✦ Abstract ✦

Persuasion is an art and a science that has a close connection with human daily life. From the linguistic perspective, persuasion can be accomplished by using certain devices. These devices are called "persuasive devices". Scholars have revealed that persuasive devices are invested in various fields of life. To polarize people, sermonic style necessitates using a number of persuasive devices like repetition, simile, metaphor, etc.

The present study aims at:

1) finding out common syntactic, semantic and phonological persuasive devices in English and Arabic languages.

2) showing points of similarity and difference between the two languages theoretically and practically. The study is conducted on the basis of the following hypotheses:

1) it is hypothesized that English and Arabic have common persuasive devices.

2) Arabic tends to be more persuasive than English .

3) The area of similarity includes the syntactic, semantic and phonological levels.

To investigate the validity of these hypotheses, theoretical and practical aspects have been adopted. The theoretical aspect deals with persuasive devices at the syntactic, semantic and phonological levels. Practically, two sermons from each language are analyzed and compared in terms of the use of persuasive devices.

The findings of the investigation prove the validity of all hypotheses. It is also found that English sermons prefer using syntactic persuasive devices; whereas Arabic sermons favour using the semantic ones.

◈ ملخص البحث ◈

الإقناع هو علم وفن ذو صلة وثيقة بحياة الإنسان اليومية. من المنظور اللغوي، يمكن أن يتحقق الإقناع عن طريق استخدام أساليب معينة. وتسمى هذه الأساليب "بالأساليب الإقناعية ". وقد كشف الباحثون أن الأساليب الإقناعية تُستثمر في مختلف مجالات الحياة. ولاستقطاب الجمهور, يحتّم الأسلوب الخطابي استخدام عدد من الأساليب الإقناعية مثل التكرار والتشبيه والاستعارة وغيرها.

تهدف الدراسة الحالية إلى:

١) إيجاد أساليب إقناعية نحوية ودلالية وصوتية مشتركة في اللغتين الانكليزية والعربية

٢) إظهار نقاط التشابه والاختلاف بين اللغتين نظريا وعمليا. وقد أجريت هذه الدراسة على أساس الفرضيات الآتية:

١) تحتوي اللغتين الانكليزية والعربية على أساليب إقناعية مشتركة.

٢) تميل اللغة العربية إلى إن تكون أكثر إقناعا من اللغة الإنكليزية.

٣) تشمل مساحة التشابه المستويات النحوية والدلالية والصوتية.

ولإثبات صحة تلك الفرضيات تم تبني جانبين؛ نظري وعملي. يتناول الجانب النظري عرض الأساليب الإقناعية من النواحي النحوية والدلالية والصوتية . وعمليا، فلقد تم تحليل ومقارنة خطبتين دينيتين في كل من اللغتين من حيث استخدام الأساليب الإقناعية.

وبرهنت نتائج البحث مصداقية الفرضيات كلها. وكذلك وجد أن الخطب الدينية الانكليزية تفضّل استخدام الأساليب الإقناعية النحوية، في حين تفضّل الخطب الدينية العربية استخدام الأساليب الإقناعية الدلالية.

دولة

INTRODUCTION

Persuasion is at the heart of bridging social, political, parental, and, of course, religious differences. Hence, persuasion is inevitable (Waites, 2003:13). In English and Arabic , such devices are the primary vehicle for persuasion and they are also called "persuasive devices" (Ali, 2006:267-) . The problem of the present study lies in the following questions:

1) Do English and Arabic have common persuasive devices?

2) What are the syntactic, semantic and phonological persuasive devices?

3) Which language is more persuasive and what are the reasons which stand behind that?

The study attempts to achieve the following aims:

1) Finding out common persuasive devices in English and Arabic and analyzing them syntactically, semantically and phonologically.

2) Showing points of similarity and difference between the two languages theoretically and practically.

3) Drawing some conclusions based on the results of analysis .

It is hypothesized that:

1) English and Arabic languages have common persuasive devices.

2) Arabic tends to be more persuasive than English one.

3) In both languages, the area of similarity extends to include the syntactic, semantic and phonological persuasive devices.

The procedure followed in the research consists of:

1) Reviewing persuasive devices and some related topics in English and Arabic languages.

2) Applying the adopted model to analyze two sermons from each language.

3) Tabulating the frequencies and rates of persuasive devices along with carrying out a contrastive study to show points of similarity and difference between the two languages.

This study is limited to:

1) Investigating persuasive devices at the syntactic, semantic and phonological levels.

2) Analyzing four sermons in standard English and Arabic languages. The two English sermons are Paul Tillich's sermon

"You Are Accepted" and Joanna Adams' sermon "The Only Question", while the Arabic ones are Al-jihād Sermon by: Imam Ali (Peace be upon him) and Al-Fadakiyah Sermon by: Saiydah Fatima Al- Zahra' (Peace be upon her).

The study is significant as it concerns with persuasion and persuasive devices, it is hoped that the findings of the present study will be useful in its theoretical and practical aspects. It is also probable to be of value to linguists, teachers, syllabus designers and any person who wants to deliver a persuasive speech.

1.PERSUASIVE DEVICES IN ENGLISH

1.1 Preliminary Considerations

This section attempts to survey briefly some topics that have close connection to persuasion. It deals with persuasive devices in English which are used for creating effectiveness to speech at the syntactic, semantic and phonological levels.

1.2 Origin of Persuasion

In his book, namely " Rhetoric", Aristotle defines the term 'rhetoric' as "the art of speaking well". For him, rhetoric is the art of persuasion or the persuasive use of language (Abrams, 1999:268). McManus (1998:8) indicates that one of the general purposes of language is to persuade. To be persuasive, she states that "one is trying to convince his audience to agree intellectually with his position, to actuate them to take some physical action on their conviction, and to inspire them by giving an emotional boost." Etymologically, the English word "persuade" is derived from Latin root **"persuadere"** which consists of the prefix **per** meaning "through" in the sense of "thoroughly" and **sude** signifying "to urge or advice"**(Online Etymology Dictionary, 2010:53)**.

1.3 The Concept of Persuasion

Persuasion has been variously defined by many scholars of communication and persuasion researchers. In a broad sense, Oliver (1968:7) elucidates that

"persuasion is any form of discourse that influences thought, feelings or conduct." Oliver advances that "all speech is persuasive… even soliloquies influence the speaker himself."

Persuasion should be seen as a complex process that requires certain steps to be achieved. Presentation, attention, comprehension, acceptance, yielding and retention are called "the processes of persuasion" (Pool and Frey, 1973:221-2 and Petty and Brinol, 2008:137). According to Webster et al., as quoted by Sandell (1977:70), persuasion is the process of obtaining another's adoption, by an appeal to both feeling and intellect. Sandell (ibid: 702-) suggests that, besides defining persuasion in terms of effects, one may define it in terms of process.

> Persuasion is, however, not a unitary process. Rather, one is generally assuming a series or a spectrum of effects, that may, in combination or isolation, be defined as
> .persuasive
> (ibid)

Similarly, Conger (1998:87) assumes that "persuasion is a process, not an event... It involves listening to people, testing a position, developing a new one, incorporating compromises and then trying again." Here, persuasion is a process of give- and- take.

Wilcox (2005:78) concurs with the idea of perceiving persuasion as a process saying that it is "a complex, interactive process in which the persuader attempts to influence the persuadee to change a response." Also, Heath (2006:46) depicts persuasion as a process in which the success of influence depends largely on the way the receiver makes sense of the massage.

Being an art or a science is the most critical issue that is related to persuasion. This issue has been differently discussed by many scholars and researchers in the fields of persuasion and communication. According to Oliver (1968:13), persuasion is more than a system, it is an art. Tracing the claim of considering persuasion as an art, Conger (1998:86) avers that persuasion is widely perceived as a skill that can be practised by some skillful people. On the other hand, Smith (2009:61) views persuasion closer to Oliver (1968) and Conger (1998) saying that there is no difference between a

persuader and poet. Both of them must employ certain aesthetic techniques to accomplish their goals. Bringing pleasure is the goal of the persuader and poet alike.

Contrary to that position, Finn and Rensburg (1983:14) and Kritzer (2009:42) suggest that persuasion is a field of scientific research. The languages of mathematics and statistics are the primary vehicles of persuasion. Elaborating on this point, Kritzer (2009:42) deals with persuasion in term of being a science.

> To claim that Darwin was a rhetorician, therefore, is not to dismiss his science, but to draw attention to his accommodation of his message to the professional and lay audience whose support was necessary for its acceptance. Commonly overlooked in studies of Darwin is that he persuaded his peers and wider community by using plain English words and plain English thoughts.
>
> (ibid)

Depending on the quotation above, Darwin's ability of persuasion is not a natural born talent, rather he tries to improve his viewpoint scientifically(ibid). Hence, it can be confirmed that persuasion is a science and not an art.

Abrams (1999:268) and Alire (2010:9) realize the controversy surrounding the concept of persuasion. Enticing mind and having certain means and devices to be achieved successfully, persuasion is not only an art, it is also a science. Persuasiveness can be learned with having an innate and natural born talent.

To get the best results, one must be aware of deepening his understanding of persuasion and sharpening his skills in applying its systems.

Finn and Rensburg (1983:10) and Dillard and Marshall (2003:483) affirm that beliefs are the most pliable, attitudes less so and behaviours are the least pliable. Belief, attitude and behaviour changes are not easily separated into three distinct and mutually exclusive aims. In almost any situation demanding persuasive communication, combination of the three effects will be noted.

Likewise, Power (1998:25) considers persuasion as "a process of motivating someone through communication to change a particular attitude or behaviour."

For Simons (2001:7), persuasion is

a human communication that is designed to influence others by modifying their beliefs, values or attitudes. Somehow, Simons' definition is similar to that of Power (1998), in the sense that both authors view persuasion as a communication in which the persuader attempts to influence a target.

As an attempt to approach the application of this study, it is preferable to cite Wilcox's definition of persuasion which is as follows:

> Persuasion is a form of influence that predisposes, but does not impose. It alters others' judgments, and not just their behaviour. It affects their sense of what is true or false, probably or improbable; their evaluations of people, events, ideas, proposals; their private and public commitments to take this or that action; perhaps even their basic values and ideologies. (ibid)

To conclude, it is worthwhile to say that persuasion, considered to be both an art and a science, is the action of convincing a person to accept a religious belief and this is relatively the fittest definition that suits the present study.

1.4 Persuasive Devices

Using flowery language for the task of persuasion, one can capture the attention of his audience. Abrams (1993:268) sheds much light on the means and devices that a speaker makes use of to create a persuasive impact on his audience. Similarly, Power (1998:23) states that "persuasive speakers employ a number of language devices to engage their audience, keep their attention, make the issue stated out clearly, and support their points."

Being an appeal to both emotion and logic, Aristotle indicates that beyond the basic means of producing persuasion, attention must also be paid to "the style, or languages to be used". More precisely, one should be careful in choosing devices that lead to achieve greater influence (Smith, 2009:57). To move, delight and intensify the persuasiveness of a piece of speech or writing, rhetorical devices are a subliminal vehicle for delivering a speech. Such devices are also called "persuasive devices" (Ali, 2006:267- and Smith, 2009:59).

Furthermore, persuasive devices are used to grasp one's attention to the idea concerned and to obtain control over his

reaction to what is said. The devices, in the present study, are tackled within syntactic, semantic and phonological levels.

1.4.1 Syntactic Devices

Crystal (2003a:451) defines syntax "as the study of the rules governing the way words are assembled to form sentences". Therefore, syntactic devices can be represented by the following:

1.4.1.1 Rhetorical Question

A rhetorical question has been given various definitions by several scholars such as Quirk et al. (1985:826), Biber et al. (1999:206), Cuddon (1998:7) and Crystal (2003b: 218). Presenting a unified definition, they agree that a rhetorical question is a question but it has the force of an assertion; it neither seeks information nor elicits an answer.

1- Has not one God created us? (Mal 2:10)

Besides being introduced by a yes-no question, there is also a rhetorical wh-question in which the wh-element is replaced by either a negative or positive element (Quirk et al., 1985: 826).

2- Who doesn't know? (Everybody knows.) (ibid)

Generally, numerous functions can be fulfilled by the use of rhetorical questions. The most common ones are: refusal, astonishment, complaint, denial, rebuke and emphasis (Quirk et al., 1985:816, Cuddon, 1998:7, Biber et al., 1999, 206 and Crystal, 2003b:218).

