



## دراسة اسلوبية للاستياء في خطبة فدك للسيدة الزهراء (عليها السلام)

ابتihal جاسم عباس<sup>١</sup>

١- المديرية العامة للتربية/ محافظة بابل، العراق؛ [ebtihal.jassim@yahoo.com](mailto:ebtihal.jassim@yahoo.com)

ماجستير لغة انجليزية/ مدرس مساعد

### ملخص البحث:

يمكن تعريف الاستياء، بمفهومه الشائع، على انه رد فعل قوي على الأفعال التي تسببت في معاناة غير مبررة. فيما يتعلق بخطبة الزهراء (عليها السلام)، نجدتها تشعر بالظلم بعد أن تم الاستيلاء على أرضها وحقها بعد وفاة والدها الرسول الاعظم (صلى الله عليه وآله). نتيجة لذلك، تقرر الزهراء (عليها السلام) ان تذهب إلى المسجد حيث يوجد أبو بكر وآخرون وتلقي خطابها. من الناحية الأسلوبية، تستخدم الزهراء (عليها السلام) ادوات اسلوبية وادبية معينة كوسيلة لإيصال رسالتها بشكل فعّال إلى الجمهور. وعليه تحاول الدراسة الحالية إيجاد أجوبة للأسئلة التالية: (١) كيف يتجلى الاستياء في خطبة الزهراء (عليها السلام)؟ (٢) ما هي الأساليب الأسلوبية المستخدمة في خطبة الزهراء (عليها السلام)؟ (٣) هل تنجح الزهراء (عليها السلام) في التعبير عن استيائها بشكل فعّال؟ و (٤) لمن توجه استيائها؟ وبسبب هذه المشاكل حُدّدت الأهداف التالية: (١) بيان مدى ظهور الاستياء في خطبة الزهراء (عليها السلام)، (٢) تحديد الوسائل الأسلوبية المستخدمة في خطبة الزهراء (عليها السلام)، (٣) توضيح ما إذا كانت الزهراء (عليها السلام) تنجح في التعبير عن استيائها بشكل فعّال أم لا، و (٤) تحديد المرسل إليه الذي تريد الزهراء (عليها السلام) إيصال استيائها إليها. في ضوء هذه الأهداف تفترض الدراسة الآتي: (١) يظهر الاستياء من خلال استخدام استراتيجيات وأدوات معينة، (٢) هناك بعض الأساليب الأسلوبية التي يتم استخدامها بكثرة في خطبة الزهراء، (٣) تنجح زهراء في التعبير عن استيائها بفاعلية، و (٤) كل كلام الزهراء (عليها السلام) كان موجه إلى جهة معينة من الناس. بعد تقديم خلفية معرفية عن الاستياء وبعض الوسائل الأسلوبية مع تحليل بعض المقتطفات المأخوذة من خطبة الزهراء (عليها السلام)، تم التوصل إلى بعض الاستنتاجات.

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# A Stylistic Study of Resentment in Al-Zahraa's Sermon of Fadak

Ibtihal Jasim Abbas <sup>1</sup>

1- General Education Directorate of Babylon, Iraq; ebtihal.jassim@yahoo.com  
MA. in English Language/ Assistant Lecturer

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**Abstract:**

In its active form, resentment can be a forceful response to acts that have created unjustified suffering. In relation to Al-Zahraa's sermon, she feels injustice when her earth and right has been taken after her father death. As such, she goes to the mosque where Abu Baker and others found and delivers her speech. Stylistically, Al-Zahraa uses certain devices or deviations as a way to deliver her message effectively to the audience. Consequently, the study tries to find answers to the following questions: (1) how is resentment manifested in Al-Zahraa's sermon? (2) what are the stylistic devices that are utilized in Al-Zahraa's sermon? (3) Does Al-Zahraa succeed in expressing her resentment effectively? And (4) To who her resentment is directed? Due to these problems, the following aims are set: (1) showing out how resentment is manifested in Al-Zahraa's sermon, (2) identifying the stylistic devices that are used in Al-Zahraa's sermon, (3) clarifying whether Al-Zahraa succeeds in expressing her resentment effectively or not, and (4) Identifying the addressee that Al-Zahraa wants to deliver her resentment to. In the light of these aims, the paper hypothesizes the following: (1) resentment is manifested through using certain strategies and devices, (2) there are some stylistic devices that are heavily used in Al-Zahraa's sermon, and (3) Al-Zahraa succeeds in expressing her resentment effectively, and (4) All of Al-Zahraa resentment speech is directed to an individual. After presenting a background knowledge about resentment and some stylistic devices with analysing some extracts taken from Al-Zahraa's sermon, some conclusions are reached.

