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EXPRESSIONAL ASPECTS OF THE SERMON OF SHIQSHIQIYYA OF NAHJ AL-BALAGHAH

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Abstract: Syed Reza (406 A.H.) compiled Nahj al-Balagha, a collection of sermons, letters, and maxims of Imam Ali (a.s.), with a literary and eloquent approach. Thus, he named it "Nahj al-Balaghah" (The Path of Eloquence). Although he did not fully depict its eloquent beauty, yet his approach and titling were correct and relevant. This aspect becomes clear when analyzing a short and incomplete sermon (Shiqshiqiyya, the third sermon inNahj al-Balagha), from which tens of eloquent expressions and dictums can be derived.On the other hand, this will also address to some extent the concern and doubts of a few individuals regarding the authenticity of issuance of this sermon by Amir al-Mu'minin.

1- Introduction:

Sayyid Razi Abu al-Hasan Muhammad ibn Husain, (406 A.H.), with a strong faith in God and a severe love for the infallible Imams, and withhis literary talent and eloquence, andhis fondness for poem and poetry, compiled the Nahj al-Balagha from the sermons and speeches, books and letters, admonitions, and maxims of Imam Ali (a.s.). Apart from matters regarding belief, asceticism and piety, he placed major emphasis on literary approach and eloquence.For this reason, he named it "Nahj al-

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Balagha" which means the path and method of clear and fluent speech, since it provides the reader with an opportunity to witness the beauty of eloquence and bring them closer to his desires. (Source: Sayyid Razi's Introduction to Nahj al-Balagha)

Sharif Razi was fully aware of his actions, and literary audiences and readers received his approach with kindness; yet, this attention also brought him some criticism.

The practice of selecting and truncating (cutting out) the words of Amir al-Mu'minin was carried out to such an extent that, in certain cases of the sermon or speech, a single phrase or a handful of lines werechosenin accordance with his ownpreference and view, with Sharif Razi quoting only that portion. Besides, these selected parts were placed without any historical or thematic order within one of the aforementioned three sections.Furthermore, its literary expressions are not made clear for non-literary readers and those unfamiliar with eloquence. Apart from Sayyed Razi, other commentators of Nahj al-Balagha have also delved into its eloquent aspects; even the few booksthat have been compiled under the title "The Arts of Eloquence in Nahj al-Balagha", have solely furnished examples for each of the themes based on the chapters expounding the arts of eloquence.

This article aims to address the latestcase and reveal the eloquent expressions found in a short selection of Imam Ali's (a.s.)words,compiled by Seyyed Rezi, specifically so in theShiqshiyeh sermon(the third sermon of Nahj al-Balagha). In this way, it intends to provide a glimpse into the lofty eloquence and rhetoric aspects of Maula Ali's (a.s.) words, and transmit a pleasant aroma of pure musk to reader's souls, and impart joy to the spirit of Sayyed,its compiler, and provide a deeper understanding to readers as to why the book is entitledNahj al-Balagha. It is imperative to take into account these few points: (a) The mentioned manifestations of eloquentexpressions are notall-inclusive and comprehensive (with regards to the threefold classification of experts in the Art of rhetoric), and it follows the approach of the science of expression and its fourfold perspective (simile, metaphor, allusion, and allegory) notwithstanding that the cases are sufficient enough to substantiate the intended hypothesis. (b) Instances are categorized based on the division and categories of the art of expression and then by their prevalence in the sermon. (c) Due to interconnection and overlapping of some categories of eloquence, a few instances will be discussed in two sections and two categories. (d) No specific preference is

given towards selecting the third sermon, and suchimplications (more or less) can be found and examined in all sections of Nahj al-Balagha.

2 - The Shiqshiqiyya Sermon and the science of rhetoric and eloquence

The "Shiqshiqiyya" is the most famous name for the third sermon of Nahj al-Balagha, as compiled and arranged by Syed Razi. This name is related to the last phrase of the sermon which states:

«فقال هيهات يا بن عباس تلک شقشقةٌ هَدَرَت ثُمَّ قَرَت» meaning, "*He said: Oh Ibn Abbas, this is Shiqshiqiyya that rumbles and then subsides."* Another name for the sermon is "Mutaqameseh", owing to the first phrase of the sermon: «لقد تَقَمَّصَها فلان» meaning, "*Indeed, so and so has donned it*." (Refer to Kashani, 1364 Solar year, 1/130; Khoee, 2/345). The subject of the sermon is about the caliphate, its usurpation, criticism of the three caliphs, and how Imam Ali (a.s.) came to power. This sermon was delivered towards the end of Imam Ali's life at the mosque in Kufa. (Khoee, 1383 Solar year, 3/33).