Moreover, they are used to achieve some persuasive functions. Changing an opinion and enhancing the speaker's position are the main aims behind enlisting such questions (Petty and Cacioppo, 1983:5). Practically, Petty and Cacioppo (1981, 4329-) carry out a study to prove that the use of rhetorical questions increases the degree of persuasion.

Similarly, Abioye (2009:3) discusses the fact that rhetorical question is a question asked for the sake of persuasive effect rather than as a genuine request for information. It encourages the persuadee to think about what the answer to the question must be.

1.4.1.2 Repetition

Sandell (1977:75) states that effective speech demands having some stylistic devices. One of these devices is the use of repetition. In persuasive discourse, as confirmed by Power (1998:25), a speaker may use such a device in order to enhance his speech and interactively function for persuasion.

Repetition is a device in which words, sounds and ideas are used more than once for the purpose of eliciting rhythm and creating emphasis (Cuddon, 1998:742). The following lines are from Samuel Beckett's novel Malone Dies:

3- "Lemuel is in charge, he raises his hatchet on which the blood will never dry, but not hit anyone, he will not hit anyone, he will not hit anyone anymore…' '(ibid).

Viewed at three levels, repetition can be seen as follows:

1.4.1.2.1 Phrasal Repetition

Simply, a phrase is a group of related words lacking the subject-verb relationship (Crystal, 2003a:352). Phrasal repetition is the repetition of the same phrase for several times.

4- I had seen him before he had seen me (Quirk et al., 1985:1020).

1.4.1.2.2 Clausal Repetition

Crystal (2003: 352) defines a clause as a group of related words which has a subject-verb relationship and it is a part of a sentence. Repeating a clause more than once, clausal repetition can be subdivided into the following:

1.4.1.2.2.1 Refrain

Refrain is seen as "the repetition of a line or part of a line, or a group of lines, sometimes with slight changes, and usually at the end" (Abrams, 1999:263). An example of this device is the following lyric by Sir Thomas Wyatt:

5- Forsake me not till I deserve
   Nor hate me not till I offend;
   Destroy me not till that I swerve;
   But since ye know that I intend,
   Forsake me not.
   (Cuddon, 1998: 736)

1.4.1.2.2.2 Repented

Repented can be used synonymously for a refrain, but it is usually more varied than it and it occurs in different positions (ibid: 742). An excellent example of this type is found in T.S. Eliot's Love Song of Alfred Prufrock:

6- And indeed there will be time

   For the yellow smoke that slides along the street

   Rubbing its back upon the window- panes;

   There will be time, there will be time

   To prepare a face to meet the faces that you meet;

   There will be time to murder and create,

   And time for all the works and days of hands

   That life and drop a question on your plate;

1.4.1.2.3 Sentence Repetition

According to Quirk et al. (1985:47), the sentence is "the highest-ranking unit of grammar". Sentence repetition means the reoccurrence of the same sentence for two or more times.

7- I am the Lord your God; consecrate yourselves and be Holy, because I am holy. Do not make yourselves unclean by any creature and moves about on the ground. I am the Lord who brought you up out of Egypt to be your God; therefore, be holy, because I am holy. (Leviticus 11:44, 45)

Increasingly, there is a kind of repetition of words with the coordinator "and" conveying the idea of continuing process or suggesting that different types (Quirk et al., 1985:980).

8-He talked and talked and talked(=He talked for a very long time). (ibid)

In essence, repetition is used for persuasion, emphasis, attracting the attention of listeners and making speech more memorable. It can also be an extremely effective device in speech and writing. By repeating a phrase, clause or sentence, one can reinforce an important thought. Importantly, repetition can be regarded as the most typical stylistic device of the oratorical style (McManus, 1998:62 and Yemenici, 2002:201-).

1.4.1.3 Ellipsis

Ellipsis in Halliday and Hasan's term (1976:142) is "substitution by zero" or in Quirk et al.'s term (1985:883) is "omission". Ellipsis is a vital element to have an economical and aesthetic value.

A deliberate omission of a word or words are readily implied by the context. McManus (1998: 24) comments on the use of this device stating that "it is used to force the hearer to supply the missing information and leave him with what is memorable and worthwhile." For McManus, a persuasive speaker is the one who tries to minimize his speech focusing on the foremost.

Again, Halliday and Hasan (1976: 146) classify ellipsis into three types:
1- Nominal ellipsis.
2- Verbal ellipsis.
3- Clausal ellipsis.

1.4.1.4 Parallelism

Parallelism is a way of persuasion. One may be convinced, affected by the rhythmically and musicality of a speech. This device is used to support the developing meaning of a speech and make some kind of aesthetic effects (Yemenici, 2002:20; and Aronoff and Rees-Miller, 2006:462).

According to Quirk et al. (1972:329), parallelism is an equivalent of degree between two structures. It is a balance of two or more similar words, phrases, clauses or sentences.

Likewise, Biber et al. (1999:917), Crystal (2003b:466) and Cuddon (1998:37) define it as a balance identified by a similarity in the syntactical structures of a set of words, in successive phrases, clauses, sentences or structures within the same grammatical structure. Effective parallelism creates symmetry in sentences and adds force to one's speech or writing.

Syntactically, parallelism is often achieved in conjunction with other stylistic principles such as:

1.4.2 Semantic Devices

Semantically, persuasive devices imply the following:

1.4.2.1 Simile

Simile is derived from a Latin word "similes" which means "like". It is a figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image. To be recognized by the use of the words such as like, as or as if, simile is a direct comparison (Cuddon, 1998:830).

9- His head and hair were white like wool, as white as snow, and his eyes were like burning fire. (Revelation 1:14)

Through the use of similes, one can entice the imagination of his listener, so that he will be creating a more interesting persuasive speech (McManns.1998:63).

1.4.2.2 Metaphor

Metaphor is a comparison without the use of "as" or "like". The difference between simile and metaphor is that the former is an explicit comparison, whereas the latter is an implicit one. Metaphor is a rhetorical device that is derived from a Greek word which means "carrying from one place to another" (Cuddon, 1998:507).

10- I am a rose of Sharon, a lily of the valleys. (Song of Solomon 2:1)

1.4.2.3 Metonymy

According to Gibbs (1994:11), metonymy is a source of realism, exactness and detail. Gibbs (ibid: 3) mentions that it is a stylistic device that is assumed to conceptualize a behaviour or an experience. Being derived from

a Greek word means "name change", Cuddon (1998:510) defines metonymy as "a figure of speech in which the name of a thing is substituted for the thing itself."

11- You are the salt of the earth. But if the salt loses its saltiness, how can it be made salty again? (Matt. 5:13)

1.4.3 Phonological Devices

To be concerned with the function of sounds in specific languages, phonology is the study of the sound systems of languages (Crystal, 2003a:350). Therefore, phonological devices include the following:

1.4.3.1 Alliteration

McManus (1998:623-) defines alliteration as "the repetition of the same sound at the beginning of two or more consecutive words to make one's speech memorable, and enhance his opinion."

She adds that the use of alliteration creates a sense of interest and facilitates comprehension.

12- A soft tongue breaks bones. (Prov.25:15b)

1.4.3.2 Assonance

To provoke a strong persuasive impact, assonance is the repetition of the same sounds in words close to each other (Cuddon, 1998:58).

13-A greedy man trouble to his family. (Prov.5:57a)

2.PERSUASIVE DEVICES IN ARABIC

2.1 Preliminary Considerations

The present section reviews the concept of persuasion and some related topics in Arabic. It also demonstrates persuasive devices at the syntactic, semantic and phonological levels.

2.2 Origin of Persuasion

Persuasion is an essential part of logic. Its connection with logic, since the beginning of its recording in the Greek age, endows it with a historical dimension in the classification of other sciences (الحميدان, 2005:253).

According to (ابن فارس 1994: 864) the trilateral verb (qana') has two regular origins and the third is irregular.

1) Al-iqnā' means inclining to something (ibid).

2) Qina'- bi kasr al-qāf wa sukūn al-nūn - indicates turning in something (ibid).

3) Al- qinā' - it is seen as irregular of the original one, al-iqnā' - means raising the head and looking with humility, submission and reverence (ibid).

Besides, there are some words that can be used synonymously with the word persuasion, with slight differences which they are as follows:

1) Satisfaction is to be pleased or content with a thing, liking, preferring or choosing it (Fraid, 2006:330 and المنجد 2009:10-, 1). Satisfaction has a close connection with persuasion. Nevertheless, there are a number of differences between them which are as follows:

a. Satisfaction differs from persuasion in the sense that the former is an inherent feature; whereas the latter is an innate born state and a system as well (ابن القيم, Vol.2/ 1984: 178).

b. Persuasion is higher in status than satisfaction (المحاسبي , 1983:171).

c. Being done after a course of mediation, persuasion is the fruit of satisfaction (ابن القيم, الحقيل Vol.2/ 1984: 185 and 4-2001:3).

2) Acceptance is the psychological and physical submission (ابن القيم, Vol/2, 1984: 1525-).

3) Negotiation means to be co-partners in anything and it is a kind of compromise (Fraid, 2006:666 and الشديفات, and الخطيب 2010:128).

2.3 The Concept of Persuasion

To accept something العوشن,(1992) defines persuasion as the intellectual and formal processes that are used by someone to influence another (cited in الحميدان, 2005:242).

Birembeck and Howell, as quoted by Abou Youssef (2005:21), affirm that "persuasion is the conscious attempt to modify thought and action by manipulating the motives of men towards predetermined ends". Furthermore, Abou Youssef (ibid: 22) cites Scheidel's definition of persuasion concurring with him in considering persuasion as a conscious activity in which the speaker and the listener are conjoined.

Similarly, حمدان (2005:4) points out that persuasion is a process of motivating someone by the transmission of a massage and it requires having communication.

He adds that one can stir his audience by the use of words and gestures as a way of changing an attitude and consequently changing a behaviour.

Historically, persuasion is an art that have been practised many years ago. الجارم and أمين (1999:89-) show that there is no difference between an effective speaker and artist. The former manipulates words; whereas the latter mixes the visible shapes and colours. Otherwise, they are alike.

Having a close connection with logic and other sciences, الحميدان (2005:253) clarifies that persuasion is also a science and it is the product of the 20th century. Therefore, persuasion is both an art and a science.

From the linguistic point of view, the word al-iqna' has many linguistic uses such as:

1) Liking something, or inclining to it (السيوطي, Vol.3/ 2003:2830-).

١-(قَدْ نَرَى تَقَلُّبَ وَجْهِكَ فِي السَّمَاء فَلَنُوَلِّيَنَّكَ قِبْلَةً تَرْضَاهَا) (البقرة: 144).

We see the turning
Of thy face (for guidance)
To the heavens: now
Shall We turn thee,

To a Qibla that shall

Please thee.   (Ali, 1989:58)

2) Choosing or asking two witnesses to be witness (Fraid, 2006:454).

٢- (وَامْرَأَتَانِ مِمَّنْ تَرْضَوْنَ مِنَ الشُّهَدَاءِ) (البقرة :282)

Then a man and two women,

 Such as ye choose,

 For witnesses,   (Ali, 1989:114)

3) Psychological submission (Ali, 1989:977).

٣- (رَبِّ إِنِّي ظَلَمْتُ نَفْسِي وَأَسْلَمْتُ مَعَ سُلَيْمَانَ)

(النمل : ٤٤)

 O my Lord!

 I have indeed wronged

 My soul: I do (now)

 Submit (in Islam), with Solomon,   (Ali, 1989:989)

4) Compromise, or attaining something satisfactory (السيوطي , Vol.3/ 2003:6)

٤- (فَإِنْ أَرَادَا فِصَالًا عَنْ تَرَاضٍ مِنْهُمَا وَتَشَاوُرٍ)

(البقرة :٢٣٣)

If they both decide

On weaning,

By mutual consent,

And after due consultation, (Ali, 1989:93)

5) Satisfaction, one who is satisfied with what is given to him and does not insist on being given more (Fraid, 2006: 706).

5- "واجعلني بقسمك راضيا قانعا وفي جميع الأحوال متواضعا "

6) Acceptance and Reassurance (مصطفى et al., 1995:63).

٦- (قَالَ بَلَى وَلَكِن لِّيَطْمَئِنَّ قَلْبِي) (البقرة : ٢٦٠)

He said:

"Yea! but to satisfy

My own undertaking." (Ali, 1989:1056-)

7) Praying humbly, or standing up with devotion to Allah (ابن منظور , Vol.5/ 1997: 32930-).

٧- (وَقُومُوا لِلَّهِ قَانِتِينَ) (البقرة :٢٣٨)

And stand before God

In a devout (frame of mind). (Ali, 1989:95)

8) Asking for charity (ابن فارس, 1994 : 864).

