

**AN ANALYSIS OF TRINITIES IN ALI SHARIATI'S  
SPEECHES**

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**FACULTY OF LANGUAGES & LINGUISTICS  
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KUALA LUMPUR**

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SPEECHES**

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## ABSTRACT

In the recent decades, Shariati's influence in the realm of social sciences and Iranian revolution of 1979 has been debated in academic circles and beyond. However, the body of scholarship on his unique use of language in his political rhetorical discourse is yet to be enriched. The existing literature about Shariati only mention the important influence of his famous phrase 'the trinity of wealth, oppression, hypocrisy' which is 'taslis e zar, zur, tazvir' in Persian. However, the present study asks if there are other similar structures that he calls a trinity in his work and if so whether these stylistic and artful usage of language are only ornaments of his prose or are in the service of his political concerns. Therefore, this is an attempt to tease out Shariati's socio-political concerns expressed through what he calls a trinity. As a result, fifty-six cases of the usage of the term 'trinity' were studied and while one trinity is well mentioned in the existing literature six more trinities were found through this research. Using the rhetorical analysis framework of Corbett & Connors (1999), the schematic figures of speech applied in these trinities were identified and analyzed. This study shows that there are various figures of speech used in these seven specific trinities the most important of which is that they are all tricolons. The findings also demonstrate that there is a one for one synonymous relationship between three elements used in all seven tricolons in a way that they all represent the same theme of exploitation of the public through political, economic or religious power. Therefore, Shariati did not solely use the figure of speech of tricolon and other sonic and schematic figures of speech as stylistic features to coin poetique catch phrases like "zar, zur, tazvir, but rather he meticulously creates these seven trinities as an indirect way to deliver his political messages while being under surveillance by the Iranian intelligence agency (SAVAK) during the second Pahlavi king (Mohammad Reza Pahlavi).

## ABSTRAK

Dalam dekad kebelakangan ini, pengaruh Shariati dalam bidang sains sosial dan revolusi Iran 1979 telah dibahaskan di kalangan akademik dan juga bukan akademik. Walau bagaimanapun, perbincangan kegunaan bahasanya yang unik dalam wacana retorik politik beliau masih boleh diperkaya. Kesusasteraan yang sedia ada tentang Shariati hanya menyebut pengaruh penting dalam frasa beliau yang terkenal 'trinititi kekayaan, penindasan, kepura-puraan' iaitu 'taslis e zar, zur, tazvir' dalam bahasa Parsi. Kajian ini menyingkap struktur-struktur trinititi lain di dalam karyanya dan sama ada penggunaan gaya stailistik bahasanya sekadar perhiasan prosa atau metafora untuk menyampaikan mesej mendalam berunsur politikal. Oleh itu, kajian ini adalah satu percubaan dalam bidang analisis wacana sosio-politik Shariati yang dinyatakan melalui apa yang digelar sebagai trinititi. Hasilnya, lima puluh enam penggunaan terma 'trinity' dikaji manakala di samping satu trinititi yang terkenal di dalam kesusasteraan yang sedia ada, enam lagi trinitities telah ditemui. Schematic figures of speech digunakan dalam trinitities ini telah dikenal pasti dan dianalisis menggunakan rangka kerja analisis retorik Corbett & Connors (1999). Kajian ini menunjukkan bahawa terdapat pelbagai angka bersuara telah digunakan dalam tujuh trinitities ini dan yang fakta terpenting adalah bahawa ianya semua dikenalpasti sebagai tricolons. Dapatan kajian juga menunjukkan bahawa terdapat satu hubungan sinonim antara tiga elemen yang digunakan dalam kesemua tujuh tricolons di mana ianya semua mewakili tema yang sama iaitu eksploitasi rakyat melalui kuasa politik, ekonomi atau keagamaan. Oleh itu, Shariati tidak semata-mata menggunakan angka ucapan tricolon dan sonnet lain dan schematic figures of speech sebagai alat gaya stailistik untuk frasa tangkapan puisi seperti "zar, zur, tazvir", tetapi sebaliknya dia mencipta tujuh trinitities sebagai cara yang tidak langsung untuk menyampaikan mesej politik beliau semasa berada di bawah pengawasan oleh agensi perisikan Iran (SAVAK) semasa pemerintahan raja kedua Pahlavi (Mohammad Reza Pahlavi).

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## TABLE OF CONTENTS

Abstract .....	iii
Abstrak .....	iv
Acknowledgments .....	v
Table of Contents .....	vi
List of Figures .....	x
List of Tables .....	xi
List of Appendices .....	xii
<b>CHAPTER 1: INTRODUCTION .....</b>	<b>1</b>
1.1 Statement of the Problem .....	2
1.2 Research Objectives .....	3
1.3 Research Questions .....	3
1.4 Significance of the Study .....	3
1.5 The Trinity vs. a trinity .....	6
1.6 Scope and Limitations .....	8
<b>CHAPTER 2: LITERATURE REVIEW .....</b>	<b>9</b>
2.1 First theme: On Shariati .....	9
2.1.1 Historical Background .....	9
2.1.2 Personal Context of Shariati's Works .....	11
2.1.3 Global Discourses of Shariati's Time .....	14
2.1.4 Related Studies on Shariati's life and ideas .....	15
2.2 Second Theme: Rhetorical Analysis .....	20
2.2.1 Introduction (Theory applied) .....	20



2.2.2	Rhetoric .....	21
2.2.3	Rhetoric & Political Discourse.....	21
2.2.4	Style .....	23
2.2.5	Figures of Speech.....	25
2.2.6	Related Studies on Figures of Speech.....	28
<b>CHAPTER 3: RESEARCH METHODOLOGY .....</b>		<b>30</b>
3.1	Introduction.....	30
3.2	Theory Applied & the Framework of the Study .....	30
3.2.1	Style & Figures of Speech.....	31
3.2.2	Schematic Figures of Speech .....	34
3.2.3	Category of Analysis.....	37
3.3	Data Used .....	37
3.3.1	Thematic Classification.....	38
3.3.2	Chronological Classification.....	39
3.3.3	Shariati's Works in Different Languages.....	40
3.3.4	Translation Verification Process .....	41
3.4	Data Collection & Procedure of Data Analysis .....	42
<b>CHAPTER 4: ANALYSIS OF DATA &amp; RESULTS .....</b>		<b>45</b>
4.1	Introduction.....	45
4.1.1	The Term 'trinity' .....	46
4.1.1.1	Thematic Classifications .....	46
4.1.1.2	Chronological Classification.....	48
4.2	Preliminary Step: Locating the Trinities .....	48
4.2.1	Excerpts.....	49

4.3	First Question of the Research .....	58
4.3.1	Tricolon .....	59
4.3.2	Antithesis .....	61
4.3.3	Alliteration .....	63
4.3.4	Assonance .....	65
4.3.5	Consonance .....	67
4.3.6	Climax .....	68
4.3.7	Polyptoton .....	69
4.4	Second Question of the Research.....	73
4.4.1	Thematic Analysis of Shariati's trinities.....	73
4.4.1.1	Three faces, One body.....	74
4.4.1.2	The Golden Age in History .....	74
4.4.1.3	Prophets as Members of One Perennial Movement.....	75
4.4.1.4	Qur'anic Concepts & Religious Stories .....	76
4.4.2	Three Elements of Trinities.....	77
4.4.2.1	Wealth, Oppression, Hypocrisy .....	78
4.4.2.2	Money, Sword, Rosary.....	79
4.4.2.3	Palace, Market, Temple.....	81
4.4.2.4	Ruler, Haji, Cleric .....	82
4.4.2.5	Despotism, Exploitation, Brainwashing.....	83
4.4.2.6	Pharaoh, Croesus, Balaam .....	84

<b>CHAPTER 5: CONCLUSION.....</b>	<b>87</b>
5.1 Introduction .....	87
5.2 Thematic Cohesion among the Trinities .....	89
5.3 Further Studies .....	93
References .....	94
Appendix .....	99

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## LIST OF FIGURES

Figure 3.1: Rhetorical Analysis.....	33
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## LIST OF TABLES

Table 3.1: Shariati's Works Classified Thematically .....	39
Table 3.2: Shariati's Works Classified Chronologically.....	40
Table 4.1: Frequency of the Term 'Trinity' According to Thematic Classifications .....	47
Table 4.2: Frequency of the Term 'Trinity' According to Chronological Classifications .....	48
Table 4.3: Schematic Figures of Speech in Shariati's Trinities .....	71
Table 5.1: Thematic Cohesion & Socio-political Concerns in the Trinities.....	92

## **LIST OF APPENDICES**

Appendix A: Translation Verification Letter (1) .....	99
Appendix B: Translation Verification Letter (2) .....	100
Appendix C: Translation Reviewers .....	101

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## CHAPTER 1: INTRODUCTION

Historically, the artful use of language has had an enormous influence on the evolution of societies (Andrews, 2012). While the first formulation of rhetoric took place in Sicily during the fifth century B.C., rhetorical discourse is still salient in various aspects of today's life ranging from politics and religion to marketing and education. A glance over the history of rhetoric shows that during periods of social upheaval, political rhetorical discourse has been a mainstay in societies. For instance, in the 15<sup>th</sup> century Europe, rhetoricians played a significant role in leading the public to diminish the dominance of the medieval Church (Conley, 1994).

The perennial presence of rhetoric in social change provides us with numerous examples from Socrates' *Apology* to Patrick Henry's famous "Liberty or Death" speech, and Thomas Jefferson's Declaration of Independence to John F. Kennedy's inaugural address. These effective rhetorical discourses and many others have been extensively discussed in the literature of rhetoric. As Corbett & Connors (1999) maintain, "in time of upheaval, we rely heavily on the service of those equipped with persuasively eloquent tongues or pens" (p.17). The aforementioned points not only reveal the significance of the role played by these rhetoricians (leaders), but also emphasize the value of studying their artful use of language.

The present study examines the works of an Iranian political activist and writer, Ali Shariati (1933-1977), whose discourse influenced the Iranian youth movements which eventually contributed to the revolution of 1979 in Iran. A doctoral graduate of history and sociology from the Paris-Sorbonne University, Shariati was a teacher and university professor in Iran and soon became so popular that at a certain point in his career, more than six thousand registered students attended his lectures. He also gave numerous public lectures outside academia which significantly increased the number and diversity of his audience.

This study uses the rhetorical analysis framework of Corbett & Connors (1999) to examine the trinities created in Shariati's works. It should be noted that while the ancient discipline of rhetorical studies includes numerous methods of analysis, the present research narrows its scope to the style, and more specifically schematic figures of speech, applied in Shariati's trinities and seeks to explore the expressed social concerns through the use of figurative language in his discourse.

### **1.1 Statement of Problem**

The concern of the present research is the use of language in the political rhetorical discourse of an Iranian political activist and writer, Ali Shariati (1933-1977), whose work had a significant impact on the revolution of 1979 in Iran (Ahmad, 2012). While there has been debates and researches about Shariati's influence on the evolution of social sciences in modern Iran and also his role in the formation of Iranian revolution of 1979 (Abrahamian, 1982; Rahnema, 1994, 2014; Abedi, 1986; Gheissari, 1998; Mazinani, 2012), the specific use of language in his political rhetorical discourse has not been addressed by scholars (Kashi, 2002). This is important because his activities, specifically his writings, were monitored by the Iranian intelligence agency; SAVAK, and was one of the main targets of Iranian government's surveillance program in the 60s and the 70s (Rahnema, 1994). However, Shariati's artful use of language and use of stylistic features allowed him to criticize the status quo and to effectively deliver his message to the public which undoubtedly engendered changes in the society (Kashi, 2002).

In order to study the use of language in Shariati's political rhetorical discourse, one could focus on various aspects. However, the existing literature puts emphasis on one famous and influential phrase that is repeated in Shariati's works; "the trinity of zar, zur, tazvir," which means "the trinity of wealth, oppression and hypocrisy." According to Rahnema (2014), this tricolon has become a catchphrase in Persian language. The present



study focuses on this particular structure that is used in Shariati's works and inquires if there are other similar structures that are also repeated in works

After identifying these trinities, this study attempts to pinpoint the schematic figures of speech applied in them by using the rhetorical analysis framework of Corbett & Connors (1999). Finally, the researcher examines if these trinities are only ornamentations or there is a meaningful relationship between them that represents Shariati's socio-political concerns.

## **1.2 Research Objectives**

The objective of this research is to firstly examine how Shariati's careful use of stylistic features allowed him to convey his messages at a time when he was not able to directly criticize the government and challenge the status quo. The present research is an attempt to identify the specific structure in language that Shariati uses and refers to as trinity. It also examines if there are schematic figures of speech applied in these particular trinities and looks at how these figures of speech contribute to the effectiveness of these messages. Finally, the researcher attempts to examine if there is a coherent relationship between the trinities and to tease out Shariati's socio-political concerns expressed through his specific use of figures of speech.

## **1.3 Research Questions**

The following are the research questions that guide the direction of this study:

1. What are the trinities in Shariati's work and what schematic figures of speech are used in them?
2. What are the socio-political concerns expressed through these trinities?

## **1.4 Significance of the Study**

In the following paragraphs, four main arguments will be addressed regarding the significance of the present study and its contribution to the field. The first argument revolves around the historical importance of Shariati's work in contemporary Iran. The

second argument addresses the historical context in which Shariati's discourse and his criticism of the status quo was formed. The third one deals with the gap in the secondary literature on Shariati and his language. And the final argument aims to demonstrate the significance of the notion of trinity in Shariati's work and lack of existing scholarly work on it.

The following excerpt from Shariati's entry in Oxford Bibliographies briefly demonstrate the significance of this figure in the history of contemporary Iran:

Ali Shariati (b. 1933–d. 1977) is considered to be one of the key figures in the Iranian revolution of 1978–1979. Although the revolution was led by Ayatollah Khomeini and although Dr. Shariati passed away before its outbreak, his work prepared a large number of the younger educated classes in Iran to accept, and dedicate themselves to, the ideals and goals of the Islamic revolution in Iran. (Ahmad, 2012)

Shariati's books have been widely read to the extent that the first volume of his book *Returns to the Self*, although officially banned by the government, was secretly copied and distributed in over sixty thousand copies (Alijani, 1996). Being known as “the theoretician of the Iranian revolution of 1979” (Abrahamian, 1982, p.24) and “the teacher of the Iran's revolution” (Bayat, 1990, p.20), one could argue that studying Shariati's works would shed light on the discourse that led to the Iranian revolution of 1979 which changed the face of the country and the whole region for decades to come.

Second argument about the significance of the present study is that there is a rich body of scholarship on Shariati's ideology as well as the veracity or falsity of his approach (Eshkevari, 2002). Even so, there is no available scholarship about the linguistic aspect of his discourse. Although as aptly put by Kashi (2002), Shariati skillfully conveyed his message through a deeply symbolic and figurative language, no academic study has been done on his language use. Kashi (2002) finds common patterns in Shariati's approach to intellectual activity and that of Socrates, and argues that these two figures argued against their opponents in a unique way by using rhetorical language. Kashi (2002) asserts that academic studies on Shariati's language would provide us with access to understanding

his significance and influence as a historical figure. More detailed discussion on this issue is in Chapter Two of the present study (see page 20). Therefore, studying the rhetorical language used in Shariati's work is important.

Another reason that the study of Shariati's language is important lies in the historical backdrop against which his activities, speeches and writings were taken place. Shariati was imprisoned several times for his political activities and was continuously under pressure by the Iranian intelligence agency and because of that, he tried to use symbolic and figurative language in his works to avoid the accusations of attacking the government. Therefore, revealing aspects of his discourse that are expressed through figurative language is significant because it sheds light on the political concerns that Shariati aimed to convey through his writings.

Lastly the topic of this research which is about the trinities that Shariati created in his works is significant because, as mentioned before, the literature on Shariati lacks any scholarly attempt to address this particular aspect of Shariati's language use. The existing literature, only refers to one famous and influential phrase repeated in Shariati's works which is the tricolon of "*zar, zur, tazvir*" (wealth, oppression, hypocrisy) and fails to address any similar structure beyond the above tricolon in Shariati's language in a systematic way. Sociologist of religion, Sara Mazinani (2012) believes that one of the building blocks of Shariati's discourse is a tripartite linguistic structure that Shariati calls a '*trinity*', which is distinct from the Trinity in Christianity and will be discussed in the following section. While Mazinani (2012) emphasizes the importance of this aspect of Shariati's language, she points out that there is a need for a more focused study on Shariati's language in academia.

The fact that Shariati's trinities were well received by the public and some of them, as Rahnema (2014) asserts, became 'catch phrases in Persian' and are still used, can be seen

as evidence of reciprocity of form and matter or discourse and rhetoric that empowers each other and eventually affects the audience.

In an interview in 1970, in response to a question about the reason behind the creation of the trinity of ‘wealth, oppression, hypocrisy, (*zar, zur, tazvir*)’ Shariati encapsulates his strategy and demonstrates that these structures are intentionally and meticulously formed in order to enhance the effectiveness of his conveyed messages:

I always have the habit of giving one last formula from my ideas to make sure that even if the listener was distracted, he or she would still be able to get my ultimate idea. Therefore, I normally conclude my points briefly through a simple final slogan or phrase. (p.169)

Here, Shariati (1970) provides us with his reason for the extensive usage of figures of speech to construct his “last formulas” and slogans that made them catchy and striking. As Shariati asserts, these trinities are like his last formulas and slogans, therefore they have an important meaning for him and are significant aspects of his strategy to deliver his messages and to express his concerns through a long-lasting motto.

Based on the aforementioned issues, the present study focuses on this specific structure in Shariati's language and will look for other similarly repeated structures in his works.

### **1.5 The Trinity vs. a trinity**

As mentioned earlier, this research is about Shariati's trinities and the way he used this particular language structure to convey his discourse. The present research explores the trinities that Shariati created in his works and the figures of speech he applied in them and finally examines the social concerns expressed through these trinities. So the question remains, what does he mean by the term ‘trinity’? Since Shariati, repeatedly used the term in his works, an introduction to the term is required in order to avoid unwanted conflation in the present discussions and also to demonstrate how Shariati defined the term for his own use.

Shariati uses the term '*taslis*' -which literally means trinity- to describe a set of three words or concepts that are interconnected through their form and meaning. In his works the term trinity is usually followed by a group of three words as a package which represents three interconnected concepts or three aspects of one concept. A given set of three words is repeated in various contexts in Shariati's works and they always appear together in the same format and package. So, it seems that they are meticulously put together as building blocks of his political discourse. The most famous example of this structure is '*the trinity of zar, zur, tazvir*' which means '*the trinity of wealth, oppression and hypocrisy*' that became the most famous trinity among those introduced by Shariati.