## 1. An Introduction

Broadly speaking, resentment is a complex, multilayered emotion that has been described as a mixture of disappointment, disgust, and anger. Psychologists consider it a mood or a secondary emotion (including cognitive elements) that can be elicited in the face of insult and/or injury.<sup>1</sup>

Stylistically, resentment is dealt with in a significant way. That is, the selected stylistic devices that are used come to express the state of resentment in an effective and respected way to the audience. That does not mean only stylistic devices could affect addressees. Yet there are many factors that influence the text and make it more effective, like the addresser, the aim, the addressees, and the language itself, which is the focus of stylisticians. Text meaning is not always assisted by linguistic features, though they sometimes help discover special types of meaning. Besides, the work of stylistics differs according to the type of genre it occurs in. For example, in poetry, the stylist examines foregrounding when analyzing it. On the other hand, in prose, the matter is different. In both, one can say that stylistic analysis has a significant role in the identification of linguistic features<sup>2</sup>.

Being in the area of stylistics, style is defined as the manner of the writer/speaker that may portray his/her ideology. Thus, examining Al-Zahraa's sermon stylistically shows how she is a Quranic person through the heavy quotations that she borrows from the Glorious Quran, how she is resistant to those people of falsehood, how she is kind to those who are weak, etc.

Through this paper, all the stylistic means utilized by Al-Zahraa to express resentment will be examined.

## 2. Style

Leech<sup>3</sup> mentions that style is the manner in which something is written or spoken. The style is regarded to be an identification of the person speaking or writing. It can refer to the figures of speech, word use, or sentence structures. It can also refer to a Latin term as *elocutio* which means a style that means *lexis* in Greek. *Elocutio* is the diction and the style of a language.

1 TenHouten, W. D. *General Theory of Emotions and Social Life* (Rutledge, 2007), 20.

2 Simpson, P. *Stylistics: A Resource Book for Students* (London: Rutledge, 2004), 49.

3 Leech, Geoffrey. *A Linguistic Guide to English Poetry*, 1st ed. (London: Longman, 1969), 38.

Moreover, the word style has a definite meaning; it refers to the way in which language is used in a given context, by a given person, for a given purpose, and so on<sup>4</sup>.

According to Zeru<sup>5</sup>, the investigation and analysis of style include tests of the writer's choice concerning his selection of words, paragraphs, rhetorical devices, and the way he uses them. This goes hand in hand with Abrams's definition<sup>6</sup> who states that style can be defined as the mode of linguistic expression in verse or prose concerning writers or speakers who speak or say the language.

### 3. Stylistics

Stylistics is defined differently by different scholars but having somewhat similar concepts: Widdowson<sup>7</sup> identifies stylistics as dealing with literary discourse in a linguistic way. According to him, stylistics differs from literary criticism as well as from linguistics and that there exists a middle ground position between linguistics and literary criticism. The function of this middle ground is to mediate between the two. It connects between the two disciplines thus it has an interdisciplinary function.

Furthermore, Short<sup>8</sup> states that stylistics interprets the connection between language and aesthetic function. On the other hand, Hardy<sup>9</sup> argues how the relation between computation and stylistics and the way to approach linguistic and stylistic theory through the use of linguistic and literary devices which shows the interactive nature between spirit and matter.

4 Leech, Geoffrey N. and Short, Mick. *Style in Fiction: A Linguistic Introduction to English Fictional Prose* (Pearson Education, 2007), 11.

5 Zeru, A. "Style and Historical Meaning of Three Amharic Historical Novels" (AAU, 1996), 7.

6 M.h. Abrams, *Glossary of Literary Terms*, 7th ed. (united states: earl mcpeek, 1999), 352, [https://mthoyibi.files.wordpress.com/2011/05/a-glossary-of-literary-terms-7th-ed\\_m-h-abrams-1999.pdf](https://mthoyibi.files.wordpress.com/2011/05/a-glossary-of-literary-terms-7th-ed_m-h-abrams-1999.pdf).

7 Widdowson, H. G. *Stylistics and the Teaching of Literature* (London: Oxford University Press, 1975), 3\_4.

8 Short, M. *Exploring the Language of Poems, Plays, and Prose* (London: Addison WestlyLongman Limited, 1996), 51.

9 Hardy, D. E. *Narrating Knowledge in Flannery O'Connor's Fiction* (Carolina: University of South Carolina press, 2003), 93.

To end with, Leech and Short<sup>10</sup> define stylistics as the linguistic study of style, which means the language use. They mention that style is usually studied to interpret something, but generally speaking, literary stylistics reveals the relation between language and artistic function covert or overt, which is the aim of the interpretation. This definition is the more suitable one that can serve the purpose of this study. That is, interpreting resentment in Al-Zahraa's speech is what this study behind.

