

## Rhetoric and esthetics in the Prophet's Farewell Sermon and the Song of Moses: A comparative study

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### Abstract

This paper undertakes a comparison of the Prophet Muḥammad's Farewell Sermon, delivered on his last pilgrimage to Mecca, with the Song of Moses (Deuteronomy 32:1–43), delivered shortly before his death. We shall focus on common elements of style, rhetoric, esthetics and the main message. The Farewell Sermon (*khutbat al-widā'*) is considered a high point in Islamic literature and cultural heritage, as a document which expounded human rights before earthly constitutions came into being. The sermon presents a roadmap of divine laws and constitutes a valuable historical document which promotes humanitarian principles and proper behavior.

The Song of Moses takes up chapter 32 of the Book of Deuteronomy. It is part of the weekly portion of the Pentateuch known as *Ha'azinu* ('listen'), the song's first word, one of the last portions (*parasha*) of the Torah, which relate the preparations for Moses' death. The song would in future, as told to Moses in the previous portion, serve as testimony to the People of Israel of what will happen to them in future generations. It describes Israel's historical cycle of inheriting the Land of Israel, sinning, exile and redemption.

**Keywords:** Sermon, Torah portion, the farewell pilgrimage, rhetoric, stylistics.

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### 1.Introduction

Rhetorical speech is an important way to convey messages to an audience and the quickest method for internalizing messages or instructions in sessions of forums and community councils.

The various times of communal encounter: The Farewell Sermon,<sup>1</sup> which came to be a part of the *hajj* pilgrimage rites, was an encounter between the nation and its messenger, a meeting whose purpose was to convey a spiritual, moral and social message before the farewell. In it, the Prophet presents the principles of his religion and its aims to the nation and to future generations. He addressed humankind one year after having conveyed what God had revealed to him in a clear manner, out of a religious and a moral commitment to obey God's commandments, stressing the need to adhere to God's word as it appears in the Quran, for the people's welfare.

A careful examination of the sermon highlights matters concerning religion and society. It was a moment of wonder, when Muslims came together in modesty and prayer, and connected spiritually and mentally with the Prophet's words, at the moment when he took his farewell from the nation. It is a secret shared by Muḥammad and Moses, a divine sign. God provided them with an emotional encounter with their respective nations, in which they addressed them before they were informed of their death, which indeed followed soon after their addresses.

After forty years of wandering the Children of Israel were about to enter a new land without Moses. This was a great challenge, under novel conditions, with which they had to cope. Because of these concerns, Moses composed his song, consisting of warnings, memories and a description of the future that awaited his nation. Moses wishes to provide it with what they needed for the journey, not food or water, but rules of conduct: To remember the Torah, obey the commandments, and believe.

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<sup>1</sup> The sermon has a number of names: The Pilgrimage and Farewell Ceremony, the Perfection Ceremony, the Preaching Ceremony and, most commonly, the Farewell Sermon, called so because Muḥammad took his leave from the people after the ceremonies were performed.

On the occasion of his farewell, Moses transmits a poem of reprimand to the Children of Israel together with Joshua son of Nun, for on that day, the last in Moses' life, both men served as leaders. Moses reminded his nation that they must obey the Torah's commandments if they wished to always remain in the Promised Land.

The song is followed by two short passages. The first describes how Moses recites his song to the Children of Israel and once again warns them that they must obey the Torah: "They are not just idle words for you—they are your life. By them you will live long in the land you are crossing the Jordan to possess". In the second, God commands Moses to climb Mt. Nebo, from where he can see the Land of Israel before he dies, "because both of you broke faith with me in the presence of the Israelites at the waters of Meribah Kadesh in the Desert of Zin and because you did not uphold my holiness among the Israelites".

In order to achieve the paper's aims, I will address the subject from a number of perspectives. First, we discuss the formulation of the Messenger's sermon and its contents briefly; then we examine the main ideas propounded by the Prophet; and thirdly, we discuss the texts' artistic and stylistic features.

## 2. General background

Unfortunately, the Farewell Sermon has not received the scholarly attention it deserves, not has there been much research into a comparison of the sermon with the Song of Moses. The sermon was analyzed and interpreted by scholars such as Yūsuf al-Nāqūr,<sup>2</sup> who addressed such aspects as the rituals associated with it, the circumstances in which it was delivered, and the instructions the Prophet gave in it.

Ibn Ḥazm al-Andalusī al-Qurṭubī was a leading *ḥadīth* specialist,<sup>3</sup> who wrote on matters of principle and gave legal opinions in a "Chapter on the Farewell". 'Abd al-'Azīz al-Dayl<sup>4</sup> noted that the sermon highlighted issues of human rights and compared the rights enumerated in the sermon with the Universal Declaration of Human Rights.

Waṣfī 'Āshūr<sup>5</sup> dealt with only two issues: The sermon as jurisprudence, and human rights. He notes that the sermon presents human dignity clearly and concisely: "The Farewell Sermon is one of the humanitarian principles of the Islamic declaration of human rights".

The purpose of the Song of Moses is presented in Deuteronomy 31:19-21: " Now write down this song and teach it to the Israelites and have them sing it, so that it may be a witness for me against them ... And when many disasters and calamities come on them, this song will testify against them, because it will not be forgotten by their descendants. I know what they are disposed to do, even before I bring them into the land I promised them on oath".

The Song of Moses was thus intended to serve as both written and orally-transmitted testimony that abandonment of God's laws and the punishment of exile were both predicted. It is defined as a "song", meaning that (a) it is written in a distinct and immediately recognizable style; (b) its sentences are terse and concise, often with repeated content, and vocabulary belonging to a high stylistic register; and (c) a vocal performance of the song reveals its regular rhythmic structure, and the endings of the parallelisms are expressed through changes in pitch.

At the beginning as well as the end of the Song of Moses there are many verses which demonstrate coordination between the written text and the vocal execution. In other words, just as the eye sees the end of the line, the reciter ends the parallelism, by using a lower pitch or by echoing the first half of the parallelism. Many verses thus contain two, or even four, hemistiches. Verses consisting of two hemistiches end in the "end of verse" (*sof passuk*) cantillation mark, while in verses consisting of four hemistiches, the second hemistich ends at the end of the first line. In the middle of the song, from verse 15 to verse 38, there are many verses consisting of two or four hemistiches, but in these the written text does not conform to the vocal performance, since the first part of the parallelism appears at the end of a line, while the second part appears at the beginning of the following line. The *sof passuk* and *ethah* cantillation signs will therefore appear in the middle of the line. Furthermore, when the

<sup>2</sup> Yūsuf al-Nāqūr, "Tahlīl wathīqat khuṭbat al-rasūl fī ḥijjat al-widā'" [Analysis of the document of the Prophet's sermon during the farewell pilgrimage], *Iḥfaḍ durūsika fī l-islāmiyya* (2009), lesson no. 16.

<sup>3</sup> Ibn Ḥazm al-Andalusī al-Qurṭubī, *Ḥijjat khuṭbat al-widā'* [Pilgrimage of the farewell sermon], ed. Abū Suhayb al-Karmī (1998). Riyadh: Bayt al-afkār al-dawliyya lil-nashr.

<sup>4</sup> Fahd b. 'Abd al-'Azīz al-Dayl, *Khuṭbat ḥijjat al-widā'* [Sermon of the farewell pilgrimage], a comparative critical study. Unpublished MA thesis (1421 AH). Saudi Arabia: Imam Muḥammad Ibn Sa'ūd Islamic University.

<sup>5</sup> Waṣfī 'Āshūr, *Fiqh al-khiṭāba wa-ḥuqūq al-insān fī daw' khuṭbat al-widā'* [Jurisprudence of sermons and human rights in light of the farewell sermon] (1954). Beirut: Dār ṣādir.

text is performed vocally, there will be a short, unintentional stop at the end of the line, despite the connected content, because of the visual effort of moving from the end of one line to the beginning of the following line. This change in how verses 15-38 are written is made possible by two transitional verses, 14 and 39, which have five hemistiches instead of four.

Indeed, the form of the writing at the beginning and the end of the Song of Moses fits the song's content. At the beginning, the poem describes the People of Israel's golden age of piety, when it enjoyed God's grace, while the end tells of God's mercy on His people, after a period when God was angry and did not show Himself. Both parts project a peaceful, relaxed harmony. The middle of the poem describes how the relationship between God and His people will deteriorate and enumerates the catastrophes which will befall the people. The harmony of the writing is also partly disturbed, when the two parts of the parallelism are divided into two lines.

