

Inquiry about Rhetoric Style of Qadir Speech

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Abstract: Qadir speech is one of the best examples of Arabic rhetoric and eloquence presented by Prophet Mohammad. Comprehension and understanding of Arabic texts and their content depend on aesthetic taste in terms of rhetoric. Aesthetics is one of the elements of rhetoric science i.e. the concepts and meaning of a text is directly related to rhetoric (aesthetics) used in a given text. Examining the beauty of a text can be conducive to grasping the text more and we should indicate that this kind of research is in stylistics domain. It is noteworthy that stylistics comes into different types: conceptual stylistics, layer stylistics, linguistic stylistics, rhetoric stylistics, and etc. It should be mentioned that the main principle in stylistics is finding out the frequency and paying attention to it. The author of this paper examined the Qadir speech from the rhetoric stylistic point of view and with the aid of careful scrutiny and utilizing graphs will depict the frequencies pertinent to linguistic and literary structures and consequently prove the expressive miracle of Qadir speech.

Keywords: stylistics, linguistic, literary, structure, rhetoric structure, and Qadir speech

Introduction:

“Sabk” (Style) in Arabic means heating and pouring gold and silver and “sabkie” is a piece of heated silver. In literary domain, it means a specific style of prose and poem whose English equivalent is “style” which has been derived from Greek term “lus” and means an iron instrument or a tool with it carved words and letters on mummified tablets. These days also Iranians name “pen” something like style and say: Mr. or Miss. So and so has a good pen. “ i.e. a good style (Bahar, 1349. Preface to vol.1). In other words, anyone’s style, is a style that one chooses to express their thoughts provided that they created it themselves or at least is different from others (Mahjob, Bit, p.49-51).

One should seek the stylistics background in Greece and Rome. Plato defines style as a quality and advantage that the talker due to enjoying a proper model of speech benefits from it and the other talker doesn’t benefit from it because of lack of appropriate model. Yet Aristotle considers style as an inherent feature of speech and holds the idea that any work has its own style whether low, mediocre, or supreme. Style is learned characteristic but is divided into different grades. Romans also divided style into supreme, medium, and ordinary levels (Aminpour, 1384. Pp.179-182).

The important point in stylistics is taking the frequencies into consideration. Basically style can be identified through comparison like colors which can be differentiated from one another. In the study of style mode and standard deviation, existence of or some elements are not important but the frequency of style elements is of importance. For example, the function of propositions in object of proposition is a characteristic of Khorasani style but it is not a feature of Hafez’s sonnets in spite of the fact that is applied in Hafez’s poetry since its frequency is low.

Any style compared to the other style contains deviation and this means style. For example in Sa’di’s poetry something is a norm but in Saeb’s sonnet it is a deviation, both are styles, though. That is why some define style as deviation of norm/ standard (Shafieekadkani, 1379. P.37-38).

Regarding the concise introduction mentioned above, the author examines the linguistic (word-related) style of Qadir speech and via scrutiny illuminates that Qadir speech has a particular and unique style which reached the zenith of eloquence and rhetoric.

Linguistic structure:

In examining the linguistic structure of a work, one has to take the syntactic and morphology system of a work into consideration besides the grammatical qualities.

Applying the derivations:

Arabic has a differentiating feature that is a derivational language. Thus, derivation in Arabic is so obvious that there are rules and regulations for it. Derivations fall into different types including: active participle, passive participle, exaggeration, and etc. (AltatbiqAlsarfi, dr. AbdohAlrajehi, p.75).

At first it might seem that utilizing derivations in speech of any poet, writer or orator is typical but the high frequency of these derivations indicates any poet, writer, or orator personal style and Prophet Mohammad belongs to the orators group. He made a particular style by using frequent derivations.

For example, some cases containing derivations “present participle as a subject, passive participle as an object, exaggerations, and absolute adjectives comparative and superlative adjectives” as well, are mentioned:

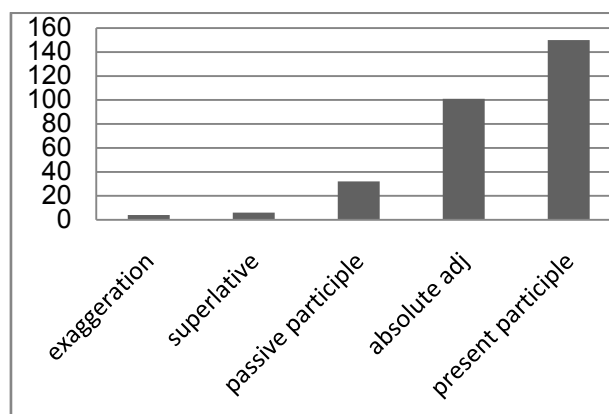
«حَمِيداً لَمْ يَزَلْ، مَحْمُوداً لَا يَزَالُ وَ مَجِيداً لَا يَزُولُ، وَ مُبْدِئاً وَ مُعِيداً وَ كُلُّ أَمْرٍ إِلَيْهِ يَعُودُ.

