

The Eloquent Rhetoric in Qatari ibn al-Fuja'ah Sermon on the Censure of and Warning Against Worldly Life

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Abstract:

This study adopts a rhetorical approach to explore the depth of artistic vision embodied in the sermon of Qatari ibn al-Fuja'ah. It examines the richness of its expressive texture through its figurative techniques, modes of imagery, verbal harmony, and intertextual engagement with Islamic religious texts. The study also investigates the artistic principles that govern the sermon's structural organization. The findings reveal that Qatari ibn al-Fuja'ah's sermon represents an outstanding model of eloquence and persuasive exhortation. Embedded within it is a universal human truth that transcends the boundaries of time and place. This truth is articulated through a captivating linguistic framework in which rhetorical resources are densely woven and expressive elements are seamlessly integrated into a coherent, sophisticated artistic structure that combines profound persuasive power with enduring semantic depth.

Keywords: Qatari ibn al-Fuja'ah - Umayyad oratory- warning against worldly attachment- rhetorical devices - aesthetics of expression - persuasion and influence.

Introduction:

Oratory is a prose genre founded upon communication between the speaking subject and the receiving community, whereby ideas and visions are articulated in discourse intended to influence and shape collective consciousness. Since the needs and challenges of societies evolve with changing times and circumstances, sermons have diversified in both subject matter and purpose, reflecting the concerns, aspirations, and realities of different historical periods. Among the sermons that exerted a profound impact on their audiences is that of Qatari ibn al-Fuja'ah, one of the most prominent leaders of the Azariqah and among its most celebrated champions, renowned for the strength of his argumentation and the eloquence of his rhetoric.

Given the rich rhetorical and artistic features embedded within this sermon, the present study seeks to address the following questions:

- What are the principal manifestations of rhetorical construction in the sermon of Qatari ibn al-Fuja'ah?
- What are the most significant rhetorical and artistic characteristics that distinguish his sermon?
- How is the expressive structure of eloquence manifested in the sermon of Qatari ibn al-Fuja'ah?

1. The First Passage of the Sermon¹:

Qatari ibn al-Fuja'ah, a member of the Banu Mazin ibn Amr ibn Tamim, ascended the pulpit of the Azariqah. After praising God, extolling Him, and invoking blessings upon the Prophet, he said:

"To proceed: I warn you against this worldly life, for it is sweet and verdant. It is surrounded by desires, made attractive through its fleeting pleasures, endeared through immediate gratification, adorned with hopes, and embellished by deception. Its delight does not endure, nor is one safe from its calamities. It deceives and harms; it betrays and ensnares. It changes and vanishes; it perishes and fades away. It consumes and destroys; it replaces and transfers. When it reaches the utmost aspiration of those who desire it and are content with it, it becomes no more than what God Almighty has described: 'Like water which We send down from the sky, causing the vegetation of the earth to mingle with it; then it becomes dry stubble, scattered by the winds. And Allah is Ever Powerful over all things.'"

2. A Brief Introduction to the Orator:

The sermon before us is attributed to two different figures. On the one hand, it is ascribed to Qatari ibn al-Fuja'ah, one of the foremost leaders of the Azariqah and among their fiercest warriors, on the basis that he incorporated it into one of his sermons. The text has been recorded in several classical works, including *Al-Bayan wa al-Tabyin*,² *Uyun al-Akhbar*,³ *Nihayat al-Arab fi Funun al-Adab*,⁴ and *Subh al-A'sha*.⁵ On the other hand, certain narrations attribute the sermon to Ali ibn Abi Talib in *Dustur Ma'alim al-Hikam*.⁶

Since Qatari employed this discourse in one of his sermons to the Azariqah, it is methodologically appropriate to consider the personal and intellectual background of the orator before embarking upon a rhetorical analysis of the sermon. Such contextualization provides an essential framework for understanding the circumstances, motivations, and persuasive strategies that inform its artistic and rhetorical construction.

Qaṭarī ibn al-Fujā'ah (78 AH/697 CE), known by the kunyah Abū Nu'āmah, was Ja'ūnah ibn al-Fujā'ah ibn Māzin ibn Yazīd al-Kinānī al-Māzinī al-Tamīmī. He was one of the most prominent leaders of the Azāriqah, a radical Kharijite faction, and hailed

1- Al-Jahiz, Abu Uthman Amr ibn Bahr, *AL-Bayan wa al-Tabyin* ed. Abd al-Salam Muhammad Harun (Cairo: Maktabat al-Khanji, 7th ed., 1998), vol. 2, p. 126.

2- Al-Jahiz, Abu Uthman Amr ibn Bahr, *AL-Bayan wa al-Tabyin*., vol. 2, pp. 126-129.

3- See Ibn Qutaybah al-Dinawari, *Uyun al-Akhbar*, ed. Mundhir Muhammad Said Abu Shar ((n.p.): al-Maktab al-Islami, 1st ed., 2008), vol. 2, p. 270. The passage appears in five lines in this work.

4- See al-Nuwayri, Shihab al-Din Ahmad ibn Abd al-Wahhab, *Nihayat al-Arab fi Funun al-Adab* (Cairo: Matbaat Dar al-Kutub al-Misriyyah, 1st ed., 1929), vol. 7, pp. 250-253.

5- See al-Qalqashandi, Abu al-Abbas Ahmad, *Subh al-Asha* (Cairo: Dar al-Kutub al-Misriyyah, n.d.), vol. 1, pp. 223-225.

