

## Intertextuality in Friday Khutba

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### Abstract

*The present study aims at providing a linguistic analysis of the khutba in its socio-political arena. The underlying assumption that facilitates this type of analysis is that, for Muslims, Islam is not only a religion but also a way of life. Consequently, the khutba represents the nexus of the religious and the civic discourse. It accommodates the luminal, in-between position of the khatibs as culture brokers in the sense that they contextualize and mediate the religious/Islamic texts like the Quran and the Hadith. The theoretical framework that is employed to account for the data of the study is intertextuality. Intertextuality capitalizes on the interaction across texts, so it fares well with the religious discourse. Coupled with the theory of six degrees of separation, the components of the communicative event and the attributes in object-oriented programming are incorporated in a model that is developed to account for the khutbas.*

**Keywords:** Friday khutba, Islamic discourse, Intertextuality

### 1. Introduction

Oratory is power. Eloquence is power. Intertextuality is but a means into this end, or in fact, these ends: oratory, eloquence and power. A circular argument might be held as to whether intertextuality is a discourse strategy that is conducive to orators to attain eloquence and coherence and consequently persuasion and power, or whether the orators' eloquence and coherence foster the intertextual potential. The present study is an analysis of the Muslim Friday speech (*khutba*), delivered before the Friday noon prayer (*salat jum'a*).<sup>1</sup> Basically, the study aims at providing a linguistic analysis of the khutba in its socio-political arena. The underlying assumption that facilitates this type of analysis is that, for Muslims, Islam is not only a religion but also a way of life.<sup>2</sup> According to Huntington, the so-called Islamic Resurgence that was under way during the past thirty years or so is an attempt into the revival of the Muslim society not only in religious and political aspects, but also in cultural aspects.<sup>3</sup>

Based on Saville-Troike's notion of the communicative event<sup>4</sup>, the study will assume that the khutba is a communicative event that is composed of the genre, the topic, the purpose, the setting, the key, the message form, the message content, the act sequence, the rules for interaction, and the norms of interpretation. The study will posit that the religious texts such as the Quran and the Prophet's *Hadith*<sup>5</sup> are contextualized and revitalized to address the current political and social interests of the audience during the khutba. The focus will be on how the preacher/*khatib* uses intertextuality as a discourse strategy to make the interpretation of the story in the Quran or Hadith appealing and applicable. Therefore, the data will be analyzed in light of Kristeva's main tenets of intertextuality<sup>6</sup>, although some reference will be made to some notions that boost a better understanding of intertextuality such as the communicative event, the theory of 'six degrees of separation' and object oriented programming (OOP). In order to account for the wide and far-reaching influence of the khutbas on the Muslim communities, a historical overview will be introduced. The most influential khutbas will be surveyed such as the *Farewell Khutba* of Prophet Muhammad, the Umayyad leader Hajjaj's khutba in Iraq, and finally the influential khutbas of the late Egyptian Presidents Nasser and Sadat.

## **2. Background**

The tradition of khutba has been treated as a form of homily or preaching (*wa'z*) by the Muslim scholars and the researchers interested in Arabic medieval literature.<sup>7</sup> The Friday khutba and prayer were viewed as an invitation to worship and a celebration of God's greatness.<sup>8</sup> This form of oral communication was very common among the Arabian society before Islam, as in *Sooq 'Ukaz* (the 'Ukaz Market), where the orators and poets used to gather to deliver their speeches and poems.<sup>9</sup> This tradition continued during the early days of Islam, and was basically used in mosques during the Friday sermon to deliver speeches or khutbas that would tackle the social and religious issues that were germane to the Muslim society. According to Sura 62 (al-Jum'a/Friday) in the Quran, "O ye who believe! when the call is proclaimed to prayer on Friday (the Day of Assembly), hasten earnestly to the Remembrance of Allah, and leave off business."<sup>10</sup> Prophet Muhammad's Farewell Khutba (*khutbat al-wadaa'*) was regularly cited for a number of reasons. First, it was the last of the Prophet's sermons, shortly before his death. Second, it was delivered during the Pilgrimage season. Third, it summarized some of the very basic teachings of Islam. Fourth, it received sound scholarly analysis, including discourse analysis.<sup>11</sup>

There were early attempts to establish frames of reference upon which rituals and traditions could be accounted for. Antoun's anthropological field work on the Friday sermons in Jordan is ground-breaking.<sup>12</sup> He manipulates notions like 'the social organization of tradition', and the formalization process which is essential for producing and maintaining the ritual, determining the content of the ritual, and forming a kind of authority. Consequently, Antoun deduces a number of criteria through which the public rituals could be categorized. The criteria include symbolic form, ethos, level of reality, mode of power, mode of legitimation, gender, age, actors, clothing, etc.<sup>13</sup> For instance, for the *Mosque*, the symbolic form is *God's Word*, the ethos is *religious*, the mode of legitimation is *God's Law*, the central actor is *the khatib/preacher*, and the like. Drawing from historical evidence on the significance of the Friday sermon, and since Muhammad was considered both a prophet and a statesman, Antoun elaborates:

... Beginning with his [Muhammad's]<sup>14</sup> emigration to Medina in A. D. 622, attendance at the Friday sermon was a political as well as a religious act since it marked adherence to the newly formed *umma* or Muslim community.<sup>15</sup> According to Antoun<sup>16</sup>, the khatib is seen as the culture broker whose mission is to set forth the 'normative Islam'. Normative Islam refers to how Muslims are expected to behave and think. Therefore, the significance of the study is that it sheds light on how the Islamic laws and ethics were interpreted and handed out by that khatib or culture broker. Influenced by Anton's seminal work, Wiktorowicz rephrases the role of khatib as a culture broker: As a 'cultural broker', the preacher interprets and applies Islam to rapidly changing conditions in the modern world, mediating between the great traditions of Islam and local practices and events.<sup>17</sup>

In his community, the khatib is multi-functional! In addition to delivering Friday speeches and leading Friday prayers, he delivers religious lessons (*durus*; sg. *dars*) before or after the prayers. He is also responsible for conducting the rituals pertaining to the rites of passage such as death, marriage and birth.<sup>18</sup> At earlier stages of the rural Muslim communities, he was the only literate person in the district or the village and, consequently, was in charge of providing literacy (i.e. basic reading and writing). In return for his effort during the whole 'academic year', he received his salary in the form of a sack of onion!<sup>19</sup> During the khutba, the khatib shifts between classical and colloquial Arabic as an expression of power or solidarity.<sup>20</sup>

By using the classical Arabic, the khatib manifests his authority as the most knowledgeable among his people when it comes to religion. Conversely, the khatib resorts to colloquial Arabic to demonstrate his alignment with the traditions of his people and to simultaneously underpin his image as the 'home-town boy' (*ibn al-balad*).<sup>21</sup> Literacy, Islamic resurgence, mass media and modern technology foster the varying roles of the khatib in society. There were a considerable number of preachers and khatibs who acquired great publicity during the last fifteen years. The media revolution and the spread of the satellite channels are among the reasons for such publicity. Amr Khaled, Moh'd Hassan, Wajdi Ghoneim, Yusuf Qardawi, Moez Masoud, Mustafa Hosni, Khaled al-Gendy, Safwat Hijazi, Omar Abdel kafi, Moh'd Orifi, Tariq Suwaidan, Moh'd Al-Nabils, Hamza Yusuf and Nouman Ali Khan are among the famous so-called Muslim televangelists who turned out to be more popular than any of the traditional celebrities in the Arab World could ever hope to be.<sup>22</sup> The analysis of the khutba is intended to contribute to the argument over the role Islam and Islamic rituals play in the life of Muslims, whether living home or abroad.

There has been a tendency among scholars to view the khutba as an expression of identity among the Muslims living abroad, particularly in the West.<sup>23</sup> For Hashem, the discourse of the khutba is 'a religiously-driven civic discourse rather than a pure religious sermon'.<sup>24</sup> One of the strategies to build bridges between religious discourse and civic discourse is intertextuality. Hashem cited a khutba delivered in the US where the khatib exploited the story of the conversion of Omar Bin al-Khatab, the second Caliph after the Prophet, to Islam. The khatib elaborated on how Omar, upon declaring his acceptance of Islam, started directly the mission of doing *da'wa* (calling to Islam). The khatib's theme to the audience was that, "Do something; take care of the Islamicity of your kids."<sup>25</sup> In the same vein, the themes drawn from the Pilgrimage/*Hajj* journey to Mecca are used fairly frequently by khatibs. One of the khatibs elaborated on how the farewell done by the pilgrim upon setting out to Mecca and the white dress worn during the Pilgrimage invoke the image of death where all men and women shall die and be put in a white dress.<sup>26</sup> In the wake of the killing of the cartoonists inside the Charlie Hebdo magazine building in Paris on 7 January 2015, a khatib in the US evoked at least three incidents in the history of Prophet Muhammad where he [the Prophet] was insulted by his opponents but refrained from reacting violently.<sup>27</sup>

### **3. Structure, History, and Significance of the Khutba**

The terms *Friday khutba/speech* and *Friday prayer* are used interchangeably by ordinary people, but actually the sermon consists of two parts, the speech and the prayer. After the Friday noon *azan* (call for prayer), the khatib ascends the pulpit and delivers the speech which consists of two parts. After the first part, he sits for a while then proceeds to the second part, which is concluded by the *du'aa* (supplication). The second part of the sermon is the prayer which consists of two *rak'aat* (sg. *rak'aa*), instead of the normal four *rak'aat* of the noon prayer.<sup>28</sup> Usually, the khatib reads from a text, although he might occasionally depart from the general outline to make some extraneous comments.