However, the "Science of Eloquence" is a name and title for the three sciences of meanings (semantics), expressions (semiotics) and creativity (aesthetics), together with an introductory study on eloquence and rhetoric, commonly used in the terminology and application of most scholars. (Refer to Hashemi, 1404 A.H., 4). In other words, the science of eloquence is only about semantics and semiotics,with aesthetics beingdependent on those two sciences. (Refer to Taftazani, Bita 9).

The science of rhetoric refers to the principles and rules through which a meaning can be conveyed in various ways with clear implicationsby the use of words in figurative senses. This science is divided into four branches: simile, metaphor, allusion, and allegory. (Refer to Husaini, 1413 A.H., 200-204) and based on this very division, the rhetorical expressions of a sermonare presented and evaluated.

Examples of Similes in the Sermon of Shiqshiqiyya

The term "simile" pertains tothe creation of a similarity between two or more things that share one or more attributes in question through a specific technique and alongside the intended purpose of the speaker. (Taftazani, Bita, 310-311; Hashemi, 1404 A.H., 244-246).In the sermon, different types and terminologies of similes are defined and cited in accordance withtheir specific usage. The similes used in sermons arecategorized based on their usage and listed as follows:

3-1 - «أَنَّ مَحلَّى مِنها مَحلال قطب مِنَ الرَّحى» "*(that my position in relation to it [the caliphate] was the same as the position of the axis in relation to the hand-mill*)" which is a rational simile to sensory concepts, compound to compound,allegory,abstract, distant, strange, and emphatic. In this analogy, the simile" مَحَلَّى مِنها "[my place or position concerning the matter of caliphate] is a rational matter, not material and tangible, and on the other hand, not merely a matter.

(Refer to Jorjani, 1422 A.H. 70;Taftazani, Bita, 311-312). That is why it is rational and compound; but like«محل القطبِ مِنَ الرَّحى»[the place of axis in a grinding mill] it is tangible but yet compound; it isallegorical (تمثيل) because the aspect of similarity is also multifaceted, and simile ofanalogyis the most eloquent and beautiful type. (definition of تمثيل, refer to Jorjani, 1422 A.H. 74; Taftazani, Bita, 1338, Hashemi, 1404 A.H., 265-267). It is compendious (مجمل)because the word or phrase indicating the semblance of value is not mentioned. (Taftazani, Bita, 339; Hashemi, 1404 A.H., 262). It is remote and strange; because achieving a semblance of value requires mental effort and it is not something"readily available" that can be easily grasped.(Taftazani, Bita, 341-342). It is emphatic; because the comparative particles("كَ" or "مثلُ") have been omitted. An emphatic simile holds greater conciseness, eloquence and efficacy. (definition, refer to Hashemi, 1404 A.H. 269; Ibn Abil Hadid, 1385 A.H., 1/153; Ibn Maitham, 1420 A.H. 1/254; Kashani, 1364, solar year, 1/130-131; Khoee, 1383, solar year, 3/37)

3-2 - «فصاحِبُها كَراكِب الصعبة إن أَشتَقَ لَها خَرَمَ وإن أَسْلَسَ لَهَا تَفَحَمَ» [The owner orcompanion (the second Caliph) ofthe caliphate domain, is like a rider on a rebellious and untamed camel; if he pulled up its rein, the very nostril would be slit, but if he let it loose, it would fall into a deep pit.]

This is a metaphorical analogy from sensory to sensory, restricted singular to compound; and it is aparable, elaborated, distant, unusual and intentionally transmitted.In this simile, since **"صاحبها"** (similitude) is the person compatible with the caliphate, it is sensory and becomes a restricted singular termdue to its association with "مضاف اليه" [ها = "its"] (the possessed); it is detailed and elaborated due to the detailed simile expressed in the phrase, (**إن أشنق لها ... تقحم**), which guides us to semblance of value, even though if it were not mentioned, few would understand the Imam's real intention. It is considered"**مرسل"** (transmitted) due to the use of the comparative particle "كَ." (definition, refer to Hashemi, 1404 A.H., Ibn-

Maitham, 1420 A.H. 10/260). However, Ibn Maithamhas considered it a metaphor by metonymy, from a different perspective. (Refer to 1420 A.H., 1/255).

3-3- «و النـاسُ كَعُرفِ الطَّبـع»(And while people, like the mane of a hyena, [surrounded me from all sides]... This analogy draws on sensory perception, an absolute singular to a restricted singular;non-allegorical, and is compendious and"مرسل" (where the subject follows the predicate). It is non-allegorical because the semblance of value is not multiple; it is compendious because in a sense, the expression that indicates the semblance of value is not mentioned, and it is"مرسل" because it mentions the semblance particles. (refer to Ibn-Maitham, 1420 A.H., 10/264).

3-4-مُجتمعين حولى كربيضـة الغنم ... (they collected around me like a herd of sheep and goats) This is a sensory and figurative analogy, compound to compound simile; it is allegorical, compendious and transmitted.