بَارِئُ الْمَسْمُوكَاتِ وَ دَاجِي الْمَذْحُوتَاتِ وَ جَبَّارُ الْأَرْضِينَ وَ السَّمَاوَاتِ، فُذُوسٌ سُبُوحٌ، رَبُّ الْمَلَائِكَةِ وَالرُّوحِ، مُتَّفَضِّلٌ عَلَيَّ جَمِيعٍ مَنْ بَرَّاهُ، مُنْطَوِّلٌ عَلَيَّ جَمِيعٍ مَنْ أَنْشَأَهُ.

فَاعْلَمُوا مَعَاشِرَ النَّاسِ (ذَالِكَ فِيهِ وَ أَفْهَمُوهُ وَ اعْلَمُوا) أَنَّ اللَّهَ قَدْ نَصَبَهُ لَكُمْ وِلياً وَ إِمَاماً فَرَضَ طَاعَتَهُ عَلَيَّ الْمُهَاجِرِينَ وَ الْأَنْصَارِ وَ عَلَيَّ النَّابِعِينَ لَهُمْ بِإِحْسَانٍ، وَ عَلَيَّ الْبَادِي وَ الْحَاضِرِ، وَ عَلَيَّ الْعَجَمِيِّ وَ الْعَرَبِيِّ، وَ الْحُرِّ وَ الْمَمْلُوكِ وَ الصَّغِيرِ وَ الْكَبِيرِ، وَ عَلَيَّ الْأَبْيَضِ وَ الْأَسْوَدِ، وَ عَلَيَّ كُلِّ مُوَحَّدٍ.

مَعَاشِرَ النَّاسِ، إِنَّ عَلِيّاً وَ الطَّيِّبِينَ مِنْ وُلْدِي (مِنْ صُلْبِهِ) هُمُ الثَّقَلُ الْأَصْغَرُ، وَ الْقُرْآنُ الثَّقَلُ الْأَكْبَرُ، فَكُلُّ وَاحِدٍ مِنْهُمَا مُنْبِئٌ عَنِ صَاحِبِهِ وَ مُوَافِقٌ لَهُ، لَنْ يَفْتَرِقَا حَتَّى يَرِدَا عَلَيَّ الْحَوْضِ»¹.

The table below shows the derivations.



2. The frequency of synonymous words

There words are different but synonymous (reasons of miracle, Aljorjani: p.242).

1. All the texts are from Qadir speech collected in AllamehAmini's book (DOI: dx.doi.org/14.9831/1444-8939.2015/3-2/MAGNT.53)

Prophet Mohammad (peace be upon him) in Qadir speech used numerous synonyms for different concepts. Regarding that this style is rarely used by others and since it was frequently used in his speech, one can say that it is one of the features of his oratory style.

Examples:

1.1. Praise: laud, eulogy, applaud

«الحمد لله الذى علا فى توخُّده و دنا فى تفرُّده».
«و لا نزلت آية مدح فى القرآن إلا فيه».
«ألا و أنّ عليّاً هو الموصوف بالصبر و الشكر».

2.2. God: God, Allah, creator

«ربُّ الملائكة و الرّوح ، متفضّل على جميع من برّاه».
«فهو الله الذى لا إله إلا هو المتقن الصنعة ، الحسن الصنعة».
«إله واحد و ربُّ ماجد».

2.3. Great: majestic, august, grandeur, great

«يحسبونه هيئاً و هو عند الله عظيم».
«معاشر الناس ، شتان ما بين السعير و الأجر الكبير».
«حميداً لم يزل ، محموداً لا يزال و مجيد لا يزول».

2.4. Fire: fire, inferno, blaze

«ألا إنّ أعدائهم الذين يصلون سعيراً».
«لبيتلكم شواظ من النار».

2.5. Guardian: protector, defender, vigilante, warden

«معاشر الناس ، السابقون إلى مبايعته».
«هو على بن أبى طالب أخى و وصي».

2.6. Promise: avowal, pledge, pact

«لا نرجع عن العهد و لا ننقض الميثاق».

2.7. Reward: incentive, prize, bonus, bounty, gain

«سَيَجْزِي اللهُ الشَّاكِرِينَ الصَّابِرِينَ».
«شَتَان ما بين السعير و الأجر الكبير».

«أذكروا المّات و المعاد و الحساب و الموازين و المحاسبة بين يدي رب العالمين و الثّواب و العقاب».
«مَن جاء بالسّيئة فليس له في الجنان نصيب».