### 3. The main ideas and commandments in the sermon

*First Idea.* The Prophet begins by saying: "O people, listen to my words" and proceeds to forbid the blood vengeance that was common in pre-Islamic times. He stresses the Quranic commandments to fulfill one's promises and return pledges to their owners, to refrain from taking the lives of those incriminated by God, except for unusual circumstances when justice and truth demand it, and to refrain from usury.

*Second idea.* This begins with his statement that "Satan despairs of ever being worshipped in this land of yours", and ends with "He will be pleased, however, if he is obeyed in a thing other than that, in matters you minimize". Here the Prophet warns the Muslims not to stray from the straight path, and not to let Satan turn them back to the ways of pre-Islamic times, for Satan only wishes to foment discord: "O believers! Enter into Islam wholeheartedly and do not follow Satan's footsteps. Surely he is your sworn enemy".<sup>6</sup> The Prophet urges them to remain united, in an alliance based on worshipping the one God: "And hold firmly to the rope of Allah and do not be divided. Remember Allah's favor upon you when you were enemies, then He united your hearts so you – by His grace – became brothers".<sup>7</sup>

*Third idea.* This begins with the Prophet's cry: "O people" and ends with "the [month of] Rajab [the 7<sup>th</sup> month of the Muslim year], which is between Jumādā [II] [the 6<sup>th</sup> month] and Sha‘bān [the 8<sup>th</sup> month]". Here the Prophet mentions the months during which warfare and killing were forbidden and warns against violating these months' sanctity.<sup>8</sup>

*Fourth idea.* This begins with "O people, you have a right over your wives" and ends with "you have made the enjoyment of their persons lawful by the word of God". Here the Prophet speaks of the mutual rights of husband and wife, stresses that women should be treated fairly, and shows how a harmonious relationship between spouses should appear.

*Fifth idea.* This begins with "so understand and listen to my words" and ends with "have I not conveyed the message?". At the sermon's end the Prophet urges Muslims to heed God's book and the Prophet's words and to treat each other as brothers who do not do wrong to each other.

### 4. The sermon's artistic aspects

The sermon is influenced by the Quran's principles of logic, focus on argument, persuasion and convincing addressees to adhere to the faith. It is couched in simple language, unrhymed and non-judgmental. The Prophet used short, clear and very meaningful utterances, couched in a unique style, with explicit meanings, devoid of metaphor and hyperbole.

The sermon combines religious dogma and advice on how to construct a viable Islamic society and state. Sometimes concise and at other times expansive, he combined expressions of encouragement with dire warnings, permission and prohibition, using balanced and contrasting expressions to attract his listeners' attention.

The sermon's objective was to strengthen the addressees' faith through the use of parallelism and contradiction, giving rise to the text's unique rhythm.

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<sup>6</sup> Q 2:208.

<sup>7</sup> Q 3:103.

<sup>8</sup> Ibid.

## 4.1 Emotion

In the sermon, the Prophet expresses his emotional connection to the Muslim nation, out of a sense of responsibility and a commitment to protect it and Islam, in the same manner as other preachers who incited the people to war or raised their spirits on festive occasions.

As a Prophet who transmits God's word, he was eager to instruct his entire nation. The Farewell Sermon, in which he took leave of the world and its people, expresses his humanity and his desire to strengthen the community and the bonds of love between the people: "O people, your Lord is one, your Father is one, you are all from Adam and Adam is from soil. The most honorable among you is the most pious of you".<sup>9</sup>

These words evoke the idea of equality among all mankind. All are equal, like the teeth of a comb. The statement promotes modesty, tolerance, brotherhood, equality, justice and human rights and duties. The criterion by which one is to distinguish between people are piety and faith.

## 5. Stylistic features of the farewell sermon

### 5.1 Stylistics

Stylistics or the study of style is an important field in modern scholarship, one which has energized translation methods and revived traditional ideas and practices. Stylistics involves the study of texts and revealing their esthetics through an analysis of linguistic phenomena and their relation to the emotional state as well as to artistic and literary influences.

It has often been claimed that the term "style" cannot be given a precise definition, because it belongs to various fields. However, most agree that stylistics deals with the linguistic analysis of texts.<sup>10</sup> Stylistics analyzes texts and reveals techniques used to construct it. It is the study of linguistic features through which a text (in this case, a sermon) is taken from its internal context and made to function so that the reader is able to perceive regularities of artistic features of style, through a critical awareness of the functional objectives attained by these features.<sup>11</sup>

In this sermon, the Prophet presented Islam's main principles, defined what is permissible and what is prohibited, explained God's commandments and enumerated Muslims' rights and duties according to Islam. After the sermon, the audience declared that the Prophet's message had been received. One day later, the Prophet gave yet another sermon, in which he stressed the same principles as in the Farewell Sermon.

He warns the people that they will stand before God and be asked about their deeds; they must not kill each other; all those present must tell the others that the religion is complete and that God has now imposed an eternal faith, with laws of Islamic conduct.

The Prophet proceeded in a rational manner, based on facts and appealing to reason in order to distinguish between truth and falsehood. He used a solemn style, with a preponderance of verbal sentences, in order to create a convincing text, in which there was no place for emotion or imagination, just simple reality. Below we note the major stylistic devices used by the Prophet in order to convey his message and hold his audience's interest. The divine message is conveyed using four main stylistic elements:

- *Direct rhetorical address*: "Listen to my words. Let him who has a pledge return it to the one who entrusted him with it. Understand my words, o people and wrong not". The Prophet uses verbs of command and prohibition, in order to provide instruction on the right path.

- *Repetition for emphasis*: "O people, listen to my words. I do not know whether I shall ever meet you again in this place after this year. O people, your blood and your property are sacrosanct until you meet your Lord ... the usury of 'Abbās b. 'Abd al-Muttalib is abolished, all of it. All blood shed in the pre-Islamic days is to be left unavenged ... Satan despairs of ever being worshipped in this land of yours ... The number of the months with God is twelve ... you have a right over your wives and they have a right over you ... I have conveyed the Message, and have left you with something which, if you hold fast to it, you will never go astray".

<sup>9</sup> Yūsuf, 'Abd al-Bāqī, "Khaṣā'ish khuṭbat hijjat al-widā'" ["Features of the sermon of the farewell pilgrimage"], *al-Wa'y al-islāmī*. Kuwait: Ministry of Endowments and Islamic Affairs (2012), issue 567, pp. 1–12.

<sup>10</sup> Maṣṣūrī, Zaynab, *Dīwān aghānī Afrīqā li-Muḥammad al-Fītūrī, dirāsa uslubīyya* [Muḥammad al-Fītūrī's collection of Africa poems, a stylistic study]. Algiers, al-Ḥājj al-Ḥaḍr University (2010).

<sup>11</sup> Ibid.

- *Conditions*: "He will be pleased, however, *if* he is obeyed in a thing other than that; *If* they do, then God permits you to shut them in separate rooms; *if* you hold fast to it, you will never go astray".

The Farewell Sermon contains rhetorical conditional sentences, formulated in an esthetic manner.

## 5.2 Syntactic structures

An examination of the Farewell Sermon reveals a number of stylistic features which are expressed in the syntax. Below are a number of relevant syntactic elements:

### - Sentence structure (verbal and nominal sentences)

The Prophet used some nominal sentences, but verbal sentences are more frequent in the sermon (37 verbal sentences *versus* 21 nominal sentences).

The sermon contains a large number of verbs, which give it a more artistically coherent and dynamic character. The Prophet intentionally makes use of such sentences in order to create movement and dynamism through inductive words which are used to convey clear messages that can influence addressees.

### - Tense

Verbs are a vital element in the construction of Arabic sentences. In the sermon, verbs appear in the past, present and imperative forms. Of the sixty-one verbs in it, sixteen are in the past, thirty-seven in the present and eight in the imperative.