The term trinity may be confusing because of the notion of Trinity in Christianity. According to Merriam Webster dictionary, the term *trinity* with a capital 'T' represents the doctrine of Trinity in traditional Christianity, which emphasizes the notion of one God being present in three bodies (or being manifested through three mediums or forms); the Trinity of Father, Son and the Holy Spirit. According to Stanford encyclopedia of philosophy, the religious conception of Trinity implies that all three manifestations of God carry an equal share of divinity and have a common origin. So the origin and the role of these three aspects are similar if not identical, since they are three aspects of one entity, although they are, apparently, independent. However, trinity with a small 't' does not necessarily refer to a religious concept or any specific doctrine, and denotes three different entities, such as objects, individuals or even concepts that are closely interrelated, but not necessarily interdependent or identical.

While what Shariati does has some common elements with the Christian's Trinity, it differs fundamentally since Shariati uses trinity with a small "t" where a triangular structure with three interconnected words are used to convey a particular idea.

## **1.6 Scope and Limitations**

As an influential writer, Shariati uses symbolic and figurative language extensively (Kashi, 2002); however, it is not feasible for a study of this size to cover various aspects of his language. The scope of this research is limited to the study of the specific feature of Shariati's discourse which is a linguistic structure that he calls a trinity.

The category of analysis for this study are drawn from the discipline of rhetoric and in the study of Shariati's trinities there are various aspects from rhetorical studies that could be applied. The present research narrows its scope to the style and more specifically to the schematic figures of speech applied in Shariati's trinities and seeks to address the expressed social concerns through the specific use of figurative language in his discourse.

In the study of Shariati's trinities, both schemes and tropes can be applied since they have categories that are applicable for analyzing those trinities. In order to have a feasible analysis, the researcher has to limit the plethora of figures of speech and chooses one category between tropes and schemes. Therefore, in the present study, the category of analysis is limited to schematic figures of speech since they are more frequently observed in the trinities used by Shariati.

The technical limitation which occurred in data collection is that while the full collection of Shariati's works have been translated into languages like Turkish, Japanese, and French, only a couple of his works has been translated into English. Therefore, most of the collected data was in Persian and translating the entire body of data was not feasible.

## **CHAPTER 2: LITERATURE REVIEW**

The present chapter is a review on the literature related to the subject matters of this research. This chapter is organized thematically. Two main themes in the literature that the researcher reviews are firstly a review of the secondary literature on the writer - Shariati- whose work is being studied in this research and secondly about the rhetoric and rhetorical analysis which are related to the framework of this study. Therefore, this chapter includes sections about Shariati followed by a comprehensive section about Rhetoric and the framework used in this study.

### **2.1 First theme: On Shariati**

George Yule (1986) claims that while there are areas, like syntax, where scholars can study a given text as an isolated entity, when it comes to the study of discourse, it is imperative to “take account of the context in which a piece of discourse occurs” (p. 27).

#### **2.1.1 Historical Background**

Iran has been an Islamic country since the 7<sup>th</sup> century CE. Known as the realm of poets, artful; figurative and rhetorical use of language is considerably important in the history of this country to the extent that Persian literature is known to be “the greatest contribution of Iran to human civilization” (Katouzian, 2013). Therefore, even the language that is usually used in the teaching of social sciences and humanities in Iranian universities is unavoidably poetic, full of figures of speech and intertwined with literature and the artful use of language (Mazinani, 2012).

Another contextual aspect that is related to the present research is about the monopolization of education by the clerics in Iran. Being a Shiite country since the 16<sup>th</sup> century CE, originally the source and flow of education in Iran was in the hands of the Shiite clergy through preaching at the mosques and schooling young people at seminaries. The clerics’ routine was to preach from the pulpit about issues of life in mosques after each prayer, at least three times a day and to do the same in their teaching sessions.

Eventually, the clergy managed to dominate the intellectual and ideological leadership of the public (Abrahamian, 1982).

The exclusive ideological supremacy of the religious institution has been curtailed since the establishment of the first university (University of Tehran) during the Reza Khan epoch (1934), which not only introduced the systematic teaching and research on the so called “secular sciences” to the Iranian education system, but also provided the opportunity for women and religious minorities to become an integral part of this new academic sphere (Beck & Nashat, 2004). This historical event can be considered a major break in the concrete ideological monopoly of the clerics in Iran.

In the early twentieth century, during the Reza Khan era, for the first time in the history of the country, a group of students were sent to Europe on scholarship to pursue their higher education. Hence, Iran’s initial systematic exposure to the western intellectual inheritance took place (Gheissari, 1998). These students of different ages, who were sent to France and later to Germany, faced a totally different realm of ideas, and the outcome of these series of scholarships was the introduction of new ideas in various fields to the Iranian society. These elite students, later played a significant role in reforming their country’s education system, and unlike the past, these leading figures did not belong to the clergy. These figures, known as the “new educated”, or “intellectuals”, became intellectual pioneers who played significant roles in the contemporary history of Iran (Abrahamian, 1982).

Some of these students became the leading opposition figures with Islamic, National or Communist tendencies and influenced the movement that led to the 1979 revolution against the Pahlavi dynasty. Shariati, who according to Gheissari (1998) was one of the most influential Iranian intellectuals of the 20th century, was among those students.

During this period, Iran was in the process of a social and political transition. On one hand, the Pahlavi Dynasty was determined to change Iran from a traditional nation to a



modern westernized country through the infusion of changes in economy, politics, ethics and culture. On the other hand, there was resistance to such top-down reforms among traditionalists led by the leaders of the clergy. Meanwhile, an intellectual like Shariati introduced a third discourse where elements of modernity from the West and Iranian/Islamic traditional culture could find a common ground and form a new paradigm. In his discourse, modernity and conservatism were both equally criticized while a third way was introduced to be a way out (Rahnema, 1994).

Shariati, unlike some of his peers, did not limit his work to the academic sphere and reached out to a more diverse public. He soon became one of the most quoted public scholars (Rahnema, 2014) and gave regular speeches in Tehran and Mashhad. Even when his works were banned by the government during the late 60's and early 70's, students distributed his writings among themselves. After the 1979 revolution, Shariati's books were legally published and have been widely read since then.

### **2.1.2 Personal Context of Shariati's Works**

Born in 1933 in Mashhad, Ali Shariati was born into a family with reformative approaches to politics and religion. His father, Mohammad Taghi, who according to Shariati (1962) had a significant influence on him not just as a father but also as a mentor, was a reformist cleric who pursued a different approach towards the interpretation of Islamic texts and tradition to the extent that some conservative members of the clergy regarded him as deviant (Abrahamian, 1982). As a prominent member of the clergy in Mashhad, Shariati's father not only experienced tension with the conservative faction of the clergy, but also positioned himself against the proponents of the 1953 coup in Iran that was supported by major religious leaders at that time. This led to politically charged attacks against him and his eventual imprisonment, in addition to the closure of his center for Islamic studies in 1957. Therefore, Shariati grew up in the midst of political and religious tensions which originated from his father's progressive positions.

After learning Arabic and the Qur'an from his father, Shariati pursued higher education at the Faculty of Languages and Literature of the University of Mashhad and graduated in 1953. He then continued his educational journey at Mashhad University where he earned a graduate degree in foreign languages and literature. Upon earning his graduate degree with concentrations in Arabic and French in 1960, Shariati was awarded a state-sponsored scholarship to pursue his doctoral studies in sociology at Sorbonne, France.

While pursuing his studies in France, Shariati was exposed to the revolutionary discourse that, at that time, was rampant all over the world as well as the social and political repercussions of the Algerian War of Independence in France. Therefore, revolutionary ideas from Algeria to Cuba began to manifest themselves in Shariati's ideas. He began to take part in the political activities of the Iranian oppositional student organizations in Europe that were active against the Pahlavi monarchy in Iran. In addition to his political activities in Europe, Shariati was influenced academically by the ideas of Louis Massignon; a pioneer scholar of Islamic thought who pursued an academic endeavor towards Catholic-Muslim mutual engagement in the 20<sup>th</sup> century (Fahlbusch, 2001).

Shariati's engagement with western scholars took many different forms. Besides taking classes with renowned professors in France, Shariati began to translate works of some of the influential figures of his time including Jean Paul Sartre, Ouzagan, Frantz Fanon and Che Guevara into Persian (Bayat, 1990). He also had some critical correspondence with Frantz Fanon while translating his books.

Upon his return to Iran in 1964, Shariati was welcomed with a yearlong stay in prison for his activities in Europe such as editing two anti-regime journals and later his application for a position at Tehran University was rejected with official acknowledgement that his political views were seen as problematic. Later, Hosseinie

Ershad (a non-government cultural organization based in Tehran) proved to be the best platform for Shariati to convey his ideas to the public. During that period of his life, Shariati became a public scholar whose audience dramatically grew among Iranians from all walks of life.

After five years of lecturing at Hosseinie Ershad, Shariati drew, again, the attention of both the government intelligence service as well as conservative clerics. The government accused Shariati of promoting revolutionary ideas which could be a threat to the monarch, while clerics believed that his lectures propagated “anti-clerical” sentiments (Abrahamian, 1982).

These accusations resulted in his arrest and imprisonment for three years, following the closure of Hosseinie Ershad, and was convicted of promoting a Marxist approach towards Islam. It is notable that the accusations were beneficial for both the pro-western government and the conservative clerics. The government utilized Marxism as a political leverage while the conservative clerics were afraid that Shariati’s version of Islam could be comprehended as an Islam without clergy and therefore they both felt seriously threatened by his ideas. Even upon release, Shariati remained under house arrest and could not leave the country until 1977 when he slipped through the security gaps and went to London. However, he passed away shortly after his arrival to the UK at the age of 44. His sudden death was very controversial and his supporters referred to it as a murder orchestrated by SAVAK; the Iranian intelligence service (Abrahamian, 1982).

Shariati’s ideas have been present in Iranian intellectual and political circles even decades after his decease. Whether being criticized or praised, he is still considered an influential figure in Iranians' public life (Keddie, 1981). This study is an attempt to address one of the fundamental aspects of Shariati’s ideas through a close analysis of his use of language and particular structures that he refers to as trinities.

Addressing the historical context in which Shariati's works were created is crucial in

this research, since the environment in which he lived undoubtedly informed and shaped the author's choice of language and words through which he tried to express his political and social concerns. Knowing that the author was under severe political pressure and the constant threat of imprisonment, is important in this research because it undoubtedly had an important impact on his choice of figurative language and also because under authoritarian regimes, language becomes "a particularly charged site of contestation" (p.14) that necessitates censorship and language policing as an effective repressive tool used by the authorities (Karen Van Dyck, 1998). Therefore, one could argue that understanding the context of Shariati's works could provide the researcher with an access to the real role of figurative language in Shariati's discourse.

### **2.1.3 Global Discourses of Shariati's Time**

After World War II, a new world began to emerge where the old colonial powers declined and the two rising superpowers in the East and the West embarked on the Cold War which haunted the second half of the 20th century (Hobsbawm, 1994). The formation of new orders and powers changed the whole world and as a result influenced global trends in politics, the economy, and even academia. For instance, questioning the fundamentals of the self-referenced mind, which was the blossom of European enlightenment, made the whole Europe rethink its philosophy against the bleeding backdrop of the two World Wars. These historical events resulted in the formation of discourses that called for radical changes as desirable remedies for the problems of society (Buchanan, 2012).

According to Hobsbawm (1994) the period between World War I and the fall of the Soviet Union was the "age of extremes." This British Marxist historian finds Communism, Capitalism and Nationalism to be the three disastrous failures of the short twentieth century (1914-1991) and argues that cultural evolution is the only medium through which an antidote to these destructive movements could emerge. While

Hobsbawm's position (1994) seems legitimate today, in the post-war world, gradual evolution, or step by step reform, was considered 'heretical'.

During the decades after the Second World War, the world was under the influence of two superpowers striving not only for militaristic and technological supremacy around the globe, but for propagating rival ideological discourses; capitalism and communism. When one looks at today's world, it is easy to observe that while the Cold War is now long gone, the rival discourses of that period are still affecting the political and academic sphere around the world (Hopper, 2007). In that highly charged global atmosphere, leading intellectuals of each country found it necessary or even inevitable to reflect on matters around capitalism and communism, and Iran was all but an exception.

Shariati, as a member of the early organized waves of Iranian intellectuals who were exposed to the academic as well as social and political atmosphere of western countries, reflected on these discourses and their roles in the future of Iranian society. While a significant faction of the newly formed intellectual class was either mesmerized by the global Marxist/Communist fever or found Capitalism a road map to salvation, Shariati was among those scholars who tried to map an alternative road with an indigenized alternative discourse.

Knowing all of these contextual and historical background related to the prevailing discourses of his time and Shariati's work and stand about them are important and necessary in order to have a better grasp, interpretation and analysis about his political concerns expressed through his trinities.

#### **2.1.4 Related Studies on Shariati's Life and Ideas**

The most comprehensive book on Shariati in English is his political biography by Ali Rahnama (2014). While this book is an accurate source for studying his life and political journey and the context of his work, it does not focus on his use of language, which is the focus of the present research. However, it is notable that in *Pioneers of Islamic revival*

(1994), Rahnema briefly alludes to the role of trinity in Shariati's works:

Shariati coined and popularized the evil trinity of gold or wealth, coercion and deceit (*zar, zur, tazvir*), which due to its alliteration became a catch phrase in Persian. This was one of Shariati's many catchy and simple formulas, through the symbolic use of which he communicated his subversive socio-political messages (p. 216).

It should be mentioned that this research does not use the same equivalents of 'wealth, coercion, deceit' for '*zar, zur, tazvir*,' and instead the translation of the same trinity by Ali Behzadnia and Najla Denny (1982) in *Hajj* will be used in the present research; 'wealth, oppression and hypocrisy'.

In this short reference to the Shariati's most famous trinity, Rahnema (1994) attributes the term 'evil' to it, hence, this trinity has a negative connotation for Shariati and the three elements of this trinity are rejected and criticized. He also points out that figure of speech of alliteration is applied in this trinity which made it a catch phrase in Persian. It is important to note that Rahnema refers to the above trinity as one of Shariati's simple formulas that symbolizes his critical socio-political views. Rahnema (1994) believes that this trinity is a formula that is used by Shariati to effectively express his socio-political concerns and that it is not merely an artful and figurative use of language as an ornament. The approach of the present research toward these trinities is consistent with Rahnema's view, and it looks at them as the writer's formula to convey an important socio-political message in a time of political oppression.

Bayat's study (1990) is helpful for this research since he addresses Shariati's discourse and his synthesis of Islamic ideas and Marxist views. Therefore, if Shariati was simultaneously engaged with religion and Marxism, in answering the final question of the present research regarding Shariati's political concerns, these issues should be taken into account in order to get a deeper understanding of his discourse.

Mojtaba Mahdavi (2014) compares Ali Shariati's discourse with that of Ayatollah Khomeini, the leader of 1979 Iranian revolution. Mahdavi (2014) maintains that while

Khomeini and Shariati are incomparable in many aspects, they were undoubtedly the main pillars of the revolution. In his study, Mahdavi (2014) compares their discourse and the different readings and interpretations of their ideas after the revolution. He also demonstrates the historical progress of Shariati's discourse and the interpretation of his ideas after his death, particularly during the past three decades. He concludes that Shariati's discourse and that of Khomeini are profoundly different, especially in the concepts of radicalism and public religion. Mahdavi (2014) concludes that while Khomeini suggested an "alternative to modernity," Shariati was a proponent of an "alternative modernity" and asserts that the former alternative proved to be "self-defeating" in the past decades. Mahdavi's study puts emphasis on Shariati's specific view of religion and shows that Shariati's discourse is deeply entangled with his reading of religiosity while criticizing the radicalism and the traditionally existed forms of religious power in the Iranian society. This is an important theme when one aims to study Shariati's language use and in particular his formulation of these trinities.

Historian Ervand Abrahamian (1982) is a leading scholar who studied Ali Shariati, his life, his ideas, and his social and political impact. In "Ali Shariati: Ideologue of the Iranian Revolution" (1982) Abrahamian challenges the convention around the 1979 revolution in Iran which defined it as a movement that refuted "all things modern and non-Muslim" (Abrahamian, 1982). Referring to Ali Shariati as a key figure who influenced, if not shaped, the discourse behind the Iranian revolution in 1979, Abrahamian argues that while Shariati's ideas were significantly influenced by the Islamic tradition and particularly Islamic theology, he was also inspired by the Marxist approach to the study of society and even, as mentioned earlier in the present study, by leading figures who later influenced postcolonial studies around the globe like Frantz Fanon. Abrahamian, by providing a concise biographical account on Shariati concludes that this influential figure in Iranian history had three central traits that are crucial for the study of his ideas and their

influence on the Iranian revolution. Abrahamian maintains that Shariati was a “sociologist,” a “devout believer,” and a “public speaker”. Finally, Abrahamian turns to Shariati’s political ideas and indicates that the role of intellectuals in the social and political progress is central in Shariati’s worldview, however, he asserts that since Shariati did not live to see the aftermath of Iranian revolution it is impossible to determine what stance he would take if he was alive today.

One relevant aspect of Abrahamian’s (1982) study is his discussion about Shariati’s language. By calling Shariati an influential public speaker, he implies that examination of his language is important in order to understand his discourse and impact. Also another important aspect of the discussed article that is directly related to the present research is that Abrahamian (1982) claims that Shariati’s discourse was inspired by Islamic theology, Marxist ideology and postcolonial studies, something that was also mentioned by Bayat (1990) and Mahdavi (2014) as the two important aspects of Shariati’s discourse.

The theologian Mehdi Abedi (1986), refers to Shariati’s studies in France with the leading sociologist, George Gurvitch, and an eminent scholar of Islamic thought Louis Massignon, and indicates that these studies inspired Shariati to study and synthesize Islam from a sociological point of view. Shariati’s specific “social language” and his understanding of Islam, brought him under attack both from the religious and secular factions of the intellectuals in Iran. He was accused of using “Existentialism” and “Marxism” as his methods of analysis to study Islamic history and tradition which automatically made him undesirable for many clerics. While other scholars, including Abrahamian have referred to the tensions between Shariati and the clerics from one side and the ruling monarchy from the other, he points to the tensions between Shariati and the progressive, Marxist faction of intellectuals of Iran, who believed that it is not possible to promote progressive ideas by referring to a fourteenth century old religion. Abedi (1986) demonstrates that Shariati’s plan to use Marxism and Islam at the same time



alienated him from both the clergy and the intellectual Marxists. Abedi's (1986) study demonstrates that when one wants to study Shariati's discourse, his conflicts with religious leaders should be taken into account.