3-5-تلـک شِقْشِقَةٌ هَدَرَت ثُمَّ قَرَّت (these wordswere like the foam of a camel which gushed out in anger but subsided) is a sensory metaphor to sensory, singular to compound;allegorical, comprehensive and emphatic.

It is notable that the metaphors used in the sermon strike a very high level of eloquence and rhetoric, conveying both beauty and clarity.

4-**Metaphor**

The term "metaphor" is another field in the art of expression and it is a figure of speech that, for rhetorical effect, directly refers to one thing by mentioning something else, in a manner that entails a similarity between the two meanings, and comes with an analogy that diverges from the intended real meaning. In other words, every metaphor is a kind of simile that is often figurative, and always the simile markers and its semblance aspect are omitted. (Refer to Jorjani 1422 A.H., 320; Taftazani, 363; Husaini 1413 A.H., 461-659; Hashemi, 1401 A.H., 303-1304).

This chapter is related to simile, but is more eloquent and expressive than similes, and has much more application in the sermon. Metaphors also have different types and terminologies which will be defined in due course. Now, let us recognize and examine the rhetorical attributes of metaphors in the sermon:

4-1- «تقمصـها» (He dressed himself with the caliphate. In this case, the term "wearing" has been used as a metaphor to signify "acceptance of the caliphate" or the acceptance of the caliphate has been likened to wearing clothes.) This is aمُصَـرَّحه(comparison is eliminated and only the semblance remains), تحقيقيـه (realistic)and تَبَعيـه (dependent) metaphor.The metaphor is مُصَرَّحه because it explicitly and clearly indicates a metaphorical expression ["مُستَعارٌ منـه"](meaning "taken from him.") [مُشبَّهٌ بِـه] (the thing likened). [definition, refer to Taftazani, Bita, 390-1391; Hashemi, 305; This is a realistic metaphor because - مستعار لـه (the thing likened) is something rational, non-sensory and non-illusory. (definition, refer to Hashemi, 308); and it is dependent because the word مستعار(تقمص) [dressed] is a verb. (definition, refer to Taftazani, Bita, 372; Hashemi, 1404 A.H., 1310; refer to Ibn-Maitham, 1420 A.H., 1/265).

4-2- «يَنحَدِرُ عَلَى السَّيلُ»(*The flood water flows down from me*). In this sentence, the type of metaphor used is known as(a word that conveys or contains irony) and [2]مَكنيَّـه مَكنيَّـه. It is [3]تخيِيليَّه because italludes to[the thing likened to] in an [4](مشبه بـه) «مستعار منـه» indirect and ironic way. (definition, refer to Taftazani, Bita, 381-1386; Hashemi, 1404 A.H., 305-307). ["Mountain and high place and source of water" metaphorically refers to"a high and elevated position of faith, knowledge and other virtues", but it was not explicitly referred to; rather, it hinted through indicators and allusions, or the high position of faith, knowledge and virtues was likened to a mountain and high mountain range but "مشبه بـه"(semblance) was not explicitly stated; only one of the indicators and the descending flood water from it was mentioned.]

It is تخيِيليَّـه (imaginative) because proving that flood water descended from a person is imaginary, and every allusive metaphor is also accompanied by an imagination. (Refer to Ibn-Maitham, 1420 A.H., 10/255; Khoee, 1383, solar year, 3/42. Kashani has looked at the sentence as a smile. Refer to 1364, solar year, 1/131).

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[2] استعاره مَكنيَّه : a metaphorical expression or figure of speech that is implied rather than stated explicitly. In other words, it is an indirect comparison used to describe something by associating it with something else.

[3]"استعاره تخيليَّه" is a literary device in which a figurative or metaphorical expression is used to describe something in a more imaginative or creative way.

[4] It refers to a borrowed or derived word that is similar in form or meaning to another word.

4-3- «السيل»(*The flood)* is a metaphor that represents knowledge, cognition and virtue or likening knowledge, cognition and goodness to abundant water and flood where the metaphor is comparison is eliminated and only the semblance (مصرَّحه[5] remains), تحقيقيه (realistic)[6] and مستعار منه. The explicit reference to[7]اصليه (flood) is the reason for declaring the metaphor as مصرَّحه; the rationality of مستعار له (knowledge, cognition and virtue) is the reason for naming the metaphor as تحقيقيه;and sincemستعار (metaphorical word : flood) is a base noun, it is called ametaphor.[8]تبعيه

4-4- « لا يرقى إلَى الطَّيرُ »(*Thebird cannot fly up to me and soar too high)*. This speech is also aمكنيه(allusive) and "تخييليه"[hypothetical] metaphor. It is مكنيه(allusive) because it refers to explicitmanner."The -in an allegorical and non[9]مستعار منه metaphorical expression" (مستعارمنه)holds a very high and lofty position in the sky, but yet it remains implicit. Rather, it is referred to indirectly by mentioning a sign that birds in their flight cannot reach to my position. It is "تخييليه"(hypothetical) because proving that someone is in a high place in the sky is merely an outcome of imagination and illusion. (Refer to Ibn-Maitham, 1420 A.H., 10/255).