6- See al-Qudai, Abu Abd Allah Muhammad ibn Salamah, *Dustur Maalim al-Hikam wa Mathur Makarim al-Shiyam min Kalam Amir al-Muminin Ali ibn Abi Talib* (Beirut: Dar al-Kitab al-Arabi, 1981), pp. 46-52.

from Qatar near Bahrain. Renowned for his exceptional eloquence, military prowess, and poetic talent, he distinguished himself as a persuasive orator, a courageous warrior, and an accomplished poet. His influence reached its height during the governorship of Muṣ'ab ibn al-Zubayr over Iraq on behalf of his brother, 'Abd Allāh ibn al-Zubayr. For nearly thirteen years, Qaṭarī continued his military campaigns while openly claiming the caliphate and the title of Commander of the Faithful. Although al-Ḥajjāj ibn Yūsuf al-Thaqafī repeatedly dispatched military expeditions against him, Qaṭarī consistently resisted and repelled these assaults, often emerging victorious. In times of war, he was known by the kunyah "Abū Nu'āmah," derived from the name of his horse, Nu'āmah, whereas in times of peace he was called "Abū Muḥammad."¹

It is worth noting that historical sources differ regarding the circumstances of his death. One account maintains that his horse stumbled, causing him to fall and sustain a severe thigh injury from which he later died; subsequently, his head was delivered to al-Ḥajjāj ibn Yūsuf. Another narrative reports that Sufyān ibn al-Abrad al-Kalbī confronted and killed him in battle. Some sources further suggest that his death occurred either in Rayy or in Ṭabaristān.²

3. Semantic Foundation of the Sermon:

The sermon of Qaṭarī ibn al-Fujā'ah belongs to the genre of political oratory and is marked by a pronounced exhortative and didactic orientation. Through it, he sought to inspire his Kharijite followers, awaken the broader Muslim community, and revive collective moral consciousness. He warns his audience against succumbing to the fleeting attractions and deceptive adornments of worldly life, while urging them to adopt piety toward God as their highest objective and guiding principle. Such piety, he argues, should govern both speech and action and serve as the moral compass directing individual and social conduct, given its capacity to secure the well-being of both the individual and the community. In conveying this message, Qaṭarī employs vivid artistic imagery: he initially portrays the world in its most alluring and attractive forms, only to unveil its transient and illusory nature.

4. Manifestations of 'Ilm al-Ma'ānī in the First Section of the Sermon:

4.1. The Declarative Style:

The sermon is grounded in a moralistic vision centered on warning against the temptations of worldly life. Consequently, it assumes a directive function through which the speaker seeks to secure the audience's assent and compliance. In line with this persuasive objective, the linguistic structures and rhetorical patterns are carefully shaped to reconstruct the audience's perceptions in accordance with the central argument advanced in the discourse. As a result, declarative statements dominate the structure of the opening section of the sermon.

1- See al-Zirikli, Khayr al-Din, *al-Alam: Qamus Tarajim li-Ashhar al-Rijal wa-al-Nisa min al-Arab wa-al-Mustaribin wa-al-Mustashriqin* (Beirut: Dar al-Ilm li-l-Malain, 15th ed., 2002), vol. 5, p. 200.

2- See *ibid.*, vol. 5, p. 201.

Qaṭarī ibn al-Fujā'ah begins in a manner characteristic of classical Arab orators, who typically opened their speeches with transitional introductory formulas such as *ammā ba'd* ("to proceed") or similar expressions. Such formulas function as rhetorical thresholds, demarcating the transition from the preliminary introduction to the core of the discourse. Structurally, they derive from an elliptical conditional construction whose underlying form may be rendered as "whatever the circumstances may be."¹

He then proceeds with the statement: "Indeed, I warn you against this world" (*fa-innī uḥadhdhirukum al-dunyā*). This is a declarative statement addressed to an audience presumed to require persuasion and is reinforced by the emphatic particle *inna*. In Arabic rhetoric, emphasis through *inna* constitutes one of the most powerful devices for affirming meaning and strengthening its credibility. Here, however, the statement transcends the mere function of conveying information and acquires the force of warning and admonition. The explicit use of the verb "I warn you" heightens the degree of directness and reveals the speaker's intention without concealment or indirect suggestion. This rhetorical strategy instills in the audience a heightened awareness of the seriousness and gravity of the issue at hand, prompting attentiveness and vigilance toward the message being conveyed. At the same time, it renders the discourse more compelling to the hearts of the listeners and more influential upon their minds.

Qaṭarī follows this with a second declarative statement, likewise directed toward an audience requiring persuasion and reinforced by the particle *inna*: "Indeed, it is sweet and verdant" (*fa-innahā ḥulwatun khaḍīrah*). The rhetorical purpose of this form of emphasis is to achieve conciseness by avoiding unnecessary repetition. Rather than repeating the statement "I warn you against this world" verbatim, the speaker employs *inna* to imply a renewed affirmation of the warning. Through this economical yet effective use of emphasis, the rhetorical force of repetition is preserved without sacrificing brevity.² The deployment of *inna* thus subtly conveys the reiteration of meaning, enabling the speaker to combine eloquence with linguistic economy, a hallmark of refined Arabic rhetorical expression.