While Abedi's (1986) reference to Shariati's unique "social language" signals the significance of his language use, Javad Kashi's (2002) study on Shariati is deeply concerned with this particular aspect. Kashi (2002) finds common patterns in Shariati's approach to intellectual activity and Isocrates, an ancient Greek rhetorician, and argues that these two figures opposed philosophers in a unique way. Kashi (2002) indicates that while philosophers strive for truth in abstraction, solitude, and isolation, writers like Shariati and Isocrates aimed to find the truth through active engagement with the public. Kashi (2002) finds it significant to study Shariati's language and indicates that Shariati, through his specific method of speech and usage of language, not only challenged the dominant "intellectual aristocracy" of his time but also opened up a new chapter in the Iranian public scholarship. He believes that today, even after three decades, we still face the same issue in the Iranian academic sphere which demonstrates the significance of Shariati's approach to academic life and its relation to the public. He asserts that Shariati was a unique academic figure in modern Iran, since he did not take refuge to the academic enclaves but rather chose to become a publicly engaged scholar who looked for the answers to his fundamental questions among the masses. It should be noted that Kashi's (2002) call for academic study of Shariati's language and his use of rhetoric, inspired the present study to tease out Shariati's political and social concerns through his specific use of rhetoric.

On the whole, the above-mentioned books and articles also reveal the significance of examining Shariati's discourse and political concerns and looking at his language in order to unearth his concerns about society, politics, and religion and also show the gap in the body of scholarship on this figure. The next step after the review of the aforementioned

studies is a discussion on how the present research aims to examine the trinities in Shariati's works and analyze them through the lens of rhetorical devices and their subcategories.

## **2.2 Second Theme: Rhetorical Analysis**

### **2.2.1 Introduction (Theory applied)**

This section begins with a brief overview on the literature that is related to the nature and the approach of this study followed by looking at the discipline of rhetoric and how the framework for this research is selected. Then the rhetoric and political discourses and the foundation for considering Shariati's prose as a political-rhetorical discourse will be addressed. After defining the style according to the theory used in this research, a list on the schematic figures of speech will be provided. The definition of each figure of speech according to this framework will be discussed in chapter three where the theory used in this research is briefly explained again (see page 35).

Rhetoric is an ancient discipline and there are a plethora of definitions and explanations about this term. However, this research chose to refer to the basis of the art of rhetoric as the use of discourse, spoken or written, that seeks to inform, persuade or motivate an audience of one person or more (Corbett, 1990). Basically, rhetoric is about the art of *having an effect on an audience*. Therefore, the field of rhetoric and framework of rhetorical analysis is a perfect match for inquiries concerned with the use of language and the power of a discourse on an audience. In this research, the researcher chooses the classical rhetorical analysis framework introduced in Corbett & Connors (1999) to examine Shariati's discourse and to analyze the data on his trinities.

In the following paragraphs, an overview on the classical rhetorical analysis suitable for this study is provided.

### **2.2.2 Rhetoric**

As defined earlier, the use of discourse, spoken or written, that seeks to inform, persuade or motivate an audience of one person or more is the basis of the art of rhetoric (Corbett, 1990). This broad definition of rhetoric can embrace almost all various forms of utterance, including informal daily dialogues, instructions, formal parliamentary speech, and so on. However, in the classical literature, rhetoric has been debated as the art of “having an effect on an audience” and accordingly rhetoricians mostly dealt with formal monologues in oral form while excluding other categories of utterance.

Despite the variety of effects one could attribute to the art of rhetoric, such as informing, motivating, and persuading, contemporary studies of rhetoric chiefly focus on the persuasive aspect of rhetorical discourses. Therefore, those modes of discourse that exert an effect of persuading the audience are now the main focus of studies in rhetoric (Corbett, 1990). Shariati’s discourse matches with the emphasis of the study of rhetoric that deals with exertion of an effect of informing, motivating and persuading on an audience. This study uses an approach of rhetoric that deals with the effect of persuasion in a discourse and its persuasive appeals.

### **2.2.3 Rhetoric & Political Discourse**

While centuries ago, Sophists declared that there is no reality beyond rhetoric, the relationship between rhetoric and different aspects of human being’s life has long been neglected both by the public and, more importantly, by scholars. However, in the last decades of the 20<sup>th</sup> century, scholars of various disciplines, in what came to be known as the 20<sup>th</sup> century’s “rhetorical turn,” became aware of the rhetorical foundations of their own disciplines and how essential rhetoric is, in the formation and dissemination of knowledge. (Simon, 1990; Mailloux, 1995) Far beyond the very discipline of rhetoric, the above shift led to a vast and rapid academic interest in rhetoric not as a tool to beautify the representation of reality but as what is involved in shaping of realities:

Rhetorical studies are properly concerned with the process by which symbols and systems of symbols have influence on beliefs, values, attitudes, and actions, and they embrace all forms of human communication, not exclusively public address not communication within any one class or cultural group. (Bitzer and Black, 1971: 208)

Therefore, it is observable that the influence of rhetoric on various disciplines and on different aspects of culture, society, and politics has been receiving a growing attention from modern scholars in different field of humanities.

According to Aristotle's classical rhetoric, there are three categories of persuasive discourse in rhetoric; the deliberative oratory, which is also called political, hortative, and advisory; the forensic oratory as in legal or judiciary discourse; and finally, the epideictic oratory known as ceremonial, declamatory or demonstrative (Rorty, 1996).

Aristotle considered political rhetoric a future-based language which aims to persuade the audience to act in a certain way or avoid a particular action in the future. Forensic, legal or judicial oratory was originally the language in the courtroom, but it also stands for any discourse that includes a condemnation or defense of a person or action. Aristotle argued that forensic persuasive discourse was a past-based language. Lastly, epideictic oratory which is categorized by Aristotle as present time based, represents the ceremonial speeches that are not intended to persuade but to please the audience by praising or censoring something or someone (Andrews, 2012). It is according to the mentioned classical definition, that the present study categorizes Shariati's discourse under rhetorical political discourse since his discourse invites people to take a particular approach and to act in a particular way in future.

In order to focus on the trinities in Shariati's works, the researcher needs to identify valid features from the field of rhetoric that could contribute to the ultimate inquiry of the present research about Shariati's political discourse. After a thorough study of various categories of analysis in the literature on classical rhetoric, the researcher chooses the

study of style in trinities as an appropriate match that led the way to look at his discourse and the meanings conveyed through this artful use of language.

In the following paragraphs, the position of the style in classical rhetoric and the approach of the present research to the function of style in each discourse will be discussed. Corbett & Connors's (1999) approach to style was one of the main reasons for taking up their approach for the present study.

#### **2.2.4 Style**

Classical rhetoric deals with three main concerns in a speech or a text; discovery of argument, arrangement of material, and finally, style. The aim of the discovery of argument is basically finding the topic, the problem and the issue that the discourse revolves around. In the process of the discovery of the argument of a discourse, Aristotle invites the reader to look at three means of persuasion. These three means are appeal to reason (logos), appeal to emotions (pathos), and finally appeal to morality and ethics (ethos) (Corbett, 1990).

The concern of the arrangement of material is about the disposition of the parts of a discourse and the order in which the various parts are arranged to deliver the intention of the author or the speaker. The same material in a text can be arranged in various forms in order to create different impacts on the audience.

Finally, the last concern of classical rhetoric is the style. When arguments are developed and organized, they are put into words and there are always numerous possible ways to say the same thing. The same sets of ideas can be stated in a variety of ways and that is why the concern for style is crucial in any rhetorical study. The scope of the present research is categorized under the third concern of rhetorical study; style.

Style is about the ways in which one puts his/her thoughts into language. Corbett (1990) believes that considering style only as mere language decoration, needs to be eradicated from rhetorical studies. He looks at style as one of the most important aspects

of any discourse and finds it crucial in fulfilling the intention of any rhetorical discourse that seeks to influence an audience.

According to the above approach, style and figures of speech are not mere embellishments or dress ups of prose, but should be considered as mainstays in the persuasive appeal of a rhetorical discourse. As asserted by Corbett & Connors (1999), Classical rhetoricians never approached the rhetorical function of style as ornamentation but emphasized the importance of form as much as matter.

Style can be ornamental, but style is something more than that. It is another of the available means of persuasion, another of the means of arousing the appropriate emotional response in the audience and of the means of establishing the proper ethical image (ethos appeal). (p. 338)

For the classical rhetoricians, there is an important integral mutual relationship between form and matter. Matter is the idea and concern (the argument) in a discourse and form is the way in which these ideas are put into words (the style). As mentioned before, one specific idea or matter can be put in various forms. So it is the mutual integral relationship between form and matter that distinguishes a powerful and influential discourse from an ordinary one. According to Corbett & Connors (1999) matter must match the form and form must match the matter. Rhetorical function of style creates the proper reciprocal relationship between form and matter and, therefore, the main function of style is not ornamentation, but rather an appropriate style functions as another available “means of persuasion.”

Drawing upon the above literature on style and rhetorical studies, in the present research, form corresponds to the structure of the trinities and the stylistic features used in them (to answer the first question of the research) and matter is the social concerns, meanings and implications of trinities (to answer the second question of the research) in Shariati’s discourse.

In analyzing the style of a prose, various features such as kind of diction, length of sentences, variety of sentence patterns, coherence devices, paragraphing and figures of speech can be studied. However, most of these elements are applicable when one aims to analyze sentences and paragraphs in a given text. Since the inquiry of this research is about trinities in Shariati's work, those categories that deal with sentences and paragraphs are not applicable. The appropriate category for the study of style that can match the linguistic structure of the trinities and are related to the focus of the present study, are figures of speech.

### **2.2.5 Figures of Speech**

Figures of speech are a section within the category of style. There is a need to establish that this framework looks at figures of speech as something more than mere embellishments of prose. More than simply decorating an idea, figures of speech create a deeper level of the meaning and argumentation and empower the persuasive appeal (Connors, 1997). Figures of speech are influential categories that give power to the argument and livelihood of the discourse (Corbett, 1989). Therefore, in this study, the trinities and the figures of speech used in them will be explored as an important medium through which Shariati expressed his main concerns in his discourse.

Corbett & Connors's (1999) framework defines figures of speech as "any artful deviation from the ordinary mode of speaking or writing" (p.370). Figures of speech are classified under two main categories: schemes and tropes. Schemes consist of those cases where the arrangements of words are different from the everyday patterns and tropes are used when the meaning and main implications of the words are changed. This framework suggests a categorization system in which 19 figures of speech fall under the classification of schemes and 17 under the tropes.

In the study of Shariati's trinities, both schemes and tropes can be applied since they both have categories that are applicable in the analysis of trinities. As mentioned earlier,

schematic figures are those cases where the arrangements of words are different from the everyday patterns. The trinities are examples of this category where three words are arranged and repeated together in a way that is different from everyday use of language. Tropes, however are used when the meaning and main implications of the words are changed. Tropes are also applicable to these trinities because they have specific meanings and implications beyond their literal sense and can only be understood through the context in which they are used. In order to have a feasible analysis, the category of analysis was limited to schematic figures of speech because they are more frequently used by Shariati in the trinities. However, it should be noted that the second question of the research is about the meaning of these trinities and the social concerns expressed through them and indirectly deals with the changes in the implications of the words in trinities (tropes).

The following page is a list of these figures of speech according to Corbett & Connors (1999) framework used in this study. The definition of these figures of speech will be addressed later in chapter three (see page 35).

#### **❖ Schematic figures of speech:**

In a general sense, schematic figures of speech consist of those cases where the arrangements of words are different from the everyday patterns. Schematic figures of speech are themselves categorized into schemes of words and schemes of construction.

##### **➤Scheme of words:**

##### **➤Schemes of construction:**

- **Scheme of balance.**
- **Scheme of unusual or inverted word order (hyperbaton).**
- **Scheme of omission.**
- **Scheme of repetition.**
- **Scheme of balance:**
  - **Parallelism**



- **Isocolon.**
- **Antithesis**

- **Scheme of unusual or inverted word order (Hyperbaton):**

❖ **Scheme of Omission:**

- **Ellipsis**
- **Asyndeton**
- **Polysyndeton**

❖ **Scheme of repetition:**

- **Alliteration**
- **Assonance**
- **Consonance**
- **Anaphora**
- **Epistrophe**
- **Epanalepsis**
- **Anadiplosis**
- **Climax**
- **Antimetabole**
- **Chiasmus**
- **Polyptoton**

The valid category for the study of trinities will be explained later (see page 38). For instance, there are some schematic figures of speech that are only applicable in the study of sentences and successive clauses, therefore for the study of those figures, our data sample cannot be shorter than a sentence which is not the case for the trinities we deal with in the present study. The above requirement automatically rules out the applicability of some figures of speech to this study.

### 2.2.6 Related Studies on Figures of Speech

Apart from the definition that Corbett & Connors (1999) suggest, the figures of speech in other studies are, as well categorized under the study of style. Scholar of English, Sister Miriam Joseph, provides a delicate re-categorization of about 200 figures of speech according to classical classification of persuasive appeal of pathos, logos and ethos in *Shakespeare's Use of the Arts of Language* (2013). Contemporary literature on teaching rhetoric decreases the number of figures of speech to 65 (Corbett, 1990), and the present study focuses on those figures of speech that are applied in Shariati's trinities.

There has been a rich body of scholarship on the use of figures of speech, specifically in literature and poetry. Van D'Elen (1982) studied rhetorical devices in Seifried Helbling's 13th century poetry during the reign of a despotic ruler and argued that figures of speech enabled the poet to express his vehement political opposition in a subtle and disguised form. More recent works on figures of speech are found in studies on rhetoric and advertisement, like McQuarrie & Mick (1996) who used Corbett's (1990) framework and developed a framework for studying rhetoric in advertising. Later Tom & Eves (1999) applied Corbett's (1990) framework along with McQuarrie & Mick (1996) to study the use of rhetorical devices in advertisements. The present study applies Corbett's (1990) framework on rhetoric and figures of speech to study Shariati's trinities.

Kenneth Langer (1978) examines alliteration's "semantically binding" role for words "with similar sounds" in a particular ancient poetry style. Langer (1978) argues that a close reading of Sanskrit court poetry reveals a meaningful repetition of particular rhetorical devices and even goes further to claim that "alliteration, which semantically binds the words involved, informs Vedic texts" (p. 438). Langer (1978) points that the authors of *Brahmanas* did their best not to compromise on the precision in their word choice for fitting the set of words in alliteration device. Therefore, they employed definite terms of equivalence in order to keep the semantic precision and to construct a group of

words that sound alike. This aspect of Langer's (1978) study is relevant to the present research since, on some occasions Shariati does the same in his trinities and while he sometimes substitutes a term with its equivalent in order to have a trinity that all of its components sound alike, he strives to put the closest equivalent to avoid meaning vagueness or inaccuracy. However, it is Langer's (1978) concluding statement which relates the most to the present research, "alliteration and related techniques are indeed employed in Sanskrit court poetry not only as word plays that charm the ear but as devices that reinforce or suggest a semantic bond between the words involved in alliteration" (p.202), and this is a match with what the present study seeks to demonstrate in Shariati's writings.

Alexander Shewan (1925), examines the position of the two mentioned rhetorical devices in one of the most important epics of the ancient world; *Iliad and Odyssey*. The study begins with a discussion of the frequency of each device throughout the epic's text (first question of the present study) and the most used vowels and consonants that were utilized by Homer in these devices. He then digs deeper and discusses the subcategories of alliteration used by Homer such as alliteration of labial and dental sounds and provides several examples from each category. After a detailed discussion on the frequency of the device usage as well as the recurrence of each category and subcategory, Shewan (1925) concludes that although there are occasions where the nature of the text produces combinations that fits alliteration, it is undoubtedly the poet's intention to use this device to enhance his attempt to deliver a message or to depict the characteristics of a protagonist.

## CHAPTER 3: RESEARCH METHODOLOGY

### 3.1 Introduction

The present research applies qualitative analysis in order to answer the questions about a specific linguistic structure used by Shariati that he calls a trinity, and his socio-political concerns expressed through these structures. Shariati was an intellectual who according to the previously discussed historical literature, had a significant impact on the masses and the Iranian revolution of 1979. The discourse he conveyed and the language he used to articulate his ideas, were key factors in having such impacts. Therefore, the backbone of the present study is an inquiry about a socio-political discourse that is expressed through an artful use of language which had a huge impact on the direction that a society took.

This chapter is dedicated to a brief review on the framework applied in this qualitative research which is the case study of Shariati's trinities, followed by a discussion on the category used for analyzing the collected data. The final section will be dedicated to an explanation about data collection and the procedure of data analysis.

### 3.2 Theory Applied & the Framework of the Study

This section begins with a brief overview on rhetoric followed by the framework for this research. Then the definition of each schematic figures of speech according to the applied framework will be discussed. Finally, the researcher will validate some of these figures of speech as the category for the analysis of the collected data.

In this research, the classical rhetorical analysis framework of Corbett & Connors (1999) is used to examine Shariati's discourse and to analyze the data on his trinities. Among various definitions of rhetoric, this research refers to the basis of the art of rhetoric as the use of discourse, spoken or written, that seeks to inform, persuade or motivate an audience of one person or more (Corbett, 1989). Rhetoric is concerned with the art of *having an effect on an audience*, hence it is a suitable match for the inquiry of the present

research about the use of language in the work of Shariati as a political activist and to examine how he tried to effectively convey his message to his readers.

In recent decades, academic studies on rhetoric have increasingly inclined towards the persuasive aspect of rhetorical discourses. Therefore, those elements of discourse that aimed at persuading the audience are now the main emphasis of studies in rhetoric (Corbett & Connors, 1999). Shariati's discourse matches with the emphasis of the study of rhetoric that deals with exertion of an effect of informing, motivating and persuading on an audience. Therefore, the present study uses a more contemporary approach of rhetoric that deals with the effect of persuasion in a discourse and factors that contribute to its persuasive appeals. In order to focus on the trinities in Shariati's work the study of style is chosen as an appropriate match that led the way to look at his discourse and the meanings conveyed through this artful use of language.

In the following paragraphs, a brief review on the position of the style in classical rhetoric and the approach of the present research to the function of style in a discourse will be discussed. Corbett & Connors' (1999) approach to style was one of the main reasons for selecting their work for this study.

### **3.2.1 Style & Figures of Speech**

The final concern of classical rhetoric after discovery of argument and arrangement of material, is the style. The scope of the present research is categorized under this third concern of rhetorical study, which is style.

It should be mentioned that application of Corbett & Connors' (1999) framework is not limited to the category of figures of speech that will be used in the analysis for the first question of the research but more importantly the specific accounts for style and figures of speech presented in this framework inform the whole study of trinities in Shariati's work. It is through the lens of this framework that the importance of these trinities goes beyond mere artful usage of language and the embellishment of Shariati's

prose, but can be seen as an important element in Shariati's discourse that gives power, livelihood and effectiveness to his political discourse. This framework allows for a deeper study of stylistic features in a prose as an important part of the argument and main concerns of a discourse.

Corbett (1990) does not consider style only as decorating the language. He considers style and figures of speech as mainstays in the persuasive appeal of a rhetorical discourse and not mere embellishments of the prose. Style has a rhetorical function which is creating a proper reciprocal relationship between form and matter and it works as another available "means of persuasion."

The following chart (Figure 3.1.: Rhetorical Analysis) is a visual demonstration of Corbett & Connors' (1999) framework of rhetorical analysis. The boxes which contain bold, underlined text are the categories applied in the present research to examine Shariati's trinities. In the following pages, the definitions of all schematic figures of speech and the category for analysis will be explained.