٨- (فَكُلُوا مِنْهَا وَأَطْعِمُوا الْقَانِعَ وَالْمُعْتَرَّ) (الحج: ٣٦) "

 Eat ye thereof, and feed

Such as (beg not but)

Live in contentment,

And such as beg with due humility: (Ali, 1989:860)

9) Raising up the head and fixing it straight, neither turning to the right nor to the left (Fraid, 2006: 706).

٩-(مُقْنِعِي رُءُوسِهِمْ) (إبراهيم : ٤٣)

Their heads uplifted, (Ali, 1989:632)

Thus, the lexical item (qana') has not been mentioned in the Holy Qur'an. Instead, the lexical word (radā) is the one that is used in many Qur'anic contexts expressing the meaning of persuasion (ابن منظور , Vol/5, 1997:297).

الحميدان (2005:242) defines persuasion as the systemized effort which makes use of different ways to affect the attitude or belief of someone through knowing his psychological and sociological circumstances and it is mainly done by explanation, conversation and factual proofs.

Being a multi-form act, الحميدان develops his observations saying that persuasion aims at making a change or an influence on at least one person.

الكلحوت (n.d.:4) ,on the other hand, realizes persuasion as an acceptable influence which is used to change partially or wholly some beliefs or attitudes and this can be done by manifesting the facts supported by proofs.

As a matter of fact persuasion is not an overnight process; rather it demands following certain steps to be achieved.

Human soul has two powers: intellectual power which needs logical persuasion and emotional one which requires emotional persuasion. Thus, persuasion is the knowledge through reason and acceptance by heart. Knowledge without acceptance is called "denial" (حمدان, الجحود 2005:8).

2.4 Persuasive Devices

Ali (2006:267-) states that effective discourse is enhanced by using words that appear persuasively. In this regard, he observes that linguistic devices are employed as a way of persuasion. The choice of these devices is done in accordance with hearers.

As in English, persuasive devices in Arabic can be shown at the syntactic, semantic and phonological levels.

2.4.1 Syntactic Devices

Arabic syntactic devices consist of the following:

2.4.1.1 Rhetorical Question

الموسوي) 2008:70 remarks that rhetorical question is the foremost persuasive device that is designed to stimulate thought and imagination. Implicitly, rhetorical questions direct listeners to reach the

intended meaning by themselves.

١٠- " :فَبِأَيِّ آلَاءِ رَبِّكُمَا تُكَذِّبَانِ" (الرحمن 12)

Then which of the favours
Of your Lord will ye deny?   (Ali, 1989:1473)

Though, the above-mentioned rhetorical question has been repeated for several times (31 times) in sūrat Al-Rahmān (The Beneficent), each one has its own meaning in accordance with the context (بلعلى, 4-2003:213 and, حكيمة 2008:21). Going beyond their original purposes, rhetorical questions may have the following meanings:
(1) Monition (2) Glorification (3) Threatening (4) Promising (5) Rebuking 6) Affirmation

Thus, it is evident that rhetorical question plays an important role in persuasion.

2.4.1.2 Repetition

Repetition is an important characteristic of Arabic texts. It serves many functions such as: emphasis, glorification, facilitating comprehension, bemoaning, exclamation and persuasion (الحسيني, 9-2007:498).

١١- قرأت الكتاب كلمة كلمة.

(I have read the book word by word.)

In oration, repetition plays a vital role. Because of its stylistic beauty, repetition is widely common to emphasize certain ideas and, thus it can be accomplished by repeating certain words, (الموسوي 2008:117).

١٢- (الله الله في الأيتام، فلا تُغبّوا أفواههم، ولا يضيعوا بحضرتكم. الله الله في جيرانكم، فإنّهم وصية نبيّكم، ما زال يوصي بهم حتّى ظننّا أنّه سيورثهم. الله الله في القرآن لا يسبقكم بالعمل به غيركم). Imam Ali (Peace be upon him)

Again, Ali (2006:21) and الحسيني 2007:498)) view repetition as follows:

2.4.1.2.1 Phrasal Repetition

Repetition of phrases requires repeating a phrase over and over again to create linguistic cohesion of a text and increase its rhetorical effect (Yemenici, 2002:16).

١٣-(... في مالطا قُتِلَ فتحي الشقاقي قائد ثاني أكبر حركة أصولية, فلسطينية, معارضة, بعد حماس برصاص الموساد... {وبعد أيام } قُتِلَ اسحق رابين رئيس وزراء إسرائيل بثلاث رصاصات أطلقها

2.4.1.2.3 Sentence Repetition

Repetition of sentences occurs when a sentence is mentioned frequently.

١٥- أعجل أعجل.

Hurry up, hurry up. (Ali, 2006:21)

2.4.1.3 Ellipsis

According to (باطاهر 2000:155), ellipsis is a stylistic device that is used for persuasion. To gain more meaning with fewer words, الجرجاني (cited in,الحسيني 2007:435) emphasizes the significance of ellipsis for purposes of economy and emphasis .

By the same token, ابن الأثير, as quoted by 2007:435) الحسيني), confirms that what is elliptted must be recoverable from the context.

2.4.2 Semantic Devices

محفوظ (1984:59) highlights the importance of semantics, particularly in oration. To elicit certain meanings effectively, one can make use of some semantic devices.

متطـرف يهودي في عمر أحفاده هـو إيجـال عامير...
{وبعد أيام }انفجرت شحنة ناسفة لاتقل عن ١٠٠كيلو جـــرام في مقر الحرس السـعودي فــي الرياض, وكان الضحايا امريكيين وهنود...)

Fathi al- Shaqaqi, the leader of the second largest Palestinian fundamentalist organization after Hamas, was killed in Malta by Mossad bullets.} A couple of days later {the Israeli Prime Minister Yitzhak Rabin was killed by three bullets fired by Yigal Amir, a Jewish extremist his grandchildren's age.} More days after this{, a charge of dynamite of at least 100 kilograms exploded in Saudi National Guard barrack, in Riyad claiming both American and Indian victims (Dickins et al., 2002:111).

2.4.1.2.2 Clausal Repetition

Mentioning a clause repeatedly to facilitate comprehension is called "clausal repetition ". An excellent example of this type is found in the following speech:

١٤-" وَزَعَمْتَ أَنَّكَ جِئْتَ ثَائِراً بِدَمِ عُثْمانَ، وَلَقَدْ عَلِمْتَ حَيْثُ وَقَعَ دَمُ عُثْمانَ فَاطْلُبْهُ مِنْ هُنَاكَ"

Imam Ali (Peace be upon him)

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مُهنّدٌ من سُيوفُ الله مَسلولُ

2.4.2.1 Simile

Simply, simile can be defined as describing something through comparison and, thus represents the most aesthetic value of this device (مطلوب) and (البصير, 2010:307).

Transmitting ideas smoothly and persuasively, (أمين والجارم 1999:54) depict the impact of using similes in moving one's soul to capture the intended meaning.

١٦ـ الوقت كالسيف إن لم تقطعه قطعك.

(Time is like a sword. If you do not cut it, it will cut you.)

Rhetoricians, as cited in الحسيني 1992:242)) and Abdul-Raof (2006:198), determine four components to make comparison:
(1) The likened-to (al-mushabbah). (2) The likened (al-mushabbah bihi).
(3) The simile element. (4) The simile feature.

Deleting the simile element to achieve some linguistic, aesthetic and psychological purposes, this type is called "confirmed simile" (Abdul-Raof, 2006:198).

١٧ـ أنّ الرسولَ لنورٌ يُستضاءَ به

2.4.2.2 Metaphor

According to الجارم (أمين and1999:77), metaphor can be defined rhetorically as an effective simile whose one end of the two ends has been ellipted. From the linguistic point of view, al- isti'ārah is derived from the verb (a'āra).

Similarly, الجرجاني focuses his attention on metaphor and its persuasive impact. Psychologically, he says that it is more effective than simile (cited in الحسيني, 4-1992:493).

Then, الجارم (أمين and1999:77) divide metaphor into the following:

2.4.2.2.1 Explicit Metaphor

When the likened element is mentioned explicitly, this type is called "explicit metaphor".

١٨ـ دقاتُ قَلب المَرءِ قائلةٌ لَه إن الحَياةَ دَقائقُ وثواني

2.4.2.2.2 Implicit Metaphor

Remaining only the likened-to element, implicit metaphor occurs when the likened element is ellipted.

١٩ـ ("رَبَّنَا أَفْرِغْ عَلَيْنَا صَبْرًا وَثَبِّتْ أَقْدَامَنَا وَانصُرْنَا

عَلَى الْقَوْمِ الْكَافِرِينَ" (البقرة: 250)
Our Lord!
"Pour out constancy on us
And make our steps firm:
Help us against those
That reject faith." (Ali, 1989:100)

2.4.2.3 Metonymy

Metonymy is a persuasive device which has a psychological impact. The word (al-kināyah) is derived from the trilateral verb (kanā). Simply, it is an association between two things to achieve certain purposes (مطلوب), Vol.31987:154/). To confirm a specific meaning, metonymy is widely used in Arabic contexts.

2.4.3 Phonological Devices

Rhythm has psychological, mental and aesthetic values. From the psychological point of view, man's life is rhythmical. Mentally, it creates a kind of order and accuracy. And aesthetically, rhythm invents an imaginative atmosphere, (عبيد 5-2001:11). Thus, phonological devices include the following:

2.4.3.1 Repetition of Words, Al-Jinās

Endowing some aesthetic value, مطلوب and 6-2010:431) (البصير) indicate that al-jinās is the similarity of two utterances in articulation with differences in meaning. Furthermore, they classify al-jinās into the following:

2.4.3.1.1 Complete Jinās

(االتفتازاني) and Abdul-Raof (2006:262) state that complete jinās occurs when utterances are identical in orthographic form and pronunciation but semantically distinct.
20- . صالح ذو خلق صالح
(Salih has a good morality.)

2.4.3.1.2 Incomplete Jinās

When utterances are different from each other in one letter only, this type is called" incomplete jinās" (Abdul-Raof, 2006: 263).

٢١- .كبر ربك دائما
Always glorify your Lord (ibid).

2.4.3.2 Rhyme in Prose, Al-Saja'

Al-saja' is frequently used in oratorical speeches to show thematic

motifs, descriptive vividness and aesthetic designs 2008:109 ,(الموسوي).

Many rhetoricians, as cited in (التفتازاني)2006:471, define al-saja' as "the similarity of two utterances in the last sound". Then, he enumerates types al-saja' as follows:

3.DATA ANALYSIS

3.1 Preliminary Considerations

Before approaching the application of the present study, it is preferable to provide a concise definition of the term sermon/al-khutbah, its units, together with making reference to sermonic style. Then, the analysis of the English and Arabic sermons will enrich what has been abstractly discussed in previous chapters.

3.2 Definition of the Term (Sermon/Al-Khutbah)

In English, the word 'sermon' comes from the Latin root "sermo" which means "discourse". Publicizing certain beliefs, sermon is an oration delivered by a pastor to an assembled congregation. It is also considered as a religious discourse that is essentially delivered to motivate (Cuddon, 1998:81011- and Norri,

2006:2).

In Islam, al-khutbah is derived from the trilateral verb (khataba) which means "a calamity" or "an important event". To be known along with history, Arabs make use of al-khutbah and it is basically delivered by an imam (العمري, 2002:17).

العمري (ibid:19) defines al-khutbah as "the faculty of finding all ways of persuasion on any subject". More importantly, it is the ability of employing various linguistic devices.

Some scholars, like المطهري 3-1992:132)) and Noori (2006:2), differentiate between oratory and sermon. Firstly, oratory is a general speech, while sermon is a religious one. Secondly, oratory agitates emotions. Sermon, on the other hand, is intended to pacify and bringing them under control. Thirdly, oratory is effective when emotions are inert and stagnant, whereas sermon is required when lusts and passions become unmanageable. Fourthly, oratory stirs the passion for goodness and it is followed by movement and excitement. But, sermon checks inappropriate passion and

excitement. Fifthly, oratory directs one to the outside, and sermon makes him turn to his inner self .

3.3 The Components of Sermon

The sermon is divided into three basic units:

4.2.1 Introduction
4.2.2 Body
4.2.3 Conclusion
3.4 Sermonic Style

Brown (2008:2) considers that "sermon delivery style is no longer a matter of one size fits all". Determining the role of a preacher, he resumes his observations saying that "the preacher is to assist the listener in the identification of spiritual, social, cultural, psychological and economic issues that have an impact on daily life." According to أبو العدوس 2010:143)), sermons may be designed to inform, move for a decision, enlighten, but they must also be persuasive.