After capturing the audience's attention, preparing them to receive his message, and lending the subject an aura of novelty and gravity, Qaṭarī ibn al-Fujā'ah proceeds to present a direct exposition of the reality of worldly life. His discourse revolves entirely around the shortcomings of the world and the detrimental consequences it imposes on those who are deceived by it and swept away by its allure. He articulates these meanings through declarative statements that construct a condensed image of worldly life within a calm descriptive framework, without the need for emphatic devices, as though he were simply placing an undeniable truth before the audience's consciousness. The passage contains fifteen declarative sentences in total. Qaṭarī further reinforces these statements by incorporating a Qur'anic verse, which serves to substantiate and encapsulate the

1- See Mustafa al-Mawwas, "Dirasah Fanniyyah Jamaliyyah li-Khutbat Qutri ibn al-Fujaah," Nusha, no. 47, vol. 18 (December 2018), p. 252.

2- See Mustafa al-Mawwas, "Dirasah Fanniyyah Jamaliyyah li-Khutbat Qutri ibn al-Fujaah., p. 253.

preceding propositions, functioning almost as a single comprehensive statement that distills the meanings conveyed throughout the earlier sentences.¹

4.2. Rhetorical Coordination and Disjunction (al-Faṣl wa al-Waṣl) :

In the opening section of his sermon, Qaṭarī ibn al-Fujā'ah relies predominantly on sequential coordination between sentences. Through this technique, descriptions intertwine and images accumulate in a progressive manner that vividly reveals the true nature of worldly life. This is evident in his statement: "It is surrounded by desires, adorned with little things, made attractive through immediate pleasures, embellished with hopes, and beautified by delusion." The coordination among these clauses is achieved through the conjunction *wa* ("and"). A closer examination of their structure reveals that they are unified both formally and semantically as declarative statements. Moreover, the relationship among them is one of coherence and complementarity; no semantic rupture or contrast exists that would necessitate separation.

At certain points, however, Qaṭarī employs rhetorical disjunction by omitting conjunctions between successive expressions, as in his description: "Deceptive and harmful; treacherous and perfidious; transient and vanishing; exhausted and perishing; devouring and destructive; changing and shifting." These expressions appear without connective particles because of the complete semantic continuity that binds them together, rendering conjunction unnecessary.

4.3. Intensive Morphological Forms (Ṣiyagh al-Mubālaghah) :

Intensive morphological patterns constitute one of the linguistic devices employed by Qaṭarī ibn al-Fujā'ah to intensify meaning and enhance its rhetorical impact. In the first section of the sermon, there is a notable recurrence of the intensive pattern *fa'ālah*, which vividly portrays the destructive influence of worldly life and exposes its darker aspect. Examples include terms equivalent to "deceptive," "harmful," "treacherous," "perfidious," "devouring," "destructive," and "ever-changing." The repeated use of this pattern not only amplifies the semantic force of the discourse but also produces a distinctive rhythmic harmony. Its recurring cadence flows smoothly through the listener's ear, creating a unified musical effect that deepens the impact of the meaning and strengthens its emotional resonance.

5. The Power of Eloquence and the Aesthetics of Imagery in the First Section of the Sermon:

Oratory is fundamentally a communicative art with a persuasive dimension, grounded in the deliberate intention to influence and win over the audience intellectually and emotionally through the construction of a discourse that exploits diverse linguistic and rhetorical resources. Within this framework, the persuasive function intersects with the aesthetic function in a manner that maximizes the discourse's pragmatic effectiveness. From this perspective, figurative imagery in its various forms occupies a central position within the rhetorical fabric of the speech,

1- See al-Mawwas, op. cit., p. 257.

serving as an expressive mechanism that transfers meaning from the realm of abstraction to a more concrete and vividly embodied level. This process enhances comprehensibility and intensifies the emotional response of the audience.

Accordingly, the present analysis seeks to examine the imagistic structure of Qaṭarī ibn al-Fujā'ah's sermon by identifying the figurative images embedded within it, analyzing their rhetorical patterns, exploring their semantic implications, and assessing the extent of their effectiveness in advancing the sermon's overarching persuasive purpose.

5.1. The Eloquent Simile:

In Qatari ibn al-Fuja'ah's statement, "Indeed, it is sweet and green," the imagery is constructed through a highly condensed eloquent simile (*tashbīh balīgh*) that transcends the limits of direct sensory description to generate a rich symbolic significance. The worldly life is represented as something that combines the pleasure of taste with the beauty of color, without the mediation of a comparative particle or an explicit statement of the point of resemblance. This omission endows the simile with considerable suggestive power. Within this context, sweetness is not merely a reference to gustatory pleasure; rather, it symbolizes the seductive force inherent in worldly experience, a force that attracts human consciousness and reshapes its inclinations through immediate gratification. Likewise, the attribute of greenness evokes a vivid visual field associated with life, beauty, freshness, and vitality, presenting the world as an aesthetic realm of continually renewed allure sustained by the ongoing stimulation of the senses.

Through this sensory interplay between taste and sight, the world emerges as a fully seductive aesthetic image, a structure of transient enchantment. It presents itself to human beings as a vibrant and life-filled presence that delights the observer and captivates the seeker. Yet, beneath this surface lies its inherently ephemeral reality. While its outward appearance displays splendor and attractiveness, its inner nature conceals inevitable decline. Consequently, its beauty becomes a deceptive beauty, intelligible only through the lens of its fragility. Splendor coexists with mortality, and pleasure itself becomes a sign of the limitations of human time in the face of the vicissitudes of existence.