4-5- « الطير»(*Thebird)*: is a تصريحيه ("comparison" is eliminated and only the "semblance" remains) [reference of the word « الطير» to a bird and being a metaphor for high thought and contemplation]; it isتحقيقيهmetaphorbecause the "مستعار له" (thought and contemplation) is something rational; and it is alsoاصليه metaphor (the

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[5] "Accepted metaphor." It refers to the use of a word or phrase in a specific context with a meaning different from its usual meaning, but this usage is acceptable and understandable to the listeners or readers.

[6] a figure of speech in which the metaphorical term is pointed and realized through senses or understanding.

[7]a figure of speech in which the metaphor (the expression being used metaphorically) is a non-derived noun.

[8]A metaphor, a verb or one of its derivations, such as a subject or object, is used symbolically. In"استعاره تبعيه", the comparison is not explicitly stated like in a direct metaphor, but rather it is implied through the use of other grammatical and rhetorical devices.

[9]A word or phrase used in a figurative sense (non-literal sense), and the speaker, based on similarity, has replaced it with the intended meaning (the original).

metaphor expressed thereinis in the same gender as the noun it refers to) because the metaphorical terms (bird) is a base noun. (definition, refer to Hashemi, 1404 A.H., 309).

4-6- «فَسَدَلت دونها ثوباً»*(I put a curtain against the caliphate)*: It is aمكنيه and تخييليه metaphor. The act of wearing a garment that does not align with the Caliphate is a metaphor indicating non-support for the caliphate, and "not wearing the cloak of the caliphate" is a metaphor for not becoming a participant in becoming the caliph; additionally, upholding one's garment for the caliphate is an imaginary concept.

4-7- «توباً»*(I put)*: It is a مصرحه and تحقيقيه and اصليه metaphor. The robe and garment for the position of caliphate being a rational affair, has been metaphorized, and the figurative term (توباً) is a base noun.

4-8- «طَوَيتُ عنها كشحاً»*(I withdrew from the caliphate)*: This expression too is another مكنيه and تخييليه metaphor. [withdrawing aside is an implicit indication of not taking on the burden, and allegorically refers to withdrawing from the caliphate;and the notion of supporting the waist and side for the caliphate is just an imaginary concept. (Refer to Ibn-Maitham, 1420 A.H., 10/255).

4-9- «بيد جَذَاءَ»(severed hand): [In the sentence "I should attack with a severed hand"] is a مصرحه and حسّيَّه(sensory) and أصليه metaphor (and a severed or broken hand for a lonely and helpless person is explicitly a metaphor and considering that «مستعار لـه» (lonely person) is perceptible, it makes it a حسّيَّه metaphor. (Refer to Ibn-Maitham 1420 A.H. 1/255; Khoee, 1383, solar year (3/44).

4-10- «طحيةٍ عمياء»(dark blindness): [In the sentence "or be patient with a blind darkness" is a تصريحيه, تحقيقيه and اصليه metaphor ["dark blindness" is used as a metaphor for the concealment of reality and truth]. (Refer to Ibn-Maitham, 1420 A.H., 10/255).

4-11- «في العين قذي»(there was a thorn and pricking in the eye) is aمكنيه and تخييليه metaphor. "Thorn in the eye" is a figurative expression symbolizing restlessness and agitation of a person; or from the perspective of comparison, Imam likens himself to someone who is upset anddisturbed. However, it does not explicitly specify the مشبه" "بـه(the resemblance), but rather implies through a sign and figurative expression. The

reason that it’s a تخييليه metaphor is to prove theappearance of a thorn in the eye, which is an imaginary issue.

4-12- «في الخَلْقِ شَجاً»(there was a suffocation in the throat) is a مكنيه and تخييليه metaphor.

[Similar to the previous case,pointing out another sign for anupset and worried person.

4-13- «تراثی»(أری تراثی نهباً):"I see my heritage being looted" is a مصرحه and تحقيقيه and اصليه metaphor.The concept of "Inheritance and Legacy," has been used as a metaphor to represent the "right to caliphate." The non-material nature of مستعار له (right to caliphate) is the reason for naming it a تحقيقيه metaphor and the reason that «تراث» is a base noun, names it as a اصليه metaphor; although Ibn Abi al-Hadid has looked at it from a figurative perspective.