As noted above, the sermon's methodology is based on counsel and instruction with respect to present and the future. It is therefore formulated using verbs in the imperfect form, which serve to express the present situation and what may happen in the future: "intercalating a month is an increase in unbelief whereby the unbelievers go astray; one year they make it profane, and hallow it another, [in order] to agree with the number that God has hallowed".<sup>12</sup>

We see here an extensive use of the present, through which the speaker wishes to convey to the addressee what may happen, rather than to dwell on memories of the past. The Prophet used present-tense verbs in order to promote his objectives for the Muslim community.

Sentences that convey information dominate the text. Other sentences express questions, commands and prohibitions.

The Prophet used a variety of devices when addressing the people. One device is the use of the vocative: "O people" (*ayyuhā l-nās*). Note that the appeal is to people in general; he does not say "O Muslims" or "O believers", because he wants the sermon to serve as a lesson in awareness to all people. The vocative address "O people" is repeated six times in the sermon, in which he stressed the inclusion and equality of all mankind. He also emphasized his message by means of an interrogative sentence with a unique form, in which he asks God to testify that he, the Prophet, did his duty towards his nation: "O God, have I not conveyed the message?", "O God, bear witness".

In the sermon, the Prophet stresses prohibitions imposed by God on Muslims: "It is not lawful for a person [to take] from his brother except that which he has given him willingly". This prohibition constitutes an instruction to his audience not to take others' money against their will. He also says: "Let he who has a pledge return it to the one who entrusted him with it".

A prominent stylistic device used in the sermon is informative predicative sentences, which stress the need to perform one's religious and social duties. The first instruction the Prophet gives is that the taking of interest, which was a common practice before Islam and caused much suffering, is forbidden: "all usury is abolished, but your capital belongs to you. Wrong not and you shall not be wronged. God has decreed that there will be no usury, and the usury of 'Abbās b. 'Abd al-Muttalib is abolished, all of it. All blood shed in the pre-Islamic days is to be left unavenged. The first such claim I revoke is that of Ibn Rabī'ah b. al-Hārith b. 'Abd al-Muttalib".

In the Arabic text, many informative sentences begin with the "*inna* of emphasis", in order to ensure that the listeners will pay attention and take the Prophet's injunctions to heart.

<sup>12</sup> [https://en.wikipedia.org/wiki/Farewell\\_Sermon](https://en.wikipedia.org/wiki/Farewell_Sermon) (accessed 24.3.2023).

### 5.3 Semantic phenomena

The semantic and lexical levels are an important element in the stylistic analysis of literary texts, and help reveal hidden connotations which contribute to interpreting a text's meaning.<sup>13</sup>

The Prophet stresses reality and addresses his audience in realistic terms. He did not use complex imagery that is difficult to understand and requires much imagination. His audience consisted of simple people, and therefore his sermons were couched in simple, self-explanatory language.

Among the devices he used: 1 simile, 10 quotations, 33 repetitions, 26 emphases, 5 pre- and post-posing, 20 deletions, 6 interrogative pronouns, 1 exclamation, 12 words of command and prohibition, 6 abridgments and 61 reductions.

### 5.4 Rhetorical and artistic devices

- *Quranic allusions*: The Prophet used a number of quotations from the Quran in his sermon, as follows: "If you do not, then beware of a war with Allah and His Messenger! But if you repent, you may retain your principal, — neither inflicting nor suffering harm";<sup>14</sup> "Reallocating the sanctity of these months is an increase in disbelief, by which the disbelievers are led far astray";<sup>15</sup> "And if you sense ill-conduct from your women, advise them first, if they persist, do not share their beds";<sup>16</sup> "Give women you wed their due dowries graciously";<sup>17</sup> "O humanity! Indeed, We created you from a male and a female, and made you into peoples and tribes so that you may 'get to' know one another";<sup>18</sup> "Indeed, the number of months ordained by Allah is twelve—in Allah's Record<sup>1</sup> since the day He created the heavens and the earth—of which four are sacred. That is the Right Way. So do not wrong one another during these months. And together fight the polytheists as they fight against you together. And know that Allah is with those mindful 'of Him".<sup>19</sup>

The Quran, as Islam's holy text, is the first source to which writers and poets turn in order to enrich their works. Quotes from the Quran interact with the writer's or poet's creativity and help form a unique artistic structure which is pleasing to the ear and to the heart. The Prophet's sermon is filled with quotes from and allusions to the Quran, which he skillfully weaves into his text.

- *Repetition and emphasis*: Repetition is a phenomenon which is frequently studied at the semantic level in texts. The repetition of words tells the audience that they are important in the text and important to the speaker.<sup>20</sup> Repetition was often used by Arabs in their speech, for artistic and psychological purposes. There are words that possess a rhythm and a sound that when repeated give the text a special beauty are, for example *inna*, which when it appears at the beginning of a sentence is similar to a verb and in the sermon serves to express the emergence of a new social and religious life.<sup>21</sup> A number of such repeated words appear in the sermon: "You must" (*yajibu an...*), "It is necessary" (*lā budda an...*) and "We must" (*'alaynā...*). There is another, new type of verbal confirmation, which we call "hinted emphasis", as in the Prophet's repeated question: "O God, have I not conveyed the message?", which serves both as emphasis and as a device to ensure that his audience has received the message.

- *Pre- and post-posing*: Prepositional phrases serving as predicates can be preposed, for esthetic purposes, irrespective of the rules of the standard language.<sup>22</sup> One example of the Prophet's use of preposing is: *inna dimā'akum wa-amwālakum 'alaykum ḥarām* ("your blood and your property are sacrosanct", in which *inna* comes before the prepositional phrase *'alaykum* is preposed, in order to provide emphasis. The rhythmic series of possessive pronouns *dimā'akum, amwālakum, 'alaykum* is esthetically pleasing.

<sup>13</sup> Fāyis al-Qar'ān. "Asālīb al-khiṭāb al-balāghī wal-ru'yā l-shi'riyya" [Styles of rhetorical speech and the poetic perspective], *Majallat Jarash lil-buḥūth wal-dirāsāt* (1979) 2:1, p. 76.

<sup>14</sup> Q 2:279.

<sup>15</sup> Q 9:37.

<sup>16</sup> Q 4:34.

<sup>17</sup> Q 4:4.

<sup>18</sup> Q 49:13.

<sup>19</sup> Q9:36.

<sup>20</sup> Nāzik al-Malā'ika, *Qaḍāyā l-shi'r al-mu'āṣir* [Issues in contemporary poetry]. Beirut: Dār al-ādāb (1962), p. 27.

<sup>21</sup> Fallāḥ Jalīl Rashīd, "Khuṭbat al-widā' - dirāsa balāghiyya taḥlīliyya" [The Farewell Sermon – a rhetorical analytic study]. *Ādāb al-rāfiḍayn*, Mosul University (1981) 13, p. 41.

<sup>22</sup> Abd al-Raḥmān, Marwān Muḥammad Ba'īd, *Dirāsa uslubīyya fī sūrat al-Kahf* [A stylistic study of *sūrat al-Kahf*], unpublished MA thesis. Al-Najāh University (2006), p. 95.



- *Elision of the direct object*: Elision is a grammatical and rhetorical device with great semantic potential. It appears in many languages, but in Arabic it is especially clear and significant, as in the following case, in which the direct object is missing: "Have I not conveyed (the message)?"

- *Interrogative particles*: These are used to provide stylistic variety, and so cause the addressees to pay attention and think about what is being said: "O God, have I conveyed" (*Allāhumma hal ballaghtu*), the implication being that he did indeed convey the message, despite the use of the interrogative particle *hal*.<sup>23</sup>

- *Vocative particles*: This form is used for expressing an important matter, requiring the addressee's attention, which is to be drawn through devices that can connect the structural context with special connotations and ways of expression.<sup>24</sup>

The Prophet opened each statement with the vocative particle *ayyuhā*, as in "O people, listen to my words" (*ayyuhā l-nāsu sma ū minnī abīnu lakum*). He preferred this particle over the more usual *yā*, in order to reduce the distance between him and his audience.<sup>25</sup>

- *Command and prohibition*: Because the Prophet wants to instruct his nation on the way to live in accordance with God's wishes, and to save it from hellfire, he uses the imperative: "Hear me that I may explain to you" (*isma ū minnī ubīnu lakum*).

The imperative in this context helps the Prophet gain his companions' attention to what he is about to tell them.<sup>26</sup> For expressing prohibitions he uses special verbs: "Do not return after my [death] to unbelief" (*fa-lā tarji ū ba dī kuffāran*).