This simile therefore extends beyond merely highlighting the aesthetic dimension of the sermon. It surpasses its descriptive function to establish a deeply persuasive argumentative structure. The sensory image becomes an epistemological mediator that renders the abstract concept of worldly life accessible to human cognition by grounding it within a perceptual horizon enriched by sensory experience and embodied in a visible, tangible reality, namely, the freshness and attractiveness of green vegetation. Accordingly, this rhetorical construction functions as a mechanism for integrating the sensory and the abstract, enabling the audience to comprehend the underlying idea at an intellectual level while simultaneously engaging in an emotional interaction that touches and stimulates feeling. The effectiveness of the sermon thus lies in its ability to generate

a complex semantic tension between seduction, as an appeal to the charm of outward appearances; warning, as a disclosure of inner fragility; and exhortation, as a means of directing and refining human conduct. This convergence of attraction, admonition, and motivation within the semantic structure produces an argumentative apparatus aimed at shaping moral and religious consciousness and reorienting human action within a value system grounded in moderation and vigilance.

Having examined the semantic horizon opened by this simile, the analysis must now turn to its syntactic dimension, where the architecture of the image and the mechanisms governing the arrangement of its elements within the linguistic structure become apparent. Qatari ibn al-Fuja'ah's preference for the nominal construction in the phrase "sweet and green" serves to reinforce the notion of permanence within the structure of seduction. Here, attractiveness is portrayed as an intrinsic characteristic of worldly representations rather than a temporary or incidental condition. The aesthetic manifestation is not presented as a fleeting state but as an essential attribute embedded within the very nature of the object and inseparable from its conceptualization. Seduction thus becomes part of the signified's inherent essence rather than a contingent effect, granting the image a generalized quality that intensifies the presence of temptation in all its manifestations and reinforces the perception that attractiveness is woven into the very fabric of worldly life itself.

By contrast, if the expression were reformulated in a verbal structure, such as "Indeed, it becomes sweet and turns green," the meaning would shift toward a dynamic and changeable framework governed by processes of transformation rather than permanence and stability. In this case, the world's attractive appearance would be understood as a transient condition that emerges and fades according to circumstances, rather than as a fixed essence or an inherent feature of its constitution.

5.2. Implicit Metaphor (al-Isti'ārah al-Makniyyah) :

Qatari ibn al-Fuja'ah's statement, "it is surrounded by desires" (*ḥuffat bi al-shahawāt*), conveys an existential vision of worldly life as a realm encircled by forces of attraction and temptation that infiltrate human consciousness from every direction. This conception is rhetorically realized through an implicit metaphor (*isti'ārah makniyyah*), whereby the world is likened to a tangible entity that can be enclosed, adorned, or encircled, like a pathway or a place encompassed by particular elements. The explicit term of comparison is omitted, while one of its defining attributes is retained, namely the verb *ḥuffat* ("surrounded" or "encircled"), which signifies comprehensive enclosure.

The orator's choice of the verb *ḥuffat* elevates the image to a deeper level of representation. The world emerges as a space enclosed on all sides, with desires enveloping it in a manner suggestive of both domination and total containment. This confers a dynamic and all-encompassing quality upon the image, presenting desires not merely as internal components of worldly existence but as forces that surround and govern it. Moreover, the verb implies that the encirclement of the world by desires is not incidental or accidental; rather, it constitutes an intrinsic aspect of the very

architecture of worldly existence. Temptation thus appears as an inherent feature of the world's structure rather than a contingent attribute imposed upon it. Had the expression been replaced with alternatives such as “filled with desires,” the image would have been confined to the notion of internal abundance, reducing the vision to a quantitative concentration of desires within the boundaries of the object itself. Such a formulation would emphasize density rather than enclosure, yielding a comparatively static image that lacks the movement and expansiveness conveyed by *ḥuffat*. Furthermore, the term “filled” suggests a subsequent state resulting from an external action, implying that the presence of desires is acquired rather than constitutive of the thing's essential nature.

The semantic effect of the two expressions also differs with respect to the recipient's position within the image. Qatari ibn al-Fuja'ah's phrase “surrounded by desires” projects the reader into a more immersive and encompassing conceptual horizon, in which desires become an encircling force that narrows the distance between subject and object. Human beings are no longer detached observers contemplating temptation from afar; rather, they become enclosed within its structure. Consciousness itself is drawn into the sphere of seduction, becoming entangled in and influenced by it without mediation. The image therefore acquires a distinctly existential dimension, portraying humanity as inhabiting, rather than merely perceiving, the domain of temptation.

The rhetorical force of the expression lies primarily in its capacity for concretization. The abstract notion of “desires” is endowed with tangible, sensory qualities, transforming it into a material entity that surrounds and encircles the world. This grants the image a vivid representational quality that renders the meaning more immediate and cognitively accessible while intensifying its emotional impact. The aesthetic value of this figurative expression is further grounded in the principle of rhetorical concision. Through a remarkably brief linguistic construction, the orator encapsulates an entire human experience, namely the perpetual struggle against desires and the allurements of worldly life. The significance of the image is deepened through suggestion and implication, allowing the audience to infer the dangers concealed within this encompassing force without the need for direct admonition. Implicitly, the orator conveys the idea that steadfast adherence to moral values and the right path is not a simple undertaking; rather, it demands awareness, effort, and inner resistance, for the path itself is surrounded by forces that continually draw human beings away from it. Thus, the warning derives its power not from explicit instruction but from the evocative force of the image itself.

Thus, this image embodies a dialectical relationship between rhetorical structure and semantic function, in which the mechanisms of expression are inseparable from the horizon of meaning and instead actively participate in its production. Metaphor operates as a representational device, conciseness functions as semantic condensation, and suggestion serves as a mechanism of interpretive openness. Together, these elements generate a warning-oriented discourse that articulates a profound intellectual and

aesthetic vision, approaching human existence through the lens of the tension between desire and consciousness.