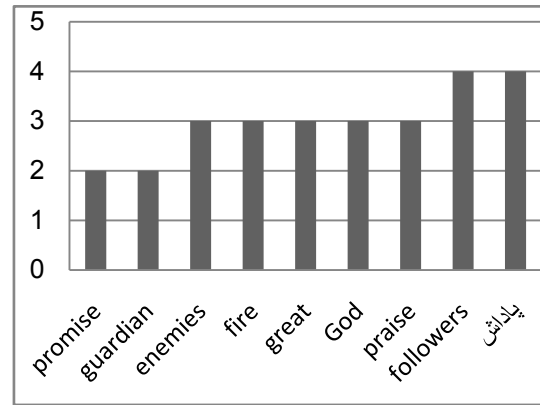
2.8. Followers: disciple, adherent, advocate, devotee, helper

«معاشرَ الناس ، إثمهم و أنصارهم و أتباعهم و أشياعهم في الدّرك الأسفل من النّار».

2.9. Enemies: foes, dissidents, rebels

«لِإِنَّ اللَّهَ عَزَّوَجَلَّ قَدْ جَعَلْنَا حُجَّةً عَلَى الْمُقْصِرِينَ وَالْمُعَانِدِينَ وَالْمُخَالِفِينَ وَالْخَائِنِينَ وَالْأَيْمِينَ وَالظَّالِمِينَ وَالْغَاصِبِينَ مِنْ جَمِيعِ الْعَالَمِينَ».

The frequency of the synonyms:

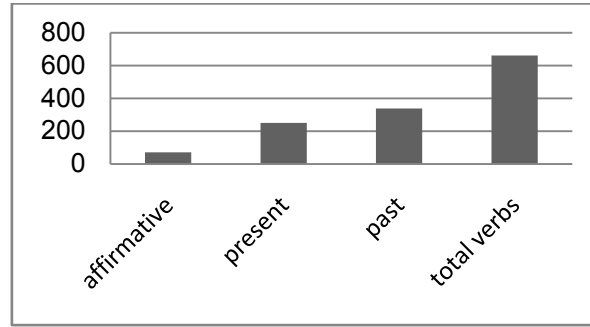


Syntactic application of verbs and words in sentences:

Syntax regulates a language and attempts to define the language and tends to inertia and stillness. Because language is an organism it has to do with different aspects of life directly. As long as life is dynamic and vibrant, language is alive and adapts itself to the changes in life moves on and experiences different stages of life such as youth, midlife, old age, and death. Language is an organism and undergoes developments (BahmaniMotlaq, 1389. P.100). However, the author is a great poet or an orator who with the aid of applying language, follows all the grammatical rules well and the sentences are beautiful in some aspects. This has been conducted in Qadir speech so completely that one can claim that Mohammad's speech is far from containing weak expressions and his style is cogent, eloquent, and elegant which will be discussed next.

Function of verbs:

As we know there are three types of verb in Arabic namely: past, present, and affirmative one. Function of verbs in their proper place has a large role in Arabic sentences in a way that the right application of verbs has a tremendous impact on sentences. High frequency of various verbs in Qadir speech demonstrates Prophet Mohammad's dominance on Arabic words. The table below illustrates the frequency of these three types of verbs:



Innovation in sentences:

On can witness beautiful sentences in Qadir speech that some of them are made without applying a verb, while some are made only by present tense and few of them merely by past tense. This shows Mohammad's outmost ability and supreme style in speech. There are some examples of these innovations in sentences, below.

Sentences without verb:

« معائير النَّاسِ، السَّابِقُونَ إِلَى مُبَايَعَتِهِ وَ مُوَالَاتِهِ وَ التَّسْلِيمِ عَلَيْهِ بِإِمْرَةِ الْمُؤْمِنِينَ أَوْلَاكَ هُمْ الْفَائِزُونَ فِي جَنَاتِ النَّعِيمِ. »

« معائير النَّاسِ، هُوَ نَاصِرُ دِينِ اللَّهِ وَالْمُجَادِلُ عَنِ رَسُولِ اللَّهِ، وَ هُوَ التَّقِيُّ النَّفِيُّ الْهَادِي الْمُهْدِي. نَبِيُّكُمْ خَيْرُ نَبِيٍّ وَ وَصِيُّكُمْ خَيْرُ وَصِيٍّ وَ نَبُوهُ خَيْرُ الْأَوْصِيَاءِ. »