(Refer to Ibn Abi al-Hadid, 1385 A.H., 10/153)

4-14- «شَتَّانَ ما يَومِي عَلَى كُورِها و يَومُ حَيَّانَ أَخِي جابر»(Imam Ali quotes a verse from *A'sha*, arenowned Arab poetwhich states:"How far is the difference between this day of mine, enduring the hardship and suffering of a rough journey on the camel’s back, and the day when I was the companion and friend of Hayyan, brother of Jabir, living with ease and comfort (under the prestige of Hayyan)."This is an allegorical metaphor.A verse or phrase that incorporates compound structure in the form of anidiom; and"the Day of Hayyan" has been metaphorized, referring to the days of the holy Prophet and the blessings of that era, and "the Day of blindness" for the hardships and patience after his departure. (Refer to Kashani, 10/135; Khoee, 3/57. Or, the comparison is made between his own period of reignalongside instances of breach of allegiance, trickery, and hardships, and the time and manner of Omar's caliphate, which was established for him with peace and easiness. (Refer to Ibn Abi al-Hadid, 1385 A.H., 10/1681; refer to Ibn-Maitham, 1420 A.H., 1/357; Kashani, 1364 solar year, 1/134-135).

4-15- «تَشَطَّرا ضَرعَيها» (the two caliphs milked well and equally drinking from the camel's udder of caliphate) is a تصريحيه , تحقيقيه and تبعيه metaphor.[The metaphor of milking from half of a female camel's udder has been used to symbolize the equal

distribution of power and benefits between the first and second caliphs, enjoying from the position of caliphate (just as each person's share of a camel's milk is taken from two of its four nipples). The reason that it is a تبعيه metaphor is because the metaphor is expressed through a verb.

4-16- « يَغْلُظُكَلمُها» (the wounds of the realm of that caliphate were severe and deep) is a مصرحه , تحقيقيه and تبعيه metaphor. [Deep woundsare used asa metaphor for the immense hardships and pains that people had inflicted.] (Refer to Ibn-Maitham, 1420 A.H., 1/258) although Habibullah Khoee has considered it a figurative expression. (refer to 1383, solar year, 3/58).

4-17- « تلون» (the coloration [image]) is a مصرحه , تحقيقيه and اصليه metaphor.

Color flexibility (erratic attitude) is used as a metaphor for hypocrisy and duplicity.

4-18- « أسفَقتُ إذ أَسَفُوا» (flew low when they were low): is a مصرحه , تحقيقيه and اصليه metaphor. Flying low is a metaphor symbolizing “submitting to the decision-making process in the meeting of the Caliphate Council. (refer to Ibn-Maitham, 1420 A.H., 10/262).

4-19- « طرتُإذطاروا» (I flew high when they were high): As in the previous case, [the bird's flight at high level is used as a metaphor for encountering Imam’s opposition in the face of excessive ambition and high-flying behavior of other members of the Council.

4-20- « بَينَ نَثِيلِهِ و مُعتَلَفِهِ»The phrase, "the third caliph stood up between his dung and fodder" is a مكنيه and تخييليه metaphor.

The word "animal" is used as an implicit metaphor for Osman, and its two signs were mentioned;the notion thatمستعارلهdrops dung or eats fodder is purely imaginary and serves to further emphasize the metaphor.

4-21- « مُعتَلفه» is a مصرحه ,حسيه and تبعيه metaphor. [Animal feed and fodder place has been used as a metaphor for a kitchen and dining place; and "مطعم"is subjective and «معتلف» is derivative, so it is considered as حسيه and تبعيه metaphor.

4-22 to 25- « يَحْضَمُونَ مالَ اللهِ خَصْمَ الإبِلِ نبتة الربيع »(The brothers of Osman, akin to a camel devouring the foliage of a spring meadow, swallowed upAllah's wealth). In this sentence, there are four مصرحه metaphors; «**يخضمون**»: is a مصرحه , تحقيقيه and تبعيه metaphor (devouring is a metaphor used for unjust exploitation and fraud); «**مال الله**» : is a مصرحه , حسيه and أصليه metaphor; Allah's wealth is used as a metaphor for public treasury and properties of Muslims); «**خضم الإبل**» is a مصرحه , تحقيقيه and تبعيهmetaphor (camel devouring is a metaphor for abundant and resourceful plundering) and «**نبتة الربيع**» is a مصرحه , تحقيقيه and تبعيه metaphor (spring grass is used as a metaphor for windfall and readily attainable riches) though Habibullah Kho'ee considers it to be a figurative sentence. (Refer to 1383, solar year, 3/97).

4-26- « كَبَت »(tumbling and falling over)is a تصريحيه , حسيه and تبعيه metaphor. [Tumbling or tripping an animal is used as a metaphor for assaulting and killing a human being, indicating a sense of brutality and violence.

until his thread snapped upon him, his deeds hastened his end, and his own belly overthrew him.