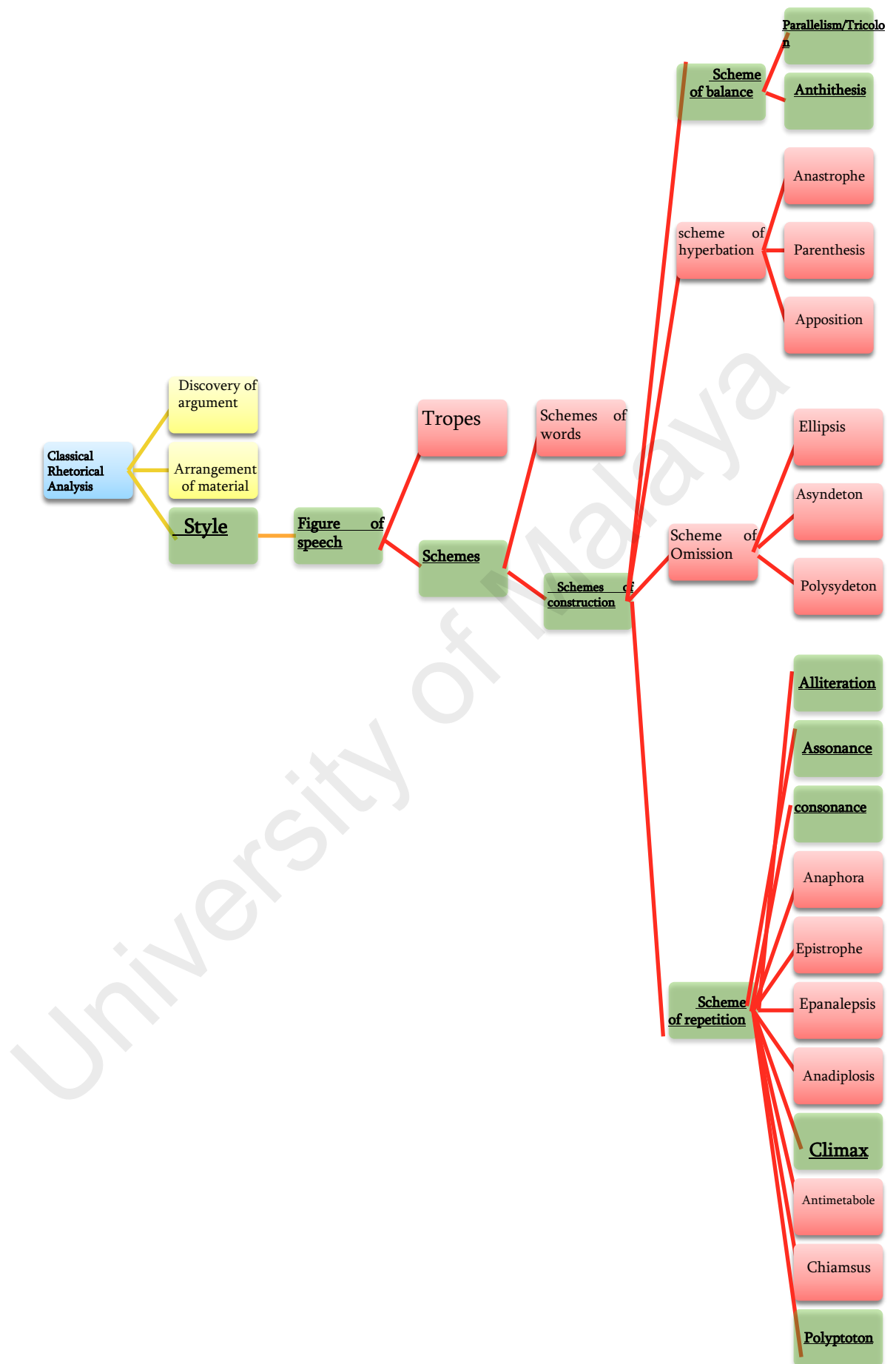


Figure 3.1.: Rhetorical Analysis

### 3.2.2 Schematic Figures of Speech

In this section, all the schematic figures of speech will be discussed according to Corbett & Connors' (1999) framework. Also, the selection process of valid category for the study of trinities will be explained. For instance, there are some schematic figures of speech that are only applicable in the study of sentences and successive clauses, therefore for the study of those figures, our data sample cannot be shorter than a sentence which is not the case for the trinities we deal with in the present study. The above requirement automatically rules out the applicability of some figures of speech in this study.

#### ❖ Schematic figures of speech

In a general sense, schematic figures of speech consist of those cases where the arrangements of words are different from the everyday patterns. Schematic figures of speech are themselves categorized into schemes of words and schemes of construction.

##### ➤ Scheme of words:

Schemes of words occur in the poetry of earlier centuries and cannot be applied to our analysis of Shariati's trinities, since they are solely used in prose. Therefore, schemes of words cannot be applied for the study of trinities.

##### ➤ Schemes of construction:

The second category of schematic figures of speech, schemes of construction include four main categories:

- **Scheme of balance.**
- **Scheme of unusual or inverted word order (hyperbaton).**
- **Scheme of omission.**
- **Scheme of repetition.**

The following section is dedicated to the explanation of these four categories along with their own subcategories:

- **Scheme of balance:**



- **Parallelism:** is a figure of speech that is applied in many languages and is a rule of grammar. It means having the similar structures in a pair of coordinated words (two or more nouns, verbs, or adjectives). Parallelism is used specifically when one aims to enumerate related words or concepts.
- **Isocolon:** occasions of parallelism where the elements are not only similar in structure but also equal in length. An Isocolon that consists of three elements is called Tricolon and used to create harmonious sentences.
- **Antithesis:** the arrangement of opposing ideas in parallel structures.
- **Scheme of unusual or inverted word order (Hyperbaton):**

Schemes of unusual or inverted word order or hyperbaton is when an inversion of the natural order of words or the insertion of a structure of language that interrupts the flow of the sentence happens. This schematic figure is not applicable in the trinities because the structure of the trinities includes only three words and cannot be studied through the lens of these figures that are used in longer structures such as sentences or paragraphs.

❖ **Scheme of Omission:**

- **Ellipsis:** measured exclusion of a word or of words which are already implicit in the context.
- **Asyndeton:** measured exclusion of conjunction words between successive related clauses.
- **Polysyndeton:** measured application of many conjunctions between successive related clauses

❖ **Scheme of repetition:**

- **Alliteration:** consists of cases where the same first consonant is used in two or more adjoining words.
- **Assonance:** is the recurrence of the same vowels in adjoining words. Assonance and alliteration in English are more frequently used in poetry than prose. They are

sonic devices that contribute to the rhyme and harmony of the phrases and are seen more in the poetic style or contemporarily in slogans, catch phrases, and advertisements.

➤ **Consonance:** is the repetition of a consonant in adjacent words. Its difference with alliteration is that the repeated consonant is not necessarily the initial one.

➤ **Anaphora:** recurrence of the same word at the beginning of consecutive clauses.

➤ **Epistrophe:** recurrence of the same word at the end of consecutive clauses.

➤ **Epanalepsis:** recurrence of the initial word of a clause at the end of the very clause.

➤ **Anadiplosis:** recurrence of the last word of one clause at the beginning of the next clause.

➤ **Climax:** arrangement of words, phrases, or clauses in an order of increasing importance.

➤ **Antimetabole:** repetition of words in successive clauses in reverse grammatical order.

➤ **Chiasmus:** reversal of grammatical structure in successive phrases or clauses.

➤ **Polyptoton:** repetition of words derived from the same roots.

### **3.2.3 Category of Analysis**

To study Shariati's trinities and analyze his trinities and his discourse, among all 19 figures of speech that fall under the classification of schemes, some specific schematic figures are applicable. The list below shows the applicable and inapplicable category of analysis in this research and their position within the category of schematic figure of speech.

Studying the definitions of style and figures of speech in this framework as well as a detailed definition and function of each schematic figures of speech, the following categories will be used to study the trinities in Shariati's works:

Parallelism, Tricolon, Antithesis, Alliteration, Assonance, Consonance, Climax and Polypoton.

### **3.3 Data Used**

This section consists of the precise explanations of the process of data collection in the present research. In the following pages, firstly the data pool in which the trinities were found will be discussed and the categories that existed in the data pool as thematic categorizations and chronologically ordered phases will be briefly explained. It should be noted that the process and details of data collection will be, addressed stage by stage from firstly finding the trinities, identifying the schematic figures of speech applied in them and finally examining the socio-political meaning expressed through them.

Shariati's published works, which constitute the pool of data to the present study, is under 361 titles during his life and are gathered in a 36-volume book collection in Persian. It should be underlined that all Shariati's works from lectures, speeches, personal letters, memoirs and written books are gathered in a written format. This collection equates to approximately 3000 pages and the latest edition of it that has been published by the Shariati Cultural Foundation in the form of a compact disc. The collected data in the present research are from this latest edition of this Persian 36-volume book collection in

a form of a CD. Therefore, it is notable that the data pool of the present research is the published collection of Shariati's works that only in the past few years became available on a CD which was released by Shariati Cultural Foundation. Shariati Cultural Foundation is the most valid source existing in Iran related to Shariati's work that consist of researchers and scholars whose social and political concerns or studies are connected to Shariati's work.

### 3.3.1 Thematic Classification

Shariati was a multidimensional public intellectual (Kashi, 2002). He (1970) categorized his work into four main themes according to the concerns of the writings or lectures. This collection is also thematically divided into the same four main segments that the writer himself mentions as the themes of his works; *Kaviriat*, *Ejtemaiyat*, *Islamiyat* and *letters*.

The first section, *Kaviriat*, which literally means the writing of desert, is dedicated to Shariati's personal notes, and meditative reflections. The second category, *Ejtemaiyat*, which literally means the social writings, consists of public or university lectures that address social issues. The third part, *Islamiyat*, translated as Islamic writings, encompasses all his work on Islamic concerns and political thought, sectarian issues, his accounts of symbolic religious rituals and a history of the early Muslim communities. The fourth section, Letters consists of all his correspondence with family, friends and colleagues and other intellectuals of his time including correspondence with well known scholars like as Frantz Fanon (1925-1961) the scholar of postcolonial studies and critical theory.

The following table (Table 3.1) is a visual demonstration of the Thematic classifications existed in the data pool of the present research along with the number of the works that are categorized in each segment.

**Table 3.1: Shariati's Works Classified Thematically**

<b>Thematic Classifications in 3000 pages (361 Titles of works)</b>			
Writings of desert ( <i>Kaviriat</i> )	Social writings ( <i>Ejtemaiyat</i> )	Islamic writings ( <i>Islamiat</i> )	Letters
42	242	8	69

Table 3.1 shows that the data pool of this study consists of 42 works categorized as the Writings of desert (*Kaviriat*), 242 works as Social writings (*Ejtemaiyat*), eight titles of Islamic writings (*Islamiat*) and finally 69 works as his Personal letters. This table demonstrate that the major part of Shariati's work are categorized as social writings that are concerned with social issues in the society of Iran and other countries. Shariati's social writings includes about 68 percent of his works. This shows the importance role of social issues in his work.

### 3.3.2 Chronological Classification

Another classification in the collection of his work is according to his lifetime periods and phases. These chronological categorizations can be important in understanding Shariati's discourse because of his deep engagement with social upheavals of his time in Iran and France and also long periods of imprisonment and persecution. His work was impacted by the historical events of his time and also the level of pressure that the regime had on him. The source of this classification is also from his own writings. Shariati divided his life into five phases. This chronological classification that exist in the collection of Shariati's works consists of five phases including youth, his PhD in Europe, teaching in Mashhad, lecture and speeches in Hosseinieh Ershad and his final years after Ershad and before his passing (Rahnema, 2014).

**Table 3.2: Shariati's Works Classified Chronologically**

<b>Chronological Classifications in 3000 pages (361 Titles of works)</b>				
Youth	Europe	Mashhad	Hosseinie Ershad:	After Ershad
12	10	95	170	74

Table 3.2 demonstrates the number of works according to the chronological categorizations and the mentioned five phases. It shows that he has 12 works that are produced during the first phase -youth- while during his studies in Europe 10 works are done. Upon his arrival and house arrest in Mashhad 95 works are created while his most prolific time in Shariati's life was during his lectures and classes in Hosseinieh Ershad that goes up to 170 titles of works. This is about 60 percent of all his works during only five years in Hosseinieh Ershad. Finally, in his last five years of his life 74 works are produced.

In the CD encompassing the full collection of his work that is the data pool of the current research, the same chronological and thematic classification have been applied.

The research questions of the present study are not focused on comparing the occurrence of these trinities in these classification and look deeply at statistical data found through these data collection, however, these classifications and having the data separated according to themes can be helpful for future studies on the language and discourse of Shariati. That is the reason why while not focusing deeply on them, they are mentioned in this study.

### **3.3.3 Shariati's Works in Different Languages**

Another important aspect of the data pool and collection that needs to be discussed in this chapter is the issue of language and translation. Shariati's works have been translated to 14 languages that include French, Spanish, Arabic, Turkish, and Japanese. However,

the translation of his works in English does not even amount to 10% of his writings. Since the scope of the present research could not be limited to the scarce translations available in English, therefore data has to be translated from Persian to English.

The researcher translates the immediate surrounding sentences of all trinities which will be used in Chapter Four of the present study in the form of excerpts from Shariati's works along with some explanations about the excerpts if needed (see page 51). Therefore, all excerpts from Shariati's works that are used or referred to in the present study are translated by the researcher unless stated otherwise. Translations done by the researcher have been reviewed, and verified both by Shariati Cultural Foundation and a university Professor at Tehran University who is one of the experts on Shariati in Iran. Both official letters of verification are attached (Appendices, 101-2).

#### **3.3.4 Translation Verification Process**

Due to lack of Shariati's works' translations in English, the present research heavily relies on the translations done by the researcher. In this research, unless otherwise stated, all excerpts from Shariati's works are translated by the researcher. However, since in this case, the translator of the excerpts is also the one who analyzes the data, translations are needed to be verified by two experts who are proficient in both languages and have academic knowledge required for this research. Experts who can review the entire translation done by the researcher, make the required amendments, and finally verify the accuracy of the translation used in the present research.

The first expert that reviewed the aforementioned translations is Dr. Sara Mazinani who is Professor of Sociology at Tehran University. She has been working on Shariati and his ideas for the past two decades and is one of the major scholars in Iran who works in this area. She is currently on the committee of a PhD dissertation in the University of Strasbourg in France, where the student is writing her dissertation on the influence of French thinkers on Shariati's ideas. Professor Mazinani reviewed and checked the

translations of this research, and also specifically reviewed those parts of the dissertation that are related to Shariati and the literature on him and gave constructive feedback. Finally, she confirmed that the translations done by the researcher are accurate and provided an official letter of confirmation which is attached as Appendix B (see page 102).

The abovementioned procedure was the first phase of translation verification process. After receiving the verification letter from Professor Mazinani (Shariati), the researcher submitted the translations to Shariati Cultural Foundation in Tehran which is responsible for publications, conferences, and translations related to Shariati in Iran. They have an editorial board to which the researcher submitted all the translations to receive their feedback. After a close review of the translation and checking the Persian excerpts and their English translations, they confirmed that the translation is accurate and provided an official letter of verification which is attached as Appendix A (see page 101).

In the following paragraphs, the process of the data collection from the primary source of data from various categories of his work will be discussed.

### **3.4 Data Collection & Procedures of Data Analysis**

As mentioned the existing literature about Shariati only focus on the important influence of his famous phrase 'the trinity of wealth, oppression, hypocrisy ' which is '*taslis e zar, zur, tazvir*' in Persian (Rahnema, 1994). There is no evidence in the reviewed literature about any other similar trinities in Shariati's work. However, the present study seeks to find if there are other similar structures that he calls a trinity in all of the data pool. After that it attempts to identify the schematic figure used in these structures and finally examines if there represent socio-political concerns expressed through them.

Therefore, the preliminary step is to find other possible similar structures and the next step is to examine the schematic figures of speech in these trinities. Finally, the question of the research is about the political concerns expressed through these trinities. In order



to answer to this, question the researcher examines if these stylistic and artful usage of language are only ornaments of his prose or are in the service of his political concern and if so, what are these political concerns.

In Shariati's famous phrase of 'wealth, oppression, hypocrisy' (*zar, zur, tazvir*), the term 'trinity' used to refer to this repeated structure. Therefore, in order to find if there are other similar structures that are referred to as a trinity by the writer, the researcher looks for the term 'trinity' throughout his 3000 pages of work through using the search engine provided in the compact disk that compasses all the data pool. Therefore, to take the preliminary step and examine if there are other similar structures as the famous trinity of 'wealth, oppression, hypocrisy' (*zar, zur, tazvir*) the researcher collects data on the term trinity in Shariati's work so that by reading the text that includes the term trinity other possible similar structures to the structure of 'wealth, oppression, hypocrisy' are found to be used as the data.

Therefore, to collect the data for the first question of the research and identify these specific structures that Shariati calls trinities in the existing 3000 pages, the term 'trinity' was looked up in his entire body of work.

First, the search engine that exists in the CD that has all Shariati's works was used to find the locations of the term 'trinity'. Secondly, all the pages in which the term is used was collected as the raw data of the whole research. By searching the term 'trinity' in Shariati's works 56 occasions are identified where this term is used. It should be mentioned that all of these 56 cases do not refer to the mentioned structure similar to 'wealth, oppression, hypocrisy' but those cases who are related to the similar structures are used as the data of this research.

After finding these structures in Shariati's work, the collected data which is the list of trinities found in Shariati's work are examined to identify schematic figures of speech applied in them to answer the question of the research that is "What are the schematic

figures of speech applied in these trinities?”. Therefore, the list of trinities is analyzed and studied with the valid schematic figures of speech that are explained in the framework chapter (see page 35). Finally, the schematic figures of speech used in each trinity is being identified, followed by an explanation about the impact of that figure of speech in the construction of that particular trinity.

Second question of this research “What are the socio-political concerns expressed through these trinities?” requires that all the existing data be studied and concluded upon. In order to answer this question, the usage of trinities should be examined in the studied texts.

The analysis for this question is more focused on the contexts and Shariati’s explanations about these trinities. In order to answer this question, it is needed to go beyond the construction of these trinities and to look at the literal and contextual meaning of each element in these trinities.

In conclusion, after finding the excerpts where the term trinity is used, some trinities are found. All the discovered trinities are analyzed through Corbett & Connors’ (1999) framework on schematic figure of speech and finally the context and themes of these trinities along with thematic cohesion among the elements of trinities are analyzed.

## CHAPTER 4: ANALYSIS OF DATA & RESULTS

### 4.1 Introduction

In this chapter, findings and analysis of the results will be discussed according to the questions of the research. This research examines the figures of speech applied in the specific structure that Shariati refers to as trinity in his works, and looks for the socio-political concerns in the writer's rhetorical discourse which are expressed through the aforementioned feature (trinity).