Within this figurative framework, meaning expands into another rhetorical image that extends the same conceptual vision, as reflected in his statement: “It has adorned itself with delusion” (*tazayyanat bi al-ghurūr*). Here, the concept of worldly life is reconstructed not merely as an abstract notion but as a tangible reality embedded in human experience. This image is founded upon an implicit metaphor (*isti‘ārah makniyyah*), whereby the act of adornment is attributed to the world, projecting human characteristics onto an abstract entity. Consequently, the world appears as a living being that captivates the gaze and dominates perception, presenting itself in the most splendid and alluring forms of beauty. In this representation, worldly life is likened to a woman adorning herself; the tenor (the world) is explicitly mentioned, while the vehicle (the woman) is omitted, with only one of its attributes, adornment, retained. The resulting delusion generated by such embellishment is ultimately exposed as a fleeting illusion that gradually dissolves as reality reveals itself. In this respect, it resembles a mirage that deceives perception so long as the observer remains captive to appearances. The implied image thus functions as an interpretive framework through which the dialectical relationship between deceptive appearances and concealed essence can be apprehended.

The discourse is deliberately cast in a metaphorical form to achieve several rhetorical objectives. Foremost among these is personification, a rhetorical mechanism that attributes human qualities to abstract concepts and endows them with vitality and dynamism. Through this process, the world emerges as a living entity engaged in the act of self-adornment, displaying manifestations of beauty and splendor. The abstract is thereby transformed into a vivid sensory image animated by movement and life. Moreover, presenting delusion itself as a form of adornment deepens the metaphorical representation, transferring the concept from the realm of abstraction to that of concrete experience, so that delusion appears almost as a tangible ornament that can be worn and perceived. This personification exerts a powerful effect on the audience by enabling them to visualize the intended meaning in a concrete form, highlighting the contradiction between an attractive and enticing exterior and a deceptive, transient interior that sustains itself through an illusion of reality incapable of withstanding the disclosure of truth.

A second rhetorical feature lies in the power of suggestion. Through the metaphor, the figurative construction does not describe the deceptiveness of worldly life in a direct or declarative manner by explicitly stating the transience of its adornments. Instead, it generates a profound implicit meaning through the strategic use of the term delusion (*al-ghurūr*). This choice opens a broad interpretive horizon, inviting the audience to imagine and infer the concealed significance underlying the apparent meaning. The implication is that whatever fascinates human beings and captivates their perception is ultimately ephemeral, and its falsehood becomes evident upon closer examination, revealing its lack of intrinsic value or enduring ontological substance.

A third feature is conciseness. In only two words, Qaṭarī ibn al-Fujā'ah encapsulates an extensive semantic structure, transforming a brief expression into a vessel for a profound philosophical insight into the nature of worldly existence. The expression relies upon the deliberate omission of numerous details concerning the manner, means, and purposes of adornment, exemplifying a form of conciseness grounded in semantic density. Had the statement been elaborated, it might have read: "The world presents itself in a deceptively attractive form intended to seduce and mislead human beings." Such an expansion, however, would remain merely a description of the world's condition. The orator transcends descriptive discourse by casting the image in a form of certainty that admits no doubt, thereby transforming it into a definitive judgment arising from human experience. This judgment encapsulates a deeply rooted vision that penetrates beyond appearances to an enduring truth embedded in consciousness, a truth founded upon semantic compression.

The metaphorical image ultimately reveals an ascetic worldview that diminishes the value of worldly life while emphasizing its transient and deceptive character. At a deeper level, it also conveys an ethical and emotional dimension, fulfilling a directive function aimed at awakening awareness, encouraging vigilance against being deceived by worldly attractions, and reinforcing adherence to enduring virtues and enduring moral values.

In his portrayal of worldly life, Qaṭarī ibn al-Fujā'ah draws upon vivid sensory images derived from everyday reality in order to embody otherwise abstract concepts. He depicts the world as sweet and verdant, as a land encircled by walls of temptation, and as a woman adorned in her most splendid garments. This raises an important question: what purpose lies behind this realistic construction of imagery?

The preacher's use of sensory images grounded in tangible experience functions as an effective rhetorical strategy for consolidating the audience's understanding of the concept of worldly life. Through such imagery, the notion of the world is transferred from the realm of abstract cognition to that of concrete sensory representation. In this transformation, the image transcends its merely descriptive role and becomes a cognitive structure that reshapes the recipient's relationship with meaning. By stimulating the senses and engaging the audience emotionally, the discourse moves the listener beyond passive auditory reception toward an experiential participation in the scene, as though it were unfolding before their eyes. Perception thus becomes a comprehensive emotional experience in which sensory and affective dimensions converge, granting the intended meaning greater depth and permanence within consciousness. Moreover, this technique possesses considerable persuasive power, since concrete images are more readily retained in memory than abstract ideas. Their sensory and emotional immediacy enables meanings to become more firmly established and enduring within the mind of the recipient.

Qaṭarī ibn al-Fujā'ah further structures his discourse within an argumentative framework characterized by a clear inferential logic. He begins with a central

conclusion, namely the warning against worldly life, and subsequently constructs a network of explanations and supporting arguments designed to justify this premise and endow it with intellectual legitimacy. These arguments are articulated through an imagistic system grounded in metaphor and eloquent simile. Through this gradual progression, metaphors and similes work collectively to construct a compelling and coherent vision of worldly life. The arguments are arranged according to a carefully calibrated hierarchy of relative strength and weakness; however, these differences in degree do not undermine their unity. Rather, they operate harmoniously in reinforcing and consolidating the sermon's overarching argumentative conclusion.