The contemporary khutba may not necessarily be the same as that delivered during the early days of Islam. A number of changes were cited concerning who was the qualified person to deliver the khutba and whether he was supposed to use the stick (*'asa*) during the khutba, as well as the height of the pulpit.<sup>29</sup> The political and ideological implications of the use of the stick (*'asa*) as an aid in oratory is an issue that was tackled by early scholars like Jahiz (died 255/868).<sup>30</sup> It was common during the mediaeval era to utilize gesture as a visual element as well as sticks and human skulls.<sup>31</sup> Human skulls were often evoked during preaching to remind the audience of death. Shakespeare did the same in *Hamlet* in the famous graveyard conversation (Act 5 Scene 1) where Hamlet muses on the skull's significance; "That skull had a tongue in it and could sing once...It might be the pate of a politician." Likewise, some khatibs utilized the least possible facilities to effect the maximum spiritual leverage. At certain occasions, a locust would suffice! It was reported that Khalid Ibn Abdullah al-Qasri (died 125/743), the Umayyad governor on Mecca, was once delivering a khutba, and suddenly a locust fell on his dress. He commented, "Praise be to God Who created such a locust. He [God] interlaced its legs, embraced its body with its wings, ornamented its skin, and gave it power over those that were bigger than it."<sup>32</sup>

The present study holds great significance for a number of reasons. After the 9/11 attacks and the subsequent events, there has been a tendency among non-Muslims to attain a more thorough understanding of Islam.<sup>33</sup> Likewise, the Muslims, especially the Muslim minorities and the Muslim communities living in the West, use khutba and preaching to give an image about Islam that is different from that which had been formed as a consequence of the aftermath of the 9/11 attacks on the US. Efforts have been made by a number of scholars and preachers to 'reimage' Islam, and preaching was but one means to that end.<sup>34</sup>

One cannot get a better understanding of the role and significance of the khutba without reference to the role and significance of the major sources of Islam, especially the Quran and the *Sunna* (this term refers to the tradition of Prophet Muhammad, his sayings and doings during his lifetime) as well as the mosque. The Quran in its spoken form, not the written one, is the ultimate reality for the listener and the khatib. According to Hodgson<sup>35</sup>, the Quran was never intended to be read only but to be recited "as a form of commitment in worship", and it is recited during the khutba as if "the event of revelation was renewed." This is why the word Arabic word *Qul* (recite) is mentioned fairly frequently in a good number of verses. To achieve the goal of attracting the attention and involving the khutba audience with the issues raised, khatibs tend to **bold face** the Quranic verses, and sometimes the Hadith, by changing the loudness and intonation of these verses in order to distinguish them from the rest of the khutba.<sup>36</sup>

Moreover, the khutba is intended to imitate the Prophet and make his voice heard again because, basically, the khatib is delivering his khutba from above the 'Pulpit of the Prophet' (*minbaru rasul allah*), as it is sometimes described. Probably this significance of the Quranic recitation in the khutba was originally drawn from the paramount importance of Quran to the prayers/*salat*, a Muslim ritual performed five times a day.<sup>37</sup> As for the mosque, it embodies the intersection of the divine and the earthly, the personification of God's greatness and beauty on earth.<sup>38</sup> The Hadith illustrates that the best places on earth are the mosques and the worst are the markets.<sup>39</sup> Moreover, the mosque society represents a historical 'utopian reality', manifested in the life of the Prophet and his Companions<sup>40</sup> whose religious and daily activities hinged on the mosque. Some of the most significant leaps and major political events in the history of Islam took place in mosques. Besides the Prophet's *Farewell Khutba* mentioned above, there were khutbas that heralded the end of eras and the beginning of new ones. For instance, the khutba delivered by Hajjaj (d. 95/714), the governor of the Umayyads on Iraq, heralded a new method of rulership that was characterized by tyranny and oppression. This is what Hajjaj said to the Iraqi people on his first khutba in the mosque at the very first day he was appointed governor, "People of Iraq, people of discord, hypocrisy, and insolence. I can see heads that have gone ripe, and I am the man who will pick them. I can see the blood rippling in between the hats and the beards."<sup>41</sup> Sometimes the text of the khutba was an important literary manifesto left to document the event. After the recovery of Jerusalem from the Crusaders, the first Friday khutba in Al-Aqsa Mosque in front of the Ayyubian leader Saladin delivered by the Judge Mohi Al-Din Bin Zaki was probably one of the rare texts that documented that event.<sup>42</sup>

