the dress of piety and the protective armor of Allah and His trustworthy shield. Whoever abandons it Allah covers him with the dress of disgrace and the clothes of distress. He is kicked with contempt and scorn, and his heart is veiled with screens (of neglect). Truth is taken away from him because of missing jihad. He has to suffer ignominy and justice is denied to him.

Beware! I called you (insistingly) to fight these people night and day, secretly and openly and exhorted you to attack them before they attacked you, because by Allah, no people have been attacked in the hearts of their houses but they suffered disgrace; but you put it off to others and forsook it till destruction befell you and your cities were occupied. The horsemen of Banu Ghamid have reached al-Anbar and killed Hassan ibn Hassan al-Bakri. They have removed your horsemen from the garrison.

I have come to know that every one of them entered upon Muslim women and other women under protection of Islam and took away their ornaments from legs, arms, necks and ears and no woman could resist it except by pronouncing the verse, "We are for Allah and to Him we shall return." (Qur'an, 2: 156) Then they got back laden with wealth without any wound or loss of life. If any Muslim dies of grief after all this he is not to be blamed but rather there is justification for him before me.

How strange! how strange! By Allah my heart sinks to see the unity of these people on their wrong and your dispersion from your right. Woe and grief befall you. You have become the target at which arrows are shot. You are being killed and you do not kill. You are being attacked but you do not attack. Allah is being disobeyed and you remain agreeable to it. When I ask you to move against them in Summer you say it is hot weather. Spare us till heat subsides from us. When I order you to march in winter you say it is severely cold; give us time till cold clears from us. These are just excuses for evading heat or cold because if you run away from heat and cold; you would be, by Allah, running away (in a greater degree) from sword (war).

O' you semblances of men, not men, your intelligence is that of children and your wit is that of the occupants of the curtained canopies (women kept in seclusion from the outside world). I wish I had not seen you nor known you. By Allah, this acquaintance has brought about shame and resulted in repentance. May Allah fight you! You have filled my heart with puss and loaded my bosom with rage. You made me drink mouthful of grief one after the other. You shattered my counsel by disobeying and leaving me so much so much so that Quraysh started saying that the son of Abi Talib is brave but does not know (tactics of) war. Allah bless them ! is any one of them more fierce in war and more older in it than I am? I rose for it although yet within twenties, and here I am , have crossed over sixty, but one who is not obeyed can have no opinion (Raza,1971-1:152-56).

2-5-1 The Analysis of the Oration

This section discusses one of religio-political jihad khutbas excerpted from one of Imam Ali's (ؓ) poignant orations to the people of Kufa, who were unresponsive to his calls for battle. This oration was delivered in the wake of the post Siffin(معركة صفين) attack on Anbar(city in west of Iraq) by Sufyan ibn Awf al-Ghaamidi, who killed and looted with a free hand and left the city completely destroyed. The choice of Imam Ali's (ؓ) oration can be attributed to the fact that Imam Ali (ؓ) is regarded as the master of the Arabic language and mastered the art of oratory gaining great respect from the people whether his companions or enemies. He is a well-known orator, eloquent public speaker, experienced and knows how to appeal to his audience (: الجاحظ 2:353). Thus the Nahj Al-Balagha (Peak of Eloquence) is the most famous collection of speeches (sermons) and letters attributed to Imam Ali bin Abi Talab (ؓ). From the earliest times, two distinct merits have been recognized as characterizing Imam Ali's discourses: firstly, literary elegance (فصاحة) and eloquence (بلاغة); secondly, their characteristic multi-dimensional nature. For these two qualities, Ali's speech occupies a position in between the speech of human being and the word of Allah (جل جلاله).

In this section, the researchers will analyze this oration in order to know the main important elements, linguistic features and the type of this sermon.

1-The type: religio-political jihad khutba.

2-Linguistic Features and structure: direct address; some saja (سجع); exclamations; rhetorical questions; vivid metaphorical language; short sentences; strong parallelism.