To have a text, a theme, a message and a worthy reason for delivering a sermon, Long and Jr. (1994:92) aver that a weak delivery can overshadow all the preliminaries. In contrast, good sermons hold a tight focus and establish intimacy between preachers and audience.

In their commentaries, هاشم 2005:134)) and Norri (2006:8) state that sermonic style needs having some figures of speech to achieve persuasion (i.e. simile, metaphor, rhetorical question and personification).

Elaborating on this point, Aristotle, as cited by 2002:20) العمري), lays down the three requirements that are needed in preaching as follows:

1) Using means of persuasion.
2) Using linguistic devices.
3) Making an arrangement of words and devices to transmit certain beliefs.

Similarly, Smith (2009:59) remarks that persuasive preachers make use of certain stylistic devices in order to stir their audience. Besides, he mentions the effect provided by the use of such devices logically and emotionally.

A lofty passage does not convince reason of reader but takes him out of himself… sublime thought, if happy timed, illuminates an entire subject with the vividness of a lightning- flash, and exhibits the whole power of the orator in a moment of time.
(ibid)

To sum up, sermonic style demands having the following aesthetic features:

1) Selective use of words.

2) Linguistic devices such as: rhetorical question, simile, metaphor, metonymy and elliptic sentences.

3) Citation of Biblical/ Qur'anic and poetic verses (Norri, 2006:23-).

4) Clarity, force and elegance (ibid).

3.5 The Model Adopted

Sandell (1977:757-) suggests the following persuasive devices:

1- Repetition. 2- Rhetorical question. 3- Ellipsis. 4- Simile. 5- Metaphor. 6- Metonymy. 7- Assonance. 8- Alliteration. 9- Rhythm.

In the following analysis, the above-mentioned devices will be dealt with under three titles which are as follows:

1. Syntactic devices: include repetition, rhetorical question and ellipsis.

2. Semantic devices: imply simile, metaphor and metonymy.

3. Phonological devices: consist of assonance, alliteration and rhythm.

3.6 Analysis of English Sermons

3.6.1 Paul Tillich's Sermon "You Are Accepted" (cited in Tillich, 1994:93101-)

3.6.1.1 Syntactic Devices

Tillich opens his sermon with the repetition of the pronoun "me" expressing himself as being an experienced person. Because of being misused or misunderstood, he cites the two words "sin and grace" repeatedly. Since the two previous words are well- known, the adjective "strange" is reoccurred in order to assert the ugliness of sin and the beauty of grace.

(To discuss these words, or to make them the text of even several sermons, has always seemed impossible to me. I have never dared to use them before. But something has driven me to consider them during the past few months, a desire to give witness to the two facts that appeared to me in hours of retrospection, as the all-determining facts of our life: the abounding of sin and the greater abounding of grace. There are few words more strange to most of us than "sin" and "grace." They are strange, just because they are so well known.)

Tillich goes on naming sin and grace over and over. He also mentions the noun "depth" twice to reflect the fact that they are fixed in human soul. Similarly, employing the adverb "there" is used to shed light on

the inner struggle between sin and grace in human soul.

(There are no substitutes for words like "sin" and "grace." But there is a way of rediscovering their meaning, the same way that leads us down into the depth of our human existence. In that depth these words were conceived; and there they gained power for all ages; there they must be found again by each generation)

Syntactically, deviation from the norm highlights some words which are of significance. Especially in this sermon, inserting an indefinite article "a" before uncountable nouns, using the quantifier "more" before a regular adjective along with many variations of grammatical structure are common.
- (more strange) instead of → (stranger)
- (For we as men) instead of → (For us...)
- (toward ourselves) instead of → (toward us)
- (A helplessness) instead of → (helplessness)
- (our sin) instead of → (our sins)
- (there they gained power) instead of → (they gained power there)
- (it does not matter whether we say life

goes on or whether we say there is grace in life) instead of → (whether we say life goes on or whether we say there is grace in life does not matter)

According to Quirk et al. (1985:88-9), grammatical variations are employed to create a sense of prominence to those elements which are informationally important.

In addition, the frequent change from one pronoun to another is aptly chosen to make a kind of interaction and expand the idea of committing sin which is found instinctively.
- (me, I, us, we, and he)

Achieving some religious functions, like expressing grief and having a feeling of remorse, emphasizing the discrimination between being as a sinner and righteous, enticing his audience and as a way for persuasion, Tillich raises the following rhetorical questions:

(Have the men of our time still a feeling of the meaning of sin? Do they, and do we, still realize that sin does not mean an immoral act, that "sin" should never be used in the plural, and that not our sins, but rather our sin is the great,

all-pervading problem of our life? Do we still know that it is arrogant and erroneous to divide men by calling some "sinners" and others "righteous"?... Are we still able to realize that this kind of thinking and feeling about sin is far removed from what the great religious tradition, both within and outside the Bible, has meant when it speaks of sin?)

The main reason behind eliciting such questions is to persuade the audience that there is still an opportunity to cultivate one's spirituality from all kinds of vices.

In spite of his intellectual and pedagogical gifts, Tillich includes his own using the pronoun "we" frequently. To clarify, the pronoun "we" has been stated for two reasons: firstly, the preacher wants to show his humbleness. Secondly, he demonstrates that he is a human being just like others and one cannot live a sinless life.

(For we as men know that we are separated. We not only suffer with all other creatures because of the self-destructive consequences of our separation but also know why we suffer. We know that we are estranged from something to which we really belong, and with which we should be united. We know that the fate of separation is not merely a natural event like a flash of sudden lightning, but that it is an experience in which we actively participate)

Purely a psychological condition, Tillich correlates sin and separation more and more. The sentence "sin is separation" is employed for several times to enhance the apparent meaning, to manifest the negative impact of sin and to express the terrible tension of sin. Sinners are a way from the mercy of God which includes anyone who is liable to change or declare his repentance.

Long and Jr. (1994:92) emphasize that Tillich invites his audience to join him in pondering the sense of alienation using the sentence "sin is separation".

In similar vein, Cooper (2006: 5) sorrowfully argues that there are cultural, social and religious walls making people live in a state of alienation.

Having a natural inclination towards what is good necessitates repeating "we know" twice.

(We know that we are estranged from

something to which we really belong, and with which we should be united. We know that the fate of separation is not merely a natural event)

Being inescapable, Tillich repeats the word "sin" to accentuate that sin is a natural born state and all people are subject to it. One cannot be free of sin. In this regard, he keeps on naming the words 'sin' and 'grace' in many paragraphs. This frequency is stated to promote the value of grace and decrease that of sin.

To draw a line of demarcation, Tillich lists the words below frequently. Penetrating of the deeper level of one's life, he specifies the struggle "between separation and reunion, between sin and grace" (Long and Jr., 1994:92).

(And now let us look down into ourselves to discover there the struggle between separation and reunion, between sin and grace, in our relation to others… I intend to give, words like "sin" and "separation," "grace" and "reunion" may have a new meaning for us.)

Meanwhile, Tillich poses the questions below rhetorically to illuminate his audience to the very idea of his speech,

to make them in a state of mediation, to refresh their minds and to review of their inside.

(Who has not, at some time, been lonely in the midst of a social event? ... We cannot penetrate the hidden centre of another individual; nor can that individual pass beyond the shroud that covers our own being. Even the greatest love cannot break through the walls of the self. Who has not experienced that disillusionment of all great love?... Who amongst us is dishonest enough to deny that this is true also of him? Are we not almost always ready to abuse everybody and everything, although often in a very refined way, for the pleasure of self-elevation, for an occasion for boasting, for a moment of lust?)

Mentioning only the adverbs, Tillich says the following elliptic sentence to show the carelessness and ignorance which generation after generation live in.

(we can know all this, and yet can live today, this morning, tonight)

After this long journey of psychological frustration, Tillich depicts the great power of grace. To glorify and

focus on the salvation of Jesus for the sake of humanity, the phrases "…his greatest separation from other men, from himself, and from God" are employed in an elliptic way.

Extensively, Tillich employs a number of devices to deepen the significance of grace. Grasping the attention of his audience, illuminating their inside, bridging the gap between 'sin' and 'grace', justifying the importance of acceptance and presenting a flicker of hope are the salient purposes behind enlisting such devices.

⌐ Rhetorical question¬
(Do - we - know - what - it - means - to - be - struck - by - grace?…To.

⌐ Anadiplosis ¬

believe that something is, is almost contrary to the meaning of

. ⌐ Refrain ¬   ⌐ Anadiplosis ¬

grace…"You are accepted. You are accepted, accepted by that which is greater than you)

In support of the above claims, Long and Jr. (1994:92) observe that Tillich wants his audience to experience the accepting grace of God. They further state that Tillich's refrain "you are accepted" represents the most stylistic beauty of his sermon. Tillich intends to make the audience touching the accepting grace of God. Cooper (2006:11) also realizes the magnitude of Tillich's emphasis on the word "acceptance" which requires discussing the meaning of grace. Likewise, Hickman (2005:36) affirms that acceptance means expecting nothing from others. In other words, acceptance demands no moral qualities, achievements or intellectual abilities. God accepts the repentance of every one of his servants regardless of being saturated in his defects.

Drawing back to the idea concerned, Tillich puts an end to his sermon using repetition of words like: life, sin and grace. Briefly, one can either be elevated with God's bestowing of grace to the most exalted positions or be indulged in his deficiencies.

3.6.1.2 Semantic Devices

Employing a vivid description, Tillich substitutes the word 'sin' using the new word 'separation' metaphorically.

(sin is separation)

Here, the importance of metaphor is to confirm that one can participate either actively or passively in controlling his condition. Sin, or the new term 'separation', looks like any obstacle which hinders man from getting through. More precisely, poverty, oppression and separation are being settled now within the same framework.

To support, Cooper (2006:2) says that "All of us knows, in our depth, that we are separated from something to which we essentially belong. Our longing for reunion suggests to what we should be united, and our guilt tells us that we are in part responsible for this separation".

Cooper claims that separation is as old as man. To discover that reality, Tillich takes the advantage of the following metaphorical sentences:

(Separation that is fate and guilt… existence is separation)

After descending into the depth of human soul, Tillich reaches to a disastrous conclusion, namely the attachment of sin and grace. Being bound to each other, Long and Jr. (1994:92) observe that Tillich wants to accomplish more than merely educating his audience the literal meaning of sin and grace. By using the following simile ,he eloquently explores their power.

(Grace is just as difficult to describe as sin)

Describing the state of astray, losing the capacity of hearing the good voice of the inside, being gradually destroyed, feeling worthless, unaccepted and shameful, Tillich labels the three psychological phases of sin. Firstly, he identifies the meaning of sin. Secondly, he conveys its psychological effect by stating the metaphor "sin is separation". Thirdly, he makes use of metaphor "separation that is fate and guilt " because sin leads to despair and death. Such gradation is employed to arouse the curiosity of the audience and make them aware of sin. Put simply, one may be a victim of his sin.

Then, Tillich makes an implicit comparison, namely metaphor, in order to appreciate the sense of self-elevation and reflect the magical power of grace.

(grace is the willingness of a

divine king… grace is the benevolence… Grace is the reunion of life with life, the reconciliation of the self with self.)

In fact, God has bestowed the gift of grace on all people. Unless being appropriately applied, the positivity of grace may be fading away without any importance mentioned. As such, Tillich says the sentence "grace indicates the gifts" figuratively.

Additionally, the preacher illustrates how sin is deeply rooted in human soul by using the following simile:

(…in each of us there is an instinct of self-destruction, which is as strong as our instinct of self-preservation.)

The simile "sin as despair" is used to expand Tillich's view of perceiving life as critical and that leads one to act out against life (Cooper, 2006:11).

3.6. 1.3 Phonological Devices

Abrams (1999:8) states that "alliteration is used for special stylistic effects, such as to reinforce the meaning, to link related words, or to provide tone colour and enhance the palpability of enunciating the words."

Many researchers aver that there is a connection between the physical act of making a sound and that sound's emotional content (Clymer, 2008:7).

In this respect, Tillich uses assonance and alliteration to impart a melodic effect and intensify the meaning of his sermon.

. ⌐Assonance¬   ⌐ Assonance¬
entire existence... Are we not almost always ready to abuse everybody and .