4-27 & 28- «لأَلْقَيتُ حَبلَها عَلَى غاربها» (I would have thrown the rope of caliphate over its back): Two metaphors: The first one, (لأَلْقَيتُ) is a symbolic(تمثيليه) metaphor [used for abandoning or giving up the caliphate authority]; the other "حبلها على غاربها" is an allusive (مكنيه) and hypothetical (تخييليه)metaphor. The camel was metaphorically used for the Caliphate, but only two signs of it, i.e., rein and back (hump) were mentioned and the notion of rein and hump for the caliphate is an imaginary concept.

4-29- «السَقَيتُ آخِرَهَا بِكَأْسٍ أَولها» (I drank the last cup with its first cup): is a symbolic (تمثيليه)metaphor: [Once again, another phrase in the form of a proverb was used as a metaphorfor concluding a task prematurely] (refer to Ibn-Maitham, ibid).

Evidently, it can be understood that this particular style of various beautiful and highly eloquent metaphors, in an unfinished sermon, is a strong indication of the speaker's eloquence and mastery of language and oratory skill. Suchmetaphorical expressions can rarely be found in a speech.

5-**Allusion**

Allusion, which is the third chapter of the art of expression [and literally speaking, refers to the use of a word or phrase in a non-literal sense, potentially intending to convey a real meaning, oftentimes owing to the absence of a literal counterpart. Unlike a metaphor, it intends (the real meaning) without establishing a connection or similarity between two literal or figurative meanings. (Refer to Taftazani, Bita, 1407; Hashemi, 1404 A.H., 346-1347].In terms of eloquence, allusion surpasses the other three chapters of the art of expression; and also, it's even more eloquent than explicit language. This chapter is mainly divided into two parts: the threefold types: allusion forimplications (*sifat* = صفت), allusion for the noun or pronoun being described, and relative allusion, where this classification is based on "**مُكْنًى عنه**" (the intended meaning of the allusion) and a fourfold division, based on tools and context, are classified into *ta'riz* (explicit), *talvih* (implied), *ramz* (symbolic), and *ishara or ima*(indicative or gesture).Now, let's examine the manifestations of allusions in this sermon of Imam Ali.

5-1- «فُلان» ("So-and-so")[or according to another account and tradition,he is Ibn Abi Quhafah.However, in the interpretation of the term "فُلان" it is an allusion to Abu-Bakr and an allusion to the individual being described and as a gesture and hint. It's"an allusion to the person being described" because "**مُكْنًى عنـه**" or the intended underlying meaning of the allusion is a person. (definition, refer to Taftazani, Bita, ibid; Hashemi 1404 A.H., 348). It's *ima*("ايمـاء")[implication] due to the negligibledeviation between the two meanings and the connection between them is evident. (definition, refer to Taftazani, Bita, 1413; Hashemi, 1404 A.H., 351); however, Ibn-Maitham considered it as «استعاره بالكنايه» (unstated metaphor). [Refer to 1/254]. The use of allusion in this instance, or similar cases in this sermonmay hold several reasons: it may be expedient not to explicitly specify the name; it may be assumed that they are not worthy to be mentioned by name; there may be so much hatred that precludes even the mention of their name.

5-2- «يَنحَدِرُ عَنِّي السَّيلُ» (The deluge cascades down from me)[Alluding to a grand mountain and mountain range. This can be seen as both a described (*mausuf*) and symbolized (*ramz*) metaphor.This case, on another standing, also appears to be a

مكنيه metaphor because every مكنيه[10] metaphor is mixed with allusion. The allusion is to *mausuf* (the described object) because by mentioning the adjective (attribute) and symbol, the described mountain isthe meaning intended by the metaphorical expression(مكنى عنه)andsymbol;since the connection between the two real and figurative meanings is not very evident. However, if it is meant that the first caliph does not possess this attribute, then it will be sarcasm (تعريض). [definition, refer to Taftazani, Bita, 413; Hashemi, 1404 A.H., 350].

5-3- «لا يرقى إلى الطير» An allusion to the high status and position, similar to the previous instance.

5-4- «فَسَدَلتُ دونَها ثوباً»:It is an allusion to the relationship (definition, refer to Taftazani, Bita, 413; Hashemi, 1404AH, p. 348) and the phrase "I chose a path different from the caliphate position" and "cue" (definition, refer to Taftazani, ibid) because the connection between the literal and metaphorical meaning is clear.

5-5- «وطويت عنها كشحاً»:It is an allusion to the relationship andتلويح(insinuation)[unpleasant hint]. This sentence is an allusive reference to the relationship,"I stepped aside from the caliphate",and since there is an intermediary between the literal and metaphorical meanings, it is referred to as "تلويح" (indirect implication or hint).