#### 4. Leech and Short's Categories

Leech and Short (1981-2007) suggest a set of stylistic categories to help collect a range of data which may be examined in relation to the literary effect of texts. The categories are placed under four general headings: lexical categories, grammatical categories, figures of speech, and cohesion and context. Leech and Short (2007) point out that while the list itself is selective one, leaving out a lot of detail but it allows the reader to reach the significant and relevant features of the text through linguistic survey.

**Within lexical level**, vocabularies are analysed. That is, words are analysed whether they simple or complex, general or specific, descriptive or evaluative, abstract or concrete, etc.

**Regarding grammatical level**, Sentences, clauses, or phrases are examined. In other words, what type of sentences does the speaker use? What is the function of the used type? Are the used sentences simple or complex? What is the ratio of dependent to independent clauses? Does complexity vary strikingly from one sentence to another?<sup>11</sup>.

**In figures of speech**, there are four sub-categories like lexical, grammatical, phonological and tropes. Grammatical and lexical are found to see if there is any case of repetition (anaphora, parallelism, etc.) or any rhetorical effect as one of antithesis, reinforcement climax, anticlimax. Or are there any obvious violations of, or departures from the linguistic code? while on the phonological scheme is to see whether any kind of alliteration, assonance, rhyme or any vowel or consonant cluster in a particular way and how these features may interact with

10 Leech and Short, *Style in Fiction: A Linguistic Introduction to English Fictional Prose*, 14.

11 Leech and Short, 14.

meaning. **As for troops**, some devices like simile, metaphor or personification, irony are examined. More specifically, what kind of special interpretation is involved in tropes such as metaphor, metonymy, synecdoche, paradox, irony<sup>12</sup>.

**Having a look on cohesion and context**, Cohesion is defined as ways in which one part of a text is linked to another (e.g. the way sentences are connected). In this level, some questions might be asked like "Does the text contain logical or other links between sentences<sup>13</sup>."

For its importance in identifying the context, it is found out that adding another level is significant. Thus, **the communicative level** will be analysed depending on questions like "Who speaks?", "To whom is the text addressed?", "What relations do you see between addresser and addressee in terms of power relations?", "What linguistic clues (e.g. 1st-person pronouns) are there of the addresser-addressee relationship?", etc.

## 5. The Model

In its practical level, the study tends to analyze five selected extracts from Al-Zahraa's sermon that contain resentment. Each extract is analysed according to five levels: communicative, lexical, grammatical, figures of speech, and cohesion and context as in figure (1).