« معائير النَّاسِ، إِنَّهُ مَا مِنْ قَرِيْبَةٍ إِلَّا وَاللَّهِ مُهْلِكُهَا بِتَكْذِيبِهَا قَبْلَ يَوْمِ الْقِيَامَةِ وَ مُمْلِكُهَا الْإِمَامُ الْمُهْدِي وَاللَّهُ مُصَدِّقٌ وَعَدُهُ. »

Sentences containing only present tense:

« لَمْ يَكُنْ لَهُ ضِدٌّ وَلَا مَعَهُ نِدٌّ أَحَدٌ صَمَدٌ لَمْ يَلِدْ وَلَمْ يُولَدْ وَلَمْ يَكُنْ لَهُ كُفْوًا أَحَدٌ. إِلَاهُ وَاحِدٌ وَرَبُّ مَا جَدُّ بِشَاءٍ فَيَمُضِي، وَيُرِيدُ فَيَقْضِي، وَيَعْلَمُ فَيُحْصِي، وَيُمَيِّتُ وَيُحْيِي، وَيُفْقِرُ وَيُعْنِي، وَيُضْحِكُ وَيَبْكِي، وَيُدْنِي وَيُبْعِدِي وَيَمْنَعُ وَيُعْطِي، لَهُ الْمُلْكُ وَلَهُ الْحَمْدُ، بِيَدِهِ الْخَيْرُ وَ هُوَ عَلِيٌّ كُلُّ شَيْءٍ قَدِيرٌ. »

« يُوَلِّجُ اللَّيْلَ فِي النَّهَارِ وَيُوَلِّجُ النَّهَارَ فِي اللَّيْلِ، لَا إِلَاهَ إِلَّا هُوَ الْعَزِيزُ الْعَفَّارُ. مُسْتَجِيبُ الدُّعَاءِ وَمُجْزِلُ الْعَطَاءِ، مُحْصِي الْأَنْفَاسِ وَرَبُّ الْجَنَّةِ وَالنَّاسِ، الَّذِي لَا يُشْكَلُ عَلَيْهِ شَيْءٌ، وَ لَا يُضْجَرُهُ صِرَاحُ الْمُسْتَصْرِخِينَ وَلَا يُبْرِئُهُ إِحْسَاحُ الْمَلْحِينِ. »

Sentences including just past tense:

« ماضٍ حُكْمُهُ، جازٍ قَوْلُهُ، نافذٍ أَمْرُهُ، مُعَوِّزٌ مَنْ خَالَفَهُ، مَرْحُومٌ مَنْ تَبِعَهُ وَ صَدَقَهُ، فَقَدْ غَفَرَ اللَّهُ لَهُ وَلِمَنْ سَمِعَ مِنْهُ وَ أَطَاعَ لَهُ. »

Words arrangement:

Words arrangement emphasizes the desired meaning more and demonstrates talker's linguistic dominance. Prophet Mohammad in Qadir speech utilized many beautiful arrangements that convey much desired meaning. Some of them are:

« بَارِئُ الْمُسْمُوكَاتِ وَ دَاجِي الْمُدْحَوَاتِ وَ جَبَّارُ الْأَرْضِينَ وَ السَّمَاوَاتِ. »

« رَبُّ الْمَلَائِكَةِ وَالرُّوحِ، مُتَّفَضِّلٌ عَلَيَّ جَمِيعٍ مَنْ بَرَّاهُ. »

« مُنْشِئُ الشَّيْءِ حِينَ لَا شَيْءَ دَانَتْ حَيٌّ وَقَانَمَ بِالْقِسْطِ. »

« مَلِكُ الْأَمْلاكِ وَ مُفَلِّكُ الْأَفْلاكِ وَ مُسَخَّرُ الشَّمْسِ وَالْقَمَرِ. »

« حَتْمًا عَلَيَّ اللَّهُ أَنْ يَفْعَلَ ذَلِكَ بِمَنْ خَالَفَ أَمْرَهُ وَأَنْ يُعَذِّبَهُ عَذَابًا نُكْرًا أَبَدًا الْأَبَادِ وَ ذَهَرَ الدُّهُورِ. »

« أَلَا إِنَّهُ فَاتِحُ الْخُصُونِ وَ هَادِمُهَا. »

The function of letters:

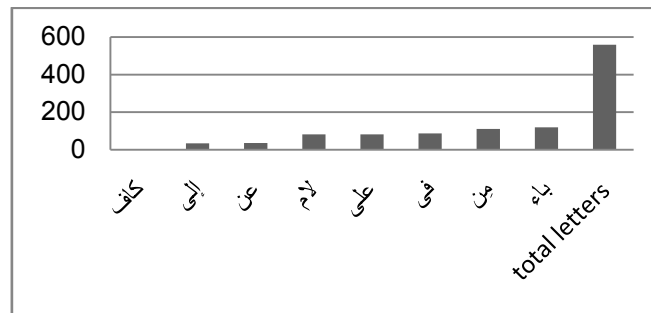
Application of letters in any language is a function of that language rules and constraints (translation skill: YahyaMroof. P.262). The high frequency of application of letters, proves Prophet Mohammad's remarkable dominance on the meaning of letters. In this regard only the frequency of the letter " an' is mentioned:

- 1- عن السَّلام: «إِنَّ جَبْرئِيلَ هَبَطَ إِلَيَّ مِراراً ثَلَاثاً يَأْمُرُنِي عَنِ السَّلامِ رَبِّي - وَهُوَ السَّلامُ - أَنْ أَقُومَ فِي هَذَا المَشْهَدِ».
- 2- عن تَبْلِيغِ ذلك: «وَسَأَلْتُ جَبْرئِيلَ أَنْ يَسْتَعْفِيَ لِي (السَّلامَ) عَن تَبْلِيغِ ذالِكَ إِلَيْكُمْ».
- 3- عن ولايَتِهِ: «وَلَا تَسْتَنْكِفُوا عَن ولايَتِهِ، فَهُوَ الَّذِي يَهْدِي إِلَيَّ الحَقَّ وَيَعْمَلُ بِهِ».
- 4- عن الله: «أَمَرْتُهُ عَنِ اللهِ أَنْ يَنَامَ فِي مَضْجَعِي، فَفَعَلَ فادِياً لِي بِنَفْسِهِ».
- 5- عن رسول الله: «مَعَاشِرَ النَّاسِ، هُوَ ناصِرُ دِينِ اللهِ وَالْمَجادِلِ عَنِ رَسولِ اللهِ».
- 6- عنهم: «وَقَدْ أَمَرْتُ بِالصَّفْحِ عَنْهُمْ».

و عن المشاهد - عن الحرام - عنه - عن الباطل - عن صاحبه - عن معصيته - عن سبيله - عن ربّه - عن ذلك - عن مخالفته - عن منكر و ...

we can point out the high frequency of letters: which indicates «باء، من، فى، على، إلى، لام و مع» Mohammad's oratory style.

There is a table of these letters below:



The letter: «ألا»

It is the letter which is put at the beginning of a sentence to draw attention, warn, or relay good news about doing something or deterring from doing something (basic syntax, dr. Ahmad Mokhtar et al. p. 311).

The high frequency of this letter in Qadir speech implies the importance of following the given piece of advice. Prophet Mohammad repeated this letter 58 times throughout the speech and this is his specific style in oratory regarding the high frequency. Here are some cases of applying this letter in Qadir speech:

«ألا لعن الله الغاصبين المغتصبين.

ألا إنهم أصحابُ الصَّحيفَةِ ، فَلْيَنْظُرْ أَحَدُكُمْ فِي صَحيفَتِهِ.

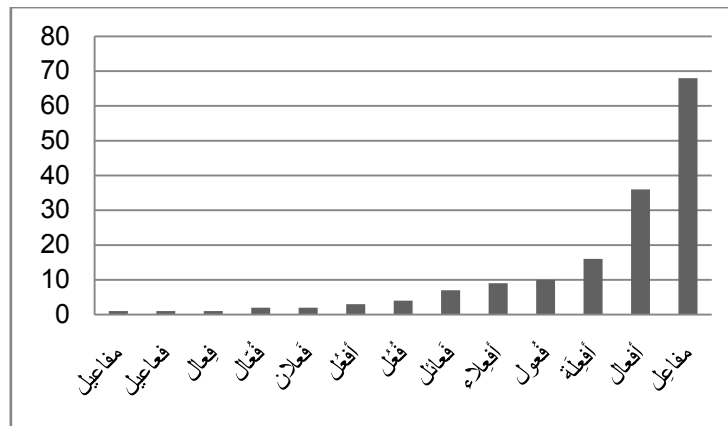
ألا وإنَّ عَلِيًّا هُوَ الموصوفُ بالصَّبْرِ وَ الشُّكْرِ.

أَلَا مَنْ كُنْتُ مَوْلَاهُ فَهَذَا عَلَيَّ مَوْلَاهُ.