5-6- «أن أصول بيد جَذَّاءَ»:It is an allusion to the relationship and insinuation. (definition, refer to Taftazani, Bita, ibid; Hashemi, 350) [the expression is an allusion to the phrase "Should I attack without any support or helper" (Refer to Rawandi, 1364 solar year, 1/121; Kashani, 1364 solar year, /130)

5-7- «أو أصبرَ عَلَى طَخْيَةٍ عمياء»:It is an allusion to relationship and*ima* (giving clue) or hint. The sentence has been used as an allusion for the phrase "(for me) to bear the concealed truth and reality".

[10] "An implied metaphor". It is a type of figure of speech that compares two things without using explicit language. Instead, it suggests the comparison through indirect or vague words or phrases.

5-8- «حتَّى يَلقَى رَبَّهُ»:It is an allusion to an implication (*sifat* = صفت) and hint. The phrase "Till he meets his Lord" is an allusion for describing "death and passing away."

5-9 &10- «و في العين فَذَى»and:«في الحلق شجا»It is an allusion to an implication (*sifat* = صفت)and hint. [It implies the attribute (*sifat*) of restlessness and uneasiness, with the mention of two of its signs. It also includes an implied metaphor intermixed with allusion.] (Refer to Kashani 1364, solar year, /132; Khoee, 1383 solar year, 3/45).

5-11 &12- «مَضَى الأَوَّلُ لِسَبيلِهِ»is an allusion to relationship and *ima* (giving clue) ["went his way" refers to "passed away, died"] and "the first one" (الأَوَّلُ) is an allusion to the described one (موصوف) and an indication (اشاره).

5-13- «إلى فلان» or « ابن الخطاب» each from two traditions, is an allusion to the described one (موصوف) and a clue (و ايماء)

5-14- «الآخر» is an allusion to the described one (موصوف) and a clue (و ايماء). In the sentence, "When he made an agreement with the 'last' after his death," the term "last" was used as an allusion to "the second caliph."

5-15- «مَعَ الأَوَّلِ مِنهم» is an allusion to the described one (موصوف) and a clue (و ايماء). It’s an allusion to the first caliph. (refer to Ibn Abi-Hadid, 1385 A.H., 10/184; Khoee, 1383 solar year (3/74) or from Sa'd bin Abi Waqqas, one of the members of the consultative council during the caliphate of Omar (refer to Kashani, 1364 solar year, 1/140).

5-16- «صَغَى رَجُلٌ مِنْهُم يُضِغنه» (One of the members of the consultative council turned away from me out of hatred): is an allusion to the described person (موصوف) and a hidden meaning or metaphor (رمز); [an allusion to Talha and according to Qutb Rawandi, the intended person is Sa'd ibn Abi Waqqas.]

5-17- «مال الآخر لصهره » (Another turned away from me due to his son-in-law relationship and relative of Osman. This is an allusion to the described person (موصوف) anda clue (و ايماء). [The intended person is Abd al-Rahman ibn Awf, who was the husband of Osman's non-blood sister.

5-18- «مَعَ هَن و هن» : is an allusion to the described one (موصوف) and an indication (اشاره); (definition, refer to Hashemi, 1404 A.H., 350); it's an allusion to Talha and Zubair or a reference to ugly and disgusting affairs (refer to Khoee, 1383 solar year, 3/175).

5-19- «ثالث القوم» : is an allusion to the described one (موصوف) and an indication (اشاره).

5-20- «نافجاً حضنيه» :(stood up with heavy breasts): is an allusion to an implication (*sifat* = صفت) and insinuation(تلويح) [an allusion to excessive gluttony or arrogance]. However, Ibn-Maitham has used it as an implied metaphor (استعاره مكنيه) (refer to 1420 A.H., 1/262).

5-21- «بين نبيله و مُعتَلَفِه»:is an allusion to the described thing (موصوف) anda clue (و ايماء) [allusion was used by mentioning the*sifat* (adjective), described thing and animal, though it was alsoan implied metaphor (استعاره مكنيه).

5-22- «إلى انتكت عليه فتله -» :is an allusion to relationship, hidden meaning (رمز)and *ima* (giving clue) [refer to Khoee, 1383 solar year, 3/100; although, to be objective, it can also be considered as animplied metaphor (استعاره مكنيه) [refer to Ibn-Maitham, 1420 A.H., 1/263; Kashani, 1364, solar year, 1/142]

5-23 &24- «فَّة» and «شعب» in the sentence «أَلَّا يُقارُوا عَلَى كِذَّةِ ظالم ولا سَغَبِ مظلوم» is an allusion to an implication (*sifat* = صفت) [the intensity and dominance of a tyrant and the weakness and humility of the oppressed one]; (refer to Ibn-Maitham, 1420 A.H., 1/268; Kashani, 1364 solar year, 1/146; Khoee, 1383 solar year, 3/111).