While there is a body of scholarship on Shariati's life and ideas, the secondary literature does not go beyond the most famous and influential trinity repeated in Shariati's works which is '*the trinity of zar, zur, tazvir*' that literally means '*the trinity of wealth, oppression and hypocrisy*.' Even those scholars who referred to the mentioned trinity, did that as a side note to the main focus of their studies and did not systematically examine this specific structure, its meaning, or its functions. It is also notable that since Shariati's body of writings exceeds three thousand pages, those trinities that are not as common as the above trinity, as a preliminary step before the examination of the figures of speech in the above structures, one needs to locate them in the roughly three-thousand-page body of Shariati's works. It is important to underline that the present study does not look for any similar structure that consist of three elements in the writer's work, but only those that are referred to as a 'trinity' by the writer. Therefore, for the preliminary step which provides the material that is required for answering the research questions, the term 'trinity' is searched throughout Shariati's works. The data from these searches are collected, categorized, and analyzed in order to find the similar structures that consist of three interconnected terms and are also referred to as trinities by Shariati.

This chapter begins by looking at the results of the collected data on the term trinity in Shariati's works. Through the analysis of the data on the term '*trinity*,' the structures that are similar to the well-known trinity of '*wealth, oppression, hypocrisy*' which are also

referred to as trinity by the writer are discovered. In addition, the results about the occurrence of the term trinity in Shariati's works and the frequency of this term in various categories of the data pool will be addressed. Then, the other (six) discovered trinities will be presented along with excerpts from the collected data that encompass all the trinities including the famous '*wealth, oppression, hypocrisy*'. It should be noted that although the mentioned trinity is already present in the literature, it has never been systematically analyzed and has not been examined as a meaningful segment of language that is used by the writer to convey a particular message or express a specific concern. Therefore, the discussion provided by the present study is unprecedented, even for the abovementioned trinity. Then, all seven trinities are analyzed with the category of schematic figures of speech from Corbett & Connors' (1999) framework of classical rhetorical analysis. Finally, in answering the second question of the research, the excerpts are used to find the main themes which these trinities form in Shariati's writings, followed by explaining the elements of the trinities and their meanings in detail to unearth the social and political concerns expressed through these structures.

#### **4.1.1 The Term 'trinity'**

According to the collected data, the term 'trinity' is employed 56 times in Shariati's collection of works. As explained in the data collection section, there are various categories in Shariati's work in which the term trinity has been located. In the following section the application of this term in various categories of Shariati's work will be shown.

##### **4.1.1.1 Thematic Classification**

The collection is thematically divided into four main segments; *Kaviriat*, *Ejtemaiyat*, *Islamiat*, and *Letters*. The first section, *Kaviriat*, which literally means the writings of desert, is dedicated to Shariati's personal notes and meditative reflections, and encompasses 15 cases in which he uses the term trinity in his writings. The second category, *Ejtemaiyat*, which literally means the social writings,

consists of public or university lectures that address social issues and has 13 cases in which the term trinity is used. The third part, *Islamiyat*, translated as Islamic writings, encompasses all his works on Islamic topics such as symbolic religious rituals and a history of the early Muslim communities. The term trinity is used 16 times in this section. Interestingly, Shariati uses this term 12 times in the fourth category of his writings which is his personal letters to his family, friends and colleagues.

The following table (Table 4.1) is the visual demonstrations of the distribution of the term trinity in thematically categories of Shariati's works.

**Table 4.1: Frequency of the Term 'Trinity' according to Thematic Classifications**

Thematic Classifications			
Writings of desert ( <i>Kaviriat</i> )	Social writings ( <i>Ejtemaiyat</i> )	Islamic writings ( <i>Islamiyat</i> )	Letters
15	13	16	12

Table 4.1 shows that in the collected data, the term trinity has a nearly even distribution of occurrence in all four thematic categories of Shariati's works. It demonstrates that the writer does not limit the usage of the term to a specific theme in his writings. For instance, the term is not only used in the social writings that consist of public or university lectures that address social issues but also appears frequently in Shariati's Islamic writings, that is dedicated to his discussions about different aspects of Islam such as philosophy of religious rituals or a history of the early Muslim community. Even in the personal letters that Shariati wrote to his friends, family members, and colleagues, the term trinity is applied 12 times. This expanded distribution shows that the term trinity, which is not a normal word that everyone regularly uses in Persian (even in writing), occupies a significant position in the writer's works.

#### 4.1.1.2 Chronological classification

The following table 4.2 shows the distribution of the term trinity according to chronological classifications that exist in Shariati's works.

**Table 4.2: Frequency of the Term 'Trinity' according to chronological Classifications**

Chronological Classifications				
Youth	Europe	Mashhad	Hosseinie Ershad:	After Ershad
1	0	17	34	4

This table shows that shariatic used the term trinity only once during the first phase called youth while none when he was doing his PhD in Europe. He applied this notion 17 times in Mashhad phase. This data shows that chronologically his usage of this term has an uneven distribution during various phases of Shariati's life. It also shows that this concept reaches its peak of presence in his works during the years that he was active at Hosseinie Ershad which is 34 times out of all the cases that are 56. This is a time that according to Rahnema (2014) was the most productive period of Shariati's life. This is the most influential period in Shariati's lifetime, since it is during the same time that thousands of students attended his lectures and his books were vastly copied and distributed all across the country.

#### 4.2 Preliminary Step: Locating the Trinities

As the preliminary step for answering the questions of the present research, the trinities must be located in the text. The search process for the structures similar to '*wealth, oppression, hypocrisy*' that Shariati referred to as 'trinity', resulted in 56 cases in the whole body of Shariati's works.

In order to find the mentioned structures that are referred to as 'trinity' by the writer, the context of all 56 cases of the usage of the term 'trinity' are examined. This examination shows that in 29 cases the term does not refer to the mentioned structure that includes three elements. However, this investigation shows that there are 27 occasions where the term 'trinity' refers to a structure that includes three words similar to '*wealth, oppression, hypocrisy*'.

In the following section the excerpts in which the term trinity is used, along with the explanations provided by Shariati about the very notion will be addressed. In order to clarify the context of the excerpts, in some cases the researcher summarizes what comes before or after the paragraphs that are translated for this research.

As explained earlier, the data pool of the present research consists of 3000 pages and 361 titles of books, all in Persian. Therefore, all the collected data that encompasses occasions where trinity is used are in Persian except the first excerpt of the section below.

#### **4.2.1 Excerpts**

##### **Excerpt 1:**

In the book *Hajj; Pilgrimage*, Shariati (1971) describes Islamic religious rituals during pilgrimage to Mecca. This book contains a chapter called '*The Three Idols*' in which he talks about a ritual when Muslim pilgrims should fling pebbles three times to the representations of Satan and symbolically reject the Devil. This ritual has its root in the Qur'anic story of Abraham when, in a time of despair Satan approached him three times to help and he rejected him despite his disappointment. Shariati describes this ritual figuratively as the process of destroying Satan by hitting Satan's in three forms (*trinity of wealth, oppression, hypocrisy*). He talks about three faces of the Devil, as three idols that human beings have fallaciously been worshiping throughout history. He insists that these three represent one overarching concept and essentially serve one agenda but appear and act in three forms. He then discusses the symbolic story of Adam, Cain and Abel from

the Quran and connects his account of the story to trinities:

Is it not true that the three idols represent one, while each individually represents the others? ...Societies developed in size and complexity, and as divisions, specializations and classifications came into existence, Cain (emblem of cruelty who killed his brother according to Hebrew and Muslim sources) altered his face! In modern societies, he hides his visage behind the **trinity of politics, economy and religion** while he maintained strong and continued exerting his special forces through these mediums! Cain created the **trinity of oppression, wealth, and hypocrisy** (Zar, Zur, Tazvir) which itself gave birth to the notorious **trinity of despotism, exploitation and brainwashing**! These three powers are described in monotheistic doctrines as follow:

Pharaoh: The symbol of oppression.

Croesus (Korah): The symbol of capital and capitalism

Balaam: The symbol of hypocrisy. (p. 181)

In the excerpt 1, the trinities that are found are: Despotism, exploitation, and brainwashing

- Wealth, oppression, and hypocrisy
- Politics, economy, and religion
- Pharaoh, Croesus, Balaam

#### Excerpt 2:

In *Hosseini, Adam's Heir*, Shariati (1972) once again, goes back to the mentioned ritual in order to address a different aspect of this religious act and its historical evolution.

In this section, Shariati discusses one of the most important segments of Muslims' annual pilgrimage to Mecca; flinging pebbles to three representations of Satan and to symbolically reject the Devil or '*rami jamarat*'. In this ritual, pilgrims throw pebbles at three pillars that are the representations of the Devil. Shariati indicates that this ritual was originally intended to symbolically reject the three representations of the Devil; oppression, hypocrisy, and wealth. However, by referring to the same ritual in the present days, claims that the spirit of this religious act has been lost long time ago and it became a caricature of the original act.

Mena (a place near Mecca) is the final station in the ritualistic journey of Hajj, it is the place where some of the most important parts of Hajj take place; sacrifice, stoning the Devil, and the final ceremony for the completion of Hajj (*eid-e-qurban*). In Mena, there is a valley where there are three pillars that are the symbols of the Devil. It is



said that when Abraham received a command from God in a dream, that he has to sacrifice his son, the Devil tried to seduce him three times and tried to make him disobey God. This is true and I don't want to argue with that. But when you have such a significant symbol it is possible to look for deeper and alternative interpretations. What I see in this symbol is the same devilish **trinities** that I have talked about for a long time. The same three faces of one body; **Pharaoh, Croesus, and Balaam**, who have always been the agents of the **trinity of despotism, exploitation, and brainwashing**. They have convinced us that they talk about God, but they are talking about themselves. They form one ruling class, one governing body, and one authoritative power. However, they take different mediums in different societies and times. Sometimes they use politics to exert their forceful authority over people, sometimes they take advantage of economy to secure people's suffering and poverty as well as their own interests and wealth, and sometimes they put on the divine mask to deceive people into servitude and to vaccinate the status quo against any revolt or movement by convincing people that their current miserable condition is not because of their leaders' corruption, but it's their predetermined destiny which prepares them for the other world. (pp.106-7)

In the excerpt 2, these trinities were found:

- Despotism, exploitation, brainwashing
- Pharaoh, Balaam, Croesus

### Excerpt 3:

In the fourth volume of *History of Civilization*, Shariati (1969) divides human being's history into two overarching eras each of which belongs to (symbolically) one of Adam's sons; Abel and Cain. In his discussion regarding the transformation from the initial unity of God towards a trinitarian manifestation of God on earth, Shariati claims that in the era of Abel, human being had one God and one religion, and that people shared one common God. However, when Abel was killed by Cain, a new era began. Here Shariati describes the new era as an age during which trinities substituted the One God:

After the era of Abel, the ruling body attains three dimensions and forms the **trinity of: Economy, Politics and Religion**. This means that the one-dimension ruler transforms into a three-dimensional body: possession, governance, and divinity...the worldview based on unity belonged to an early era in human history when equality was the base of society. There was one "us" in the community the reflection of which in heaven took the form of One God (in the form of a totem or any other preliminary forms). When (at a certain point) the foundation of society becomes dualistic in a sense that two confronting "us" emerges (the period of possession and agriculture), dualism becomes part of the foundation of society which is then manifested in the societies worldview through religion. This shift, paves the way for the ruling class to solidify through three dimensions; **economy, politics and religion**. Therefore, when there is one ruling power in the society, it manifests itself through three forms, and therefore

builds a substratum for the formation of the same **trinity** in the society's worldview. (pp.192-3)

In the excerpt 3, the mentioned trinity is:

- Economy, politics, religion

#### **Excerpt 4:**

In *Unity and Associationism*, Shariati (1974) seeks to provide a metanarrative which addresses the dynamics of the history of human being. He refers to the story of Abel and Cain not just as a symbol of human being's different approaches to society's power dynamics, but also aims to trace the problem back to earliest days of human being's residence on this planet.

There is a golden age in the history of humankind, an era that has been mentioned in countless stories, a period during which all human beings on Earth were living based on equality. However, when the age of agriculture begins, exclusivism and greed paves the way for **wealth thirst (exploitation), slavery (despotism), and false justifications for injustice and crime (brainwashing)** becomes the dominating rule in human interactions. Cain is the representative of the the era of the kingdom of **trinities** and human being's exclusivist time, and Abel is the representative of the equality, brotherhood, and unity of human beings.

Here we face a deep philosophical issue and it's the fact that Cain is a religious person. The criminal Cain who killed his brother is a religious man. He believes in God and Its unity, in resurrection, in hereafter, just like Abel does. But the lifestyle and the social organism to which he is connected works in a way that utilizes religion to justify personal interests and caprices. He believes in religion while it serves his interests, and when he sees that God votes in favor of Abel, he rejects God's judgment. Therefore, in history, Abel and Cain become the representatives of two classes; a murderer class that steals the others' rights, and an oppressed and deprived class which is under the ruling of the **trinity of exploitation, despotism, and brainwashing**. (p.93)

In the excerpt 4, the mentioned trinity is:

- Exploitation, despotism, brainwashing

#### **Excerpt 5:**

In another section in *Unity and Associationism*, Shariati (1974) addresses the roots of human being's deviation from original monotheism and connects it to the formation of devilish trinities:

So associating something or someone with God emerges when human being becomes dual, with two poles, two creators, two gods, and belief in dualism in the whole universe...finally, Cain manifest himself throughout the history in three different faces; **cleric, ruler and haji**. This **trinity** becomes the owners of humanity and whenever, in history, we come across a moment in which people revolted, either in ancient Persian or Rome, they faced the representations of these three forms in their respective societies. When human societies grow and evolve, these three forms/faces also evolve and show new forms and functions. However, they have specific characteristics that make them distinguishable in any given society. The representative of wealth is the one whose possessions makes him feel self-sufficient even regarding the moral codes that one needs to follow. The central characteristic of a ruler or the representative of oppression is that whenever he walks or talks, everyone feels fearful or at least lose their awareness of their own rights. Finally, the representative of hypocrisy usually holds a position in a religious institution such as a mosque, a church, a temple, and so on. (p. 110)

In the excerpt 5, the mentioned trinity is:

- Cleric, ruler, haji

#### Excerpt 6:

Later in the same chapter Shariati (1974) addresses the same issue by referring to a different trinity:

...Each of these faces, by ceasing a particular aspect of power in society, manage to form their own class and consolidate their power through that class. The representatives of hypocrisy, usually hold the religious power in a society and form the clerics class. The representatives of wealth, form a class that controls economy, and finally the representatives of oppression, form the ruling class of their own society. They are the **trinity of palace, market and temple**. This is the way that each angle in this triangle works hand in hand with others. In the story of Moses, one could clearly see the three forces that resist the people's revolt. One of the figures who resist against Moses is Pharaoh who represents the political power in his society. The second figure is Croesus who is the symbol of economic power in the society. And the last is Balaam who is a corrupt representative of religion, who through deceit gained the religious power in his society. It is interesting that these three figures become united against Moses movement and consolidate their forces to oppress the uprising led by Moses. (p.113)

In the excerpt 6, the mentioned trinity is:

- Palace, market, temple

### Excerpt 7:

Later in the same book Shariati (1974) writes about the unified nature of the evil trinities and refers to different examples to elaborate on the nature of these trinities:

It gradually becomes clear that three faces are actually one class and figure. It is possible to see that **Croesus, Pharaoh, and Balaam** are the faces of that original man (Cain) who murdered his brother to secure his personal interests, and therefore began the stream of exclusivism in the history of humankind. It was only through historical evolution that this one figure managed to demonstrate itself in **three spaces, Palace, market and temple**. After all, they are one essence and are not fundamentally separated, although they look like three independent bodies. For instance, hypocrite religious leaders crafted their own version of religion in a way that not only supported the clerics as a social class, but also secured the interests of the other two; ruling class and those who control economy. (p.120)

In excerpt 7, the following trinities were used:

- Croesus, Pharaoh, Balaam
- Palace, market, temple

### Excerpt 8:

In *The philosophy of History in Islam*, Shariati (1970) elaborates on his model for devilish trinities that hinder human being's journey to salvation:

In the presence of God, everyone is equal, from all races and bloods, just like His family. But He is against **wealth, oppression, and hypocrisy**. And hypocrisy is the worst in His eyes, since it does not only deceive people, but also justifies the unjust deeds of the oppressive rulers and those who economically exploit people ... They (hypocrite religious leaders) are responsible for associating the mentioned devilish **trinity** with the divine predetermination to convince people to believe that they are their servants. (pp.61-2)

In the excerpt 8, the mentioned trinity is:

- Wealth, oppression and hypocrisy

### Excerpt 9:

Later in the same book, Shariati (1970) refers to the trinities and their representatives and asserts that they reemerge in different ages in the history of humankind:

**Pharaoh, Balaam, and Croesus**, like mummies who wait for an appropriate moment in history to resurrect from their tomb, wait for the moment to find their way back to society in new forms and behind new faces ... This trinity finds its form in the face of **haji, ruler, cleric** and so on. (p.66)

In the excerpt 9, the mentioned trinity is:

- Croesus, Pharaoh, Balaam
- Haji, ruler, cleric

**Excerpt 10:**

In *History and Study of World Religions (Vol. I)*, Shariati (1975) alludes to the story of Moses and the golden calf, in order to demonstrate a moment in history that in a brief absence of the prophet who led the Israelites' revolt against the oppression they faced, the three faces of Devil found a moment to breathe and emerge in their new form through and different medium. The golden calf in Shariati's opinion is the symbol of consolidation of all three devilish powers in one body. It is golden, it is a false representation of the divine, and people follow the order of whoever controls the calf, therefore it represents the three faces of evil. Here again he insists on the correlation between these three agents throughout history and believes that they even find similar mediums to become manifest:

Again, the three perennial faces of one body: **Pharaoh, Croesus, and Balaam**. And the usual branch of one enterprise; **palace, market, and temple**. And each busy with their usual task; **despotism, exploitation, and brainwashing**. The same story of Moses happens again and again throughout the history of humankind. Every time that Moses, or Jesus, or Muhammad come to rescue people from the chains, these forces come together to make sure that shortly after those prophets left, the old interactions become manifest, but this time through the structures that the very prophet established. It has the form of God but its evil inside. (pp.70-1)

In the excerpt 10, the mentioned trinities are:

- Croesus, Pharaoh, Balaam
- Despotism, exploitation, brainwashing
- Palace, market, temple

### Excerpt 11:

In *Worldview and Ideology* Shariati (1967) insists on the perennality of evil trinities and the tools they use to exert their agency over human being:

This is a system that was at work from the beginning of history and ruled over human beings ever since. This is the damned triangle under which all true prophets were buried, the doom of servitude, plunder, and deceit; and the murder place of freedom, equality, and conscience. This is the grave of love, faith, and brotherhood of Adam's children, this is **the trinity of sword, gold, and rosary**.