⌐ Alliteration¬   ⌐ Alliteration¬
self-hate that permanently pursues us,.. when despair destroys all joy and courage)

To support, Osoba (2008:2) cites the point that is earlier raised by Abrams (1999) saying that "phonological features as alliteration, assonance and rhythm have been recognized as having significant contributions to the total message being conveyed …. Thus, a careful explication… is often crucial to a fuller understanding of the text owing to the fact that certain sounds tend to evoke ideas and emotions."

-/s/ reflects an attitude of disapproval (Osoba, 2008:78-).

-/l/, /m/ and /n/ carry the meaning of tenderness (Clymer.2008: 7).

-/k/, /t/, and /r/ reveal a sense of aggression (ibid).

-/g/ and /d/ convey an impression of brevity and discontinuity (ibid: 9).

-/p/ supports the central message of one's speech (Osoba, 2008: 5).

-/f/ suggests the strong feelings that the words are meant to express (Yeibo and Alabrabra, 2011:1066).

Additionally, Clymer (2008:13) remarks that front vowels include images of brightness, while back vowels are more dominated by images of silence and loneliness.

Evidently, the preacher makes use of assonance and alliteration excessively to attract the attention of his audience, to generate rhythmically and to reinforce the musical quality of his speech.

3.6.2 Joanna Adams' Sermon "The Only Question" (cited in Adams, 1994:26870-)

3.6.2.1 Syntactic Devices

With a burning heart, Adams starts her speech with very critical and significant questions.

(Is it true? The providence of God, the saving power of Jesus Christ, the comforting presence of the Holy Spirit, the resurrection from the dead, the forgiveness of sin: Is it true? When we come to church at 2:00 p.m. on a Monday afternoon for a memorial service for two people who died untimely deaths, the question is even more compelling: Is it true? Can God be trusted on a day like today? … Why did it happen? Why did Mark get so sick? Why did Jim sink into such despair? … why bad things happen to good people who didn't do a thing to deserve the hand life dealt them? … Why Bad Things Happen to Good People; it was When Bad Things Happen to Good People… Can God be trusted with the deaths of those we love?)

In a climate controlled by obvious reluctance, Adams devotes her sermon to show her complaint when no one can speak. The frequent use of the rhetorical question "Is it true?" is stated to express her uncertainty and stimulate her audience to think about the very idea of her speech.

Adams' questions are shaped not only by the sorrow of the moment, and not only by her keen passion, but also by

the cross at the center of people's faith (Long and Jr., 1994:267).

Despite of being helped by others, all attempts of helplessness go in vain. It is said that "Human beings are born to trouble, just as sparks fly upward." (Job 5:7).

Being a must, it is argued by Kushner (1981:46-) and Arnold (2008:69) that suffering touches all people without discrimination. In fact, it separates the truly righteous people from others. To be troubled by the unfair distribution of suffering, truly righteous man who loves God and devotes to Him persuades himself that God is his refuge. What is important is to overcome rather than being overcome.

Advocating the previous Biblical speech, Adams makes use of ellipsis to remind her audience of that reality.

(In a world that fell from grace a long time ago, brokenness, illness, tragic endings are facts of life inevitable, universal, unavoidable)

Concentrating on the fact that one day God will answer all human pleas for redemption but not today, the adverb "today" is reoccurred to transmit that fact persuasively.

(The Scripture promises that someday we will know why, but that day is not today. God knows what we need today is not an explanation; what we need today is faith.)

Accordingly, one must remind himself not to be afraid of the future because God is his future. Looking with searching eyes and longing hearts, God is not remote and He is formed in human mind and can be touched by his heart (Arnold, 2008:69).

After hearing such a voice, Adams employs other devices. Giving a sense of relief after being excited and anxious, she takes the advantage of repetition.

⌐ Refrain ¬

(all the way through the valley, Joanna. Through the valley. It is true that God can be trusted.)

As an appeal from a soul drowning in a deep misery and with a melancholy sense of ambiguity, Adams raises some rhetorical questions.

(Don't you know that God's heart was the first of all hearts to break last

Friday morning? Where is God in all this?... The question is not why bad things happen, but: Can God be trusted when they do? Should we hope again? Can we live again, and if so, how?)

Evidently, asking such questions demonstrates Adams' disappointment with God. Losing a sense of inner peace, she feels that life is unfriendly and thus she becomes perplex.

Moreover, ellipsis is stated to convince the audience that God exists and He cares. To Join His servants in the depth of their experience, God's words echo inside them when they are suffering (Mehl, 2005:3). In other words, one must be sure that God is great, just and merciful.

(Grieving with us, weeping for us, but more than that drying tears, creating life out of death, hope out of despair, forgiving sin, restoring wholeness.)

Eventually, Adams hears the echo of eternity repeatedly "God is great, it is true". On the ground of hearing that echo, she makes use of repetition to enhance the beauty of her sermon, to increase the eagerness of the audience, to express

certainty of the promise and to keep pace with the Biblical speech which says "I will trust in the mercy of God forever and ever" (Ps. 52:8).

(I met somebody yesterday I had not met before. Her name is Lauren. She is three years old, Jim and Carolyn's granddaughter... She wore a bib with a duck on it… "God is great," Lauren said. "God is good)

Love (2007:113-) examines some functions of the temporal adjunct "still". He states that still is used to express more than its basic meaning of temporal continuity of a situation or action. It communicates that "the speaker had counterfactually expected, planned, hoped or perhaps feared".

(God is still great. God is still good. It is true!)

In the light of the preceding discussion, it can be inferred that the preacher's persuasion of God's mercy goes above and beyond her expectations.

3.6.2.2 Semantic Devices

For Gibbs (1994:123-), "metonymy is a ubiquitous of every day speech." It is

one of the major figures whereby people conceptualize their experience.

Since death is considered as a horrible state and a mystical world, Adams, hesitantly, euphemizes her speech. She takes the advantage of metonyms to agitate the idea of loss and portray the bitterness of the situation.

(…the valley of death, of loss and grief… Look at Jim- a man of God…)

Here, the preacher's grief, mourn and sorrow are mirrored via the use of metonymy. To be fluctuated between a state of fear and tranquility, the preacher is dying for having rational answers.

3.6.2.3 Phonological Devices

Yeibo and Alabrabra (2011:1064) claim that "Each sound behaves in a certain way; some jar the ear; others soothe. The creative language user exploits the inherent qualities in speech sounds in his word choices… to produce special effect."

Reflecting the preacher's much insistence for having answers to her questions, assonance and alliteration are made use of.

⌐ Alliteration¬   ⌐Assonance¬
⌐ Alliteration¬
help his illness… Grieving...weeping for us …God is good," she

⌐Alliteration¬
said …the pain is piercing and the shadows fall.)

To elaborate, Osoba (2008:34-) makes an analysis behind producing some sounds. Practically, he confirms that sound patterns of alliteration and assonance are employed to project and reinforce the message of one's speech.

-/p/ suggests disorder and chaos or emphasizes the central message of one's speech (ibid: 5).

- /k/ conveys a kind of confusion (ibid: 6).

- /h/ embodies a sense of harshness (ibid: 7).

-/s/ mirrors the sighing of pain and reflects an attitude of disapproval of someone or something (ibid: 8).

-/ i: / and /I/ evoke the cry of pain in one's speech (ibid: 9).

3.7 Analysis of Arabic Sermons

3.7.1 Al-jihād Sermon by: Imam Ali (Peace be upon him) (cited in المعتزلي, Vol.1/ 2009:3089-)

3.7.1.1 Syntactic Devices

(جرداق 1975: 3-30) declares his admiration of Imam Ali's masterpiece, namely "Nahj al-Balagah". Particularly Al-jihād Sermon, جرداق highlights that Imam Ali's persuasive rhetoric excels to the highest standard that no one can aspire to reach him. As if it were the waves of the sea, his rhetoric flows naturally on his tongue and his glittering imagination is shaped through his keen passion.

Consequently, there is a constant use of past tense which is not abrupt one. It is appropriately picked out to reflect the absence of the audience, even though they are physically present. Drinking mournful of grief little by little, Imam Ali's heart has been filled with pus.

(فَتَحَهُ ـ تَرَكَهُ ـ أَلْبَسَهُ ـ دَعَوْتُكُمْ ـ شَمِلَهُ ـ دُبِّيَ ـ)
ضُرِبَ ـ أُدِيلَ ـ سِيمَ ـ مُنِعَ ـ تَوَاكَلْتُمْ ـ تَخَاذَلْتُمْ ـ شُنَّتْ ـ مَلِكَتْ ـ وَرَدَتْ ـ قَتَلَ ـ أَزَالَ ـ بَلَغِنِي ـ انْصَرَفُوا ـ نَالَ ـ أُرِيقَ ـ مَاتَ ـ صِرْتُمْ ـ أَمَرْتُكُمْ ـ قُلْتُمْ ـ أَرَكُمْ ـ أَعْرِفُكُمْ ـ جَرَّتْ ـ أَعْقَبَتْ ـ قَاتَلَكُمُ ـ مَلَأْتُمْ ـ شَحَنْتُمْ ـ جَرَّعْتُمُونِي ـ أَفْسَدْتُمْ ـ قَالَتْ ـ نَهَضْتُ ـ بَلَغْتُ ـ ذَرَفْتُ

For purposes of generalization, drawing more attention to results than actions and softening some words, it is noticeable that there are some verbs that have been used in passive voice frequently.

(دُبِّيَّ ـ ضُرِبَ ـ أُدِيلَ ـ مُنِعَ ـ غُزِيَ ـ شُنَّتْ ـ مَلِكَتْ ـ أُرِيقَ)

Since the Allah Almighty is just and merciful, Imam Ali (Peace be upon him) aims at mellowing his speech to upgrade and revere Him of doing such hateful deeds. Therefore, the passive voice is the palliative and the medium that has been resorted to when the doer of the action is unknown or to mitigate one's speech.

Increasingly, Imam Ali (Peace be upon him) strengthens his speech by the use of oath over and over. In other words, the frequent use of oath serves to establish continuity of the text, to express certainty and to stress his long patience.

(فَوَاللهِ مَا غُزِيَ... وَاللهِ ـ يُمِيتُ القَلْبَ... فَأَنْتُمْ وَاللهِ مِنَ السَّيْفِ أَفَرُّ... وَاللهِ جَرَّتْ نَدَماً)

Moving hearts and infusing them with feeling of wonder, Imam Ali (Peace be upon him) exclaims painfully to

see the unity of those people on their wrong. As such, he employ the following exclamatory sentence repeatedly:

(عَجَباً! عَجَباً)

Sadly, Imam Ali's plea has fallen on closed ears. To make his enemy rejoicing at his affliction, he regrets his acquaintance with the people of Kufa which has brought about shame. Therefore, repeating the particle (لم) formulates a bitter fact and an unattainable desire.

(لَوَدِدْتُ أَنِّي لَمْ أَرَكُمْ وَلَمْ أَعْرِفْكُمْ)

Being dubious about his qualification and knowledge of tactics of war, Imam Ali (Peace be upon him) has been injured more deeply than he can say. Because it is too late, he just reveals his deep feeling of gloominess posing the following question rhetorically:

(وَهَلْ أَحدٌ مِنْهُمْ أَشَدُّ لَهَا مِرَاساً، وَأَقْدَمُ فِيهَا مَقَاماً مِنِّي؟)

Definitely, no one who is fiercer and older in war than him. The above-mentioned rhetorical question is said for purposes of affirmation, exclamation and admonition. It draws the audience's attention and makes them stop to ponder a little. Imam Ali (Peace be upon him) deals with people suffer duality in their character. Observing their long silence and no blood can be avenged through them, Imam Ali (Peace be upon him) has become tired of rebuking them.

In similar vein, (الوردي 2001:70) remarks that personal contradiction and duality are features of Iraqis, and thus accompany their nature.

With a tone full of sadness, Imam Ali (Peace be upon him) concludes his sermon focusing on the foremost. Making his speech memorable and worthwhile, his sermon ends up with the following elliptic sentence:

(اوَلكِنْ لا رَأْيَ لَمِنْ لاَ يُطَاعُ!)

To be the motto, Imam Ali's saying (اوَلكِنْ لا رَأْيَ لَمِنْ لاَ يُطَاعُ!) is constantly reechoed in every epoch. Truly, his closing sentence is considered as the spirit of the text. The importance of ellipsis here is to assert logical persuasion beside the emotional one. Unless supporting his opinion by force, there is no matter how much man is wise.

In his book, (الركابي 2011:39) affirms that Imam Ali's saying (ولكِنْ لا رَأْيَ لَمِنْ لاَ يُطَاعُ!) is the shortest expression ever heard with the greatest sense conveyed

by it. Remembering nothing but this sentence, it will suffice his audience.