12 Leech and Short, 14.

13 Leech and Short, 14.

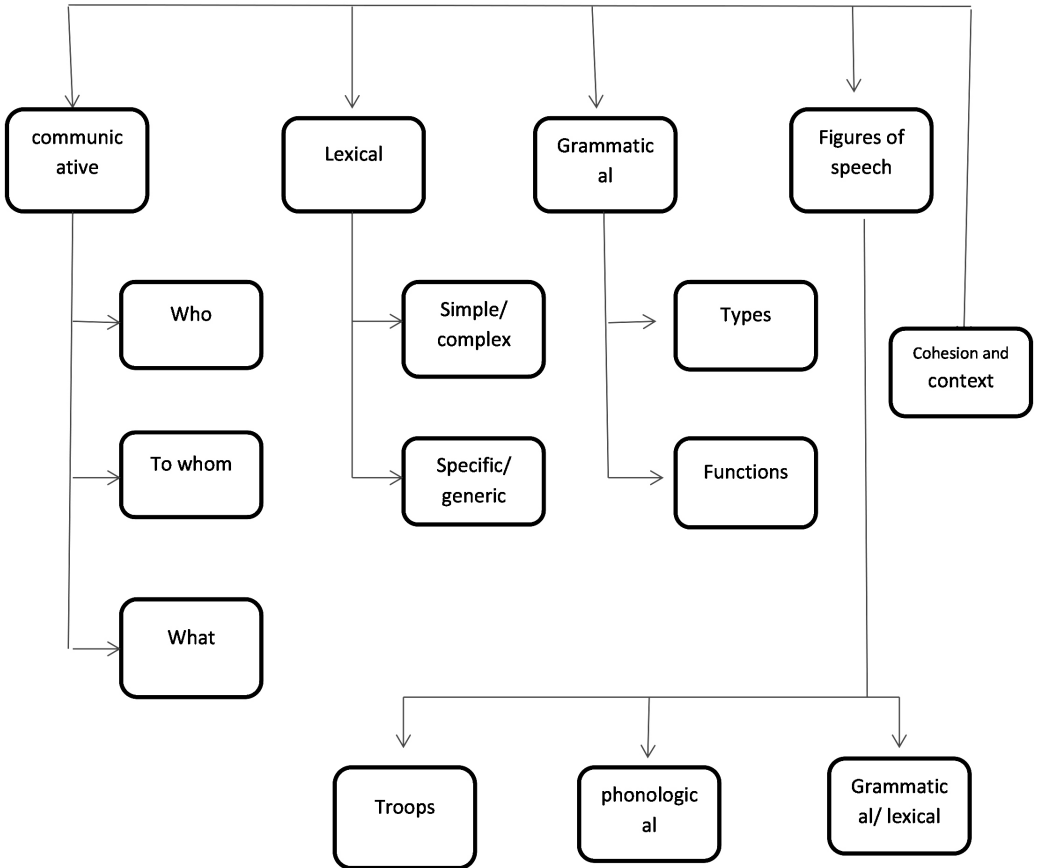


Figure (1): Resentment in Al-Zahraa’s Fadak Sermon

### 6. Data Analysis

#### Extract (1)

فَهَيْهَاتَ مِنْكُمْ، وَكَيْفَ بِكُمْ، وَأَنْتَى تُوَفِّكُونَ؟ وَكِتَابُ اللَّهِ بَيْنَ أَظْهُرِكُمْ، أُمُورُهُ ظَاهِرَةٌ، وَأَحْكَامُهُ زَاهِرَةٌ، وَأَعْلَامُهُ بَاهِرَةٌ، وَرَوَاجِرُهُ لَائِحَةٌ، وَأَوَامِرُهُ وَاضِحَةٌ، قَدْ خَلَفْتُمُوهُ وَرَاءَ ظُهُورِكُمْ، أَرَعْبَةً عَنْهُ تُرِيدُونَ، أَمْ بَعْدَ بَعْضِهِ تَحْكُمُونَ

What a falsehood! For Allah’s Book is still amongst you, its affairs are apparent; its rules are manifest; its signs are dazzling; its restrictions are visible, and its commands are evident. Yet, indeed you have casted it behind your backs! What! Do you detest it? Or according to something else you wish to rule?<sup>14</sup>

14 Fatima Zehra, "The Sermon of Fadak," n.d., <https://duas.mobi/sermon/fadak?lang=english>.

### 1. The Communicative Level

The speaker, in this extract, is Fatima Al-Zahraa addressing people who were present at the time of speaking. The purpose of her speech is to express her resentment of people who break most of Islamic issues that are mentioned in the Glorious Quran.

### 2. The Lexical Level

In the above extract, Al-Zahraa tends to use simple vocabularies to make her message understandable even by those simple people. Other times, she uses complex vocabularies like "رَوَاجِرُهُ". Here "رَوَاجِرُهُ" means punishment. Using such complex vocabularies indicate two things. First, it indicates the high level of knowledge that Al-Zahraa has. Second, it indicates that Al-Zahraa is a Quranic one in the sense that she is continuously borrowing words from the Glorious Quran when speaking.

### 3. The Grammatical Level

The type of the sentence that Al-Zahraa uses is a mixture of simple and complex sentences. That is, the structure of simple sentences is used as in "أُمُورُهُ ظَاهِرَةٌ", "وَأَحْكَامُهُ زَاهِرَةٌ", "وَأَعْلَامُهُ بَاهِرَةٌ", "وَأُمُورُهُ وَاضِحَةٌ". Other times, Al-Zahraa uses a complex structure as in "فَهَيْهَاتَ مِنْكُمْ، وَكَيْفَ بِكُمْ، وَأَنَّى تُؤْفِكُونَ؟". In this sentence, more than one sentence are involved. Moreover, there is a sense of variability in using sentences. In other words, declarative and interrogative sentences are used. The **function** of each type differs from the other. That is, using interrogative sentence is more expressive in expressing resentment, as in "أُمُّ", "أَرْعَبَةٌ عَنْهُ تُرِيدُونَ", "بِغَيْرِهِ تَحْكُمُونَ".