The prohibition in this case constitutes advice. The interaction between the preacher and his addressees is not one of imposed authority, but of constructive instruction. This style is used by the Prophet in order to convey teachings for the future, which the addressees are free to accept or reject.

- *Brevity*: A concise style is one of the sermon's most important characteristics. It enhances the message's power in many places. The sermon is couched in terse language, and avoids empty words.

An especially short and powerful statement by the Prophet is the following: "all believers are brethren" (*innamā l-mu' minūna ikhwatun*).

*Focalization*: Focalization is reflected in various expressions. The Prophet focused on very specific issues and used words whose interpretation was unambiguous. For example, he specifically referred to the usury money of 'Abbās b. 'Abd al-Muṭṭalib (a relative of the Prophet) and announced that he will leave unavenged the blood of al-Hārith b. 'Abd al-Muṭṭalib. Focalization in the sermon occasionally takes the form of moving the direct object to the head of the sentence. The sermon consists of short sentences and concise images, in order to convey the message quickly without harming the text's structure or the basic components on which it is based. Brevity in the sermon is attained by elision of verbs, which are replaced by prepositions, negation particles or a conjunction.

The Prophet asked the Muslims: "Do you know what month this is?" and they would say, "The sacred month." Then he would say, "Say to them: God has made your blood and your property sacrosanct until you meet your Lord, like the sanctity of this month of yours." Then he said ... "O people, do you know what land this is?" ... and they would say, "The Holy Land." He would say, "Say: God has hallowed your blood and your property until you meet your Lord like the sanctity of this land of yours." Then he said, "Say: O people, do you know what day this is?" ... and they said, "The day of the Greater Pilgrimage." He said, "Say: God has made your blood and your property sacrosanct until you meet your Lord like the sanctity of this day of yours".

In conclusion, the Prophet said:

"You must transmit these words that I gave you to all parts of the world. Those who have not yet heard me may derive more benefit from them than those who have already heard".

In the next section I will examine the extent to which the ideas presented in the Prophet's Farewell Sermon are also expressed in the Song of Moses.

<sup>23</sup> Aḥmad Muḥammad, Almad Ādam, *al-Khiṭāb al-wa'zī al-nabawī* [Prophetic exhortational sermon]. Unpublished MA thesis, Al Dāriyān University (2012), p. 11.

<sup>24</sup> Sībawayhi, 'Amr b. 'Uthmān b. Qanbar, *al-Kitāb*, ed. 'Abd al-Salām, Hārūn. Beirut: Dār al-jalīl (1944), vol. II, pp. 231-232.

<sup>25</sup> Al-Ya'qūbī, 'Alī Yūsuf Ḥusayn, "Ḥādināt al-naṣṣ fī khuṭbat al-widā' qirā'a nabawiyya" [Textual incubators in the Farewell Sermon, a prophetic reading], *Al-Aqṣā University Journal* (2016) 15, pp. 453-454.

<sup>26</sup> *Ibid.*, p. 43.

## 6. The Song of Moses

The song consists of lines, each with two hemistiches of more-or-less equal length. Each hemistich contains about three words. In Pentateuch manuscripts, the poem is written in two parallel columns (*ariyah 'al gabbei ariyah*), in contrast to the Song of the Sea, which is written with one hemistich in the middle of the line, preceded and followed by hemistiches divided between two lines (*ariyah 'al gabbei levena*).<sup>27</sup>

According to Bialik, the Song of Moses is the most sublime poem in the Hebrew Tanakh. Had this been the only prophecy that survived, it would have been enough to make us aware of the qualities of Hebrew prophecy.

The Song of Moses, like other ancient biblical poems, with an introduction (verses 1-3), then some verses of admonition (4-6), followed by reminders of the favors God bestowed on His people throughout history (7-14), Israel's ingratitude (15-18), God's anger and punishment (19-26), God's regret for what He had done to His people, and His vengeance on Israel's enemies (27-end). The poem's contents would seem to fit the time of the Babylonian Exile.

The Song of Moses consists of fifty-two verses, divided into three open paragraphs. It is the only portion of the Torah that does not have any closed paragraphs. It consists of one full *sefer* and one full chapter.

At the beginning of the poem, Moses addresses heaven and earth: "Listen, you heavens, and I will speak; hear, you earth, the words of my mouth". Heaven and earth are eternal,<sup>28</sup> and therefore will always be able to bear witness to the covenant between God and Israel.

God then admonishes the Children of Israel for their ingratitude despite all the favors with which He had showered them, from the Exodus to their entry into the Promised Land. They betrayed Him and worshipped other gods.

As a result, God no longer protects Israel, which is attacked by other nations. However, because the Gentiles believe that their victory is due to their own prowess, and do not realize that this was merely God's way to punish Israel, He will in future protect Israel again and avenge Himself of the nations that attacked the Children of Israel. The poem ends on a consolatory note: "Rejoice, you nations, with his people, for he will avenge the blood of his servants; he will take vengeance on his enemies and make atonement for his land and people".

Rabbinical sages of various periods wrote that the Song of Moses hints at everything that will happen in the world in future.<sup>29</sup>

### 6.1 Literary devices in biblical poetry

In the Hebrew Bible one can distinguish a number of major literary genres: Prose, rhythmic prose, poetry. Poetic writing is characterized by rhythm and the use of florid language, while prose is subject to few rules and is much more flexible.

Emotion and wonder, so characteristic of poetry, can also be evoked in prose, which in such cases can become quite similar to poetry. Its language becomes more flowery and picturesque, phrases become shorter, and connected by rhythm. This is what is called rhythmic prose.

Biblical artistic imagery is taken from every component of the world, of man, of living creatures, plants and the inanimate, and is used to provide a beautiful and clear description of the topics which it addresses.<sup>30</sup>

### 6.2 Characteristics of biblical poetry

Biblical poetry differs from biblical prose in a number of respects. Biblical poetry has the following characteristics:

- A. It preserves ancient morphological and syntactic features of Hebrew.
- B. It uses rare words and phrases, which are absent from biblical prose (and were perhaps outdated at the time the poem was composed).

<sup>27</sup> For these terms, see Babylonian Talmud, Tractate Megilla 16b.

<sup>28</sup> Furthermore, when they will obey God's words, the heavens will give dew and the earth will give fruit, and when they will not obey, they will cease giving (*Sifri* on Deuteronomy, section 306).

<sup>29</sup> Nahmanides, Deuteronomy 32:43; R. Behayeh, Deuteronomy 32:1; Ha-Rokah, Deuteronomy 32:1; M.H. Luzzatto, *Da 'at tevunot*, chapter 34.

<sup>30</sup> For more on the art of the biblical text see S. Goitein, *Omanut ha-sipur ba-miqra* [The Storytelling Art in the Bible], Jerusalem: The Jewish Agency, 1956.



- C. Its style is enriched by various artistic devices, such as similes, metaphors and more.
- D. It is occasionally constructed in the form of hemistiches with parallelism, and is usually possesses rhythm. Usually, each poetic line constitutes a single verse. While most verses consist of two hemistiches, some have between three and six.

The poem is constructed according to the following principles:

1. Parallelism of hemistiches; these can be synonymous, opposing or complementary.
2. Meter and rhythm based on an equal number of stressed words in each hemistich; rhythmic pronunciation of syllables and words.
3. Descriptive language, various forms of alliteration (rhyme is rare in biblical poetry, and is usually accidental); repetitions, acrostics, elisions and more. Some biblical poems have a refrain (see, for example, Psalms 42-43).

Biblical poetry is usually couched in a high linguistic register and uses rare, lofty words that are uncommon in everyday speech. Many of the words are archaic and *hapax legomena* are frequent.

In poetic passages that describe events (the Song of the Sea, the Song of Deborah, etc.), the description aims at highlighting the event's significance and its religious and ethical meaning, rather than providing a chronological account of what happened.

### 6.3 Parallelisms

Parallelisms in hemistiches are the most prominent structural feature of biblical poetry. In a parallelism the poet repeats an idea using different words. This repetition emphasizes the idea, enhances its affective power and increases its influence on the reader.