6. The Presence of Badī' in the Sermon: Between Ornamentation and Persuasion:

6.1. Quotation (Iqtibās) :

The incorporation of quotations from the Holy Qur'an and the Prophetic Hadith constitutes one of the most prominent rhetorical techniques employed by poets, writers, and orators in the construction of their discourse. These two revered sources represent a unique linguistic and spiritual reservoir in which eloquence reaches its highest expression, rhetorical beauty attains its fullest manifestation, and stylistic composition and textual craftsmanship achieve exceptional refinement. Drawing upon this rich heritage, literary figures enhance their modes of expression, enrich their texts with greater semantic density, reinforce aesthetic appeal, and strengthen the persuasive and affective dimensions of their discourse. They also derive from these sources elements that elevate the quality of their literary production and embellish their artistic achievements. Consequently, it is difficult to find a writer, poet, or preacher who has not been influenced by the eloquence of the Qur'an and the expressive power of the Prophetic tradition, given their central role in shaping Arabic linguistic taste and defining its aesthetic horizon.

From the perspective of classical rhetoricians, iqtibās is classified within the domain of Badī' (rhetorical embellishment), which works in conjunction with the sciences of Ma'ānī and Bayān to create a mode of expression that extends beyond the level of wording to explore the possibilities and aesthetic dimensions of meaning. In rhetorical terminology, iqtibās is defined as "the incorporation of a passage from the Holy Qur'an or the Prophetic Hadith into one's discourse without explicitly presenting it as part of the original text."¹

Classical critics generally divided iqtibās into two principal categories:²

- Verbatim Quotation (Direct Citation): This occurs when a poet reproduces the exact wording of a Qur'anic text, preserving its original formulation without alteration.

1- Al-Khatib al-Qazwini, Jalal al-Din Muhammad ibn Abd al-Rahman ibn Umar ibn Ahmad ibn Muhammad, *al-Idah fi Ulum al-Balaghah: al-Maani wa-al-Bayan wa-al-Badi* (Beirut: Dar al-Kutub al-Ilmiyyah, 1st ed., 2003), p. 312.

2- See Abd al-Hadi al-Fakiki, *al-Iqtibas min al-Quran fi al-Shir al-Arabi* (Damascus: Dar al-Namir, 1st ed., 1996), pp. 13-14.

- Allusive Quotation (Indirect Citation): This form involves drawing inspiration from the Qur'an in a manner that subtly evokes a particular verse or set of verses without adhering to their original wording or syntactic structure.

Quotation may also be classified according to its source into:¹

1. Quotation from the Holy Qur'an:

This type is reflected in the deliberate incorporation of Qur'anic verses into literary, rhetorical, and artistic works. Such incorporation may take the form of direct textual quotation that preserves both wording and meaning, or indirect and modified quotation that relies on the semantic content and symbolic resonance of the verse. In either case, Qur'anic meanings become interwoven with the textual fabric, functioning as an integral component that reinforces the internal structure of the discourse while conveying ideas and messages that the author seeks to communicate to the audience through this expressive strategy.

2. Quotation from the Prophetic Hadith:

Poets diversified the sources of their quotations by drawing not only from the Holy Qur'an but also from the Prophetic Hadith. Their aim was to enrich their literary production with the spirit and eloquence of the Prophetic tradition, reflecting the depth of their attachment to and belief in the noble meanings embodied in these sacred texts. Consequently, they incorporated Hadith material into their poetry to enhance its aesthetic and expressive qualities. In this section of the study, I will identify and analyze the direct and allusive quotations, whether derived from the Holy Qur'an or the Prophetic Hadith, that Qatari ibn al-Fuja'ah employs in the selected sermon passage.

6.1.1. Allusive Quotation from the Prophetic Hadith in Qatari ibn al-Fuja'ah's Sermon:

A close reading of Qatari ibn al-Fuja'ah's sermon reveals that the orator opens his discourse with an allusive quotation from the Prophetic Hadith within a context of admonition and warning against being deceived by the attractions of worldly life. He states: "I warn you against this world, for it is sweet and green." In doing so, he evokes the Prophetic expression "sweet and green" in its original form from the saying of the Prophet Muhammad (peace be upon him): "Indeed, the world is sweet and green,² and Allah has appointed you as stewards over it, and He observes how you act. Therefore, beware of the world and beware of women, for the first trial of the Children of Israel was through women."

The expression "sweet and green" is retained without modification to its linguistic structure, while the noun "the world" is omitted and replaced by the pronoun in the phrase "for it is." Through this ellipsis, the intended referent remains implicitly

1- See Maryam Muhammad Jasim al-Mujammai and Ismail Falih Hasan, "al-Iqtibas wa-al-Tadmin fi Zuhdiyyat Shuara al-Asr al-Abbasi al-Awwal (Abd Allah ibn al-Mubarak, Abu Nuwas, and Mahmud al-Warraaq as Models)," *Tikrit Journal for Humanities*, 20 October 2019, pp. 65-73.

2- Muslim, Abu al-Husayn ibn al-Hajjaj al-Qushayri al-Naysaburi, *Sahih Muslim* (Riyadh: Bayt al-Afkar al-Dawliyyah, 1998), hadith no. 2742, p. 1096.

embedded within the semantic context and is mentally reconstructed by the audience. As a result, the discourse acquires greater rhetorical economy and coherence, while simultaneously enhancing its suggestive force and evocative power.