The oration starts with the phrase (أَمَّا بَعْدُ) (Now then) which is regarded as one of the introductory points to attract the attention of the audience to listen. The phrase (أَمَّا بَعْدُ) is followed by a phrase of direct address to the audience and by instructions to the audience to listen. Imam Ali (ؓ) here is addressing his audience in the second person plural by saying (دَعَوْتُكُمْ) I called you, (وَ قُلْتُ لَكُمْ اَغْزَوْهُمْ قَبْلَ أَنْ) and exhorted you to attack them before they attacked you, (فَاتَلَّكُمْ اللَّهُ لَقَدْ) (يَغْزُواكُمْ) May Allah fight you! You have filled my heart with puss, and many other phrases of direct address. In addition, the direct address is referred by using the vocative form (يَاءُ النِّدَاءِ) as in (يَا أَشْبَاهَ الرِّجَالِ) O' you semblances of men. Besides, the orator, Imam Ali (ؓ), has the following references to himself explicitly and implicitly: (إِنَّ ابْنَ أَبِي طَالِبٍ رَجُلٌ شَجَاعٌ) that the son of Abi Talib is brave, (أَلَا وَ إِنِّي قَدْ) (لَوَدِدْتُ أَنِّي لَمْ أَرَكُمْ وَ لَمْ أَعْرِفْكُمْ), (دَعَوْتُكُمْ) I wish I had not seen you nor known you.

Then the main body of the khutba followed which includes exhortations people for jihad by making it, from one side, desirous for them by saying : (الْجِهَادُ بَابٌ مِنْ) : هُوَ لِبَاسُ التَّقْوَى وَ دِرْعُ اللَّهِ الْحَصِينَةُ وَ جُنَّةُ) (أَبْوَابِ الْجَنَّةِ) jihad is one of the doors of Paradise, (الْوَيْفَةُ) it is the dress of piety and the protective armor of Allah and His trustworthy shield. Imam Ali (ؓ), On the other hand, exhorted people for jihad by blaming and threatening them in case of leaving the jihad with the punishment of Allah the Almighty in order to urge and rouse their feeling and sense to battle as in (فَمَنْ تَرَكَهُ) رَغْبَةً عَنْهُ أَلْبَسَهُ اللَّهُ ثَوْبَ الذَّلِّ وَ شَمَلَهُ الْبَلَاءُ وَ دُيْتُ بِالصَّغَارِ وَ الْقَمَاءَةِ وَ ضُرِبَ عَلَى قَلْبِهِ بِالْإِسْهَابِ وَ أُدِيلَ (الْحَقُّ مِنْهُ بِتَضْيِيعِ الْجِهَادِ وَ سِيَمِ الْخَسْفِ وَ مُنِعَ النَّصْفَ) Whoever abandons it Allah covers him

with the dress of disgrace and the clothes of distress. He is kicked with contempt and scorn, and his heart is veiled with screens (of neglect). Truth is taken away from him because of missing jihad. He has to suffer ignominy and justice is denied to him. These words and ideas of praise and blame appeal to the feelings of the audience and can have positive or negative connotations that can influence an audience to be with or against this matter of jihad.

The oration is loaded with numerous emphatic structures to encourage the audience's involvement with the matter. Thus, Imam Ali (ؓ) uses emphatic forms such as:

- 1-The heavy (stressed) and light (unstressed) emphatic noon, as in the (فَإِنَّ الْجِهَادَ) surely jihad, (فَلَوْ أَنَّ إِمْرَأً مُسْلِمًا مَاتَ مِنْ بَعْدِ هَذَا أَسْفًا) if any Muslim dies of grief.
- 2- The use of repetition as in (فَيَا عَجَبًا عَجَبًا) how strange! how strange!
- 3-The use of some assertive particles (إِن، لَوْ، لَ، قَدْ) as in (لِخَاصَّةِ أَوْلِيَائِهِ) for His chief friends , (لَوْ دِدْتُ أَنِّي لَمْ أَرُكُمْ وَلَمْ أَعْرِفْكُمْ) I wish I had not seen you nor known you, (فَلَوْ أَنَّ إِمْرَأً) If any Muslim .
- 4- The use of cognate objects as in (مَعْرِفَةً وَ اللَّهُ جَرَتْ نَدَمًا وَ أَعْقَبَتْ سَدَمًا [دَمًا] قَاتَلَكُمْ اللَّهُ لَقَدْ) , this acquaintance has brought about shame and resulted in repentance. May Allah fight you! You have filled my heart with puss and loaded my bosom with rage;
- 5-The use of restrictive particles ('إِنَّمَا' and 'إِلَّا') as in (أَلَا وَ إِنِّي قَدْ دَعَوْتُكُمْ) Beware! I called you (insistingly).
- 6-The use of certain adverbs, frequently adverbs of time as in (لَيْلًا وَ نَهَارًا) day and night
- 7-The use of particles of swear such as 'وربك' 'أقسم' 'لعمرك' 'تالله' 'بالله' 'والله' and may be preceded by particles of oath such as 'و' 'ب' 'ت' 'ل' and 'ف' as in (فَوَاللَّهِ مَا غُزِيَ قَوْمٌ قَطُّ)

because by Allah, no people have been attacked, (لِلَّهِ أَبُوهُمْ) Allah bless them! (عَجَباً وَ) how strange! By Allah.