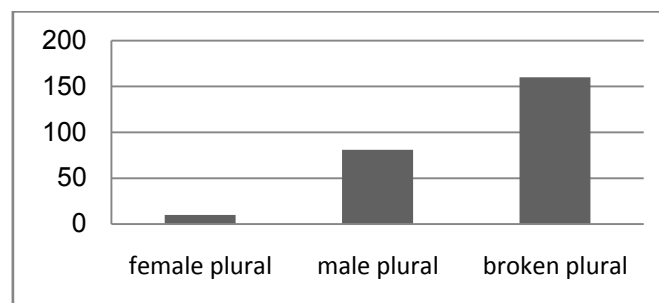
أَلَا وَ قَدْ بَلَّغْتُ ، أَلَا وَ قَدْ أَسْمَعْتُ ، أَلَا وَ قَدْ أَوْصَحْتُ»:

Applying plural forms:

Every poet, author, or orator uses plural forms in his work. It is noteworthy that some don't have a specific style in applying plural forms while others have a particular style that can be considered as a personal style. Prophet Mohammad in Qadir speech benefited from different Arabic plural forms such as so-called "broken plural", "male plural", and "female plural", but the most frequent one is "broken one". The table below shows the most frequent one and the least frequent one:



Also the table below shows the frequency of "broken plural", "male plural", and "female plural":



Rhetoric structure:

Rhetoric is a science and art, and a theoretical approach which is functional as well. A technical and rhetorical style is very expressive (albalaqe Alestelahie: AbdolazizQlqile: p.9). Familiarity with rules and regulations of rhetoric science lead us to understand the subtleness and mysteries inherent in Arabic (figures of speech: Abuhelal Alaskari: p.2-3).

The books discussing rhetoric admit that rhetoric is divided into three components: semantics, expression, and originality. Semantics is defined as follows: "the science that identifies how function of Arabic words pertinent to a given situation" (summarizing the summary in opening: Altaftazani: p.47) and (Alaizah, Alqazvini.pp. 75-6).

KhatibQazvini defines semantics: "it is a science that through it the state of Arabic words appropriate for the situation is identified" (BaqieAlayzahleltalkhisalmeftahfelolumeAlbalaqe: Abdolmotaal Alsaeedi, p.27).

Science of expression is a science that enables us to interpret different meaning from the same word. (the term rhetoric: Abdolaziz Qelqelie. P.37).

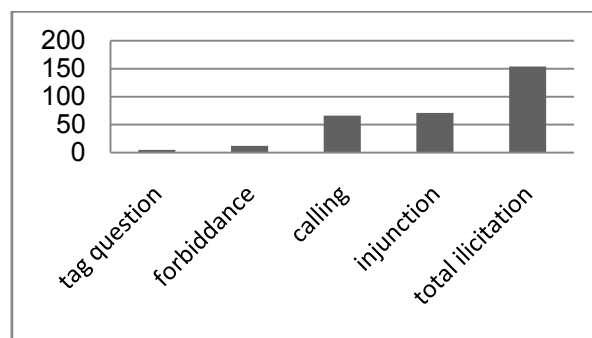
And originality: is a science that by it different aspects of subtleness of words after coherence and appropriateness for the situation are identified (summary of the rhetoric science, Jalalodin Alqazvini. P. 347).

The authors of this paper extracted the rhetoric and aesthetic cases related to semantics and originality from Qadir speech.

Semantics elements in Qadir speech:

One of the issues in semantics is elicitation of reaction, and speech is either a piece of news or elicitation. But elicitation falls into two types: reaction elicitation and non-reaction elicitation. In the science of rhetoric elicitation of reaction is desired and it is achieving something elicited which is not present at the moment of elicitation (BaqiAleizah. AbdolmotaalAlsaed,i vol2. P. 53).

Injunctions, callings, forbiddances, and tag questions are pertinent to elicitation whose application will make the speech beautiful. The high frequency of them illustrates the specific style of a writer, poet, or an orator and Prophet Mohammad owns this property. The frequency of this case in rhetoric science is shown below:



Internal music of the speech (originality figure of speech)

About the science of “originality” the term “novel” has also been used. It is basically used about the word “rope” since rope is strong and tied firmly. Moreover, the term “innovator, or inventor” are applied to science of originality. The difference between these two is that on the one hand, invention is the same as creating meaning which has not already been achieved and originality on the other hand is making subtle meaning (majority. IbnRashiq Alqirvani. Vol.1. p.256) and (Alqazvini and shuruh Altakhlis: Ahmad Matloob: p.424).

Rhetoric figures of speech fall into two types: “implication”: what is implied without using words: matching, harmony, and etc. while “direct one: has to do with the beauty of the words without taking the meaning into consideration: rhyme, paronomasia, quotation (Albalaq and literary analysis: Dr. Ahmad Abu Haqqe. p.184).

Originality devices are sometimes paid much attention to since they are very important in music of the words in a speech, and consequently in the musical elements of the style. These elements mostly contain: rhyme, homophony, paronomasia, and contrast. In examining Qadir speech there are the most frequent figures of speech in Mohammad’s words. Categories originality devices are illustrated below.