As for the political oratory in the modern time, the late Egyptian President Gamal Abdel Nasser (1918-1970) was renowned for his eloquent speeches that used to enchant the crowds, and his oratorical skills are still remembered long after his death.<sup>43</sup> Interestingly, he delivered one of his famous speeches from above the pulpit of the Azhar University Mosque in the wake of his decision to take over the Suez Canal, leading to the tripartite attack against Egypt.<sup>44</sup> The late Egyptian President Sadat also utilized the Friday khutba potential. He frequently attended khutbas and occasionally delivered some. That was the time when he was in dire need of the cooperation of Islamist current to oppose the left or the 'Nasserism', as it used to be dubbed.<sup>45</sup> As regards the political oratory and its relevance to the exertion of influence and power, the Friday khutba pops up as a sociolinguistic and sociopolitical emblem. Since the late Egyptian President Abdel Nasser and his successor Sadat, the image of Arab political leaders ascending the pulpit to deliver a khutba has always been more of a utopian vision, much to be hoped but little to be expected. The mosque was not their favorite place, and when it happened that they would 'take the plunge' and ascend the pulpit to deliver a khutba or attend a religious congregation like the Friday prayer or the *Eid* prayer, they would be put under maximum security guard. Assassination plots were not uncommon in that setting, the last of which was that of the Yemeni ex-President Ali Abdullah Saleh who was badly injured during the Friday sermon as a result of a bomb planted inside the mosque within the presidential palace.<sup>46</sup>

#### **4. Theoretical Background: Why Intertextuality?**

It is just quite recently that religious discourse in general has received due consideration from a linguistic perspective. Moberg elaborates on the academic study of religion utilizing the discourse analytic approaches.<sup>47</sup> Based on the notion *All discourse is situationally embedded*, Garner adopts the view that preaching is a communicative event.<sup>48</sup> The argument could go even further to delve into more specified type of analysis, particularly the *Islamic discourse*. The type of discourse that rests on reference to Quran and the Hadith and the related texts of scholars (*ulama*) is said to be an Islamic discourse. This definition, initiated by Satren<sup>49</sup>, utilizes one of the notions of discourse theory which is *intertextuality*.

The notion intertextuality refers to the historical and socio-political contexts that affect discourse, or as Richardson and Wodak put it, it refers to "how texts draw upon, incorporate, recontextualize and dialogue with other texts."<sup>50</sup> At a coarse level of analysis, intertextuality is synonymous to intersubjectivity, interconnectedness, retelling, and influence.<sup>51</sup> The notion was first coined by Julia Kristeva, a post-structuralist scholar who utilized the works of Saussure and Bakhtin. Saussure establishes an association between the spoken word (the signifier) and the thing which is spoken about (the signified).<sup>52</sup> Bakhtin concedes that the relation does exist as a result of the word's existence within specific social registers.<sup>53</sup> Bakhtin reiterates the role of the dialogue (hence dialogism or multivoicedness/heteroglossia) between author, work, reader, history and society in the formation of the text, and that "every utterance is made in the context of (implicit) dialogue, responding to something said before".<sup>54</sup> Kristeva coalesces the two approaches and is credited with coining the notion of intertextuality.

She underscores the dynamic nature of meaning based on the readers' multiple interpretations. According to Kristeva, "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity, and poetic language is read as at least double."<sup>55</sup> In fact, later criticism proved that the notion of intertextuality replaced not only intersubjectivity but also the notion of influence theory in the comparative literature.<sup>56</sup>

## **5. Data Collection & Analysis**

The data for the study were drawn from five khutbas delivered in Irbid, north of Jordan. The khutbas were delivered between March 2014 and June 2014.<sup>57</sup> The data were not based on recorded material but on the researcher's notes directly after the khutbas. Each khutba was classified and analyzed on the basis of the most salient feature that pertains to intertextuality.

### **5.1 Khutba 1: Sports-History-Religion**

A football match between the Spanish teams, Barcelona and Real Madrid, as well as a match between two local teams in Jordan were once the subject of a khutba. The argument of the khatib was founded on the history of Islam in Spain or Andalus, as it used to be named by Arabs. He expounded on the glory of the 800-year era when Spain was ruled by Arabs and Muslims. He pointed out how the 'loss of Spain' was the natural outcome of the loss of true Islamic ethics.<sup>58</sup> Disunity and deterioration of ethics were the main factors that caused all that. He cited sayings that characterize the reasons for that decline, such as, "When we were with God, Spain was with us, but when we abandoned God, Spain abandoned us." He employed the following Quranic verse (17: 16) that illustrates his point; "And when We decide to destroy a population, We (first) send a definite order to those among them who are given the good things of this life and yet transgress; so that the word is proved true against them: then We destroy them utterly."

### **5.2 Khutba 2: Time-Event-Place Intertextuality**

This khutba was delivered on the 10<sup>th</sup> of Rajab in the Hijri calendar (May 9<sup>th</sup> 2014). It established a connection between the month (Rajab) and the event of Prophet Muhammad's journey to Jerusalem and his ascension to heaven (*al-Isra' wal-Mi'raj*) and the place where the *Isra'* took place which was the Aqsa Mosque in Jerusalem. The khatib reminded the audience that Rajab might not necessarily be the month when the *Isra'* took place, and that there are conflicting views concerning this issue. Still, he expatiated upon the significance of the Aqsa Mosque in Jerusalem and the threats that surround it as a result of the Israeli occupation. He deployed some of the Hadiths that underscore the necessity of always providing the Aqsa Mosque with what it needs, such as sending oil to be lit in its lamps.<sup>59</sup>

Finally, the khatib employed the significance of the Aqsa Mosque and Jerusalem for the Muslims in his final *du'a* (supplication), which is the last part in the khutba. This last part is often formulaic. It is relatively strict with certain terminology; "May God forgive the Muslims, the male and the female; and the believers, the male and the female, etc." However, the khatib in this particular case utilized the topic of the khutba in the final *du'a* (supplication), giving more credence to his oratory and maximizing the relevance of his khutba to the audience.<sup>60</sup> Therefore, part of his *du'a* was, "May God give support to those who support Jerusalem, and defeat those who let Jerusalem down."