8-The interjection into sentences some fervent exclamations such as (فَقُبْحاً لَكُمْ وَ تَرَحاً) Woe and grief befall you, (قَاتِلْكُمْ اللَّهُ لَقَدْ مَلَأْتُمْ قُلُوبِي قَيْحاً) May Allah fight you! You have filled my heart with puss.

Imam Ali uses the rhetorical question for heightening the communicative relationship with the audience through their definite participation with them as he says (is any one of them more fierce in war and more older in it than I am?). The answer is implied: "There is none.". Rather than a means of eliciting information, the rhetorical question here serves for emphasis.

Antithetical parallelism can be observed in this oration that have two adjacent phrases of opposite meaning. The antithetical pairs here are (أَلَا وَ إِنِّي قَدْ دَعَوْتُكُمْ إِلَى) (قَاتِلِ حَرْبٍ) I called you (insistingly) to fight these people night and day, secretly and openly and exhorted you to attack them before they attacked you, (لَا تُغَيِّرُونَ وَ تُغَيِّرُونَ وَ لَا تَغْزُونَ وَ تَغْزُونَ) You are being killed and you do not kill. You are being attacked but you do not attack. Allah is being disobeyed and you remain agreeable to it.

The use of rhyming prose (سجع) can be explicitly seen in this oration, in which the last word of two or more succeeding sentences, clauses, or phrases, contained the same consonant. More common than (سجع) is assonance or balance , meaning rough rhyme similarity, in which vowel sounds resembled each other in the last words of the sentence, clause, or phrase, with changes in the intervening consonants. Assonance is often created through morphological balance. This can be found in the following speeches (الْبَيْسَةُ لِلَّهِ ثَوْبَ الدُّلِّ وَ) , (دِرْعُ اللَّهِ الْحَصِينَةُ وَ جُنَّتُهُ الْوَثِيقَةُ):

وَدُيْتُ بِالصَّغَارِ وَالْقَمَاءِ وَضُرِبَ عَلَى قَلْبِهِ بِالْإِسْهَابِ [الْأَسْدَادِ] وَ أُدِيلَ الْحَقُّ مِنْهُ (شَمِلَهُ الْبَلَاءُ
(بِتَضْيِيعِ الْجِهَادِ وَ سِيَمِ الْخُسْفِ وَ مُنْعِ النَّصْفِ).

The researchers can conclude from the above analysis that this Khutba meets all the features and elements of the oratory. It has a clear structure, appropriate terminology, sound findings based on examples and an appropriate oratory style.

3- Conclusions

The findings of this paper arrive at the following concluding remarks that focus on the main points of similarity and difference between the two languages. As far as English language oration is concerned, the researchers have found that there are certain points of similarity and difference between the two languages, English and Arabic. As for the points of similarities, it is found that oration in both languages has the same goal in which both of them deals with persuasion ,i.e., to persuade the listeners by making them convinced of doing something and agreeing to do it. The second point is that both languages have used some of Aristotle's views of the definition, types, aims and structure of the oration. The other point is that both English and Arabic may have similar linguistic, semantic and figurative features when dealing with the style of oration. As far as the points of difference between the two languages, the researchers have found that the components and structure of oration in English are different from Arabic since Arabic language has changed the structure of oration in order to cope with Arab tradition and islamic developments by using the formulaic التحييد introduction rather than the traditional idea of introduction in English oration.

The other point can be summarized by the following:

1- Oration in English was first developed by the ancient Greeks and Roman orators who put the basic elements and structure of oration. On the other hand, Arab philosophers followed the Greek rhetorical tradition in characterizing الخطابة as focusing on logic and syllogism.

2- Oration in both languages plays an important role in persuading and addressing the audiences.

3- Orators in both languages may use different linguistic features such as the syntactic, semantic, and phonological markers. These may include: the use of personal pronouns, the use of emotional words and the feature of repetition, the use of emphatic forms, the use of some phonological aspects such as: alliteration, assonance, onomatopoeia, and rhyming, the use of some rhetorical devices such as metaphor, simile, parallelism, paronomasia, etc.

4- Oration in both languages can be studied semantically and syntactically.

5- The types of oration in English language depends on Aristotle's classification by identifying deliberative or " legislative ", judicial or " forensic ", and epideictic oratory (" ceremonial " or " demonstrative "), while the Arabic oration focuses on the political and religio- political speech (which include the Islamic ritual sermon delivered on Friday and the two annual Eid days), the pre-Islamic soothsayer's utterance, the religious sermon of pious counsel (خطبة الوعظ), and the civic category of the verbal marriage contract.

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