The first secures the obedience of people, the second plunders what he has, and the third, slowly and gracefully, with a wise and attentive tone, and with the language of religion whispers in his ears that: "leave the world to its admirers," "Instead of being worried about this world, make sure that your status in hereafter is good," "your current situation is predetermined by God, be thankful to whatever He gives or don't give," "everyone has a determined share from the world." (p. 35)

In the excerpt 11, the mentioned trinity is:

- Sword, gold, rosary

### Excerpt 12:

Later in the same book Shariati (1967) explains how these trinities distance human beings from God:

The three sides of this triangle become the mediators between God and people, either through divine force, or divine blessing, or divine message. They pretend to facilitate the God-human relationship, but in fact they occupy God's position on Earth and exploit people through their different modes of power, they introduce exclusions, hate, hierarchies, and different patterns through which secures their superior position, and **markets, temples, and palaces** have always been the mediums through which they exerted their power throughout the history of humankind. (pp. 79-80)

In the excerpt 12, the mentioned trinity is:

- Market, palace, temple

### Excerpt 13:

In *Rendezvous with Abraham*, Shariati (1971) refers to the common characteristics of prophets' missions regarding the evil trinities of their time:

When we look at lives and missions of prophets, from Abraham to Muhammad, we see that their messages are directly connected to the people of their time. They tried to rescue their societies from the earthly gods, **gods of wealth, unjust power (despots), and the false representatives of God (hypocrites)**. That's why Muhammad did not claim that he brought a new religion. He connected his message to one overarching

movement that has been going on for thousands of years against the **trinity of money, sword and rosary**. (pp. 142-3)

In the excerpt 13, the mentioned trinity is:

- Money, sword and rosary

#### Excerpt 14:

In *Islamology* (Vol. II), Shariati (1966) talks about the style of the Qur'an and seeks to demonstrate that there is a same triangular trend in the Qur'an in which the three components of the devilish trinity are addressed through historical examples.

The style of the Qur'an is that it chooses characters from history (not like writers who create a character). It takes it and then introduces it as the representative of a type of a character or a particular social class that is always present in history. For instance, in the Qur'an, historical examples of lords of **palaces, temples, and markets** are introduced and discussed as the first forces that confronted any revealed message and its messenger. (p.281)

In the excerpt 14, the mentioned trinity is

- Palace, temple, market

#### Excerpt 15:

In *Islamology* (Vol. III), Shariati (1968) returns to the Qur'an and aims to connect it to his discussion on trinities:

The Qur'an shows that Moses and prophets who came before and after him, revolted against these devilish forces. The three figures that are mentioned the most in the Qur'an as the representatives of **exploitation, despotism, and brainwashing** are **Pharaoh, Croesus, and Balaam**. These **trinities** and their counterparts in other periods in history, are those who resisted against all prophets. Although Pharaoh is a historical figure, he is also the symbol of the unjust force that ruled over the history of humankind, and the same goes with Balaam and Croesus. They always have one common goal and that is to prevent people from worshipping God and make them worship the mundane affairs. They built a supermarket that each promoted one earthly and false god. And this is what I mean by the term **trinity**. Three branches of one entity that stood against humanity and its movements forever. However, there are moments in history when these three forces become consolidated under one figure. For instance, in the Middle Ages in Europe, some popes had the opportunity to cease the holy power along with wealth and authority (a period we know as the papal monarchy), and therefore exerted all three forces by himself. One could also find similar moments in ancient Persia and even in the history of Islam. (p.282)

In the excerpt 15, the mentioned trinities are:

- Pharaoh, Croesus and Balaam

- Despotism, exploitation, and brainwashing

The completion of the above preliminary step, provided the required data for answering the questions of the research; examining the schematic figures of speech used in Shariati's trinities, as well as the socio-political concerns expressed through these structures. It also led to formation of the list of trinities used in Shariati's works below:

1. Trinity of wealth, oppression, hypocrisy (*zar, zur, tazvir*)
2. Trinity of money, sword and rosary (*tigh, talā, tasbih*)
3. Trinity of palace and market and temple (*kākh, bazaar, ma'bad*)
4. Trinity of ruler and haji and cleric (*khān, haji, molla*)
5. Trinity of politics and economy and religion (*siāsat, eghtesād, mazhab*)
6. Trinity of despotism, exploitation (or Colonization), brainwashing (*'estebdād, esteṭmār, estehmār*)
7. Trinity of pharaoh, croesus, balaam (*pher'on, ghārun, balam*)

#### 4.3 First Question of the Research

Finding the list of the above trinities serve as a preliminary step in answering the question of this research about the schematic figures of speech that are applied in order to constitute these trinities. The research question is, “*What are the schematic figures of speech used in these trinities?*”

Since this research question is only concerned with the schematic figures of speech in each trinity, and not asking about the figurative language used in sentences in which these trinities are used, here the researcher only focuses on the three words that are in each trinity which are the building blocks of these structures. Therefore, in this section, the category of analysis are applied for analyzing each trinity separately and independent from its context in which they appear. In this section, firstly, the figure of speech used in every trinity will be identified and then, the effect of that specific figure of speech will be discussed.



In the seven trinities listed earlier, one could recognize the occurrence of various stylistic features and figures of speech including both schematic figures and tropes such as metaphors, metonymies, and so on. However, the scope of this research is focused on schematic figures of speech from Corbett & Connors' (1999) framework of classical rhetorical analysis.

Therefore, Shariati's trinities were studied with the applicable category of schematic figures of speech from Corbett & Connors' (1999) framework, in order to answer the second question of the research. The following is the list and categories provided by Corbett & Connors (1999) and the analysis of their application in the trinities.

#### **4.3.1 Tricolon**

##### **> Schemes of construction**

##### **•Scheme of balance:**

##### **• Parallelism/ isocolon => Tricolon in trinities:**

Parallelism is similarity of structure in a pair or series of related words, phrases or clauses which means that part of speech in a series of related words should be the same.

Parallelism is a principle in rhetoric and grammar that has been used in these trinities. All the terms used in these trinities are nouns and are put together in a parallel form. But more importantly when the parallel features are not only similar in structure but also in length the scheme is called an Isocolon.

When three elements are brought together that are similar in structure but also in length the figure is called a '*Tricolon*'. A famous example of a Tricolon is Julius Caesar's well-known phrase, '*Veni, vidi, vici*' which means (in English), "*I came, I saw, I conquered.*"

Each of the trinities are constituted from three words that are the same parts of speech; noun and have similar structure. Therefore, all trinities that Shariati created are the applications of the schematic figure of speech of tricolon.

Trinity of 'wealth, oppression, hypocrisy' (*zar, zur, tazvir*)

Trinity of 'money, sword and rosary' (*tigh, talā, tasbih*)

Trinity of 'palace and market and temple' (*kākh, bazaar, ma'bad*)

Trinity of 'ruler and haji and cleric' (*khān, haji, molla*)

Trinity of 'politics and economy and religion' (*siāsat, eghtesād, mazhab*)

Trinity of 'despotism, exploitation (or Colonization), brainwashing' (*'estebdād, esteṭmār, estehmār'*)

Trinity of 'pharaoh, croesus, balaam' (*pher'on, ghārun, balam*)

Tricolon is a stylistic feature in language that is used frequently in literature, which is also true for Shariati's works in which numerous tricolons are used. However, trinities are those specific tricolons in his works that are always appear in the text together as a package. Any tripartite structure like a tricolon in Shariati's work is not necessarily a trinity, but all the trinities are tricolons. Shariati's trinities are similar to a motto. Therefore, this analysis shows that in all trinities found in Shariati's works, the figures of speech of parallelism, and more specifically tricolon, are used.

Regarding the function and effect of this particular figure of speech, Corbett (1990) claims that producing a tricolon in the prose where three elements have the similarity of length and the similarity of structure, creates an influential rhythm in the sentences. This regularity of structure and length produces a rhythmic beat to the sentence which makes it striking. Therefore, according to Corbett (1990), these trinities that are the application of tricolon are rhythmic and striking.

Tricolon is considered one of the most powerful figures of speech. This figure of speech can create a powerful impression that allows the writer or speaker to deliver his/her message in a terse and memorable way (Weir, 1920).

Regarding the power of tricolons, Roy Peter Clark (2008) indicates that: "Three provides a sense of the whole ... the number three is greater than four. The mojo of three offers a greater sense of completeness than four or more. ... Use one for power. Use two

for comparison, contrast. Use three for completeness, wholeness, roundness” (p.101).

The schematic figure of speech of tricolon was seen in memorable speeches given by politicians like Thomas Jefferson, Abraham Lincoln, and also in famous mottos like: “Life, Liberty and the Pursuit of Happiness” from the Declaration of Independence.

Corbett & Connors (1999) also maintain that the application of this form is related to the topic of similarity, meaning that the author chooses this form to show that the three elements that are brought in a tricolon are similar. The function of similarity in the tricolons is consistent with the researcher’s analysis of the elements of trinities, meaning that there is a similarity in the meanings of three parts of trinities. Shariati (1970) states that three elements used in each of his trinities are similar and are three "faces of one thing" (p.50) or “three manifestations of one origin” (p.181).

Therefore, using the figure of speech of tricolon and constructing these trinities in this particular way, creates a flow in the sentences and rhythmic structures that through repetition in the lectures and writings they become easily memorable mottos for the audience and readers. It is important to remember that Shariati's audience were not only academics but also public, hence conveying socio-political messages and criticizing the status quo through the use of tricolon which provides simple formulas, was an effective method in order to reach out to a wider range of audience.

#### **4.3.2 Antithesis**

Antithesis is another, potentially valid category to examine figures of speech applied in Shariati's trinities. Antithesis is when two or more opposing ideas are put together in a parallel structure (grammatically and syntactically) and presented together in order to highlight and heighten the contrast between two ideas or notions (Horton, 1993).

This particular structure is both used as language embellishment as well as a tool to support an idea proposed by a writer through the demonstration of a contrast (Kraus, 2007). However, when Shariati's trinities are closely examined according to their context,

it becomes clear that there is no explicit or implicit semantic sign in trinities to support the idea of any oppositional relationship between the elements used in them. On the contrary, the present research demonstrates that the elements of each trinity used by Shariati, are closely interconnected, and are aspects of one overarching notion. Therefore, Schematic figure of speech of antithesis is not used in the construction of the studied trinities. For instance, in the trinity of *Zar, zur, tazvir* (wealth, oppression, hypocrisy), it is clear from the literal translation that none of these notions are in opposition to the other two. Wealth, oppression, and hypocrisy are all symbols that represent what Shariati calls the perennial evil project to oppose equality and freedom. Therefore, these three terms complement each other and cannot be categorized under the figure of speech of antithesis. The same pattern could be seen in the trinity of '*Talā, tigh, tasbih*,' (gold, sword, rosary) because these three terms are, again, representatives of one overarching notion and cannot be understood as opposing or contradictory.

#### **Scheme of repetition:**

- Alliteration
- Assonance
- Consonance

The use of the three mentioned figures of speech leads to the formation of a euphonious structure in language and therefore they are also called sonic figures of speech or sonic devices. These figures of speech are concerned with the sounds used in the structure of a term that appears in a text. The only way to examine the sonic figures in the trinities, is to look at the trinities in Persian. While, in the English translation of these trinities the use of sonic figures is not identifiable, when one examines Shariati's works in Persian, sonic devices can be identified. Thus, the section below will look at the Persian terms used in these trinities, in order to examine the utilization of the mentioned figures of speech.

### 4.3.3 Alliteration

Alliteration consists of cases where the same first phoneme is used in two or more adjoining words.

- *Zar, zur, tazvir* (wealth, oppression, hypocrisy)

The equivalent that Shariati chooses to represent 'wealth and oppression' are '*zar*' and '*zur*'. The phoneme [z] is the first letter of both words. The last consonant [r] is also used in both and the difference is only a vowel; [a] and [u]. In this trinity these two words not only exemplify alliteration, but also constitute a minimal pair. Minimal pair happens when two words only differ in one phoneme. The figure of speech of alliteration is used in this trinity.

- '*Talā, tigh, tasbih*,' (gold, sword, rosary)

In the trinity of '*talā, tigh, tasbih*,' (gold, sword, rosary), the first phoneme of all the three elements of this trinity is voiced plosive /t/. Therefore, among all the three words used in this trinity the figure of speech of alliteration is applied.

In order to reach a deeper analysis of the application of the sonic figures of speech applied by Shariati, it is important to look at the Persian terms that are chosen in the trinity of 'wealth, oppression, hypocrisy' and also in 'gold, sword, rosary'. The word *zar* is the equivalent of the word gold in the middle Persian and has Indo-European roots. 'zar' can be translated, as gold or money in English. This term is an old word for gold, money, currency and has been extensively used in Persian classical literature and poetry (Dehkhoda, 1960). The other equivalent of gold or money is 'talā' which is also used by Shariati in the trinity of gold, sword, rosary. The main point is that according to Dehkhoda (1960) Persian encyclopedia the term 'zar' and 'talā' are synonyms. A close consideration of the usage of 'zar' instead of 'talā' (while they can be used interchangeably) in the trinity of '*zar, zur, tazvir*' (wealth, oppression, hypocrisy) and also the usage of the other term 'talā' in the trinity of '*talā, tigh, tasbih*' (gold, sword, rosary) manifests the writer's

attempt to create sonic harmony through alliteration. It shows that Shariati carefully chooses these terms in order to use the desired figures of speech in the construction of his trinities. Among various synonyms he applies those that are more euphuistic and harmonious with two other segments of a given trinity. This indicates that the writer created his trinities carefully by a conscious choice of words among other viable options in order to create a specific harmonious sonic effect. Therefore, in spite of being synonyms, the term 'zar' is used to have sonic similarity with 'zur and tazvir' while the term 'talā' is used to have sonic harmony with 'tigh and tasbih'.

This finding is consistent with the study of Kenneth Langer (1978) in which he points that the authors of *Brahmanas* did choose among the possible equivalents those that keep the semantic precision and at the same time have sonic harmony. This is the same case with Shariati's choice of equivalents in these trinities.

- 'Estebdād, esteṭmār, estehmār' (despotism, exploitation, brainwashing)

This is an example of alliteration that has all conditions required for alliteration in all three parts of the triad. These words start with more than one similar phoneme [este] which includes a same sequence of identical letters; vowel, consonant, consonant, vowel [vccv].

Therefore, it becomes clear that in the three trinities of 'wealth, oppression, hypocrisy', 'gold, sword, rosary' and 'exploitation, despotism, brainwashing,' figure of speech of alliteration is applied.

In order to address the effects of using alliteration in these trinities, one needs to consider the general application and impact of alliteration in prose. Connors (1997) argues that alliteration is not as common in modern prose as it used to be. However, the modern usage of alliteration is more for special effects and also as a mnemonic device for slogans and catchy lines for advertisements. The importance and effectiveness of schematic figures of speech like alliteration is definitely known to the creators of famous brands

who used it in coining catchy and striking names like, PayPal, Best Buy, Coca Cola, Dunkin' Donuts and many more. In the case of Shariati's works, the application of alliteration in these trinities significantly contributed to the creation of catchy and memorable phrases.

Beyond making a phrase more pleasant to hear, or making a written piece more harmonious to read, studies have shown that alliteration increases the influence of a given phrase or sentence on the audience or the reader. When alliteration is used, the possibility that one could memorize a phrase at the first place or remember it later, increases. Generally, alliteration could improve the “acquisition and retention” whenever one wants to learn or memorize a sentence or a phrase (Rogers, 1970). It has even been suggested that alliteration could be a useful tool when one wants to learn a new language since it helps the student remember new phrases and sentences better (Boers, 2005). It is also shown that even in marketing, the use of alliteration in promotion messages increases the chance that customers evaluate a brand with higher level of trust (Davis, 2016). Therefore, alliteration does not act as an ornamentation and has a particular function in language that affects the audience and the appeal of the message delivered.

#### **4.3.4 Assonance**

Assonance is the recurrence of same vowels in adjoining words. Assonance and alliteration in English are more frequently used in poetry than prose. They are sonic devices that contribute to the rhyme and harmony of the phrases and are seen more in the poetic style or contemporarily in slogans, catch phrases, and advertisements. In the following paragraphs the application of the above figure of speech in Shariati's trinities will be addressed.

- '*Zar, zur, tazvir*' (wealth, oppression, hypocrisy)

In this trinity, between the two terms, 'zar' (wealth) and 'tazvir' (hypocrisy), the vowel /a/ is being repeated. therefore, between 'zar' and 'tazvir' the figure of speech of assonance is applied.

- '*Estebdād, esteḡmār, estehmār*' (despotism, exploitation, brainwashing)

In this trinity the second syllable of all the three words, vowel /e/ is being repeated and in the last syllable of all three words vowel /ā/ is the same. Since the same vowel, /e/ and /ā/ appear in all three words, assonance is used in this group as well.

- '*Talā, tigh, tasbih*' (gold, sword, rosary)

In the trinity of '*talā, tigh, tasbih*,' (gold, sword, rosary), the first term 'talā' and the last term 'tasbih' also have the first vowel of /a/ in common. Therefore, assonance is applied in the mentioned trinity.

Regarding the usage and possible effects of assonance, it should be noted that, although the repetition of vowel sounds makes assonance a tool that creates an internal rhyme in a sentence or phrase, it is less used in prose and more in poem. However, it is notable that regardless of its context, assonance enhances the flow of a text which itself makes it easier for the reader to read and to follow (Joseph, 2013). Also, like alliteration, studies have shown that assonance could be used as a teaching tool that supports students of a new language to memorize word groups and phrases in a more effective way (Lindstromberg, 2008). Therefore, it is not surprising that these parts of Shariati's writings; trinities, are better remembered and used both by scholars as well as public.

#### 4.3.5 Consonance

Consonance is the repetition of a consonant in adjacent words. The difference between consonance and alliteration is that in consonance, the repeated consonant is not necessarily the initial one.

- *Zar, zur, tazvir* (wealth, oppression, hypocrisy)



Consonance is seen in this trinity between all three elements; '*zar, zur, tazvir*'. The consonants [r] is repeated in all three words.

- '*Estebdād, esteṭmār, estehmār*' (despotism, exploitation, brainwashing)

In this trinity the last syllables of the second and third words are identical; [mār] is repeated in *esteṭmār* and *estehmār* which satisfies the conditions of consonance. Since the same vowel, [ā], appears in the last syllable of all three words, assonance is used in this group as well.

- '*Talā, tigh, tasbih*' (gold, sword, rosary)

In this trinity the consonant [t] is repeated at the beginning of all three words. It is notable that Shariati could choose different synonyms in Persian for gold and sword, but none of those synonyms i.e. *shamshir, zar, khanjar etc.* could not satisfy the conditions of this particular figure of speech.