Through this rhetorical deployment, Qatari ibn al-Fuja'ah elevates his discourse from the level of abstract moral exhortation to that of argumentation grounded in a sacred textual authority, thereby endowing it with an epistemic legitimacy that transcends the individual speaker. By invoking this Prophetic tradition, he reinforces the fragility of worldly pleasures and underscores their transient nature, directing the audience toward a religious certainty that governs and refines their perception of the world.

In his warning against worldly life, Qatari ibn al-Fuja'ah draws upon the Prophetic saying: "Paradise is surrounded by hardships, and Hellfire is surrounded by desires." However, he redirects its semantic orientation from the eschatological realm to the worldly sphere by substituting Hellfire with the implicitly understood notion of the world, as indicated by the context. While preserving the original figurative structure and maintaining the admonitory essence of the Prophetic discourse, he reformulates it within a philosophical vision that presents worldly life as a domain encircled by temptations, saturated with desires, and ultimately conducive to delusion and self-deception. Thus, he declares: "It is surrounded by desires."

Notably, Qatari integrates two distinct Prophetic traditions into a single uninterrupted discursive construction. He combines the Prophet's statement,¹ "The world is sweet and green," with the saying, "Hellfire is surrounded by desires," synthesizing both meanings within a unified warning discourse. This rhetorical strategy seeks to intensify the semantics of admonition by establishing it as the central thematic axis of the sermon. The incorporated traditions therefore function not as a mere accumulation of textual references but as a deliberate discursive act aimed at reconstructing the audience's cognitive and conceptual framework. Through this process, previously held perceptions are challenged and destabilized, making way for a more reflective and vigilant worldview grounded in constant awareness of worldly temptations. At the same time, the discourse reinforces an ethic of ascetic restraint that diminishes attachment to worldly attractions and curbs fascination with their fleeting pleasures.

6.2.2. Qur'anic Textual Allusion in the Sermon of Qaṭarī ibn al-Fujā'ah:

In his sermon, Qaṭarī ibn al-Fujā'ah begins by drawing upon the spirit of the Prophetic tradition, before elevating his rhetorical experience through a deeper engagement with the Qur'anic discourse. His meanings emerge through an initial allusion to the Prophetic Sunnah and a more profound inspiration derived from the eloquence of the Qur'an. This Qur'anic dimension becomes particularly evident through his invocation of the following verse:

1- Muslim, op. cit., hadith no. 2822, p. 1136.

“Like water which We send down from the sky, and the vegetation of the earth mingles with it, then it becomes dry stubble scattered by the winds. And Allah is Ever Powerful over all things” (Qur’an 18:45).

Having portrayed the true nature of worldly life as deceptive, harmful, treacherous, and unfaithful, Qaṭarī ibn al-Fujā’ah emphasizes that regardless of the extent to which human aspirations are fulfilled and worldly goals attained, the reality of this life remains nothing more than a temporary enjoyment destined to perish. To reinforce this judgment, he invokes a Qur’anic verse from Sūrat al-Kahf, thereby strengthening his argument with the authority of divine revelation and enhancing its persuasive force. The verse presents a vivid rhetorical image that transforms an abstract idea into a tangible scene. Worldly life is likened to vegetation nourished by rainfall, flourishing in verdant beauty and pleasing appearance, only to wither and ultimately become scattered debris. Through such imagery, the intended meaning acquires greater emotional and intellectual impact, leaving the reflective listener with the conviction that worldly life is merely a transient possession, swift in its disappearance and devoid of permanence.

The textual and allusive references that Qaṭarī ibn al-Fujā’ah weaves throughout his sermon in order to demonstrate the true nature of worldly life constitute some of the most compelling argumentative devices supporting his discourse. Whether explicit or implicit, these references significantly enrich and strengthen the sermon, elevating it beyond ordinary speech and granting it a higher position within the persuasive hierarchy of discourse.¹ Consequently, they enhance the effectiveness of the argument and achieve a more powerful degree of persuasion.

6.2. Rhymed Prose (Saj‘) :

One of the most striking rhythmic features of the opening section of the sermon is the prominence of saj‘ (rhymed prose). This rhetorical strategy enables the preacher to arrange his expressions within a balanced and harmonious pattern, creating the impression of a continuous and unified rhythm. Such a phonetic structure brings together aesthetic appeal and semantic significance, lending the discourse a pleasing elegance while reinforcing its persuasive force and facilitating the retention of meaning in the listener’s mind. An illustrative example appears in the statement: “It is surrounded by desires, enchanted by little things, adorned with hopes, and embellished by delusion.” Here, the rhetorical effect is achieved through saj‘, as the expressions are organized within a coherent sound pattern based on the repetition of the feminine ending in the verbs ḥuffat (surrounded), ḥulliyat (adorned), and tuzayyināt (embellished). This recurring morphological and phonetic feature implicitly refers to the feminine subject, namely worldly life (al-dunyā), thereby strengthening both the rhythmic unity and semantic cohesion of the passage.²

1- Al-Shahri, Abd al-Hadi ibn Zafir, *Istratijiyyat al-Khitab: Muqarabah Lughawiyah Tadawuliyah* (Beirut: Dar al-Kitab al-Jadid al-Muttahidah, 1st ed., 2004), p. 537.

2- See al-Mawwas, op. cit., pp. 253-254.

6.3. Paronomasia (Jinās) :

The first section of the sermon also exhibits the presence of jinās (paronomasia), functioning as a rhetorical device that combines phonetic harmony with semantic depth. This can be observed in Qaṭarī's description of worldly life: "deceptive and harmful; treacherous and perfidious ... transient and vanishing; exhausted and perishing." These expressions share similar terminal phonetic structures while differing in their initial consonants. The resulting pattern creates an acoustic resemblance that is accompanied by semantic divergence, as each term conveys a distinct meaning and highlights a different facet of worldly life and the contradictions inherent in its nature.