### 4. Figures of Speech Level

Effectively, Al-Zahraa uses parallelism as in "وَكَيْفَ بِكُمْ" is parallel with "وَأَحْكَامُهُ زَاهِرَةٌ", "وَأَعْلَامُهُ بَاهِرَةٌ", "وَأُمُورُهُ ظَاهِرَةٌ", "وَأَنَّى تُؤْفِكُونَ". Further, "أُمُورُهُ ظَاهِرَةٌ", "وَأَعْلَامُهُ بَاهِرَةٌ", "وَأُمُورُهُ وَاضِحَةٌ", and "رَوَاجِرُهُ لِإِيحَةٍ". Another grammatical category is 'grammatical deviation'. That is, postposing is used in "أَرْعَبَةٌ عَنْهُ تُرِيدُونَ". Here, the verb "تريدون" is postposing for highlighting something that Al-Zahraa is behind. Phonologically, alliteration is occurred in words like "اظهاركم", "اموره", "احكامه", "اعلامه", and "اوامره" through the repetition of the initial "أ". Also, rhythm is clear through the regular



beat between parts of the extract. Rhyme is another phonological device that is existed in extract (1). That is, Al-Zahraa tends to form her speech in a such poetic form in order to be easy to be memorized by people. Examples of rhyme are "ظاهره", "زاهرة", "باهرة", "لائحة", "بكم", and "منكم", and "واضحة".

### 5. Cohesion and Context Level

As for context, Al-Zahraa uses some links like "" to make her text more connected and thus more cohesive. The link that she uses is the letter "و".

#### Extract (2)

أَيُّهَا الْمُسْلِمُونَ! أَأَغْلَبُ عَلَى ارْثِيهِ يَا ابْنَ أَبِي قُحَافَةَ! أَفِي كِتَابِ اللَّهِ أَنْ تَرِثَ أَبَاكَ، وَلَا أَرِثَ أَبِي؟ ﴿لَقَدْ جِئْتِ شَيْئًا فَرِيًّا﴾، أَفَعَلَى عَمْدٍ تَرَكْتُمْ كِتَابَ اللَّهِ، وَتَبَدُّمُوهُ وَرَاءَ ظُهُورِكُمْ إِذْ يَقُولُ: ﴿وَوَرِثَ سُلَيْمَانُ دَاوُودَ﴾

*O Muslims! Will my inheritance be usurped? O son of Abu Quhafa! Where is it in the Book of Allah that you inherit your father and I do not inherit mine? Surely you have come up with an unprecedented thing. Do you intentionally abandon the Book of Allah and cast it behind your back? Do you not read where it says: And Sulaiman inherited Dawood?*<sup>15</sup>

#### 1. The communicative Level

The speaker, here, is Al-Zahraa talking to Abu Bakr through using a rhetorical question. The purpose of her speech is that Abu Bakr takes out her inheritance alleging that prophets' sons do not inhere money nor legacy. Thus, She protests showing the falsehood of rulership after Prophet Muhammad death.

#### 2. Lexical Level

In this extract, Al-Zahraa tends to use simple language as far as possible since she is in the state of clarifying an important issue that false rulers may falsify it, i.e. prophets' inheritance. Thus, there are no complex nor abstract words. Additionally, Al-Zahraa uses some specific words since she firstly was addressing Abu Baker as in "يَا ابْنَ أَبِي قُحَافَةَ" and "تَرِثَ أَبَاكَ، وَلَا أَرِثَ أَبِي".

#### 3. The Grammatical Level

Intentionally, Al-Zahraa uses three types of sentences in this extract. Firstly, she uses exclamation "أَغْلَبُ عَلَى ارْثِيهِ يَا ابْنَ أَبِي قُحَافَةَ!" to express her astonishment of the way that Muslims are silent at the time of stealing her right. Then, she shifts

15 Zehra. <https://duas.mobi/sermon/fadak?lang=english>.

to interrogative sentence "أفِي كِتَابِ اللَّهِ أَنْ تَرِثَ أَبَاكَ، وَلَا أَرِثَ أَبِي؟" not to have an answer, yet she wants to show the opposite of what Ábu Baker did, she wants to show the false policy that rulers follow after her father death. To end this extract, she uses a declarative sentence quoting a verse from the Glorious Quran proving her speech, i.e. "وَوَرِثَ سُلَيْمَانُ دَاوُدَ".