### **5.3 Khutba 3: Allusion & Indirectness**

The three notions, allusion, indirectness and intertextuality are best summed up in the following simple definition, "... an allusion is a type of indirect reference by one text to another".<sup>61</sup> There are cases in which the khatib does not directly refer to an incident. Instead, the choice of an event or story in the Quran or the history of Islam is a strategy that the khatib employs to express discontent and exasperation. Generally, this situation takes place in political issues. Social and domestic issues are easier to be expressed openly. This khutba was delivered on Friday 14<sup>th</sup> March 2014, four days after the killing of a Jordanian judge by Israeli border guards on the check point on the King Hussein Bridge border crossing (Allenby Bridge). The incident provoked a wave of protests, amounting to a call for the Jordanian government to expel the Israeli Ambassador and abolish the Jordanian-Israeli Peace Treaty.<sup>62</sup>

The historical event that was evoked to fit that incident was the Mu'tah battle.<sup>63</sup> It was the battle that took place as a result of the killing of two Muslim messengers to the Roman Empire in the seventh century (8 AH/629 AD). The battle carries very rich layers of symbolism associated with the Muslim's glorious past. The whole battle, according to the khatib, was occasioned by the killing of these two messengers; a whole army was dispatched for the sake of two members of the society. This particular theme about the Mu'tah battle is not the most prominent part of the story, albeit well-known and well-documented. There are other themes and parts of the story that are often tackled such as the outstanding leadership of Khalid Bin al-Walid, the theme of sacrifice in holding the flag by the three leaders (*haml alraya*), the ability of a small army to stand up to a much bigger army, and the like. Nonetheless, the khatib singled out that particular theme about taking revenge and amplified it at the expense of other themes. When necessity dictates, khatibs often foreground particular themes but downplay other themes that pertain to the same story.

#### **5.4. Khutba4: Four Degrees of Separation**

A khatib once drew a relationship between the story of the woman who complained about her husband's behavior against her (in what is called *zihar*, where men say that their wives are like their mothers to them), and the theme of dictatorship embodied in the current Arab and Muslim regimes. The proxy into this connection was the story of the British Prime Minister (his name was not mentioned during the khutba; he was only referred to as *one Prime Minister of Britain!*) who described an old lady as racist when she enquired about his policy concerning immigration.

The khatib began his khutba with a detailed analysis and exegesis (*tafsir*) of the first four verses of Al-Mujadala Sura (chapter 58 in the Quran), which refers to the *zihar* law which sprang as a result of a complaint (or dispute, as the name of the Sura suggests) made by a woman against her husband for comparing her to his mother's back. One important theme that the khatib deduced out of this story was the role of women in society and how certain Islamic laws (*ahkam fiqhiyya*) were set up as a result of women's good judgment and argument. As the khatib detailed, the Sura commences with God listening to what the woman had to argue/dispute about her husband in the presence of the Prophet. Later, the same woman stopped Omar, the then second caliph and ruler of the state. When Omar was asked, according to the khatib, why he would listen to an old lady for that long time, he commented by saying that that woman was 'listened to' by God and the Prophet, and consequently he had to listen to what she wanted to say.

The khatib then referred to the story of a British woman who enquired about the government's policy towards immigrants in a press conference of one British Prime Minister. After the conference, the Prime Minister, not realizing that the broadcast microphone was still on, described her as racist.<sup>64</sup> According to the khatib, the Prime Minister later apologized, but the woman refused to forgive him; later she accepted his apology but did not forgive him!

The story of the British Prime Minister with the lady was a proxy to criticize the tyranny and dictatorship in the Arab world. For that objective, the khatib evoked the vices of dictatorship as spelled out by Abd al-Rahman Al-kawakibi (1855-1902), a prominent Syrian clerk and scholar and one of the prominent pioneers of what was called the Arab Awakening. His book, *The Attributes of Tyranny (Taba'yi al-'Istibdad)*, was originally directed against the Ottoman Empire rulership of the Arab world, but it was later considered a supremely foundational masterpiece directed against all forms of tyranny.<sup>65</sup> Tyranny, according to Al-Kawakibi and the khatib, retards social development and is the source of all forms of corruption. Al-Kawakibi's themes as surveyed by the khatib cohered with the scent of *the Jasmine Revolution*, as the Tunisian revolution was named, which was the leading uprising in what was later called the Arab Spring.

Criticism of tyranny in the khutba derived its power from its intertextuality with the story of the woman in the Sura as well as the story of the woman who was described as racist by the British Prime Minister.