Rhyme:

From the linguistic perspective: “is hidden words, i.e. the words with a specified distance like the distance of poems” (Arabic language, IbnManzoor, vol8. Rhyme

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Technically: “ is the same distance between the last letters of words in prose” (the science of originality: AbdolazizAtiq, p. 206) and (summary of rhetoric science: Qazvini, p.397).

About suitable rhyme Jorjani says:” one can find the rhyme acceptable and proper once the meaning is conveyed completely and without any distortion and changes and therefore it will be the sweetest rhyme you have ever heard” (the mysteries of rhetoric, Aljorjani, p. 11).

Some examples of rhyme in Qadir speech:

«أَلْحَمْدُ لِلَّهِ الَّذِي عَلَا فِي تَوْحِيدِهِ وَ دَنَا فِي تَقَرُّدِهِ وَجَلَّ فِي سُلْطَانِهِ وَعَظَمَ فِي أَرْكَانِهِ
مَعَاشِرَ النَّاسِ، أَلَاؤِي (أَنَا) النَّذِيرُ وَ عَلِيَّ الْبَشِيرُ.
قَدَفِهِمُ السَّرَائِرَ وَ عِلْمَ الضَّمَانِ، وَ لَمْ تُخَفْ عَلَيْهِ الْمَكُونَاتُ وَ لَا اسْتَبْهَتْ عَلَيْهِ الْخَفِيَّاتُ.
أَلَا إِنَّهُمْ أَمْنَاءُ اللَّهِ فِي خَلْقِهِ وَ حُكْمِهِ فِي أَرْضِهِ. أَلَا وَقَدْ أَدْبَيْتُ، أَلَا وَقَدْ بَلَّغْتُ، أَلَا وَقَدْ أَسْمَعْتُ، أَلَا وَقَدْ أَوْصَحْتُ،
اللَّهُمَّ اغْفِرْ لِلْمُؤْمِنِينَ (بِمَا أَدْبَيْتُ وَأَمَرْتُ) وَ اغْضِبْ عَلَيَّ (الْجَادِحِينَ) الْكَافِرِينَ، وَ اَلْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ».

Quotation:

Technically Quotation means: “quoting verses of Quran or Hadis by Porphet Mohammad and Imams” (literary rhetoric, Dr. MohammadaliZakisabbaq., p.272).

Examples of quotation in Qadir speech:

(يُولِجُ اللَّيْلَ فِي النَّهَارِ وَيُؤَلِّجُ النَّهَارَ فِي اللَّيْلِ) (فاطر: 13) ، لِإِلَهِ الْإِهْوَالِ الْعَزِيزِ الْغَفَّارِ . مُسْتَجِيبُ الدُّعَاءِ وَ مُجَزِّلُ الْعَطَاءِ، مُخْصِي الْأَنْفَاسِ وَ رَبُّ الْجَنَّةِ وَ النَّاسِ، الَّذِي لَا يُشْكَلُ عَلَيْهِ شَيْءٌ، وَ لَا يُضْجِرُهُ صُرَاخُ الْمُسْتَصْرِخِينَ وَ لَا يُبِيرُمُهُ إِحَاخُ الْمَلْحِينَ.
اللَّهُمَّ إِنَّكَ أَنْزَلْتَ الْآيَةَ فِي عَلِيٍّ وَ لَيْكَ عِنْدَ تَبْيِينِ ذَلِكَ وَ تَصْبِيحِ إِيَّاهُ لِهَذَا الْيَوْمِ: (الْيَوْمَ أَكْمَلْتُ لَكُمْ دِينَكُمْ وَ أَتَمَمْتُ عَلَيْكُمْ نِعْمَتِي وَ رَضِيتُ لَكُمْ الْإِسْلَامَ دِينًا) (ماتده: 3) ، (وَ مَنْ يَبْتَغِ غَيْرَ الْإِسْلَامِ دِينًا فَلَنْ يُقْبَلَ مِنْهُ وَ هُوَ فِي الْآخِرَةِ مِنَ الْخَاسِرِينَ) (آل عمران 85). اللَّهُمَّ إِنِّي أَشْهَدُكَ أَنِّي قَدْ بَلَّغْتُ.

Contrast:

Contrast: having two opposite words in meaning near each other (rhetoric and literary analysis, Dr. AhmadabuHaqqe, p. 192).

Contrast: also known as opposite and it means juxtaposing two opposite words in a sentence (pearls of rhetoric, Ahmad Alhashemi, p. 303) and (the spring lights in originality science, p.141). here are some instances of contrast in Qadir speech:

«أَحْمَدُهُ كَثِيرًا وَ أَشْكُرُهُ دَائِمًا عَلَيَّ السَّرَّاءِ وَ الضَّرَّاءِ وَ الشَّدَّةِ وَ الرَّخَاءِ، وَ أَوْمِنُ بِهِ وَ بِمَلَانِكَيْهِ وَ كُتَيْبِهِ وَ رُسُلِهِ.
مَعَاشِرَ النَّاسِ، إِنَّ عَلِيًّا وَ الطَّيِّبِينَ مِنْ وُلْدِي (مَنْ صَلَّيْهِ) هُمُ الثَّقَلُ الْأَصْغَرُ، وَ الْقُرْآنُ الثَّقَلُ الْأَكْبَرُ».