#### 4. Figures of Speech

Regarding grammatical categories, parallelism is used in extract (2) as in "أفِي" "أَفَعَلَى عَمَدٍ تَرْكُتُمْ كِتَابَ اللَّهِ، وَبَدَّئْتُمُوهُ" which is parallel with "كِتَابِ اللَّهِ أَنْ تَرِثَ أَبَاكَ، وَلَا أَرِثَ أَبِي؟" "وَرَاءَ ظُهُورِكُمْ". To emphasize the idea that what they did is something forbidden, Al-Zahraa keeps repeating the issue of inheritance like "وَلَا أَرِثَ أَبِي", "تَرِثَ أَبَاكَ", "أَفِي كِتَابِ اللَّهِ أَنْ تَرِثَ أَبَاكَ", "أَفَعَلَى عَمَدٍ تَرْكُتُمْ كِتَابَ اللَّهِ" as in "كِتَابِ اللَّهِ" is also repeated to show the source that she depends on when protesting others. Having a look on the used troops, intertextuality is clear in the above extract like "وَوَرِثَ سُلَيْمَانُ دَاوُدَ" and "لَقَدْ جِئْتِ شَيْئًا فَرِيًّا". It is found out that Al-Zahraa quotes the first verse "لَقَدْ جِئْتِ شَيْئًا فَرِيًّا" from Surat Maryam which has an implied reference which is comparing Al-Zahraa to Maryam. Both women are infallible, yet they are mistreated by their people. Metaphor is clear in the expression "وَرَاءَ ظُهُورِكُمْ" indicating the carelessness that the Glorious Quran received at that time and false belief.

#### 5. Cohesion and Context

Making her text more coherent, Al-Zahraa uses lexical connectors like "ارثيه", "ارث اباك", and "ارث ابي". Further, the device "اذ" is used to link her speech to the Allah's speech.

#### Extract (3)

يَا مَعَاشِرَ الْفَتِيَّةِ، وَأَعْضَادَ الْمَلَّةِ، وَأَنْصَارَ الْإِسْلَامِ! مَا هَذِهِ الْعَمِيزَةُ فِي حَقِّي؟ وَالسَّنَّةُ عَنْ ظُلَامَتِي؟ أَمَا كَانَ رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَآلِهِ أَبِي يَقُولُ: "الْمَرْءُ يُحْفَظُ فِي وُلْدِهِ؟" سَرَّعَانَ مَا أَحَدْتُمْ، وَعَجَلَانَ ذَا إِهَالَةٍ، وَلَكُمْ طَاقَةٌ بَهَا أَحَاوُلُ، وَقُوَّةٌ عَلَى مَا أُطْلِبُ وَأَزَاوُلُ!

*O you people of intellect! The strong supporters of the nation! And those who embraced Islam; What is this short-coming in defending my right? And what is this slumber (while you see) injustice (being done toward me)? Did not the Messenger of Allah, my father, used to say: A man is upheld (remembered) by*

*his children'? O how quick have you violated (his orders)?! How soon have you plotted against us? But you still are capable (of helping me in) my attempt, and powerful (to help me) in that which I request and (in) my pursuit (of it). Or do you say: "Muhammad has perished;"*<sup>16</sup>

### 1. The Communicative Level

Al-Zahraa is addressing the people who were attendant. She expresses her resentment of them, they witness injustice and still keeping silent as in "يا معاشِرَ الْفِتْيَةِ، وَأَعْضَادَ الْمِلَّةِ، وَأَنْصَارَ الْإِسْلَامِ! مَا هَذِهِ الْعَمِيرَةُ فِي حَقِّي؟ وَالسَّنَّةُ عَنْ ظُلَامَتِي؟"

### 2. The Lexical Level

The type of vocabulary that Al-Zahraa chooses is a mixture of simple and complex vocabularies. Sometimes, she uses simple vocabularies and others she uses complex ones. This indicates her rich knowledge that enables her to keep eloquent and understandable at the same time. Examples of complex vocabularies are "إِهَالَةً", "أَعْضَادَ", and "الْعَمِيرَةُ". Further, she focuses on the sense of concreteness rather than abstractness since what she behind requires such manner. Though Al-Zahraa keeps using words with concrete references, sometimes she uses them to refer to an abstract meaning. That is, "مَا هَذِهِ الْعَمِيرَةُ فِي" does not mean that people with their ruler take our her earth, yet it means that people hurt her status among them, her value that she is supposed to have.

### 3. Grammatical Level

Having a look on the types of sentences that Al-Zahraa uses, it is found out that she keeps using different types within one extract. That is, she starts her speech with exclamative sentence as a way to attract people's attention "يا معاشِرَ الْفِتْيَةِ، وَأَعْضَادَ الْمِلَّةِ، وَأَنْصَارَ الْإِسْلَامِ". For sure, Al-Zahraa does not mean that they are really protectors of Islam since they beaked their promise to prophet Muhammad regarding the people of his household. Then, she shifts to use interrogative sentences as a way to deny people's situation and their damn silence. After then, she comes back to use exclamation as in "وَلَكُمْ طَاقَةٌ بِمَا أَحْوَلُ، وَفُؤَةٌ عَلَيَّ مَا أَظْلُبُ وَأَزَاوِلُ"