Regarding the functions and effects of consonance, it is notable that this is usually used when a poet or a writer wants to put more emphasis on a previously addressed matter, or aims to effectively introduce a new idea in a text (McQuarrie,1996). It adds a lyrical feeling to the poetry that enhances the writer's connection with the reader's imagination. For instance, in the case of *zar,zur,tazvir*, the use of consonance gives the impression that all three words that are used in this trinity are structurally related or even come from a common root. However, the reality is that these three words' structures are completely unrelated to each other and are even from two different languages (the first two terms are Persian, and the third is Arabic). As for the second trinity, in order to use consonance in this particular structure, he coined a new term (*estehmār*) that has been used in Persian language since then. The coinage of this new term did not only helped Shariati to construct a trinity with the use of consonance, but also made it possible to convey a notion through a catchy and brief expression. Explain this by each trinity that uses consonance for certain effects. What are the effects – case by case basis.

#### 4.3.6 Climax

Climax is arrangement of words, phrases, or clauses in an order of increasing importance. As mentioned by Golden and Corbett & Connors (1999), climax is traditionally used in occasions when the speaker or the writer aims to expose the weakest segment of the argument first and leave the strongest part for the last. In other words, the writer uses climax as a figure of speech in order to set the stage for the delivery of the most compelling part of his/her idea. While at the first glance it seems that trinities have an internal order which makes climax a fit candidate, in answering the second question of the research which delves into the meaning and the relationships of these trinities and also looks at the context in which they are developed, it will be argued that for Shariati these three elements are three manifestations of one main entity or concept and are similar to each other. Since all building blocks of Shariati's trinities are equally important in his discourse, there is no evidence that shows that these terms are put in order according to their importance. Here we examine one trinity in order to demonstrate the nonexistence of climax in Shariati's trinities.

- *Zar, zur, tazvir* (wealth, oppression, hypocrisy)

When one looks at this trinity through the lens of climax, s/he aims to find an intentional arrangement which guarantees the gradual increase in the importance of each building block of the very trinity. However, with a close examination of all segments of this trinity it becomes clear that they are different aspects that do not demonstrate any superiority in significance compared to other two. For instance, there is no evidence in the trinity and the accompanying text that indicates any superiority on the side of wealth, oppression, or hypocrisy. On the contrary, as the present study shows, according to Shariati's discourse, every segment of a trinity is an aspect of one overarching notion and therefore, they all play equal roles.

- ‘*Estebdād, esteṭmār, estehmār*’ (despotism, exploitation, brainwashing)

This example, again shows no sign of a gradual increase in the level of significance among the segments of the trinity. Also it is notable that the mentioned trinity’s word order is not the same throughout Shariati’s works and there are examples in which “exploitation” appears as the first segment of the trinity. Therefore, it is shown that climax is not used in this trinity.

- ‘*Talā, tigh, tasbih*,’ (gold, sword, rosary)

For this trinity, the issue of order plays the same role and demonstrates that climax is not utilized by Shariati in this trinity. Throughout Shariati’s works, this trinity has been appeared in various orders i.e. “gold, sword, rosary,” “sword, rosary, gold,” and “rosary, gold, sword.” These examples demonstrate that this figure of speech is not used in this trinity by the writer.

#### 4.3.7 Polypoton

Polyptoton is the repetition of words derived from the same root. This figure of speech is used in the trinity of ‘*estebdād, esteṭmār, estehmār*’ (despotism, exploitation, brainwashing). The first two words are from the same root in Persian ‘*estebdād, esteṭmār*’ and the third word ‘*estehmār*’ which is coined by Shariati is also from the same root. It should be noted here that the term *estehmar* and its connection to the same root as other two terms in the trinity are both coined by Shariati and has been used by other scholars with the same meaning and usage. Therefore, it is observable that Shariati intentionally coined a new term in a way that it could be used in this trinity and in order to complete the third segment of his trinity using the figure of speech of Polyptoton.

While sometimes polyptoton is used as a category to increase the beauty of a text, Fahnestock (2011) argues that polyptoton can be effectively used to support an argument or to serve an ideology. It can also be used when a writer aims to put emphasis on a

concept by showing “its consistency across multiple forms” (Edwards, 2015). Therefore, it is possible to look for the same function for polyptoton, in Shariati's trinities, which will be addressed through the discussion of the second question of the present research.

As a summary, the Table 4.2 in the following page provides a visual demonstration of the application of the figures of speech in Shariati's trinities.

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**Table 4.3: Schematic Figures of Speech in Shariati's Trinities:**

Trinity	Scheme of construction							
	Scheme of Balance				Scheme of repetition			
	Parallelism	Tricolon	Antithesis	Alliteration	Assonance	Consonance	Climax	Polyptoton
Wealth, Oppression, Hypocrisy	✓	✓	—	✓	✓	✓	—	—
Money, Sword, Rosary	✓	✓	—	✓	✓	✓	—	—
Palace, Market, temple	✓	✓	—	—	—	—	—	—
Ruler, Haji, Cleric	✓	✓	—	—	—	—	—	—
Politics, Economy, Religion	✓	✓	—	—	—	—	—	—
Despotism, Exploitation, Brainwashing	✓	✓	—	✓	✓	✓	—	✓
Pharaoh, Croesus, Balaam	✓	✓	—	—	—	—	—	—

The above table is a visual review of application of schematic figures of speech in Shariati's trinities. As seen in the table, each trinity meets the requirements of at least two figures of speech. In all trinities, parallelism and tricolon are applied, while antithesis and climax is not applied in any of them. In three trinities of '*zar, zur, tazvir*' (wealth, oppression, hypocrisy), '*talā, tigh, tasbih*' (money, sword and rosary) and '*estebdād, esteṭmār, estehmār*' (despotism, exploitation (or Colonization), brainwashing) sonic figures of speech of alliteration, assonance and consonance are applied and finally, in the last one which is '*estebdād, esteṭmār, estehmār*' (despotism, exploitation (or Colonization), brainwashing) polyptoton is also used.

Regarding the effects and functions of the above categories, and their influence on the effectiveness of Shariati's discourse, Connors (1997) argues that figures of speech, as part of the category of style, do more than simply embellishing an idea. They create a deeper level in meaning and argumentation and enhance the persuasive appeal of discourse. Figures of speech are influential tools that give power to the argument and liveliness of the discourse (Corbett, 1990). This is what is found in the study of Shariati's trinities.

The application of tricolon, alliteration, assonance and consonance along with polyptoton in Shariati's trinities, created euphonious structures that are meticulously put together to produce an effective persuasive appeal in his discourse.

The discussion on the influence of figures of speech on the effectiveness of a discourse brings the research to its second inquiry which is about the social concerns that are being expressed through this artful use of language. As Corbett & Connors (1999) aptly put, rhetorical function of style creates the proper reciprocal relationship between form and matter which means the appropriate relationship between the idea and the style used to articulate it.

So far in this section the discussion has revolved around the form Shariati created for his message, now it is time to ask about the matter and message he delivers through these forms.

#### **4.4 Second Question of the Research: Socio-political Concerns in Trinities**

The second question of this research is “*What are Shariati’s socio-political concerns that are expressed through these trinities?*”

The preliminary step in this research was concerned with finding trinities in Shariati’s works and the following step was to examine the construction of these specific structures and the stylistic features used in them. Finally, in order to deal with the final question of this research that addresses Shariati’s social concerns expressed through these structures, it is needed to go beyond the construction and form of these trinities and, by using Corbett & Connors’ (1999) method, address what he calls the matter that is communicated through the discussed medium. In order to answer this question, the literal meaning and social implications of the elements used in these trinities, the relationship between the elements used in each trinity, as well as any possible relationship between the meanings of these separate trinities are examined. In the following pages, the semantic aspect of the trinities introduced by Shariati and the meanings of elements used in them will be discussed in order to unearth what Shariati intended to depict through this structure.

##### **4.4.1 Thematic Analysis of Shariati’s trinities**

Through the analysis of the data from Shariati’s works, it can be argued that there are four major themes around which Shariati crafts his discussion of trinities. These themes reveal the characteristics of the discussed trinities and how they fit into Shariati’s worldview.

#### **4.4.1.1 Three faces, one body**

One of the most recurring themes in Shariati's works is his discussion about the common root of all evil that happened in history. Shariati demonstrates the devilish trinities as three manifestations of one reality. In *History of Civilization*, Shariati indicates that "there is one ruling power in society, which manifests itself through three forms, and builds a substratum for the formation of the mentioned trinity in the society's worldview." (Shariati, 1972). Here we can see that Shariati refers to political structure and power dynamics between the ruling class and other members of a society. He insists that although there are three mediums or agents through which the power is exerted, they have one source and one aim which is to secure the superiority of the ruling class. Shariati does not only try to argue that the three components of the evil trinities represent one fundamental devilish force, but also tries to find a historical/mythical root for the emergence of these forces which leads to the second major theme in Shariati's works.

#### **4.4.1.2 The Golden Age in History**

Shariati draws a line between two historical/mythical ages in history in order to demonstrate that he does not call for an unrealistic utopia, but he rather tries to show that our ancestors had the opportunity to enjoy a period during which equality and freedom ruled the world and God was not misrepresented on Earth by oppressive and abusive forces.

There is a golden age in the history of humankind, an era that has been mentioned in countless stories, a period during which all human beings on Earth were living based on equality. However, when the age of agriculture begins, exclusivism and greed paves the way for wealth thirst (colonialism), slavery (exploitation), and false justifications for injustice and crime (brainwash) becomes the dominating rule in human interactions. Cain is the representative of the human being's exclusivist era, and Abel is the representative of the equality, brotherhood, and unity of human beings. (p.93)

In the above excerpt from *Unity and Associationism*, Shariati (1974) claims that human being's departure from being a hunter-gatherer species led to the emergence of a new age



during which Cain substituted Abel and, oppression and exploitation substituted freedom and equality. This is important because Shariati refers to the above turning point in the history of humankind several times and tries to show that the evil trinities emerged out of a united world in which God was not represented by devilish agents on Earth. He also asserts that all prophets were members of a perennial resistance movement that wanted to revive the very golden age and fought against the evil trinities of their time. This is the third main theme that constituted Shariati's approach to the concept of trinities.

#### 4.4.1.3 Prophets as Members of One Perennial Movement

For Shariati, history, from its early stages, has been the battleground in which prophets (along with other oppressed members of their society) tried to gain power through revolt against the unjust political, economic, and religious dynamics in their own societies. In *Hossein Adam's Heir*, Shariati (1972) claims that all prophets in history have been members of this everlasting movement and implies that all of them have been defeated by evil trinities that either suppressed their movements while they were alive, or succeeded to derail the movement after the prophets died:

This is a system that has been at work from the beginning of history and ruled over human beings ever since. This is the damned triangle under which all true prophets were buried. This is the curse of servitude, plunder, and deceit; and the place where freedom and equality are sacrificed. (p.79)

Shariati insists that our task is to distinguish Pharaohs of our time, because they keep reviving in new forms and reemerge through innovative mediums to oppress people and hinder their collective journey to freedom.

The Qur'an shows that Moses and prophets who came before and after him, revolted against these devilish forces. The three figures that are mentioned the most in the Qur'an as the representatives of exploitation, despotism, and brainwash are **Pharaoh, Croesus, and Balaam**. These figures and their counterparts in other periods in history, are those who resisted against all prophets. (pp.142-3)

As it is observable in the above excerpt, Shariati's reference to Qur'anic stories, is another major theme that constructs his discussions about trinities.

#### **4.4.1.4 Qur'anic Concepts & Religious Stories**

Shariati utilizes religious stories and concepts, and repeatedly refers to the Qur'an in his works which is significant from different perspectives. First of all, Shariati presented his ideas in a country with the majority of Muslims. The shared knowledge of the writer and reader is significantly important in the influence of the writer's message, and in the case of Shariati, Islam was one of the major sources from which he took his ideas and through which he communicated with his readers. Also he was pursuing an intrareligious criticism project against the corruption in the class of religious leaders in Iran and the Muslim world. Therefore, he used the same sources and jargons that were used by religious leaders of his time, to attack what he believed to be a rampant corruption among clerics of his society.

For instance, one of the most mentioned stories in Shariati's works is the story of Moses, and his encounter with Pharaoh, Balaam, and Croesus. Using this story empowered him to reach out to the public readers as well as the elite religious leaders and scholars. It is notable that Moses is the most mentioned prophet (by name) in the Qur'an where his life is discussed in a great detail. Therefore, his audience could relate to this figure better than other prophets and religious icons. In *Unity and Associationism*, Shariati (1974) refers to Moses as an iconic example of resistance against the representations of the evil trinity of his time:

Each of these faces, by ceasing a particular aspect of power in society, manage to form their own class and consolidate their power through that class. The representatives of hypocrisy, usually hold the religious power in a society and form the clerics class. The representatives of wealth, form a class that controls economy, and finally the representatives of oppression, form the ruling class of their own society. In the story of Moses, one could clearly see the three forces that resist the people's revolt. One of the figures who resist against Moses is Pharaoh who represents the political power in his society. The second figure is Croesus who is the symbol of economic power in the society. And the last is Balaam who is a corrupt representative of religion, who through

deceit gained the religious power in his society. It is interesting that these three figures become united against Moses movement and consolidate their forces to oppress the uprising led by Moses. (p.113)

With the above thematic discussion, the researcher tries to demonstrate how Shariati uses his introduced trinities in order to assert that the figures on both sides of this perennial struggle (between the good and evil forces) vary in different societies and eras and they all represent their own side's ultimate driving force. Throughout the body of Shariati's works, there are numerous occasions in which he maintains that historical/mythical figures such as Pharaoh, Balaam, Cain, and many others, are representing one evil force that from the early days of human being's history, aimed to distance people from God and tried to make them the servants of wealthy exploiters, hypocrite religious leaders, and oppressive rulers, instead of their natural connection to God. Also, through the above thematic discussion, it becomes observable that Shariati depicts the same perspective for the other side of this everlasting battle by insisting that all prophets in history have been members of one perennial movement that aimed to break the shackles with which the agents of evil restrained human beings in different societies. On the whole, Shariati indicates that while there are legions of darkness and warriors of light who have been struggling forever, players of each side represented one overarching force, and served one agenda. Finally, it is notable that Shariati, by taking into account the social and cultural backdrop against which he acted, used religious language (particularly Islamic) in order to gain two objectives; first of all, to convey his message to a larger audience given that the society was mainly Muslims, and secondly in order to stand against the clergy class of his time through a language that was used by them.

#### **4.4.2 Three Elements of Trinities**

While in the above paragraphs, trinities used by Shariati were thematically discussed in order to demonstrate the broad picture that he wanted to depict, the present section is

more focused on the building blocks of each trinity in order to address how Shariati, for instance, chose a particular word from a group of synonyms to convey his specific concern while artfully applying the mentioned figures of speech. Through a close analysis of each word used in trinities, it will be shown how Shariati chose specific words for the formation of a given trinity.

#### **4.4.2.1 Wealth, Oppression, Hypocrisy**

The most discussed trinity in the secondary literature on Shariati is the trinity of “*zar, zur, tazvir*.” Therefore, this trinity will be discussed in a more detailed manner since there are issues in it that can be extrapolated to the discussions on other trinities.

Ali A. Behzadnia and Najla Denny (1982) in their translation of *Hajj*, used the equivalents of *wealth, oppression and hypocrisy*, which are also used in this research.

However, it should be noted that, wealth and oppression are not exact equivalents of their counterpart in Persian, but rather they are synonyms of the original words. While some scholars have insisted on the precision of translation in order to keep the literal meaning of the original terms, others chose to use the exact equivalent of the closest connotation of the original term in English in order to deliver the inmost meaning of the term in the new language. The main reason behind this is that if one translates the exact terms to English, in some cases it may not invoke the same connotation in English as it does in Persian. As discussed earlier in the research, while Shariati has two options for the term gold (*Zar* which is middle-Persian, and *Talā* which is modern Persian) he uses each term in a specific trinity in order to form a figure of speech with the other two elements of the very trinity.

At the second level, one could observe that by using both terms, Shariati constructs distinct trinities in order to reinforce his historical grand narrative. By using and introducing different trinities that despite of their apparent differences, all point back to one common notion, Shariati implies that the oppressive structures have been present in

all societies, and throughout the history of humankind. Therefore, he chooses both classical and contemporary terms used for gold in Persian, not only to build harmonious trinities but also to refer to a history behind those oppressive structures.

The second building block of this trinity, 'zur,' literally means force. However, there are other synonyms, some of which have been used in the secondary literature such as pressure, violence and dictatorship. The denotations of this term in the studied contexts refer to the oppression and coercion imposed on people by governments and political institutions. Therefore, the same division between scholars emerge in this part, as some insist on the importance of precision in translation and others believe that force does not provide English readers with the same understanding that the Persian equivalent brings about.

The third and final segment of this trinity (tazvir) means hypocrisy, deception and falsification. There is less debate on this segment's translation since Shariati uses this term in a very specific way. He utilizes terms like deceit, fraud, falsification and false virtue to describe the negative role of institutionalized religion in society and its power over the public. He tries to remove the persona of the clergy and religious institutions through an intentional choices of specific terms like those mentioned above.

#### **4.4.2.2 Money, Sword, Rosary**

The next trinity we turn to is the trinity of money, sword and rosary (tigh, talā, tasbih). One example of this trinity is in this excerpt from *Hosseini, Adam's Heir (1972)*:

There is only one God in heaven but, unfortunately three on earth. The gods of politics, economy and religion... the trinity of money, sword and rosary have been ruling people throughout history... these three figures are hand in hand although they look dissimilar, their common agenda is domination. (p. 50)

Here, Shariati uses the trinity of money, sword and rosary as three forms of power that dominated societies and people throughout history. While at the beginning, Shariati refers to the three building blocks of any given society; politics, economy, and religion, he then

brings forth a symbolic trinity that supports and elucidates the previous one. Looking from the tripartite classification that Shariati presents in all these trinities about the power dynamics in the society, the trinity of money, sword and rosary encompasses the elements that people who are in charge of these three branches of power use as effective means to exert their power.

*Talā*, (gold) is the quintessential symbol of economy and it is obvious that people who have access to economic resources manage to gain and maintain power simply because money is the backbone of any society.

*Tigh*, has two meanings in Persian language. The general meaning of *tigh* refers to any sharp object that has the ability of cutting. This could be used both literally and metaphorically. The second meaning, however is sword. This meaning is taken symbolically by Shariati in order to show the sheer power exerted by rulers throughout the history. Based on Shariati's discourse, sword is a metaphor for tools or mediums utilized in politics to secure the dominance and prolong the reign of a despot or a despotic ruling class.

*Tasbih*, which means rosary, is the third angle of this linguistic triangle. Throughout the history of religion, prayer beads or rosaries have been present in the realm of religiosity. While Muslims use rosary for their prayers, clerics are usually associated with rosaries as part of their formal attire. However, in Christianity the prayer beads have had an even more important role to the extent that there are specific prayers that are named after the rosaries, i.e. Dominican rosary in the Catholic Church. Even in Judaism, where rosary does not carry the same level of significance, another form of rosary that does not include beads but has some knots has been used for centuries. On the whole, it can be said that rosary is an indispensable element of all major religions of the world (Netton, 1997).