The rhetorical effectiveness of jinās lies in its ability to generate an attractive auditory rhythm that enhances the coherence and aesthetic quality of the discourse while simultaneously capturing the audience's attention. Beyond its ornamental function, it stimulates intellectual engagement by encouraging reflection on the subtle distinctions among the interconnected yet semantically diverse expressions.¹

7- Conclusion:

Praise be to God, who granted success in completing this modest study within the framework of Arabic rhetoric. The study has encompassed a series of methodical analytical inquiries, beginning with an introduction to the orator and an examination of the sermon's overarching purpose, and culminating in the application of key concepts and tools of Arabic rhetoric to the opening section of the sermon. Through a close exploration of its linguistic structure, the analysis has sought to uncover the expressive subtleties and persuasive power embedded within its rhetorical devices and stylistic features. These careful observations have yielded a number of findings that may serve as a foundation for future readings of the sermon from a deeper rhetorical perspective. Among the most significant conclusions are the following:

- The sermon of Qaṭarī ibn al-Fujā'ah represents a distinguished example of classical Arabic eloquence. This is particularly evident in the preacher's remarkable ability to adapt his discourse to the demands of the communicative situation, a principle that lies at the very heart of Arabic rhetoric. Accordingly, the sermon is governed by a clear communicative purpose, namely the condemnation of worldly life and the warning against its temptations. In pursuit of this objective, the discourse is organized within a coherent rhetorical structure in which the various stylistic and rhetorical features examined throughout this study operate in concert. The sermon is characterized by the precision of its lexical choices, the careful construction of its syntactic patterns, and the artistry with which meanings are represented through vivid imagery. These features collectively endow the text with both its persuasive efficacy and its enduring aesthetic appeal.

1- See. al-Mawwas, p. 254.

- Qatari ibn al-Fuja'ah demonstrates remarkable precision in selecting lexical items endowed with dense semantic weight and rich suggestive potential, perfectly aligned with the sermon's denunciation of being seduced by the deceptive allure of worldly life. This is evident in expressions such as desires, delusion, deceptive, and harmful, among others, each of which contributes to constructing a discourse of caution and detachment from worldly temptations.
- Qatari ibn al-Fuja'ah's sermon is fundamentally grounded in rhetorical conciseness, a hallmark of effective eloquence. Its linguistic structures serve as reflections of existential experiences, illuminating the essence of the relationship between human beings and worldly life through a language that is both succinct and highly expressive, characterized by remarkable semantic density.
- The language employed in the first section of Qatari ibn al-Fuja'ah's sermon is distinctly suggestive rather than explicitly declarative. It transcends the mere functions of communication and information transmission, transforming into a semantic space that invites contemplation and encourages the audience to interrogate the meanings concealed beneath the surface of the discourse and explore its deeper implications. It is as though Qatari ibn al-Fuja'ah intuitively recognized the active role of the recipient in the construction of meaning. Consequently, he did not confine his discourse to a single, fixed interpretation; rather, he crafted it in an evocative language characterized by semantic openness and interpretive plurality. This perspective resonates with modern linguistic theories that conceive meaning as the product of interaction between text and reader.
- In constructing his rhetorical and expressive imagery, Qatari ibn al-Fuja'ah relies heavily on tangible sensory reality as a domain of immediate perception rather than on abstract mental images that require extensive intellectual reflection and conceptual abstraction. This strategy operates within a pragmatic framework in which sensory experience and lived reality function as mediators of persuasion and intensifiers of rhetorical impact. Thus, imagery becomes a means of shaping consciousness rather than merely representing the world.
- In the opening section of his sermon addressed to his audience, the Azāriqah, Qatari ibn al-Fuja'ah does not merely offer a passing moral warning against the temptations of worldly life. Rather, he constructs a coherent discourse in which religious references interact seamlessly with the sermon's expressive structure. He incorporates Qur'anic verses through direct textual quotations that preserve both wording and meaning, while simultaneously drawing upon the themes and teachings of the Prophetic Hadith in a manner carefully attuned to the context of his sermon. These elements are skillfully integrated into the fabric of the discourse, becoming an organic component of its internal structure rather than an external addition.

- Qatari ibn al-Fuja'ah's reliance on Qur'anic verses and the teachings of the Prophetic Hadith endows his discourse with both epistemic and spiritual authority, as well as a persuasive force that transcends the limits of individual experience. Its legitimacy derives from a higher religious reference point capable of deepening rhetorical impact and directing consciousness toward a more balanced understanding of human desires, their limits, and their ultimate consequences.
- The first section of the sermon is constructed upon a logical syllogistic framework. The conclusion is presented from the outset in the form of a decisive warning, reinforced through the emphatic particle *inna* ("indeed"), which effectively elevates the statement from the realm of doubt and probability to that of established certainty. This warning is subsequently supported by a sequence of arguments and descriptive characterizations that reinforce the speaker's stance toward worldly life and expose its deceptive and illusory nature. Notably, these arguments bear a stylistic affinity with the language and rhetorical spirit of the Prophetic Hadith.
- Qatari ibn al-Fuja'ah makes effective use of verbal ornamentation in the first section of the sermon, particularly through paronomasia (*jinās*) and rhymed prose (*saj'*). These rhetorical devices function as artistic mechanisms that generate an internal rhythm within the text, strengthen its expressive structure, and enhance its capacity to persuade and influence the audience.

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