16 Zehra. <https://duas.mobi/sermon/fadak?lang=english>.

#### 4. Figures of Speech

Grammatically, the extract starts with parallel structures as in "مَعَاشِرَ الْفِتْيَةِ" "وَالسَّنَّةَ عَنْ" "ما هَذِهِ الْعَمِيرَةُ فِي حَقِّي؟" also "وَأَعْضَادَ الْمِلَّةِ"، "وَأَنْصَارَ الْإِسْلَامِ؟" "ظَلَامَتِي؟". Rhetorical question is also used to express her resentment regarding what people did for her "ما هَذِهِ الْعَمِيرَةُ فِي حَقِّي؟" and "ظَلَامَتِي؟". Phonologically, Al-Zahraa uses rhyme in this extract, i.e. "حَقِّي" with "ظَلَامَتِي" to make her speech more effective. As for troops, irony is utilized as a sense of blaming them "وَأَنْصَارَ الْإِسْلَامِ". That is, saying "انصار الاسلام" means that they let Islam down through breaking their promise to Prophet Muhammad. Further, intertextuality is also used "الْمَرْءُ يُحْفَظُ فِي وُلْدِهِ:". In this extract, Al-Zahraa quotes a saying to Prophet Muhammad not a Quranic text since she is talking about her father.

#### 5. Cohesion and Context

As with previous extracts, Al-Zahraa uses the connector "و" to link ideas to each other as in "يا مَعَاشِرَ الْفِتْيَةِ، وَأَعْضَادَ الْمِلَّةِ، وَأَنْصَارَ الْإِسْلَامِ". Further, she uses a lexical word to connect her speech to Prophet Muhammad's speech as in "أَمَّا كَأَنَّ". Also, words like "قدرة" and "طاقة" are used as cohesive ties in order to make the text more cohesive.

#### Extract (4)

أَلَا قَدْ أَرَى أَنْ قَدْ أَخْلَدْتُمْ إِلَى الْخَفْضِ، وَأَبْعَدْتُمْ مَنْ هُوَ أَحَقُّ بِالْبَسْطِ وَالْقَبْضِ، وَخَلَوْتُمْ بِالِدَّعَةِ، وَنَجَوْتُمْ مِنَ الضَّبِيقِ بِالسَّعَةِ، فَمَجَّجْتُمْ مَا وَعَيْتُمْ، وَدَسَعْتُمْ الَّذِي تَسَوَّغْتُمْ، {فَإِنْ تَكْفُرُوا أَنْتُمْ وَمَنْ فِي الْأَرْضِ جَمِيعًا فَإِنَّ اللَّهَ لَعَنِي حَمِيدٌ}. أَلَا وَقَدْ قُلْتُ مَا قُلْتُ عَلَى مَعْرِفَةٍ مِنِّي بِالْخُدْلَةِ الَّتِي خَامَرْتَكُمْ، وَالْغَدْرَةَ الَّتِي اسْتَشَعَرَتْهَا قُلُوبُكُمْ، وَلَكِنَّهَا فَيْضَةٌ النَّفْسِ، وَنَفْثَةُ الْغَيْطِ، وَخَوْرُ الْقَنَا، وَبَيْتَةُ الصُّدُورِ، وَتَقْدِيمَةُ الْحُجَّةِ

Nevertheless, I see that you are inclined to easy living; dismissed he who is more worthy of guardianship (Ali (A)); You secluded yourselves with meekness and dismissed that which you accepted. **"Yet, if you show ingratitude, ye and all on earth together, yet, Allah free of all wants, worthy of all praise."** Surely I have said all that I have said with full knowledge that you intent to forsake me, and knowing the betrayal that your hearts sensed. But it is the state of soul, the effusion of fury, the dissemination of (what is) the chest and the presentation of the proof. <sup>17</sup>

17 Zehra. <https://duas.mobi/sermon/fadak?lang=english>

### 1. Communicative Level

Here, Al-Zahraa is addressing people who witness injustice and still keeping silent. Further, she describes people as those who are easily cheated by life and falsehood forgetting the second life and how to be with right.

### 2. Lexical Level

Lexically, Al-Zahraa nearly uses complex vocabularies in this extract though the speech is oriented to simple people as well as to rulers. This indicates the high mental ability that she has and how she selects her words neatly. That is, the word "الْخَفْضِ" refers to simple life. Whereas, the expression "أَحَقُّ بِالْبَسِطِ وَالْقَبْضِ" refers to judging. "وَحَلَوْنُكُمْ بِالِدَّعَةِ" means having a meeting secretly to decide something. Having a look on "فَمَجَّجْتُمْ مَا وَعَيْتُمْ", it means that they keep it secret.

### 3. Grammatical Level

Grammatically, all the used sentences in this extract are declarative since Al-Zahraa in a state of describing people after the death of Prophet Muhammad and how many ethics changed.