وَهُوَ لِبـاسُ التَّقْوَى، وَدِرْعُ اللهِ الحَصِينَةُ، وَجُنَّتُهُ الوَثِيقَةُ)

3.7.1.2 Semantic Devices

Polarizing his audience spiritually, Imam Ali (Peace be upon him) makes an appeal to exhort people for al-jihād using promise and threat. He accentuates that al-jihād is a prerequisite of Islam. Then, he speaks proudly about martyrdom together with making reference to its merits.

The magnitude of Imam Ali's entrance is as blowing a waft of air. His entrance fits its topic. He has left his audience waiting eagerly for what may be said. To originate a psychological balance, Imam Ali (Peace be upon him) mirrors the superiority of those who march under al-jihād banner and the inferiority of others.

Accordingly, Imam Ali (Peace be upon him) employs a number of similes (confirmed simile) to praise those who sacrifice themselves for the sake of Allah putting them in a vivid description.

⌐ Simile¬ ⌐ Simile ¬

⌐ Simile ¬

(الجِهَادَ بَابٌ مِنْ أَبْوَابِ الجَنَّةِ، فَتَحَهُ اللهُ لِخَاصَّةِ أَوْلِيَائِهِ،

└ Simile ┘

Imam Ali (Peace be upon him) evokes his audience reminding them of what has been prepared for martyrs which no eyes have ever seen and no ears have ever heard. Without mentioning the word "house", Imam Ali (Peace be upon him) describes Paradise as if it were a house and al-jihād is one of the doors leading to it. To be opened for Allah's close saints, al-jihād is the dress of piety, the protective armor and the firm shield of Him.

Clearing up, Imam Ali (Peace be upon him) elevates the idea of self-sacrificing stating that:

"Jihad is one of the doors of Paradise that Allah has opened for His close saints. It is the dress of piety and the protective armor of Allah and His firm shield. " (Tahmasebi, 2000:181)

In contrast, he disdainfully blames those who abandon al-jihād without any excuses using metaphors.

⌐ Metaphor ¬ ⌐ Metaphor¬

(فَمَنْ تَرَكَهُ رَغْبَةً عَنْهُ أَلْبَسَهُ اللهُ ثَوْبَ الذُّلِّ،

وَشَمِلَهُ البَلَاءُ، وَدُيِّثَ بِالصَّغَارِ وَالقَمَاءَةِ ، وَضُرِبَ عَلَى قَلْبِهِ بِالأَسْهَابِ، وَأُدِيلَ الحَقُّ مِنْهُ بِتَضْيِيعِ الجِهَادِ، وَسِيمَ الخَسْفَ ، وَمُنِعَ النَّصَفَ .)

Being cursed, destroyed and covered with ignominy, Imam Ali's speech emerges from the bottom of his heart loading with sadness. He enumerates the negative impacts of leaving al-jihād without any reasonable justification. Indirectly, Imam Ali (Peace be upon him) warns his audience using metaphor.

Taking into consideration the status and the environment of the persons addressed, Imam Ali (Peace be upon him) makes use of simile and metaphor, respectively. The former is employed to appreciate those who exert al-jihād; whereas the latter is used to humiliate those who put it off carelessly.

As if it were a heavy rain, Imam Ali (Peace be upon him) implicitly limns the attack of the enemy mirroring the failure of the people addressed. Again, he employs metaphor to describe the severe attack of the enemy who has succeeded in maintaining his advance.

⌐ Metaphor¬
(حَتَّى شُنَّتْ عَلَيْكُمُ الغَارَاتُ، وَمُلِكَتْ عَلَيْكُمُ الأُوْطَانُ).

To shed light on the darkest corners after attacking al-Anbar, Imam Ali (Peace be upon him) impaitiently diagrams the lowly situation using metonomy to ignore the person who has ruined the city leaving it completly destroyed. To a certain extent, the bitterness of the state has been suppressed. The killing of his agent, حسان بن حسان البكري, has made him bleed from his depths.

⌐Metonymy¬
(وَهذَا أَخُو غَامِد قَدْ وَرَدَتْ خَيْلُهُ الْأَنْبَارَ، وَقَدْ قَتَلَ حَسَّانَ بْنَ حَسَّانَ الْبَكْرِيَّ، وَأَزَالَ خَيْلَكُمْ عَنْ مَسَالِحِهَا) .

Casting a look, it is very perceiveable what a tender heart Imam Ali (Peace be upon him) possess with a rough outward appearance. As a matter of fact he has a soft corner in his heart, though he is the bravest man and such a brave person is thought to be hard-hearted, cruel, and eager for bloodshed. On the contrary, Imam Ali (Peace be upon him) is kind, sympathetic, responsive and warm-hearted person, qualities quite contradictory to the other phase of his character and more suited to pious persons. Save the Prophet, searching is in vain to find a person having such virtues .

Reflecting a transparency to their cowardice, Imam Ali (Peace be upon him) reproaches people of Kufa comparing their intelligence to that of children and their wits to that of women who are interested only in their ornaments keeping themselves in seclusion from their environment. Here, the importance of simile is to bellitle of their status and be skeptical about their manhood.

⌐ Simile ¬   ⌐ Simile ¬

(يَا أَشْبَاهَ الرّجَالِ وَلاَ رِجَالَ! حُلُومُ الْأَطْفَالِ، وَعُقُولُ رَبّاتِ الحِجَالِ)

3.7.1.3 Phonological Devices

(عباس) points out that 1998:55) pronouncing Tā sound assures of being psychologically disturbed and suggests sensitivity.

(دَعَوْتُكُمْ- أَمَرْتُكُمْ- مَلأْتُمْ- شَحَنْتُمْ- جَرَّعْتُمُونِي- أَفْسَدْتُمْ- نَهَضْتُ- بَلَغْتُ- ذَرَفْتُ)

By the same token, 2011:31) (ألركابي) justifies the constant use of some sounds. He validates that repeating some sounds is regarded as the centre of Imam Ali's sermon.

- Hā sound: formulates having a feeling of bemoaning.

(قُبْحاً تَرَحاً-)

- Rā sound: forms being psychologically and physically upset or a try to awake the zeal of the audience.

(حَمَارَة- صَبَارَةُ- الحَرُّ- القُرّ)

Furthermore, 2008:69) (أبو رغيف) affirms that rhythm originates from repeating some sounds. It penetrates into the depth of one's heart. He also catches sight of Imam Ali's philosophical view behind repeating some sounds.

According to Arabic traditions, woman is a symbol of honour. Protecting her is a must. To die of grief after attacking women by the enemy openly and snatching their ornaments from their hands, necks and ears, Imam Ali (Peace be upon him) utters some contradictory words angrily giving his audience a little shaking.

Since Arabs sacrifice themselves defending their women, Imam Ali (Peace be upon him) mentions the scene of attacking women in a frontier locality (الجارم) and 1999:17 ,أمين).

Thus, the below- mentioned words are stated to illuminate the idea concerned, to create a sense of musicality, to pull out the reality of those people who are

indeferent and adjust themselves to their desires and to generate rhythm.

اللیل- السر- أَيَّامِ الحَرّ- حَمَارَةُ- القَيْظِ- يُسَبَّخُ عَنَّا الحَرُّ- قُبْحاً- الإِسْتِرْجَاعِ- تُغْزَوْنَ- نَدَماً

↕ Incomplete jinās ↕ Incomplete jinās

النهار- العلن- الشِّتَاءِ- صَبَارَةُ- القُرّ- يِنْسَلِخُ عَنَّا البَرْدُ- تَرَحاً- الإِسْتِرْحَام- تَغْزُونَ- سَدَماً

As such, it is suggested that a certain musical rhythm moves the innermost depth of the soul. Offering rebuke when strong rebuke can emphasize the meaning of truth and being lenient when leniency and gentleness can be useful, Imam Ali's words flow in fiery sequence and affect sensitive hearts .

Likewise, (أبو رغيف 2008:249) clarifies that using contradictory words is employed to eliminate the monotony of expectation. He adds that such use creates a sense of balance in the mind of the audience. So that, they are able to recognize what is good and what is bad.

3.7.2 Al-Fadakiyah Sermon by: Sayyidah Fatima Al- Zahra' (Peace be upon her) (الموسوي, cited in42-2008:129)

3.7.2.1 Syntactic Devices

Apparently, Sayyidah Fatima Al-Zahra's sermon is divided into several parts. Each part deals with a specific topic. As a whole, it includes religious, psychological, social and political issues. Implying multifarious dimensions, Sayyidah Fatima Al- Zahra' (Peace be upon her) sets herself apart of being perplexed or confused filling her sermon with spiritual devotion.

(الموسوي 2008:28) confirms that Sayyidah Fatima Al- Zahra's sermon is considered as an encyclopedia which contains different issues in diverse disciplines. الموسوي (ibid: 16) adds that Sayyidah Fatima Al- Zahra's speech has made an everlasting mark on the history and humanity as well.

Without elusion, Sayyidah Fatima Al- Zahra' (Peace be upon her) develops her speech within Islamic framework. She takes the advantage of ellipsis in order to gain more meaning in fewer

words. On the one hand, she expresses her insistence to prove the right of hers and, on the other, she aims at stirring her audience to reach her goal.

(فَجَعَلَ اللهُ الإيمانَ تَطْهيراً لَكُمْ مِنَ الشِّـرْكِ، وَالصَّلاةَ تَنْزِيهاً لَكُمْ عَـنِ الكِبْرِ، وَالـزَّكاةَ تَزْكِيَةً لِلنَّفْسِ وَنَماءً في الـرِّزْقِ، وَالصِّيامَ تَثْبِيتاً لِلإخْلاصِ، وَالحَجَّ تَشْيِيداً لِلدّيـنِ، وَالعَدْلَ تَنْسِيقاً لِلْقُلوبِ، وَطاعَتَنـا نِظامـاً لِلْمِلَّةِ، وَإمامَتَنا أمانـاً مِـنَ الْفُرْقَـةِ، وَالْجِهادَ عِزّاً لِلإسْـلامِ، وَالصَّبْـرَ مَعُونَـةً عَلَـى اسْـتِيجابِ الأجْـرِ، وَالأمْـرَ بِالْمَعْـرُوفِ مَصْلَحَةً لِلْعامَّـةِ، وَبِرَّ الْوالِدَيـنِ وِقايَةً مِنَ السَّـخَطِ، وَصِلَـةَ الأرْحامِ مَنْماةً لِلْعَـدَدِ، وَالْقِصاصَ حِصْناً لِلدِّماءِ، وَالْوَفاءَ بِالنَّذْرِ تَعْريضاً لِلْمَغْفِرَةِ، وَتَوْفِيَةَ الْمَكاييلِ وَالْمَوازينِ تَغْييراً لِلْبَخْسِ، وَالنَّهْيَ عَنْ شُـرْبِ الْخَمْـرِ تَنْزيهاً عَنِ الرّجْسِ، وَاجْتِنابَ الْقَذْفِ حِجاباً عَنِ اللَّعْنَةِ، وَتَرْكَ السِّـرْقَةِ إيجاباً لِلْعِفَّةِ. وَحَرَّمَ اللهُ الشِّـرْكَ إخلاصـاً لَـهُ بِالرُّبُوبِيَّـةِ... وَزَعَمْتُمْ أَلا حِظـوَةَ لِي، وَلا إرْثَ مِنْ أبي لارَحِمَ بَيْنَنَا)!

Lighting up the idea of being the axis joining prophethood to Leadership, Sayyidah Fatima Al- Zahra' (Peace be upon her) uses the pronoun (أنِّي) repeatedly to acquaint her audience with her rank and set up her argument.

((اعْلَمُوا أنِّي فاطِمَةُ... أنِّي ابْنَتُهُ

Intensifying the closeness and intimate relationship between Allah and the Prophet, stressing her status and

retaining herself to endure the affair, Sayyidah Fatima Al- Zahra' (Peace be upon her) utters (أبي) over and over.

(وَأَشْهَدُ أَنّ أبي مُحَمَّداً صلّى الله عليه وآله عبْدُهُ وَرَسُولُهُ... صلى الله على أبي نبيِّهِ وأمينِهِ... ولا أرِثَ أبي؟... وزَعَمْتُمْ ألا حِظوَةَ لِي، وَلا إرْثَ مِنْ أبي لارَحِمَ بَيْنَنَا!... أَفَخَصَّكُمُ اللهُ بِآيَةٍ أَخْرَجَ مِنْها أبي؟.... وَلَسْتُ أنَا وَأبي مِنْ أهْلِ مِلَّةٍ واحِدَةٍ؟... أمْ أَنْتُمْ أَعْلَمُ بِخُصُوصِ الْقُرْآنِ وَعُمُومِهِ مِنْ أبي وَابْنِ عَمّي؟)

Again, there is a constant use of the second pronoun (تُمْ) in order to single out the addressee as the target of her speech.