5-25- «حَبلَها عَلَى غاربها -» :is an allusion to the described =موصوف (camel) and an indication (اشاره); Nonetheless, it is also an implied metaphor (استعاره مكنيه).

Although the majority of the allusions pertained to the described (موصوف),it does not make any difference and the use of this number of allusions is enough to enhance the eloquence of the sermon.

6.Figurative language

Figurative expression (مجاز) is the last chapter in the science of expression. [In terminology, it means to use words in a sense other than its literal meaning, and motivated by creating an interest and establishing a connection that is not based on similarity, and with a context that prevents the original intended meaning from being conveyed. (definition, refer to Jorjani 1422 A.H., 250; Taftazani, Bita, 353; Hashemi 1404 A.H., 290-291). Often, what is intended is "figurative expression" and the division into singular and compound, the division of singular into verbal and rational, and determining the type of interest are the topics of interest in this regard. (definition, refer to Jorjani,1422 A.H., ibid. Now, we shall review instances of figurative expressions in the sermon.

6-1- «والله لقد تقمصها»: Compounded figure of speech. [This type of figurative speech is possible when reference is made to words issued with the intention of creating meaning (order, prohibition, inquiry, call, surprise, oath, prayer, etc) and are used in the meaning of a declarative sentence or vice versa. (definition, refer to Hashemi, 1404 A.H., (391). In this case, the sentence expressing oath has been used to emphasize the meaning of the declarative sentence.

6-2- «كشحا»: Verbal singular figurative expression used with interest in detail. [It is a single word that has been used in a figurative sense, (definition, refer to Taftazani, Bita, 355; Hashemi, 1404 A.H., 392-393)] giving reference to a part (hip and waist) but intended to signify the whole (whole body).

6-3- «بيد» : Verbal singular figurative expression (like the previous case).

6-4- «فيا عجبا»: Compound figurative expression [the manner and sentence structure pertaining to oath in the meaning of predicate.

6-5- «گلمها»: Verbal singular figurative expression; with focus on the cause, [injury was mentioned but its cause (persecution and torture) was intended.

6-6- «تلون» : Verbal singular figurative expression; with focus on the cause, [being duplicitous is the cause of hypocrisy and duplicity].

6-7- «فيا لله للشورى»: Compounded figurative expression; [sentence of invocation and wonder in the meaning of predicate]

6-8- «متـى اعتـرض الريـبُ فِـي مَـعَ الأولِ مِـنهم» : Compounded figurative expression; [interrogative sentence in the meaning of predicate]

6-9- «نشيله» : Verbal singular figurative expression; focus on the state [the term حالّ(settle down; dung) was mentioned but the place (restroom) was intended.]

6-10- «مُعتَلَفِهِ» : Verbal singular figurative expression; focus on place [the term محلّ(place of fodder) was mentioned butحال (fodder and food) was intended.]

6-11 & 12- « كبت بـه بطنتـه»: (He ruined himself with his gluttony): In the verb **"كَبَت"** (ruined himself), it's a rational singular figurative expression [attributing the verb to a non-real physical subject, and greed and excessive ambition, though the perpetrator could be the real subject] refer to Ibn-Maitham, 1420 A.H., 1/264; In **"كَبَت"**, rational singular figurative expression and focus on cause [big tummy is the cause of over-eating] Ibn-Maitham recognizes the sentence, "**أجهز عليـه عملـه** " as being of the same type. (refer to 1420 A.H., 1/264).

6-13 & 14- »:«والـذي فَلَـقَ الحَبَّـةَ»؛ «واللهِ لَقَد سَمِعُوها»: Both compound figure of speech (two sentences of swearing) has been used to emphasis and convey news.

Conclusion

- The orations of Imam Ali, expressed not only in this particular sermon but also throughout the Nahj al-Balagha,symbolize the pinnacle of eloquence, presented in the most beautiful and impressive manner. In some way or the other, one cannot but be deeply influenced by these expressions, which impart valuable lessons in the art of eloquent speech. For this reason, its compiler, Sayyid Razi has aptly and rightly named it as "Nahj al-Balagha."
- Thesermon of " Shiqshiqiyya" has undoubtedly been delivered by none other than Imam Ali himself. Considering the presence of such high-level eloquent points in an incomplete sermon (particularly relying on the credibility of the science of expression), it isalmost impossible for any other individual to have possibly expressed such remarkable words as those contained within this sermon.
- Commentators of Nahj al-Balaghah, (including those with a literary approach such as Ibn Abi al-Hadid and Ibn Maitham Bahrani), have not accorded

consideration to all the rhetorical points of the third sermon, and the issues mentioned in the sermon are only a section of those that have not been touched upon.

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