The relatedness between the story of the woman in the Sura and the issue of tyranny in the Arab world is a fussy but significant issue. It raises questions pertaining to the degrees of separation between one topic and the other. The first and the fourth topic below 'require' two intermediaries in between.

Woman in the Sura → Woman with the British Prime Minister → Al-Kawakibi's attributes of tyranny → Tyranny  
in the current Arab world

The reason is that the first topic, woman in the Sura, and the fourth topic, tyranny in the current Arab world, seem unrelated. They are separated by two intermediate topics that facilitate and mediate their connectedness. The theory of 'six degrees of separation' was basically set out by Frigyes Karinthy in 1929 to provide an explanation of the interconnectedness of people in the world.<sup>66</sup> The theory assumes that any one person on Earth is only six 'steps' or degrees away from any other person. By applying this theory to this khutba, it could be claimed that any topic is only four steps away from any other topic that could potentially be tackled during the Friday khutba.<sup>67</sup> More elaboration will be given below to the notion of separateness/connectedness with reference to objects and attributes, but for now it suffices to say that every event, be it a story, a verse or a Hadith, entails a variety of themes from which khatibs often proceed and expatiate.

### **5.5 Khutba 5: Object-Oriented Ramadan**

In this part, Ramadan will be viewed as an object and the ethics of Ramadan as attributes (i.e. properties), borrowing from philosophy and programming.<sup>68</sup> Generally, an attribute in philosophy and programming could refer to property, characteristic, and value, among other things. Without delving into details, COLOR is an attribute of your car, for instance, which could in turn hold changeable values like GREEN. There are types of khutbas where the khatib begins with one topic such as Ramadan, the month of fasting, but then deduces some attributes and themes relevant to that topic and proceeds with that extended attribute.

This khutba was about the ethics of Ramadan fasting month. The khutba was delivered three weeks prior to Ramadan. Ramadan is a topic by itself. It is usually tackled as the main topic and the starting point for further elaboration. The khatib in this khutba made a connection between fasting and manliness. Those who do the fasting are real men, and those who fail to do so are pseudo-men (*ashbah alrijal*).<sup>69</sup> This theme is further accentuated by referring to young boys who make an extra effort to do the fasting. The khatib also criticized those who commit sins in public. The khatib's comment was, "Do not let so many eyewitnesses see you while committing the sin." By this he was referring to those who drink (alcohol) and smoke cigarettes and *argeela*.<sup>70</sup> In addition, he criticized the women who wear indecently. Finally, he mocked the advertisements that encourage people to attend Ramadan gatherings that "simulate the spiritual atmosphere of Ramadan"!

As is apparent from the themes tackled by the khatib, manliness, decency and chastity are not peculiar to Ramadan. Rather, they exist elsewhere as well such as in jihad, pilgrimage and charity. They are not attributes of Ramadan per se, but without these attributes, Ramadan becomes meaningless. The following Hadith exemplifies the connection between Ramadan fasting (i.e. quitting food and drink) and perjury; "He who does not quit perjury, then it avails him not if he quits his food and drink [i.e. fasting]."<sup>71</sup> Khatibs often choose their topics from among a myriad of options as the following matrix shows

praying	honesty	Moses
fasting	chastity	Joseph
charity	patience	Abraham

The entries in the first column of the matrix, i.e. praying, fasting and charity, are often compared and contrasted. With reference to the rows of the matrix, praying and patience are compared and contrasted. Ramadan involves fasting, among other things. Fasting involves patience, among other things. So, patience is a property of fasting, and fasting is a property of Ramadan. Patience is a property of a property of Ramadan. In more technical terms, patience is an attribute of an attribute of Ramadan. When the story of Prophet Joseph is tackled, the theme, value, or property of chastity is being invoked. Conversely, when the subject matter is chastity, the character of Prophet Joseph is often invoked. This leaves us with endless possibilities due to the exponent relation that exists between and across topics and themes, or in more technical terms, between objects and attributes.

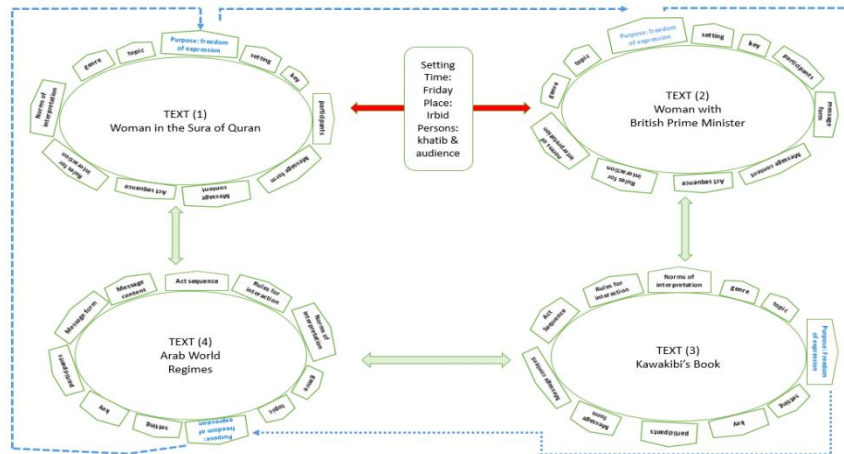
(Joseph*Abraham)	chastity*patience
(Chastity*Patience)	Joseph*Abraham