(أَنْتُمْ عِبادَ الله نُصْبُ أمْرِهِ وَنَهْيِهِ وَحَمَلَةُ دينِهِ وَوَحْيِهِ، وأُمَناءُ اللهِ عَلى أنْفُسِكُمْ، وَبُلَغاؤُهُ إلى الأُمَمِ، وَزَعَمْتُمْ حَقٌّ لَكُمْ للهِ فيكُمْ... قاتَلْتُمُ الْعَرَبَ، وَتَحَمَّلْتُمُ الْكَدَّ وَالتَّعَبَ، وَناطَحْتُمُ الأُمَمَ، وَكافَحْتُمُ الْبُهَمَ... فَأنَّى جُرْتُمْ بَعْدَ الْبَيانِ، وَأسْرَرْتُمْ بَعْدَ الإعْلانِ؟ وَنَكَصْتُمْ بَعْدَ الإقْدامِ؟ وَأشْرَكْتُمْ بَعْدَ الإيمانِ؟)

While moving from one topic to another, Sayyidah Fatima Al- Zahra' (Peace be upon her) leaves the assembly speechless by asking the following rhetorical questions:

(فَهَيْهاتَ مِنْكُمْ، وَكَيْفَ بِكُمْ، وَأنَى تُؤْفَكُونَ؟... أرَغْبَةً عَنْهُ تُريدُونَ؟ أمْ بِغَيْرِهِ تَحْكُمُونَ؟... وَنَصْبِرُ مِنْكُمْ عَلى مِثْلِ حَزِّ الْمُدى، وَوَخْزِ السِّنانِ فِي الحَشا، وَأنْتُمْ تَزْعُمُونَ ألاّ ارْثَ لَنا؟ ﴿أَفَحُكْمَ الْجاهِلِيَّةِ تَبْغُونَ وَمَنْ أحْسَنُ مِنَ اللهِ حُكْماً لِقَوْمٍ يُوقِنُونَ﴾ أَفَلا تَعْلَمُونَ؟...

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أأغْلَبُ عَلى ارْثِيَهْ؟... أفي كِتابِ اللهِ أنْ تَرِثَ أباكَ، ولا أرِثَ أبي؟... أفَعَلى عَمْدٍ تَرَكْتُمْ كِتابَ اللهِ، وَنَبَذْتُمُوهُ وَراءَ ظُهُورِكُمْ؟... أفَخَصَّكُمُ اللهُ بِآيَةٍ أخْرَجَ مِنْها أبي؟ أمْ هَلْ تَقُولُونَ أهْلُ مِلَّتَيْنِ لا يَتَوارَثَانِ، وَلَسْتُ أنَا وَأبي مِنْ أهْلِ مِلَّةٍ واحِدَةٍ؟ أمْ أنْتُمْ أعْلَمُ بِخُصُوصِ الْقُرْآنِ وَعُمُومِهِ مِنْ أبي وَابْنِ عَمّي؟... ما هذِهِ الْغَميزَةُ في حَقّي؟ وَالسِّنَةُ عَنْ ظُلامَتي؟ أما كانَ رَسُولُ اللهِ صلّى الله عليه وآله أبي يَقُولُ: ((اَلْمَرْءُ يُحْفَظُ في وُلْدِهِ))؟... أتَقُولُونَ ماتَ مُحَمَّدٌ صلّى الله عليه وآله؟... أأهْضَمُ تُراثَ أبِيَهْ وَأنْتُمْ بِمَرْأى مِنّي وَمَسْمَعٍ؟ وَمُبْتَدَأٍ وَمَجْمَعٍ؟... فَأنّى جُرْتُمْ بَعْدَ الْبَيانِ، وَأسْرَرْتُمْ بَعْدَ الإعْلانِ؟ وَنَكَصْتُمْ بَعْدَ الإقْدامِ؟ وَأشْرَكْتُمْ بَعْدَ الإيمانِ؟)

Such an extensive use of rhetorical questions is employed for reasons of affirmation, rebuking, exclamation, blaming, glorification, monition, degradation, complaining and revealing of sorrow and grief.

To support the foregoing discussion, (الموسوي) 2008:72 devotes a page to analyze the functions behind enlisting such questions. Going beyond their original meanings, الموسوي cites that Sayyidah Fatima Al- Zahra's rhetorical questions achieve various purposes rather than their primary ones.

Additionally, there are certain expressions of vocatives that are employed continuously in order to seek the attention of the persons addressed, single them from others who are within hearing and express her attitude toward them.

(أيُّها النّاس! اعْلَمُوا أنّي فاطِمَةُ...   أيُّها الْمُسْلِمونَ أأغْلَبُ عَلى ارْثِيَهْ؟... يا مَعاشِرَ الْفِتْيَةِ وَأعْضادَ الْمِلَّةِ، وَأنْصارَ الإسْلامِ !)

Without exception, Sayyidah Fatima Al- Zahra' (Peace be upon her) calls upon her audience to seize an opportunity before being too late. According to أبو (رغيف2008:249), the phrase "أيُّها النّاس" is not limited temporally and personally. To put it another way, its existence is not confined within a particular time and people.

3.7.2.2 Semantic Devices

Flamed up with rage, Sayyidah Fatima Al- Zahra'(Peace be upon her) reaches to the peak of her distress. Tracing back their past customs, she maps the inferiority and meanness of the pre- Islamic period.

Simultaneously, she employs a number of similes, metaphors and metonyms to insult, humiliate, belittle and accuse her audience using vivid language.

⌐Metonymy¬   ⌐Metonymy¬

Al- Zahra' (Peace be upon her) compares the situation of the persons addressed to that of hedgehog which sticks his head from its place after vanishing what is frightened. Put simply, she attentively substitutes the word 'hedgehog' by the word 'devil' using metonymy.

⌐ Metonymy¬

(وَأَطْلَعَ الشَّيْطانُ رَأْسَهُ مِنْ مَغْرِزِهِ، هاتِفاً بِكُمْ)

الشيرازي, Within the same frame, resumes his remarks saying that Sayyidah Fatima Al- Zahra' matches metonymy, simile and metaphor to be more effective.

⌐ Metonymy¬   ⌐ Metaphor¬

⌐ Metaphor¬   ⌐ Metonymy¬

(نَطَقَ زَعِيمُ الدِّينِ... مُشْمِّراً ناصِحاً... ظَهَرَ فيكُمْ حَسيكَةُ النِّفاقِ وَسَمَلَ جِلْبابُ الدِّينِ...

⌐ Metonymy¬   ⌐ Metonymy¬

فَوَسَمْتُمْ غَيْرَ اِبِلِكُمْ. وَأَوْرَدْتُمْ غَيْرَ شِرْبِكُمْ) (ibid: 39, 104, 135, 137, 164)

(الفحام 7-2007:14) keeps an eye on the figurative language of Sayyidah Fatima Al- Zahra' (Peace be upon her). Timidly, he comments on some diplomatic expressions which has been lined by her to defend the truth.

⌐ Metonymy¬   ⌐ Metonymy¬

مُذْقَةَ الشّارِبِ، وَنُهْزَةَ الطّامِعِ، وَقُبْسَةَ الْعَجْلانِ، وَمَوْطِئَ الأَقْدامِ، تَشْرَبُونَ الطَّرْقَ، ......

⌐ Simile¬   ⌐ Simile¬ .

⌐ Metonymy¬

، تُسِرُّونَ حَسواً في ارْتِغاءٍ... وَنَصْبِرُ مِنْكُمْ عَلى مِثْلِ حَزِّ الْمُدى، وَوَخْزِ السِّنانِ في .

⌐ Metonymy¬   ⌐ Simile¬

الحَشا... بَلى تَجَلّى لَكُمْ كَالشَّمْسِ الضّاحِيَةِ أَنِّى ابْنَتُهُ... وَأَظْلَمَتِ الأَرْضُ لِغَيْبَتِهِ، وَكُسِفَتِ .

⌐ Metaphor¬   ⌐ Metonymy¬

النُّجُومُ لِمُصِيبَتِهِ، وَأَكْدَتِ الآمالُ، وَخَشَعَتِ الْجِبالُ... وَخَوَرُ الْقَنا ،وَبَثَّةُ الصُّدُورِ، وَتَقْدِمَةُ

⌐ Metaphor¬

⌐ Metaphor¬ ⌐ Metaphor¬

الْحُجَّةِ.فَدُونَكُمُوها فَاحْتَقِبُوها دَبِرَةَ الظَّهْرِ، نَقِبَةَ الْخُفِّ، باقِيَةَ الْعارِ، مَوْسُومَةً بِغَضَبِ اللهِ وَشَنارِ الأَبَدِ)

Racial feelings, supremacy over others, bloody wars and some hateful acts which have been written down in the pages of history like a stigma on man's forehead are customs of the pre-Islamic period. The emergence of Islam has abolished many shameful events (Tahmasebi, 2000:1434-).

In the margin, الشيرازي (Vol/3, 2000:147) states that Sayyidah Fatima

3.7.2.3 Phonological Devices

In spite of being angry, Sayyidah Fatima Al- Zahra's introduction is so solemn. She obtains control over the minds of her audience from the first moment of her sermon using affirm sentences.

Since reminding of Allah creates a sense of satisfaction in one's heart, she opens her sermon with remembrance of Him.

Farid (2006:44950-) highlights that thanks sometimes differs from eulogy, for thanks is only on account of favour received; whereas eulogy is sometimes because of favour received and sometimes from other causes and the latter is more applicable. To be used at any situation, praise is more comprehensive than the two previous terms.

┌ Incomplete jinas ¬

(الْحَمْدُ للهِ عَلى ما أَنْعَمَ، وَلَهُ الشُّكْرُ على ما أَلْهَمَ، وَالثَّناءُ بِما قَدَّمَ، مِنْ عُمومِ نِعَمٍ ابْتَدَأَها، وَسُبُوغ آلاءٍ أَسْداها، وَتَمامِ مِنَنٍ والاها، جَمَّ عَنِ الإحْصاءِ عَدَدُها، وَنأى عَنِ الْجَزاءِ)

┐Incomplete jinas ┌

أَمَدُهـا، وَتَفـاوَتَ عَـنِ الإدْراكِ أَبَدُهـا، وَنَدَبَهُـمْ لاسْـتِزادَتِها بالشُّـكْرِ لِاتِّصالِهـا، واسْـتَحْمَدَ إِلَـى

الْخَلائِـقِ بِإِجْزالِهـا، وَثَنَّـى بِالنَّـدْبِ إِلـى أَمْثالِهـا.) (العـرداوي) In his preface, 2007:29 notes that Sayyidah Fatima Al- Zahra's introduction soothes the ears of her audience. Really, one can feel the warmth of her Islamic words and smell the fragrance of prophethood.

Supporting the idea concerned and sustaining the overall persuasive rhetoric of the structure, it is noticeable that there are many words ending up with the same end rhyme. Generally speaking, each sound has a specific meaning in accordance with its context.

To illustrate, (عباس) 1998:28 carries out a detailed study to explore the intended meaning behind producing each sound.

-Mīm sound: implies pulling out of the inside (ibid: 27).

(أُمَناءُ اللهِ عَلى أَنْفُسِكُمْ، وَبُلَغاؤُهُ إلى الأُمَمِ، وَزَعَمْتُمْ حَقٌّ لَكُمْ للهِ فِيكُمْ، عَهْدٌ قَدَّمَهُ إِلَيْكُمْ، وَبَقِيَّةٌ اسـتَخْلَفَها عَلَيْكُمْ...وَتَحَمَّلْتُمُ الْكَدَّ وَالتَّعَـبَ، وَناطَحْتُمُ الأُمَمَ، وَكافَحْتُمُ الْبُهَمَ، فَلا نَبْـرَحُ أو تَبْرَحُونَ، نَأْمُرُكُمْ فَتَأْتَمِـرُونَ حَتَّى دارَتْ بِنا رَحَى الإسْـلامِ، وَدَرَّ حَلَبُ الأَيّامِ ... فَأَنّى جُرْتُمْ بَعْدَ الْبَيانِ، وَأَسْـرَرْتُمْ بَعْدَ الإعْلانِ، وَنَكَصْتُـمْ بَعْدَ الإقْدامِ، وَأَشْرَكْتُمْ بَعْدَ الإيمانِ؟)

-Hā sound: signifies warning or keeping silence for speculation (ibid: 28).