Parallelism is an important component of biblical poetry. While the second hemistich does not add information beyond what is provided in the first, it expresses the same idea in a novel manner that affects the reader. Ostensibly the two hemistiches "repeat the same thing in different words", but in fact, there are no superfluous words, since words similar in meaning can differ in their emotional power and in their precise meaning. There exist also parallelisms in which the second hemistich does add meaning; these will be discussed below. Parallelisms are thus not merely linguistic decoration, but an essential means of both artistic and substantive expression. Ibn Ezra in his commentary on Isaiah 17:11 already alludes to the principle of parallelism: "Let me tell you a rule in the words of the prophets of admonition, that from half a verse one can in most cases learn about the [other] half". Parallelisms can be divided into several types:

#### 6.3.1 Synonymous parallelism

In a column of two or more hemistiches, the same idea is repeated using synonymous words. What is unique about this type of parallelism is that each hemistich can stand on its own, as a complete utterance. The purpose of the repetition is to emphasize the idea through form, for example:

Let my teaching fall like rain / and my words descend like dew (Deut. 32:2).

#### 6.3.2 Complementary (synthetic) parallelism

This is the most commonly occurring type in poetry. In it, the second hemistich completes the first, adding an idea, an explanation or a detail. At times, the second hemistich merely continues the idea in the first, and contains no words that correspond to words in the latter, as in:

Like an eagle that stirs up its nest and hovers over its young / that spreads its wings to catch them and carries them aloft (Deut. 32:11).

The second hemistich explains and complements the first, but there is no parallelism in the words.

#### 6.3.3 Antithetic parallelism

In this type, the poet says one thing and its opposite, in order to highlight the idea he wishes to convey. Here, the second hemistich contradicts the first, as in:

"I will hide my face from them", he said / "and see what their end will be" (Deut. 32:20).

## 6.4 Imagery

### 6.4.1 Simile

Similes give prominence to what is being described by comparing its features, behavior or meaning with that of something that is familiar to the reader, using a word of comparison such as "as" or "like". Similes affect the imagination and the emotions. They are used both in poetry and in prose.

### 6.4.2 Personification

This device involves giving nature, inert object or concepts human characteristics, as in the following example, in which a non-living object is addressed:

Listen, you heavens, and I will speak / hear, you earth, the words of my mouth (Deut. 32:1).

### 6.4.3 Rhyme

Let my teaching fall like rain / and my words descend like dew

*Ya`arof kam-maṭar liqhī / tizzal kaṭ-tal imratī* (Deut. 32:2).

### 6.4.4 Solemn opening

The purpose of such an opening is to draw the listeners' attention:

Listen, you heavens, and I will speak (Deut. 32:1).

## 6.5 Stylistic phenomena in the Song of Moses

### 6.5.1 Poetic vocabulary

In the Song of Moses we find rare words that are used only in poetry, for example *imrey fī* "the words of my mouth", in the verse "Listen, you heavens, and I will speak / hear, you earth, the words of my mouth". The word *imrey* "words" appears only in poetic texts, and always appears as a synonym of *divrey* in a parallelism. Instead of *adabbera* "I will speak", used here, prose texts have *wayyomer*. From this verb a noun is derived, which is usually attached to the word *pe* "mouth", giving rise to the collocation *imrey fī*. When one part of a collocation is a common word, one can hardly claim that as a result the other word is poetic and characteristic of poetry.<sup>31</sup>

The use of a verb derived from the root *mr* in the phrase *imrey fī* appears elsewhere in the Hebrew Bible as well, and is characteristic of poetry, as in "May these words of my mouth ... be pleasing in your sight" (*yihyū le-raṣon imrey fī*) (Psalm 19:14) and "Adah and Zillah, listen to me; wives of Lemech, hear my words" (*Ada we-šilla shema`an qolī, neshey lemex ha`azena imratī*) (Gen. 4:23).

The Song of Moses shares stylistic features with Canaanite, especially Ugaritic, literature, testifying to its antiquity.

### 6.5.2 Word pairs shared by the Song of Moses and Ugaritic literature

Many word pairs demonstrate a connection between Ugaritic literature and the Song of Moses: *ṭal / revivim* "dew / showers" (verse 1), *se`irim / revivim* "showers / rain" (2), *ṣadiq / yashar* "just / upright" (4), *av / konen* "father / creator" (6), *qoneh / konen* "creator / maker" (6), *shana* "year" (7), *olam / dor* "days of old / long past" (7), *hem`a / ḥalav* "curds / milk" (13), *oyev / ṣar* "enemy / adversary" (27), *eḥad / shenayim* "one / two" (30), *elef / revava* "thousand / ten-thousand" (30), *gefen / shedema* "vine / vine" (32).

The pair *ṣadiq / yashar* "just / upright" became epithets frequently used to describe a king or an ideal person, as in "The Lord is just ... the upright will see his face" (Psalm 11:7). The Phoenicians of Byblos, too, use these words to describe their king: *MLK ṢDQ W-MLK YṢR* "a just and righteous king". The pair also occurs in Ugaritic literature: *ṬṬ ṢDQH LYPO / MTRḤT YṢRH* "a just woman he will find / bride of his uprightness".

### 6.5.3 Synonymous possessive constructions

*Ḥeleq naḥalato*: "For the Lord's portion is his people, Jacob his allotted inheritance". The words "portion", "allotment" and "inheritance" (*ḥeleq*, *ḥevel*, *naḥala*, respectively) are synonyms. *Ḥeleq* "portion" is an "inheritance" after it has been divided. *Ḥevel* denotes a piece of land that has been measured with a rope or whose boundaries are marked by a rope. *Ḥevel naḥalati* "allotment of my inheritance" is a possessive construction that appears several times in the bible, and means "God's inheritance", as in "allotted their lands to them as an inheritance" (*wa-yappilem be-ḥevel naḥala*) (Psalm 78:55). The components of this construction can

<sup>31</sup> Avishur (2011), p. 124.

also appear in parallelism: "The boundary lines have fallen for me in pleasant places / surely I have a delightful inheritance" (Psalm 16:6).

#### 6.5.4 Chains of synonyms

"Jeshurun grew fat and kicked; filled with food / they became heavy and sleek" (Deut. 32:15). The second hemistich consists in Hebrew of three verbs, *shamanta* 'avita, *kasita*, all of which interpret the verb "grew fat" at the beginning of this verse. The concatenation of these three verbs, without intervening conjunctions, adds to the utterance's urgency. The meaning of 'avita is also "grow fat", while *kasita* is a *hapax legomenon*, meaning "becoming covered with fat".<sup>32</sup>

#### 6.5.5 Asyndetic conjunction

"and make atonement for his land [and] his people" (*we-kipper admato* 'ammo) (Deut. 32:43). The verse is difficult to interpret, due to the lack of a conjunction between *admato* "his land" and 'ammo "his people". Attempts to resolve the difficulty have taken four forms:

1. Adding the missing conjunction "and".
2. Reading the last two words as a possessive construction, with deletion of *o* at the end of *admato*: "land of his people".
3. Same as previous, but with retention of suffix *o* as relic of antique possessive construction, in the manner of "beasts of the forest" (*hayto areš*) (Psalm 104:20).
4. Some exegetes have argued that the words *admato* 'ammo constitute a mixture of two ancient versions of the song, each of which had one word, and that the versions were combined by a copyist.<sup>33</sup>

|                            | comparison table   |  |
|----------------------------|--|--|
| The subject of comparison  | Listen to the song   | The farewell sermon  |
| the addressee              | Moses  | The Prophet Muhammad   |
| the recipient              | Direct address to the Israelites   | A direct appeal to Muslims   |
| the timing                 | A moment when he foresaw his death   | Just before his death  |
| the subject                | Calling / preaching the way of God   | Calling / preaching the way of God   |
| Testimony                  | Heaven listen and I will speak..   | God - God is my witness  |
| content/message            | God's greatness and the grace he rewards Israel - may God protect you from the enemy | To hold the Torah of God - you will gain his protection                                  |
| Promise                    | They will keep the Torah and the mitzvot, they will live long in the promised land   | If they keep God's commandments and act according to the Koran they will never go astray |
| Rulings and order          | The Torah and the Mitzvot  | The Koran and the commandments   |
| style and rhetoric         | Words of rebuke and warning against breaking the commandments                        | Words of ruling and warning against returning to the days of the ignorant.               |
| Exciting style             | Less emotion - he didn't use words that make sure his words were received.           | Exciting address with frequent direct calls to make sure his words were absorbed         |
| imperative and prohibition | Listen   | Hear-hear and listen   |
| Use of artistic means      | Receipts   | Repetition, turning, connotations and insertions   |

<sup>32</sup> Avishur (2011), pp. 127-128.