Every time a new item/entry is added to the object and/or attribute, the number of possible topics tackled by the khatib rises exponentially. Therefore, the exponential rise of the potential topics during khutbas is the natural outcome of employing various inter- and intra-religious texts. To summarize, the khatib in this khutba capitalized on the topic of Ramadan to deduce themes pertaining to ethics, and used Ramadan as a proxy into tackling properties that go beyond Ramadan per se.

## 6. Discussion

In this section, the data will be analyzed in light of four theoretical frameworks: intertextuality, the communicative event, the theory of six degrees of separation and the object oriented programming (OOP). The discussion below will seek to emphasize the complementary nature of these frameworks for providing descriptive and explanatory adequacy for the data drawn from the Muslim Friday sermons (khutbas). The suggested model below (figure 1) is based on khutba (4), although reference will be made to the other khutbas in the data section when necessity dictates.

**Figure 1: The components/attributes of the texts in khutba 4. The blue dashed arrows represent the combining of certain components that establish the intertextual relation among texts.**



The khatib in khutba 4 invoked or activated four different texts from four different registers; the first text is the woman complaining to the Prophet about her husband; the second is the woman with the British Prime Minister; the third is al-Kawakibi's book *Attributes of Tyranny*; and the fourth is the current tyranny and dictatorship in many parts of the Arab world. Each text is represented in figure 1 above with relation to the other texts based on the components of the communicative event, as developed by Saville-Troike.<sup>72</sup>

Starting with text 1 about the woman mentioned in the Sura, this is a text that consists of eleven components: the genre, the topic, the purpose, the setting, the key, the participants, the message form, the message content, the act sequence, the rules for interaction, and the norms of interpretation. The objective of this discussion is not to delve into the details of each component for each of the four texts but to provide a general outline of how these components interact across texts, i.e. intertextually, and at the same time to show how these components chime in with those used in object oriented theorization. The setting in text 1 is the 7<sup>th</sup> century Mecca and the setting in text 2 is the 21<sup>st</sup> Britain. The mediating setting that connects the two settings is the 21<sup>st</sup> century Jordan, in a mosque in Irbid (represented by left-right double red arrow). Likewise, *the participants* in text 1 are the woman and the Prophet, whereas *the participants* in text 2 are the British Prime Minister and the woman (another woman, of course). The overlap that might exist as a result of the interaction between setting 1 in text 1 and the setting in the red left-right double arrow is rather interesting. For example, some khatibs would direct the attention of the audience in the mosque on Friday (i.e. *participants*, *place* and *time* components respectively) towards the topic of the khutba by inviting them into a 'live broadcasting' from, say, the battle field of Mu'ttah! However, this affinity will not be considered for now in the above suggested model simply because the whole argument pivots on the significance of these texts for the audience in the mosque. In other words, the components of the communicative event *inside* the mosque in Irbid will be held constant (they are represented by the four double arrows). The affinity will be established between the four texts only.

The component genre entails message form and message content, inter alia. Based on the relationship between form and content of the khutba, and since the khutba is traditionally viewed as a mix of the religious and the civic matters, scrutinizing the khutba as a literary genre is both interesting and challenging. Genres in general involve a sound degree of predictability. Khutbas like khutba 4 seem plausible as they draw from religion, politics and literature. Sports is not the kind of topics that are welcomed. However, the khatib in khutba 1 fared well since he used sports as a proxy for social and political ends.



Poetry is helpful to get the khatibs' messages across, but not too much poetry! One khatib was once described by the audience as 'the poet-said khatib', a sarcastic way of criticizing the khatib's over-use of poetry in the khutba. In addition, quoting from songs during khutbas is often despised. A khatib once quoted from a famous Lebanese female singer, Fairouz, to illustrate on the dangers that were looming over Jerusalem, the city of peace, "And peace, hereby, has been martyred in the homeland of peace, and justice fell on the doorways." Although very functional and timely, the quotation was received with trepidation and mockery by the audience.