#### 4.4.2.3 Palace, Market, Temple

In this section the trinity of palace, market, and temple will be discussed. As mentioned earlier, in *Hossein Adam's Heir*, Shariati talks about three (false) gods who undermine the ultimate unity of God by claiming authority over people. In the same text he refers to the trinity of palace, market and temple as three mediums through which these gods exert their power. By alluding to several historical and mythical examples, including an elaborate discussion on a period in the European history known as Papal monarchy, Shariati maintains that although the above three mediums have evolved throughout the history, their function and the abuse of power by their respective lords remained almost intact.

Palace or castle, which constitutes the first segment of this trinity, is a large splendid building where royal families reside in. In Persian, palace or castle literally refers to any building that is built of stone and that stands above its surrounding buildings. However, it traditionally refers to the place where the monarch resides. Therefore, both meanings provide us with a rough idea of Shariati's intention for using this term.

Market comes after palace in the trinity and is the equivalent of bazaar from the Middle Eastern culture. It basically means the place where people gather and engage in commercial transactions. However, until recent times, every city in Iran had one central Bazaar which was usually aligned with the main street of the city and was the heart of a city's commercial activities. While today, Bazaar in its traditional form is not the heart of a city or an economy, its extended modern variation; market, plays the same role in our modern societies. Thus, Shariati, by referring to the older version, emphasizes the central role that has been historically played by market and those who controlled it. He sees it as a continuum that although its components have significantly transformed, they managed to survive throughout the history.

The final segment of this trinity, temple, is a generic term for the place of worship and it can be used for different religious traditions. It appears in several occasions in Shariati's works, usually as a symbol of the main venue for institutionalized religion.

The aforementioned elements are the three holders, mediums, and symbols of power in society. The "monarch" who is in charge of the "sword" resides in a "palace." A businessman who has financial power is active in the market as the main arena and utilizes "gold" as a means to exert power. And finally, a religious figure who uses rosary symbolically as a means, and religious institutions or temple as the medium or arena to exert power.

#### **4.4.2.4 Ruler, Haji, Cleric**

The next trinity that will be discussed in this section is the trinity of ruler, haji, and cleric. The term *Khan* (ruler) historically entered Persian language after the Mongol invasion and from the time onward it became a generic suffix that were used for kings of Persia and even beyond.

*Haji* literally refers to any Muslim who has performed his pilgrimage at Mecca. However, in Persian culture, this term has been increasingly associated with the wealthy merchants who worked at central markets of cities, since only wealthy people could travel to Mecca and do their pilgrimage. Shariati (1969) says "...Now again the trinity of Ruler, Haji and Cleric. They take advantage of people through political oppression, power of money and people's trust in religious obedience" (p.72).

It is notable that there are subtle nuances in Shariati's usage of these words. For instance, the term ruler that Shariati uses, is closer in nature to the European counts or English earls who governed a region. Haji is typically used for religious business owners who historically, by paying alms, have been considered one of the main financial supporters of the clergy in Iran. Therefore, while Shariati introduces some large scale, or



even semi-mythical trinities to emphasize his historical metanarrative, he sometimes points to more local representatives to make his ideas more relatable for his readers.

When Shariati uses *haji*, Croesus, money, and market. He, by referring to different social, religious, and historical contexts, condemns the power of market and economy in the society and equates it with exploitation in its mythical, religious, and even modern forms. Therefore, his reference to wealth, money, Croesus and market, supports his criticism of the market's power in different aspects of society and different periods in history. His reference to Haji, who, in the rural context of life in Iran is the symbol of an affluent man, is important from different perspectives. This character, who is well off enough to go to Mecca and being titled as haji manages to gain respect in the society through his wealth as well as a religious achievement brought about by his wealth. By associating money, gold, market, haji and exploitation, he denounces different expressions of power through wealth in the society from the large-scale economic system of power to a limited wealth that grants a Haji a superior position in his own community.

For the final segment of this trinity, Shariati uses the term sheikh. Although in Persian it could also be used in reference to an old respected man and a Sufi master, Shariati uses the term with its religious connotation which makes it the closest equivalent of cleric in Persian.

#### **4.4.2.5 Despotism, Exploitation, Brainwashing**

The trinity of despotism, exploitation (or colonization), brainwashing is one of the most central trinities in Shariati's works and refers to three modes of governance that have been exerted through different mediums throughout the history of humankind.

The first building block of this trinity, despotism (*estebdād*), refers to a particular mode of governance at any level and time in which one person holds absolute power and stands no opposition or challenge. Regardless of its context, despotism, in Persian demonstrates a particular attribute of a given person which is total rejection of advice and an insistence

upon the individual's decisions. Shariati uses this attribute in line with his overarching discussion of a militaristic and oppressive approach to governance and ruling.

Exploitation brings forth the economic aspect of this three-fold structure. Generally, in Persian, exploitation happens when a person seeks to gain the outcome of someone else's work without working or providing compensation. This term has been widely used in different contexts ranging from the British government's approach to dealing with the Iranian oil industry in the 40s and 50s to the way that a minor feudal in a remote area of Iran sought to take advantage of the poor peasants who had to work for long hours and gained only a small fraction of their own harvest.

Brainwashing which is the third and final part of this trinity has a unique situation among other terms that Shariati used in his works. He built a new structure by applying a particular Arabic verbal form on the word donkey which, grammatically, is not allowed. Because in Arabic, this particular structure is only applied on verbs or roots of verbs, and not nouns. However, Shariati used it in a way that is completely understandable for Persian speakers and was accepted and used by scholars in Iran.

#### **4.4.2.6 Pharaoh, Croesus, Balaam**

The final trinity that is discussed in this section is the trinity of pharaoh, Croesus, Balaam which refers to three mythical/historical figures as quintessential examples of power abuse in politics, religion and economy.

In Persian, the term Pharaoh is always used as a general title for all ancient rulers of Egypt. It is widely used in the Qur'an as the title for the oppressive ruler and the arch enemy of Moses. In contemporary Persian writings, Pharaoh has become a generic term to describe a despot and have even been used for some Egyptian rulers who were not genuine Pharaohs but rather despots, according to some.

The second figure, Croesus is known in Persian and Islamic culture as Moses' cousin who was greedy. It is said that Croesus, after attacking Moses by serious accusations, was buried with his whole wealth by an earthquake.

Final figure of this trinity, Balaam, was a leading religious' leader of the Israelites who was a contemporary of Moses. He reached a high spiritual level and gained supernatural powers which he misused by futilely cursing Moses and his tribe when Moses wanted to capture Jerusalem with his followers.

The significance of this trinity is that all three figures that construct the trinity are associated with Moses in religious stories. Pharaoh was Moses' contemporary ruler of Egypt, Croesus was Moses' cousin, and Balaam was Moses' contemporary well known mystic and religious leader. All of these figures became an integral part of Moses' story in historical and religious sources including the Qur'an.

In conclusion, Shariati condemns these trinities and denounces this power dynamic in society. He maintains that these trinities are three manifestations of one evil source and he uses the term Satan (The Devil) as the origin of these trinities. Shariati refers to his trinities as the evil counterparts of the holy Trinity. He uses the same existing Christian worldview and utilizes it in formulating his ideas about power dynamics in society. He believes that throughout history the human being has been deceived, exploited and brainwashed by these three forceful gods of politics, economy and institutionalized religions.

According to Stanford encyclopedia of philosophy, the religious conception of Trinity implies that all three manifestations of God carry equal share of divinity and come from the same origin. So the origin and the role of these three aspects are similar if not identical because they are just three aspects of one entity. Shariati follows the same criteria in his discussion of evil trinities and asserts that the three elements in any 'evil trinity' are three parts of one origin or three aspects of one notion.

His main social concerns, embodied in these trinities, are the unjust force of politics, economy and religion in life of people and societies. He uses these structures to convey his concerns about degradation in social justice, the unfair distribution of power, and the systematic misuse of institutional religion. Examples of trinities provided by Shariati, seek to reveal the earthly fraudulent manifestations of God, that throughout history, hindered human being's journey towards freedom, justice, and salvation, by their everlasting means of oppression, exploitation, and deceit.

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## CHAPTER 5: CONCLUSION

### 5.1 Introduction

The present study examines the works of an Iranian political activist and writer, Ali Shariati (1933 - 1977). Although he did not live to see the revolution of 1979, he became one of the most influential thinkers who contributed to the formation of revolution and its dominant discourse. Known as “the theoretician of the Iranian revolution of 1979” (Abrahamian, 1982) and “the teacher of the Iranian revolution” (Bayat, 1990), there is a rich body of scholarship on his ideology as well as the veracity or falsity of his approach (Eshkevari, 2002). Although Shariati is known as an influential thinker and writer whose specific writing style and use of language contributed to his impact on the history of modern Iran, the secondary literature on Shariati lacks any scholarship on the linguistic aspects of his discourse.

Regarding the particularity of Shariati’s language, Mazinani (2012) believes that one of the building blocks of this public scholar’s discourse is a tripartite linguistic structure that he refers to as ‘trinity.’ In the present study, these structures in Shariati’s political discourse were identified, the stylistic features applied in their construction were examined, and their meaning and position in his political discourse were addressed.

The analysis of 56 cases of the use of the term trinity showed that Shariati created these seven trinities in his works:

Trinity of wealth, oppression, hypocrisy (*zar, zur, tazvir*)

Trinity of money, sword and rosary (*tigh, talā, tasbih*)

Trinity of palace and market and temple (*kākh, bazaar, ma’bad*)

Trinity of ruler and haji and cleric (*khān, haji, molla*)

Trinity of politics and economy and religion (*siāsat, eghtesād, mazhab*)

Trinity of despotism, exploitation (or Colonization), brainwashing (*‘estebdād, esteṭmār, estehmār’*)

Trinity of pharaoh, croesus, balaam (*pher'on, ghārun, balam*)

The study has shown that in all trinities found in Shariati's work the figures of speech of parallelism, and more specifically tricolon, are used. According to Corbett (1990), producing a tricolon in the prose where three elements have the similarity of length and the similarity of structure at the same time, create an influential rhythm to the sentences. This regularity of structure and length produce the rhythmic beat to the sentences that make it striking and as Rahnema (1994) argued, turned them into catchphrases that are still used by regular people as well as scholars.

While tricolon is the most powerful figure of speech used in Shariati's works, there are other schematic figures of speech used in these trinities. For instance, there are sonic figures of speech categorized under the schemes of repetition that Shariati applied in his trinities. The analysis of data showed that Shariati used alliteration, assonance and consonance in the three trinities of 'wealth, oppression, hypocrisy, (*zar, zur, tazvir*)', 'Money, Sword and Rosary (*talā, tigh, tasbih*)' and 'despotism, exploitation and brainwashing (*estebdād, esteṭmār, estehmār*)'. The application of polyptoton in the trinity of 'despotism, exploitation and brainwashing (*estebdād, esteṭmār, estehmār*)' which means the usage of words from the same root added to the stylistic features used in these trinities.

The above figures of speech give flow and beauty to the text or the speech and all these three sonic devices contribute specifically to the formation of euphonious phrases in Shariati's writings and made his prose striking and memorable. These structures supported Shariati in his attempts to effectively convey his messages and express his concerns. Beyond the aforementioned structural characteristics of Shariati's trinities, through the data analysis process, it became evident that trinities and their meanings revolve around four major themes that demonstrate how Shariati looked at trinities and what role they play in his worldview. The first theme is Shariati's discussion about the

common root of all evil trinities introduced and discussed in his works. Shariati insists that although these trinities and their building blocks are seemingly independent, they not only serve one overarching agenda, but they are three faces of one body that are manifested through different mediums and hide behind different faces. The second major theme in the trinities is Shariati's claim that utopia is not a place that should be built in the distant future, but rather our own Earth was once a utopia in which people lived with freedom and equality. However, through the emergence of evil forces, the early utopian community was substituted by societies over which, evil forces began to rule through the trinities that emerged in different societies. Since then, all prophets became warriors who, along with the oppressed people of their time, fought against these evil trinities. The third theme in Shariati's trinities revolves around Shariati's discussion about the continuity of the abovementioned prophetic movement throughout history. Shariati asserts that all prophets have been members of one history-long movement during which, each of them tried to free human beings from the chains of the evil trinities of their time. However, Shariati concludes that the evil trinities have succeeded to defeat those movements so far. The final theme in Shariati's trinities is his extensive reference to Qur'anic stories and religious concepts. Shariati, by focusing on the story of Moses, tries to demonstrate that the evil trinities and their representatives are mentioned in the scripture, and that they are depicted as those who opposed prophets of all times, including Moses.

## **5.2 Thematic Cohesion among the trinities**

There is a thematic cohesion between Shariati's trinities. These trinities are found in various contexts and different sections of Shariati's works. However, there is a commonality among them which goes beyond their mere structural resemblance. They seem to be distinct, yet all share a common theme. They embody the representations of authority in the social structures against which Shariati protests. Even the negative

adjectives that he employs before these trinities, such as ‘notorious, devil, obnoxious, baleful, and mendacious’ show his disdain of these representations.

In the following paragraphs, the seven trinities mentioned earlier will be examined in relation to each other in order to unearth the social and political concerns Shariati expressed through this structure.

It seems that in Shariati’s discourse, the ‘*trinity of politics, economy and religion*’ is an overarching one that can encompass all other trinities. For instance, the first part of this trinity; *politics* has its counterparts in other trinities such as ‘despotism, oppression, ruler, pharaoh, sword, and palace.’ In every given example where Shariati uses a particular trinity, he associates the notion of politics with the exertion of oppression and despotism and provides historical or mythical examples like Pharaohs as the quintessence of brutality, and finally points to sword and palace metaphorically as tools or mediums utilized in politics to secure the dominance and prolong the reign of a despot. The common feature in all of these equivalents is that they represent peremptory and despotic powers in different historical and social contexts, which range from the ancient Egyptian society to a rural area in the 19<sup>th</sup> century Iran. Therefore, discussing the dictatorship and authoritative systems are important social issues for Shariati.

The second angle ‘*economy*’ could be traced in other trinities in forms such as ‘exploitation, wealth, Haji (religious business owner in Iran), Croesus, money, and market’. His choices of language show that in the context of using these trinities, he condemns the power of the market and economy in the society and equates it with exploitation. Therefore, his reference to wealth, money, Croesus and market support his criticism of the market’s power in the society. He also refers to Haji, who in the rural life in Iran is the symbol of an affluent man, who is well off enough to go to Mecca and being titled as Haji hence gaining respect in the society through his wealth and religious achievement. By categorizing money, gold, market, haji and exploitation as equivalent,



he denounces different expressions of power through wealth in the society from the large-scale economic system of power to a limited wealth that grants Haji a superior position in his own community. Hence, the second major concern in all these trinities is the detrimental effects of corruption and misuse of economy and to show its perennity by examples from different stages and contexts in human history.

Finally, '*religion*' in Shariati's work discloses itself through different manifestations including 'brainwashing, hypocrisy, cleric, Balaam, rosary and temple'. In the trinity of '*oppression, exploitation and brainwashing*' he coined a Persian term 'estehmār' which has been used by other Persian writers since. While "brainwash" is the closest equivalent, there is a subtle nuance in the Persian term that is not reflected in its English translation. Shariati used the word "donkey" that in Persian connotes ignorance, naivety, and simplemindedness with a specific structure that is used to show a demand or request for something. This combination literally means, "demand and urge for turning into a donkey" and Shariati utilizes it to encapsulate the goal of the religious authorities. He implies that institutionalized religion tries to manipulate people's religious obedience and keep them ignorant, and thus prevent them from questioning or thinking critically about the legitimacy of the religious authorities. Lastly, abuse of power by the institutionalized religion is his final social concern expressed in these trinities.

Shariati's trinities demonstrate that this contemporary thinker believed in a notorious entanglement between imperialism, colonialism, and institutionalized religion that pursues the ultimate agenda of oppression, exploitation, and promotion of ignorance. Through these trinities he illustrates the existence of the same notorious power dynamics in a larger scale, such as in a country and a smaller scale such as in a village. He maintains that these trinities have taken up new forms in each age throughout history but have never ceased to exist.

**Table 5.1: Thematic Cohesion & Socio- political Concerns in the Trinities**

<b><i>Indication of Imperialism</i></b>	<b><i>Indication of Capitalism</i></b>	<b><i>Indication of institutionalized religion</i></b>
Oppression	Wealth	Hypocrisy
Ruler	Haji	Cleric
Sword	Money	Rosary
Palace	Market	Temple
Despotism	Exploitation	Brain Washing
Pharaoh	Croesus	Balaam
politics	Economy	Religion

In short, studying these trinities demonstrates Shariati's social concerns regarding the distribution of power in society. It is seen that the recurring theme in these trinities are injustice imposed on the society in three forms; Politics, Economy and Religion. He is clearly critical of these existing evil trinities that are in service of imperialism, capitalism and institutionalized religion. The present study looks at Shariati's critique of the existing structure of power distribution in the society. However, further studies can explore whether his discourse is limited to the condemnation of the existing systems and the degree to which he suggests any alternative or antidote.

The rhetorical function of style creates this reciprocal relationship between form and matter and, therefore, the main function of style is not ornamentation. Appropriate style functions as another available 'means of persuasion'. It is through the proper style that the appropriate emotional responses in the audience are aroused and therefore develop the ethical image (ethos appeal). The present research shows that Shariati's discourse is an example of the appropriate reciprocal relationship between form and matter and the effective and influential power of this reciprocity when used in an appropriate way.

Shariati was a public scholar who was passionate about social change in his country. He had his specific political discourse and ideology about the unjust power dynamic in societies and he put this concern into language by using stylistic features. Apart from agreeing or disagreeing with his accounts of the political situation of his time, it is noticeable that one of the reason contributing to the saliency of his discourse in Persian

literature is his style and artful use of figures of speech. His rhetorical work is an example of what Corbett (1990) maintains that “in time of upheaval, we rely heavily on the service of those equipped with persuasively eloquent tongues or pens” (p.17).

Shariati indeed was equipped with a persuasive eloquent tongue and pen and his striking artful use of language, along with his social concerns and passion for change, was effectively communicated to thousands of people in the history of Iran.

### **5.3 Further Studies**

Shariati is known as an influential thinker and writer whose specific style and use of language contribute to his impact on the history of Iran.

This study was limited to a specific aspect of Shariati’s language; trinities, which were then analyzed with the usage of schematic figures of speech. Therefore, the study of tropes including metaphors and metonymies in Shariati’s work can be a contribution to the existing literature and shed light on other features of Shariati’s discourse.

Another aspect worth studying is the language used in various classifications of Shariati's work, the development of his discourse in various phases of his life and the influence of social changes on his discourse.

As the most influential thinker of the 20th century Iran, Shariati's language is a fertile domain which could reveal various aspects of the social and political upheaval in Iran during the 1970’s which eventually led to an important revolution in the history of Iran and the Middle East.

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