<sup>33</sup> Avishur (2003), pp. 32-37.

## 7. Summary

The paper highlights the moral values preached by the Prophet in his Farewell Sermon, preached to his nation in order to do his duty to God. The Prophet was God's messenger, whose moral and religious duty it was to convey God's word to those to whom he had been sent. The sermon closed an important chapter in the Prophet's life before he took his farewell from the Muslims. Loyalty and commitment were values to which he was attached, and perhaps it was God's will that he leave the world with a sense of having performed his allotted task. We sense this through the fact that the Prophet repeatedly asked whether his message had been received, and from his asking heaven to be his witness. The sermon contains unique lexical, phonetic and morphological features, as well as syntactic, semantic and lexical structures which demand careful examination if the reader is to arrive at their true meaning.

Although the Song of Moses preceded the Prophet's Farewell Sermon by many centuries, the situation and circumstances of both are very similar. God told Moses that he was about to die and exhorted him to address his people and convey his message, in order to complete his mission. Moses' call at the beginning of his song, "Listen, you heavens", is similar to the Prophet's call at the beginning of his sermon. He called on his nation to listen to his words. The unique rhetorical style used by both includes devices for emphasizing the spiritual mission which they performed. The solemn language and the frequent use of rhetorical devices and parallelisms reflect the richness of the language they used, which included Quranic verses and biblical expressions.

## Appendices

### 1. *Ha'azinu* – Song of Moses (Deuteronomy 32:1-43)

#### Hebrew:

הֲאֵינִי הַשָּׁמַיִם וְאֲדַבְרָה

וְתִשְׁמַע הָאָרֶץ אִמְרֵי־פִי:

יַעֲרֹךְ כַּמָּטֵר לִקְחֹתִי

תִּגְזֹל כַּפֶּטֶל אִמְרֵתִי

כַּשְׁעִירִים עַל־יְדֵי־אִשָּׁא

וְכִרְבִּיבִים עַל־יְעָשָׁב:

כִּי שָׁם יִהְיֶה אֶקְרָא

הַכִּבִּי גִדְלֵל לֹא־לִהְיוֹנִי:

הַצֹּהַר תִּמְיִם פֶּעֲלֹו

כִּי כָל־דַּרְכֵיכִי מִשְׁפָּט

אֵל אֲמוֹנָה וְאִין עֲנֹל

צַדִּיק וְיֹשֵׁר הוּא:

שֶׁתָּת לִי לֹא בָגַדוּ מוֹמָם

דֹּר עָקָשׁ וּפְתִילֵתֶל:

הֵ לִיהֲנֶה תִגְמְלוּ־זֹאת

עִם נִבְלֵ וְלֹא תִכָּם

הַלֹּא־הוּא אֲבִיךָ קְנֹה

הוּא עֲשֵׂה גִיכְנֹה:

זָכַר יְמֹת עוֹלָם

בְּיַנֵּי שְׁנוֹת דַּר־נֹרֶךְ

שָׁאֵל אֲבִיךָ וַיִּגְדֶּה

וְקִנְיֶה וַיִּזְמַר לְךָ:

בְּהַנְחֵל עֲלֵיוֹן גּוֹיִם  
בְּהַפְרִיזוֹ בְּגֵי אֲדָם  
נִצַּב גְּבֻלַת עַמִּים  
לְמִסְפַּר בְּגֵי יִשְׂרָאֵל:  
כִּי תִלַּק יְהוָה עִמּוֹ  
יִעַקֵּב תְּכַל נַחֲלָתוֹ:  
מִצְאָהוּ בְּאַרְצוֹ מִדְּבָר  
וּבְתַהוֹ גֵּל יִשְׁמֹן  
וּסְבֻבָּהוּ יְכַוֵּנָהוּ  
יִצְרָהוּ כְּאִישׁוֹן עֵינָו:  
כְּלִשְׁרֵי יַעִיר קִבּוֹ  
עַל-גּוֹזְזָלוֹ וְרַחֲף  
יִפְרֹשׁ כַּנְּפִיֹו יִקְטֹהוּ  
יִשְׁאַהוּ עַל-אַבְרָתוֹ:  
יְהוָה בְּגֵד יִנְתְּנוּ  
וְאִזּוֹ עִמּוֹ אֵל נִכְרָ:  
יִרְכְּבֵהוּ עַל-בְּמֹתַי בְּמוֹתַי אֲרִיץ  
וַיֵּאֱכַל תְּנוּבֹת שִׁנְיָ  
וַיִּנְקֹהוּ דָבֶשׁ מִשְׁלַע  
וְשִׁמּוֹן מִחֲלָמִישׁ צוּר:  
תִּמְאֹת בְּקָר נִחְלָב צֹאן  
עַם-חֲלָב כְּרִים  
וְאֵילִים בְּגֵי-בָשׂוֹן וְעַתּוּלִים  
עַם-חֲלָב כְּלִיֹוֹת חֲטָה  
וְדָם-עֵנָב תִּשְׁתַּהֲחַמְרָ:  
וַיִּשְׁמֹן יִשְׂרָוֹן וַיִּבְעֹט  
שִׁמְנֵת עֲבִית כְּשִׁית  
וַיִּטֹּשׁ אֱלֹהֵי עֲשָׂהוּ  
וַיִּגְבַּל צוּר יִשְׁעָתוֹ:  
יִקְנֹאָהוּ בְּזַרִים  
בְּתוֹעֵבֹת יִכְעִיסָהוּ:  
יִזְבְּחוּ לִשְׂדִים לֹא אֱלֹהִים  
אֱלֹהִים לֹא יִדְעוּם  
תְּדַשִּׁימוּ מִקְרָב בָּאוּ  
לֹא שְׁעָרוֹם אֲבַתִּיכֶם:  
צוּר יִלְדֵה תִשִּׁי  
נִתְשַׁפַּח אֵל מִחֲלָלָה:  
בִּנְרָא יְהוָה נִינְאַץ  
מִכַּעַס בְּגֵוֹ וּבְהִתִּיֹו:

וְיִאמְרוּ אֲסִתִּירָה כְּנִל מִמֶּם  
אֲרָאָה מָה אֲחִירֵתֶם  
כִּי דָוָר תִּהְיֶה לְהִמָּה  
כְּנִים לֹא-אֲמֵנוּ בָּם:  
הֵם קִנְאוּנִי בְּלֹא-אֵל  
כַּעֲסִינִי בְּהַבְלִיָּתֶם  
וְאֲנִי אֲקִנְיָאֵם בְּלֹא-עֵם  
כְּגֹי נָבֵל אֲכַעִסֶם:  
כִּי-אֵשׁ קִדְדָה בְּאִפִּי  
וַתִּיָּקֵד עַד-שְׂאֵוֶל תַּחֲתִית  
וַתֵּאכַל אֶרֶץ אֲרָץ וַיִּבְלֶהָ  
וַתִּלְהַט מִוִּסְגֵי הָרִים:  
אֲסַפָּה עָלֵימוּ רַעוֹת  
חֲצִי אֲכַלֶּה-בָּם:  
מִנִּי רַעֲב וּלְתַמִּי רִשְׁוֹף  
וְקִטְט מְרִירִי  
וְשׁוֹ-בְהַמַּת אֲשַׁלַּח-בָּם  
עַם-חַמַּת זֹחֵלִי עֲפָר:  
מִחוּץ תִּשְׁכַּל-תְּחַרְבַּב  
וּמִחֲדָרִים אֵימָה  
גַּם-בְּחוּרֵי גַם-בְּתוֹלָה  
יִוָּגֵק עַם-אִישׁ שׂוֹבָה:  
אֲמַרְתִּי אֲפֹאֲיָתֶם  
אֲשַׁבִּיתָה מֵאֲנֹוֹשׁ זְכָרֶם:  
לוֹלִי כַעַס אוֹיֵב אֲגֹוֹר  
כְּדָוֶן-נִקְרוּ צְרִימוּ  
כְּדָוֶן-מָרוֹ וַיִּבְנוּ לְהִמָּה  
וְלֹא יִהְיֶה פֶעֶל כְּלִי-זֹאת:  
כִּי-גֹי אֲבַד עֲצוֹת הַמָּה  
וְאִין בָּהֶם תְּבוּנָה:  
לִי חֲקִמִי יִשְׁכִּילוּ זֹאת  
יִבְיֵנוּ לֹא-חֲרִיתָם:  
אֵיכָּה יִרְדֹּף אֲחֵדוֹ אֶלֶף  
וּשְׁנַיִם נְגִיסוֹ רַבָּה  
אִם-לֹא כִי-צוּרֶם מִכְרָם  
וַיִּהְיֶה הַסְּגִירָם:  
כִּי לֹא כְּצוּרֵנוּ צוּרֶם  
וְאֵיבֵנוּ פְּלִילִים:  
כִּי-מִגְּפֹן סֹדֶם גִּפְנֹם