Paronomasia:

Paronomasia means two similar sounding terms but different in meaning (obvious rhetoric, Ali Jarom, Mostafa Amin, p.265).

This type of figure of speech is named paronomasia because the letters of some words are alike, whether completely or partially (Arab maturity in literature, JormanooFarahat, p.66). some instances of paronomasia in Qadir speech:

«يَلْحَظُ كُلُّ عَيْنٍ وَ الْعُيُونُ لِأَثَرِهِ.
أَلَا لَهُ الْحَمْدُ مِنِّي أَبَدًا لِأَبْدِينَ وَ دَهْرًا لِذَاهِرِينَ وَ عَلَيَّ كُلِّ حَالٍ».

هُوَ التَّقِيَانَقِي الْهَادِي الْمَهْدِي».

Harmony:

Harmony or concurrence is among the parts which are compatible (pearls of rhetoric, Ahmad Alhashemi, p. 303). Here are some examples of harmony in Qadir speech:

«عَلِيُّ بْنُ أَبِي طَالِبٍ الَّذِي أَقَامَ الصَّلَاةَ وَآتَى الزَّكَاةَ وَهُوَ رَاكِعٌ يُرِيدُ اللَّهُ عَزَّوَجَلَّ فِي كُلِّ حَالٍ.
مَعَاشِرَ النَّاسِ، إِنَّ الْحَجَّ وَالْعُمْرَةَ مِنْ شَعَائِرِ اللَّهِ.
نُبَايَعُكَ عَلِيٌّ ذَلِكَ بِقُلُوبِنَا وَأَنْفُسِنَا وَالسِّنِّتِنَا وَأَيْدِينَا».

Reversion: happens when one part of a speech precedes the other one for example one part comes in the beginning and the other in the end or vice versa (pearls of rhetoric, Ahmad Alhashemi, p.321).below are some instances of reversion in Qadir speech:

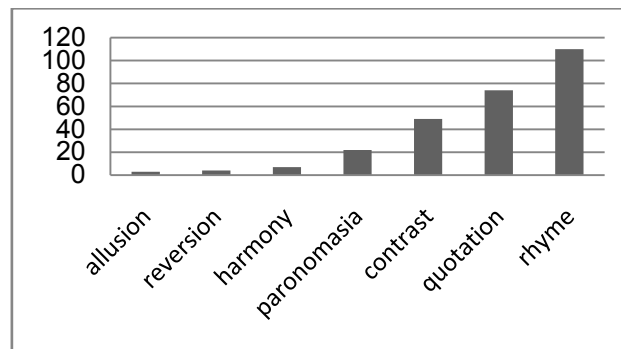
«يُكْوَرُ اللَّيْلُ عَلَيَّ النَّهَارِ وَيُكْوَرُ النَّهَارُ عَلَيَّ اللَّيْلُ يَطْلُبُهُ حَتِيثًا.
أَلَا وَإِنَّ اللَّهَ عَزَّوَجَلَّ قَالَ وَ أَنَا قُلْتُ عَنِ اللَّهِ عَزَّوَجَلَّ.
إِنَّهُ مِنِّي وَ أَنَا مِنْهُ».

Allusion:

Allusion refers to a known story, a famous poem or a proverb without mentioning it (pearls of rhetoric, Ahmad Alhashemi, p.342). below there are instances of allusion in Qadir speech:

«وَقَدْ ضَمِنَ لِي تَبَارَكَ وَتَعَالَى الْعِصْمَةَ».

Examples of originality in Qadir speech:



Conclusion:

1. The stylistic study of Qadir speech shows that it is different from other texts because the high frequency of the applying imaginery elements along with the high frequency of the letters and ... demonstrate Prophet Mohammad's mastery and dominance on linguistic structure.
2. Examination of word-related and stylistic features of Qadir speech shows that Mohammad the Prophet is a great orator in terms of combining phrases and most of his combinations are of propositional phrases.
3. Applying different kinds of paronomasias shows his inclination to internal attractions of the speech. Utilizing "حتى، على، من، على، ل، حتى" frequently characterizes Mohammad's unique style.

4. Of his main qualities is using “broken plural “frequently.
5. In the end, Qadir speech can be an index to examine particular tendency in orator’s style after him.

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