### 4. Figures of Speech

Having the grammatical categories, parallelism is used heavily in this extract. That is, "وَأَبَعْدْتُمْ مَنْ هُوَ أَحَقُّ بِالْبَسِطِ وَالْقَبْضِ" is parallel with "قَدْ أَخَلَدْتُمْ إِلَى الْخَفْضِ", and "وَدَسَعْتُمْ الَّذِي تَسَوَّغْتُمْ", "فَمَجَّجْتُمْ مَا وَعَيْتُمْ" is parallel with "فَمَجَّجْتُمْ مَا وَعَيْتُمْ". Lexically, metonymy is used when Al-Zahraa describes how they deny the fact that there is another one who is supposed to be Al Khalifa rather than Abu Baker "مَنْ هُوَ أَحَقُّ بِالْبَسِطِ" and "وَالْقَبْضِ". Metaphor is used to express the way they made a treaty with Abu Baker to be their Khalifa "فَمَجَّجْتُمْ مَا وَعَيْتُمْ". Phonologically, rhyme and rhythm are used. Rhyme is clear in words like "الْقَبْضِ" with "السَّعَةِ", "بِالدَّعَةِ" and "الْخَفْضِ". Rhythm is clear throughout the regular beats that each utterance has. Also, intertextuality is used in this extract as a way of supporting her speech "فَإِنْ تَكْفُرُوا أَنْتُمْ وَمَنْ فِي الْأَرْضِ {جَمِيعًا فَإِنَّ اللَّهَ لَعَنِي حَمِيدٌ".

### 5. Cohesion and Context

To make her speech more cohesive, Al-Zahraa uses certain links to connect ideas to each other. Thus, she uses the connectors "و" and "الـ" to link sentences.

## 7. Result and Discussion

The study shows that there are some linguistic devices that are used heavily while others are rarely or not used. This will be clear through the following Tables.

**Table (1):** shows the communicative level (addressee) occurrences

No.	Addressee	Frequency	Percentage
1	Abu Baker	1	25%
2	Muslims	3	75%
	Total	4	100%

Through the above, it is shown that most of Al-Zahraa's speech is directed to Muslims, i.e. 75%, in general rather than to a specific individual. This indicates Al-zahraa's message that she wants to deliver. That is, she wants all the nation to reject injustice regardless who is the one being falsed. Thus, all Muslims are responsible for any injustice in the society.

**Table (2):** shows occurrences of the grammatical level

No.	Sentence Type	Frequency	Percentage
1	Declarative	3	37.5%
2	Interrogative	3	37.5 %
3	Exclamative	2	25 %
4	Total	8	100 %

In Table (2), it has been shown that in expressing her resentment, Al-Zahraa tends to use declarative as well as interrogative sentences, i.e. each with 37.5 %. That is, she uses declaratives in order to describe or state facts of people that she face. Yet, she uses interrogatives in order to deny what they did for her and her husband.

**Table (3):** shows occurrences of figures of speech

No.	Figures of speech	Devices	Frequency	Percentage
1.	Grammatical/ lexical	Parallelism	4	18.18 %
		Postponing	1	4.54 %
		Metonymy	1	4.45 %
2	Phonological	Rhyme	4	18.18 %
		Rhythm	4	18.18 %
3	Troops	Metaphor	2	9.09 %
		Irony	2	9.09%
		Intertextuality	4	18.18 %
4	Total		22	100 %

Table (3) shows that Al-Zahraa uses certain devices that are divided into three categories: grammatical/ lexical, phonological, and troops. Among these, she focuses on parallelism, rhyme and rhythm, and intertextuality for their significance in making the message longer kept in people's memories.

## 8. Conclusions

The study has reached the following conclusions:

1. Resentment is manifested through using different stylistic levels. These levels are communicative, grammatical, lexical, figures of speech and cohesion and context. Thus, the first Hypothesis, i.e. **resentment is manifested through using certain strategies and devices**, is realized.
2. It is found out that parallelism, metaphor, irony, Rhythm and rhyme, and intertextuality are the most used devices for their great effect on audience. As such, the second hypothesis, i.e. **there are some stylistic devices that are used heavily in Al-Zahraa's sermon**, is realized.

3. Al-Zahraa has succeeded in expressing her resentment effectively to the extent that people began crying when hearing her words. Accordingly, the third hypothesis is approved, ***Al-Zahraa succeeds in expressing her resentment effectively.***
4. Most of Al-Zahraa's speech was directed to Muslims in general rather than an individual one. Actually, this stands in opposite to the fourth hypothesis which states that ***all of Al-Zahraa resentment speech is directed to an individual.***



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