ומשדמת עמרה  
ענבמול ענבירוש  
אשקלת מרתת למו:  
תמת מניגם ייגם  
וראש פתנים אקור:  
הלא-הוא פמס עמדי  
תתום באוצרת:  
לי נקם ושלם  
לעת תמוט רגלם  
כי קרוב יום אידם  
ותש עתצת למו:  
כי-תדיו והנה עמו  
ועל-עבדיו יתנתם  
כי יראה כי-אזלת יד  
ואפס עצור ועזוב:  
ואמר אי אלהימו  
צור חסיו בו:  
אשר חלב נבחימו יאכלו  
ישתו יין נסיכם  
יקומו ויעזרוכם  
יהי עליכם סתרה:  
ראו | עתה כי אני אני הוא  
ואין אלהים עמדי  
אני אמית נאחיה  
מתצתי נאני ארפא  
ואין מזדי מציל:  
כי-אשא אל-שמים ידי  
ואמרתני תני אנכי לעלם:  
אם-שנותלי ברק חרבי  
ותאתו במשפט ידי  
אשיב נקם לצדי  
ולמשנאי אשלם:  
אשקיר חצי מלם  
ותרבי תאכל בשור  
מדם חלל ושבחה  
מראש פרעות אויב:  
הרנינו גוים עמו  
כי דם-עבדיו יקום  
ונקם ישיב לצדיו

וְכִפֹּר אֶדְמָתוֹ עִמּוֹ:

**English (New International Version, accessed via Bible Gateway):**

- 1** Listen, you heavens, and I will speak;  
hear, you earth, the words of my mouth.
- 2** Let my teaching fall like rain  
and my words descend like dew,  
like showers on new grass,  
like abundant rain on tender plants.
- 3** I will proclaim the name of the LORD.  
Oh, praise the greatness of our God!
- 4** He is the Rock, his works are perfect,  
and all his ways are just.  
A faithful God who does no wrong,  
upright and just is he.
- 5** They are corrupt and not his children;  
to their shame they are a warped and crooked generation.
- 6** Is this the way you repay the LORD,  
you foolish and unwise people?  
Is he not your Father, your Creator,<sup>[a]</sup>  
who made you and formed you?
- 7** Remember the days of old;  
consider the generations long past.  
Ask your father and he will tell you,  
your elders, and they will explain to you.
- 8** When the Most High gave the nations their inheritance,  
when he divided all mankind,  
he set up boundaries for the peoples  
according to the number of the sons of Israel.<sup>[b]</sup>
- 9** For the LORD's portion is his people,  
Jacob his allotted inheritance.
- 10** In a desert land he found him,  
in a barren and howling waste.  
He shielded him and cared for him;  
he guarded him as the apple of his eye,
- 11** like an eagle that stirs up its nest  
and hovers over its young,  
that spreads its wings to catch them  
and carries them aloft.
- 12** The LORD alone led him;  
no foreign god was with him.
- 13** He made him ride on the heights of the land  
and fed him with the fruit of the fields.  
He nourished him with honey from the rock,  
and with oil from the flinty crag,
- 14** with curds and milk from herd and flock  
and with fattened lambs and goats,  
with choice rams of Bashan  
and the finest kernels of wheat.  
You drank the foaming blood of the grape.
- 15** Jeshurun<sup>[c]</sup> grew fat and kicked;  
filled with food, they became heavy and sleek.  
They abandoned the God who made them  
and rejected the Rock their Savior.
- 16** They made him jealous with their foreign gods  
and angered him with their detestable idols.
- 17** They sacrificed to false gods,—  
gods they had not known,  
gods that recently appeared,

- gods your ancestors did not fear.
- 18** You deserted the Rock, who fathered you;  
you forgot the God who gave you birth.
- 19** The LORD saw this and rejected them  
because he was angered by his sons and daughters.
- 20** “I will hide my face from them,” he said,  
“and see what their end will be;  
for they are a perverse generation,  
children who are unfaithful.
- 21** They made me jealous by what is no god  
and angered me with their worthless idols.  
I will make them envious by those who are not a people;  
I will make them angry by a nation that has no understanding.
- 22** For a fire will be kindled by my wrath,  
one that burns down to the realm of the dead below.  
It will devour the earth and its harvests  
and set afire the foundations of the mountains.
- 23** “I will heap calamities on them  
and spend my arrows against them.
- 24** I will send wasting famine against them,  
consuming pestilence and deadly plague;  
I will send against them the fangs of wild beasts,  
the venom of vipers that glide in the dust.
- 25** In the street the sword will make them childless;  
in their homes terror will reign.  
The young men and young women will perish,  
the infants and those with gray hair.
- 26** I said I would scatter them  
and erase their name from human memory,
- 27** but I dreaded the taunt of the enemy,  
lest the adversary misunderstand  
and say, ‘Our hand has triumphed;  
the LORD has not done all this.’”
- 28** They are a nation without sense,  
there is no discernment in them.
- 29** If only they were wise and would understand this  
and discern what their end will be!
- 30** How could one man chase a thousand,  
or two put ten thousand to flight,  
unless their Rock had sold them,  
unless the LORD had given them up?
- 31** For their rock is not like our Rock,  
as even our enemies concede.
- 32** Their vine comes from the vine of Sodom  
and from the fields of Gomorrah.  
Their grapes are filled with poison,  
and their clusters with bitterness.
- 33** Their wine is the venom of serpents,  
the deadly poison of cobras.
- 34** “Have I not kept this in reserve  
and sealed it in my vaults?
- 35** It is mine to avenge; I will repay.  
In due time their foot will slip;  
their day of disaster is near  
and their doom rushes upon them.”
- 36** The LORD will vindicate his people  
and relent concerning his servants  
when he sees their strength is gone  
and no one is left, slave or free.<sup>[d]</sup>

- 37 He will say: "Now where are their gods,  
the rock they took refuge in,  
38 the gods who ate the fat of their sacrifices  
and drank the wine of their drink offerings?  
Let them rise up to help you!  
Let them give you shelter!  
39 "See now that I myself am he!  
There is no god besides me.  
I put to death and I bring to life,  
I have wounded and I will heal,  
and no one can deliver out of my hand.  
40 I lift my hand to heaven and solemnly swear:  
As surely as I live forever,  
41 when I sharpen my flashing sword  
and my hand grasps it in judgment,  
I will take vengeance on my adversaries  
and repay those who hate me.  
42 I will make my arrows drunk with blood,  
while my sword devours flesh:  
the blood of the slain and the captives,  
the heads of the enemy leaders."  
43 Rejoice, you nations, with his people,<sup>[e]</sup><sup>[f]</sup>  
for he will avenge the blood of his servants;  
he will take vengeance on his enemies  
and make atonement for his land and people.