(فَخَطْبٌ جَلِيلٌ اسْتَوْسَعَ وَهْيُهُ، وَاسْتَنْهَرَ فَتْقُهُ، وَانْفَتَقَ رَتْقُهُ، وَأَظْلَمَتِ الْأَرْضُ لِغَيْبَتِهِ، وَكُسِفَتِ النُّجُومُ لِمُصِيبَتِهِ، وَأَكْدَتِ الْآمالُ، وَخَشَعَتِ الْجِبالُ، وَأُضِيعَ الْحَرِيمُ، وَأُزِيلَتِ الْحُرْمَةُ عِنْدَ مَماتِهِ... أَغْلَبُ عَلى ارْثِيَهْ؟... أَهُضَمُ تُراثَ أَبِيَهْ)

-Rā sound: provokes feeling of irritation, rage, psychological and physical excitement, dynamism and stability (ibid: 89).

(عِلْمـاً مِنَ اللهِ تَعالى بِمآيِـلِ الْأُمُور، وَإحاطَةً بِحَوادِثِ الدُّهُـور وَمَعْرِفَـةً بِمَواقِـعِ الْمَقْـدُورِ... ثُـمَّ قَبَضَهُ اللهُ إلَيْـهِ قَبْـضَ رَأْفَـةٍ واخْتِيـارٍ، ورَغْبَـةٍ وَإيثـارٍ بِمُحَمَّدٍ صلـى الله عليـه وآله... قَدْ حُـفَّ بِالْمَلائِكَـةِ الأَبْرار، وَرِضْـوانِ الـرَّبّ الْغَفار، ومُجـاوَرَةِ المَلِـكِ الْجَبّار)

-Nūn sound: indicates revealing speech from the bottom of the heart (ibid: 28).

(وَسَمَلَ جِلْبابُ الدّينِ، وَنَطَقَ كاظِمُ الْغاوينِ، وَنَبَغَ خامِلُ الْأَقَلّينَ، وَهَدَرَ فَنيقُ الْمُبْطِلِينَ ُ... أَرَغْبَةً عَنْهُ تُريدُونَ، أَمْ بِغَيْرِه تَحْكُمُونَ... وَأَنْتُمْ في رَفاهِيَةٍ مِنَ الْعَيْشِ، وادِعُونَ فاكِهُونَ آمِنُونَ تَتَرَبَّصُونَ بِنا الدَّوائِرَ، وتَتَوَكَّفُونَ الْأَخْبارَ، وَتَنْكُصُونَ عِنْدَ النِّزالِ، وَتَفِرُّونَ عِنْدَ الْقِتالِ)

On the basis of the foregoing discussion, it can be concluded that sounds are chosen to match the persuasive impact of Sayyidah Fatima Al- Zahra's speech. Being depressed under false pretenses, repetition of certain sounds signifies molding her inner and outer misery.

More precisely, repetition of certain sounds draws a link between the inner feelings of agony, sorrow and regret and the bitterness of the outer incarnating through of her speech.

(الموسوي 2008:109) shows that al-jinās and al-saja' are considered the essence of establishing any effective speech. In Sayyidah Fatima Al- Zahra's sermon, الموسوي says that the phonological devices are widely common.

¬ Al-saja' ¬

(أَنْتُمْ عِبادَ الله نُصْبُ أَمْرِه وَنَهْيِهِ, وَحَمَلَةُ دينِه وَوَحْيِهِ، وِأُمَناءُ اللهِ عَلى أَنْفُسِكُمْ، وَبُلَغاؤُهُ إلى

¬ Al-saja' ¬

الأُمَمِ، وَزَعَمْتُمْ حَقٌّ لَكُمْ لِلهِ فِيكُمْ، عَهْدٌ قَدَّمَهُ إِلَيْكُمْ، وَبَقِيَّةٌ استَخْلَفَها عَلَيْكُمْ.

Beside their psychological effects, phonological devices have some aesthetic values. Aesthetically, they invent an imaginative atmosphere

5-2001:11 ,(عبيد).

4. CONTRASTIVE ANALYSIS

4.1 Preliminary Considerations

This section is devoted to present the statistical distribution of persuasive devices in English and Arabic sermons along with carrying out a contrastive analysis between the two languages at the syntactic, semantic and phonological levels.

4.2 Statistical Distribution of Persuasive Devices

Statistically, the following tables demonstrate the frequencies and rates of persuasive devices in English and Arabic sermons together with carrying out a general contrastive analysis between the two languages.

Persuasive Devices	*Al-jihād* Sermon by: Imam Ali (Peace be upon him)		*Al-Fadakiyah* Sermon by: *Sayyidah* Fatima Al- Zahra' (Peace be upon her)	
	No.	%	No.	%
Repetition	46	40,7%	55	15%
Rhetorical Question	1	0,8%	22	6%
Ellipsis	6	5%	18	5%
Simile	6	5%	3	0,8%
Metaphor	3	2,65%	7	1,9%
Metonymy	1	0,8%	11	3,06%
Phonological Schemes	50	44%	243	68,68%
Total	113		359	

In the light of the above- mentioned tables, it is evident that persuasive devices are employed in English and Arabic sermons.

In both languages, preachers adorn their sermons using many persuasive devices. Advancing step by step, they sophisticate their ideas persuasively. The researcher infers that the general framework of any sermon depends on its theme. More accurately, theme is the cornerstone which pinpoints the use of persuasive devices.

Beside the extensive use of persuasive devices in both languages, Arabic preachers give free rein to their sensations to overlap with their words. To put it another way, they are able to interweave many devices to the extent that it is difficult to be recognized.

For instance, the sentence "وَخَضَعَتْ نُعَرَةُ الشِّرْكِ" encompasses metaphor and metonymy respectively (cited in Appendix

Persuasive Devices	Paul Tillich's Sermon "You Are Accepted"		Joanna Adams' Sermon "The Only Question"	
	No.	%	No.	%
Repetition	282	48,78%	78	40,6%
Rhetorical Question	8	1,38%	13	6,97%
Ellipsis	58	10%	27	14 %
Simile	8	1,38%	—	—
Metaphor	11	1,9%	5	2,6%
Metonymy	8	1,38%	5	2,6%
Phonological Schemes	203	35%	64	33%
Total	576		192	

II Al-Fadakiyah Sermon, p.164).

To be surpassed others, the researcher also remarks that Arabic preachers stimulate their audience mentally. Actually, they focus on semantic level more than others. On the contrary, the intended meaning of English sermons lies at syntactic devices.

4.3 Contrasting English with Arabic Sermons

As mentioned earlier, persuasive devices will be compared under three titles which are as follows:
1. Syntactic devices: imply repetition, rhetorical question and ellipsis.
2. Semantic devices: consist of simile, metaphor and metonymy.
3. Phonological devices: include assonance, alliteration and rhythm. They are also called "phonological schemes".

4.3.1 Syntactic Devices

Repetition has the highest rates in English Texts. It functions as a bridge which keeps on the unity of one's speech. In Tillich's sermon "You Are Accepted" , many words, phrases and sentences are recurred to enhance the main theme of the sermon, namely the idea of repentance. "Sin, grace and the pronoun 'we' " are the most frequent words in Tillich's sermon. While the word 'God' is reoccurred several times in Adams' sermon "The Only Question" to show the preacher's much insistence to gain satisfactory answers and emphasize that God is a co-suffer and can therefore be trusted. In English sermons, repetition has the rates (48, 78%) and (40, 6%) simultaneously.

As in English, Arabic sermons incline to employ repetition in order to generate rhythm. With a slight difference, repetition of particles, tenses, sounds and pronouns are widely common in Arabic sermons. In comparison with Arabic, repetition has been paid much attention in English sermons in order to attract the attention of the audience.

Mostly, there is an equal ratio in the use of rhetorical questions in both languages. Being suspicious, exited and upset, Adams and Sayyidah Fatima Al- Zahra's sermons have the highest frequencies of rhetorical questions which are (13) and (22) respectively.

To be distinguished from other languages, English language prefers using ellipsis in order not to waste time. Keeping pace with that reality of being economical language, English preachers try to be brief and concise in their sermons. Ellipsis occupies the third rates among the most frequent devices. It has the rates (10 %) and (14 %) simultaneously. In this way, one of the peculiarities of English language is the use of ellipsis.

Ellipsis is also used in Arabic sermons to impart a persuasive sense. To leave the audience with what is worthwhile, it is widely common at the end of sermons. Beside using ellipsis, Arabic preachers diversify their styles employing verbosity for reasons of clarity and emphasis.

Functionally, ellipsis in both languages has the purposes of comprehension, persuasion, memorization and complaint.

4.3.2 Semantic Devices

Having low rates, similes are not very common in both languages. Approximately, simile has high rates in Arabic language. The researcher finds out that Arabic preachers endeavor to facilitate the burden on their audience and thus they lean to make an explicit comparison, namely simile.

Probably because of their topics, Arabic preachers frame their sermons with animation employing similes continuously. The researcher thinks that addressing stony hearts and naturally rebellious persons are other reasons behind using simile.

Despite the absence of simile elements, there is a tendency to use confirmed simile by Arabic preachers in order to achieve some rhetorical and aesthetic purposes. However, English language stipulates that the presence of the simile elements is a must; otherwise, it is called "metaphor".

As for other devices, metaphor is paid attention to assist the audience to visualize specific images. Compared with Arabic sermons, it has high rates in English ones. Making an unordinary comparison, it is attained that English preachers avoid reducing the audience's entertainment, since the use of similes decreases their efforts of understanding the meaning. Yet, similes have been stated in Arabic sermons more than English ones and this

is due to the fact that Arabic language is straightforward; whereas English one is bound to indirectness.

Insinuating without embarrassing, metonymy is turned to assert specific meanings. In both languages, it is made use of as mitigation for one's speech. It has been pointed out earlier that metonymy is widely common in Arabic language. In English sermons, it has the rates (1, 38%) and (2, 6%) respectively; whereas in Arabic sermons, it has the rates (0, 8%) and (3, 08%) respectively.

4.3.3 Phonological Devices

Once again to the idea of language peculiarities, phonological schemes have the highest rates in Arabic sermons (Al-jihād Sermon 44% and Al-Fadakiyah Sermon 68, 68%).

In both languages, it is worth mentioning that rhythm is the result of repeating sounds. It moves the audience emotionally and at the same time persuades them. English phonological schemes (i.e. alliteration and assonance) are slightly different from al-jinās and al-saja' in Arabic. Alliteration is restricted to consonants; whereas assonance is confined to vowels. Arabic phonological devices lose sight of such division and they are of many types.

Nevertheless, it can be acknowledged that phonological devices, in both languages, are considered as an appropriate arena to render one's feelings and emotions. Sounds inspire a sense of optimism or pessimism. Reinforcing the preachers' discourse, creating the musical quality, keeping on the fluidity of the speech, provoking feeling of bemoaning, irritation, rage, psychological and physical excitement and mirroring the sighing of pain and hesitation are the main purposes behind eliciting phonological schemes.

5.Conclusions

The present study comes up with the following conclusions:

1- It is concluded that English and Arabic share common persuasive devices.

2-Practically, sermons are considered as obvious examples of applying persuasive devices. Beside of being used aesthetically, English sermons take the advantage of syntactic devices; whereas Arabic sermons lean on semantic ones. More precisely, English favours using syntactic persuasive devices; whereas Arabic prefers using the semantic ones.

3-Taking into account the data selected, Arabic sermons are more persuasive than English ones. To illustrate, Arabic preachers have wonderful aptitudes for mingling enormous devices in order to design marvelous panoramic sights. This verifies the hypothesis which states "Arabic language tends to be more persuasive than English one."

4- Another point that can be inferred from the data selected which makes Arabic sermons incline to be more persuasive in comparison to their English counterparts is that Arabic preachers tend to pick out certain sounds to support certain ideas in an appropriate way.

5- To be more persuasive, it is revealed that English sermons prefer using metaphors in order to give a chance to the audience to come to the intended meaning naturally. On the contrary, Arabic texts opt for stating similes to lessen the burden on the audience to get the meaning easily and promptly.

6-Roughly, points of similarity include the syntactic, semantic and phonological levels. However, the difference between English and Arabic languages is confined to variations in their use of persuasive devices. This validates the hypothesis which says "In both languages, the area of similarity extends to include the syntactic, semantic and phonological persuasive devices."

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