## 2. The Prophet's farewell sermon

### Arabic:

نص خطبة الوداع كاملاً وكما ورد عن الرسول خُطبة الوداع هي آخر خُطبة خطبها النبي-صلى الله عليه وسلم- قبل وفاته، وفيها أعلن اكتمال تبليغ شريعة الله تعالى ورسالته. نصُّ الخطبة: "قال ابنُ إسحاق: ثُمَّ مَضَى رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ- عَلَى حَجَّهِ، فَأَرَى النَّاسَ مَنَاسِكُهُمْ، وَأَعْلَمَهُمْ فِي الْجَاهِلِيَّةِ مَوْضُوعَ، وَإِنَّ أَوَّلَ دِمَائِكُمْ أَضْعَفُ دَمِ ابْنِ رَبِيعَةَ بْنِ الْحَارِثِ بْنِ عَبْدِ الْمُطَّلِبِ، وَكَانَ مُسْتَرْضِعًا فِي بَيْتِ لَيْثٍ، فَفَتَاتُهُ هَذَاكَ فَهُوَ أَوَّلُ مَا أَبَدَا بِهِ مِنْ دِمَاءِ الْجَاهِلِيَّةِ. أَمَا بَعْدُ أَيُّهَا النَّاسُ، فَإِنَّ الشَّيْطَانَ قَدْ بَيَّسَ مِنْ أَنْ يُعْبِدَ بِأَرْضِكُمْ هَذِهِ أَبَدًا، وَلَكِنَّهُ إِنْ يُطِغَ فِيهَا سِوَى ذَلِكَ فَقَدْ رَضِيَ بِهِ مِمَّا تَحْفَرُونَ مِنْ أَعْمَالِكُمْ، فَاحْذَرُوا عَلَى دِينِكُمْ، أَيُّهَا النَّاسُ: {إِنَّمَا النَّسِيءُ زِيَادَةٌ فِي الْكُفْرِ}، يُضِلُّ بِهِ الَّذِينَ كَفَرُوا، يُجْلُونَهُ عَامًا وَيُحَرِّمُونَهُ عَامًا، لِيُوطِئُوا عِدَّةَ مَا حَرَّمَ اللَّهُ، فَيُجْلُوا مَا حَرَّمَ اللَّهُ، وَيُحَرِّمُوا مَا أَحَلَّ اللَّهُ، وَإِنَّ الرِّمَانَ قَدْ اسْتَدَارَ كَهَيْئَتِهِ يَوْمَ خَلَقَ اللَّهُ السَّمَوَاتِ وَالْأَرْضِ، وَ {إِنَّ عِدَّةَ الشُّهُورِ عِنْدَ اللَّهِ اثْنَا عَشَرَ شَهْرًا}، مِنْهَا أَرْبَعَةٌ حُرُمٌ، ثَلَاثَةٌ مُتَوَالِيَةٌ، وَرَجَبٌ مُضَرٌّ، الَّذِي بَيْنَ جُمَادَى وَشَعْبَانَ. أَمَا بَعْدُ أَيُّهَا النَّاسُ، فَإِنَّ لَكُمْ عَلَيَّ نِسَائِكُمْ حَقًّا، وَلَهُنَّ عَلَيْكُمْ حَقًّا، لَكُمْ عَلَيَّ أَنْ لَا يُوطِئَنَّ فَرَشَكُمْ أَحَدًا تَكَرُّهُنَّ، وَعَلَيْهِنَّ أَنْ لَا يَأْتِيَنَّ بِفَاحِشَةٍ مُبِينَةٍ، فَإِنْ فَعَلْنَ فَإِنَّ اللَّهَ قَدْ آذَنَ لَكُمْ أَنْ تَهْجُرُوهُنَّ فِي الْمَضَاجِعِ وَتَضْرِبُوهُنَّ ضَرْبًا غَيْرَ مُبْرَحٍ، فَإِنْ انْتَهَيْنَ فَلَهُنَّ رِزْقُهُنَّ وَكُسُوتهُنَّ بِالْمَعْرُوفِ وَاسْتَوْصُوا بِالنِّسَاءِ خَيْرًا، فَإِنَّهُنَّ عُنْدَكُمْ عَوَانٌ لَا يَمْلِكُنَّ لِأَنْفُسِهِنَّ شَيْئًا، وَإِنَّكُمْ إِنَّمَا أَخَذْتُمُوهُنَّ بِأَمَانَةِ اللَّهِ، وَاسْتَحْلَلْتُمْ فَرْجَهُنَّ بِكَلِمَاتِ اللَّهِ، فَاعْبُدُوا أَيُّهَا النَّاسُ قَوْلِي، فَإِنِّي قَدْ بَلَّغْتُ، وَقَدْ تَرَكْتُ فِيكُمْ مَا إِنْ اعْتَصَمْتُمْ بِهِ فَلَنْ تُضِلُّوا أَبَدًا، أَمْرًا بَيْنًا، كِتَابَ اللَّهِ وَسُنَّةَ نَبِيِّهِ. أَيُّهَا النَّاسُ، اسْمَعُوا قَوْلِي وَاعْبُدُوا، تَعَلَّمُوا أَنَّ كُلَّ مُسْلِمٍ أَحٌ لِلْمُسْلِمِ، وَأَنَّ الْمُسْلِمِينَ إِخْوَةٌ، فَلَا يَحِلُّ لِأَمْرٍ مِنْ أُخِيهِ إِلَّا مَا أَعْطَاهُ عَنْ طَيْبِ نَفْسٍ مِنْهُ، فَلَا تَطْلِمُوا أَنْفُسَكُمْ، اللَّهُمَّ هَلْ بَلَّغْتُ؟ فَذَكِّرْ لِي أَنَّ النَّاسَ قَالُوا: اللَّهُمَّ نَعَمْ، فَقَالَ رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ: اللَّهُمَّ اشْهَدْ."

### English (translation of the account by Ibn Ishāq, as quoted in Ibn Hishām's *al-Sīra al-nabawiyya*. Accessed through Wikipedia):

Ibn Ḥumayd—Salamah—Ibn Ishāq—‘Abdallāh b. Abī Najīḥ: Then the Messenger of God proceeded to perform his pilgrimage, showing the people its rites and teaching them its customs. Then he addressed them in a speech and elucidated [certain things]. After he had praised and glorified God, he said, "O people, listen to my words. I do not know whether I shall ever meet you again in this place after this year. O people, your blood and your property are sacrosanct until you meet your Lord, just as this day and this month of yours are sacred. Surely you will meet your Lord and He will question you about your deeds. I have [already] made this known. Let he who has a pledge return it to the one who entrusted him with it; all usury is abolished, but your capital belongs to you. Wrong not and you shall not be wronged. God has decreed that there will be no usury, and the usury of ‘Abbās b. ‘Abd al-Muttalib is abolished, all of it. All blood shed in the pre-Islamic days is to be left unavenged. The first

such claim I revoke is that of Ibn Rabī'ah b. al-Hārith b. 'Abd al-Muttalib, who was nursed among the Banū Layth and was slain by the Banū Hudhayl. His is the first blood shed in the pre-Islamic days with which I shall set an example. O people, indeed Satan despairs of ever being worshipped in this land of yours. He will be pleased, however, if he is obeyed in a thing other than that, in matters you minimize. So beware of him in your religion, O people, intercalating a month is an increase in unbelief whereby the unbelievers go astray; one year they make it profane, and hallow it another, [in order] to agree with the number that God has hallowed, and so profane what God has hallowed, and hallow what God has made profane. Time has completed its cycle [and is] as it was on the day that God created the heavens and the earth. The number of the months with God is twelve: [they were] in the Book of God on the day He created the heavens and the earth. Four of them are sacred, the three consecutive [months] and the Rajab [which is called the month of] Muḍar, which is between Jumādā [II] and Sha'bān." "Now then, O people, you have a right over your wives and they have a right over you. You have [the right] that they should not cause anyone of whom you dislike to tread on your beds; and that they should not commit any open indecency (*fāhishah*). If they do, then God permits you to shut them in separate rooms and to beat them, but not severely. If they abstain from [evil], they have the right to their food and clothing in accordance with custom (*bi'l-ma'rūf*). Treat women well, for they are [like] domestic animals (*'awānīm*) with you and do not possess anything for themselves. You have taken them only as a trust from God, and you have made the enjoyment of their persons lawful by the word of God, so understand and listen to my words, O people. I have conveyed the Message, and have left you with something which, if you hold fast to it, you will never go astray: that is, the Book of God and the sunnah of His Prophet. Listen to my words, O people, for I have conveyed the Message and understand [it]. Know for certain that every Muslim is a brother of another Muslim, and that all Muslims are brethren. It is not lawful for a person [to take] from his brother except that which he has given him willingly, so do not wrong yourselves. O God, have I not conveyed the message?" It was reported [to me] that the people said, "O God, yes," and the Messenger of God said, "O God, bear witness."

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