The purpose in text 1 and text 2 pivoted on freedom of expression. The freedom of expression as a purpose and theme was being singled out in text 1 and then relayed in text 2, paving the way for the juxtaposition of this theme against the theme of tyranny in text 3 and text 4. The blue dashed arrows represent the combining of certain components that establish the intertextual relation among the texts. The ultimate goal of the khatib was to contemplate the current political situation in the Arab world. What the khatib in khutba 4 actually did was that he was strictly linear, in the sense that he started with text 1 and picked one theme, freedom of expression, as a pretext for text 2 then text 3 then text 4. Imagine, on the other hand, the number of options available for the khatibs to choose from within the same context. Eleven variables, attributes or options are ideally available in text 1 to be associated with the corresponding eleven variables, attributes or options in the other three texts, yielding  $11*3$ . By adding  $11*2$  for text 2 and  $11*1$  for text 3, we are left with the following number of possibilities  $(11*3) + (11*2) + (11*1)$

The following part will sum up what has been discussed so far about the components of the communicative event and connect it to the theory of six degrees of separation as well as the object orientation. The above suggested model for khutba 4 underscores the nature of the relationship among texts. It shows how text 1 is separated from text 4 with two intermediate, facilitating proxies. The theory of six degrees of separation was originally suggested to account for the social networking that exists among people with reference to the number of friends each person can have. This theory was later applied to the social media and networking disciplines. Tom, for instance, has a web of friends, say eleven friends (just to follow with the argument pertaining to the eleven components of the communicative event). One of them, Sara, has also eleven friends. Then one of Sara's friends, say Greg, is a friend of a friend of Tom. Each one of them, Tom, Sara and Greg, occupies the center of a circle that is connected to the other circles via the attributes, in this case the web of friends. By the same token, each text in the model above is intended to be seen as an entity or object that is separated from, and rather connected to, the other three texts via inherent, built-in constituents or attributes, which brings us to object oriented programming (OOP).

Object oriented programming is an expressive media that aims at accounting for real-time, real-world instances. At its simplest, an object is an instance of a class. To carry on with the argument in khutba 5, the car Toyota is an object. Toyota belongs to the class *cars* or *automobiles*. Drawing from Page-Jones' terminology<sup>73</sup>, each *Toyota* has the structure and behavior as the class from which it is instantiated; if *Toyota* belongs to class *cars*, we say Toyota is an instance of *cars*. Each object consists of properties or attributes. The attribute *color* has a particular value *green*, for instance, for this particular Toyota. Moreover, the notion *inheritance* in OOP refers to the reuse feature that defines a general class (super class) and extends it to more specialized classes (subclasses).<sup>74</sup> So, The Microsoft Excel model inherits the Microsoft Word model. Jackie Chan inherited the Bruce Lee model through adding humor to his acting.<sup>75</sup> Consequently, Bruce Lee = Jackie Chan + humor.

This is how Deitel & Deitel paraphrase this notion; "the new class absorbs the characteristics of an existing class, possibly customizing them and adding unique characteristics of its own."<sup>76</sup> Moreover, *abstraction* of an object refers to a simplified form of this object. You hide the unnecessary features/attributes or those that are of no interest to you and focus only on the features/attributes that pertain to your model. Finally, *encapsulation* is the gathering or packing of operations and functions into data. By applying the OOP notions to the model for khutba 4 above, it is astonishing how some of these notions cohere with the components of the communicative event. As a mode and genre, the khutba may be indexed under a more general rubric, namely the Islamic discourse. This is very much like the *cars* and *Toyota* are to be indexed under a more general rubric, say, transportation. To bypass this argument, we will assume that the khutba is a class. Khutba 4 is set in the model above to consist of four objects, i.e. texts, in order to crystallize the intertextuality potential. Each text/object in the model consists of eleven attributes, i.e. eleven components in Saville-Troike's communicative event terminology. The argument is held above assuming that the khatib in khutba 4 singled out one attribute in text 1, namely the freedom of expression, as the *purpose* and proceeded with this attribute to build the interplay among texts. Actually, this argument needs to be qualified.

Without the intratextual interplay, i.e. among the attributes of the same text, the intertextuality among texts could have never been achieved. The blue dashed arrows in the model represent the common theme that intertwined the four texts, as if the freedom of expression as a purpose of the khatib was the only topic that was tackled during the khutba. But that was not the case. The theme of freedom of expression was being abstracted, using OOP terminology, in the sense that the unnecessary attributes were hidden in favor of the more pertinent attributes to that particular model. Notice, however, how time, place, and event of the *Isra* in khutba 2 were being abstracted and foregrounded as more relevant attributes at the expense of the other attributes which were being downplayed. Not all the attributes of Mu'ttah battle in khutba 3 were needed for the intertextual connection. Only the motive for the battle was what the khatib focused on in order to convey his message (and to a lesser degree the place, Jordan, holds some significance because the two incidents took place in Jordan). Or to be more precise, two motives were set as two competing models (or frames)<sup>77</sup> that were activated for the purpose of contemplating what was supposed to be done.

As regards *inheritance*, the 21<sup>st</sup> century model just mentioned above inherited the 7<sup>th</sup> century Mu'ttah battle model with reference to action versus lack of action. In khutba 4, the 21<sup>st</sup> British woman model inherited the 7<sup>th</sup> century model of the woman in the Sura. The common theme in the two models is the freedom of expression. The two other models, the Kawakibi and the current Arab political situation, also inherited the first two models but with the property of *lack of freedom of expression*. Finally, *encapsulation* indicates that the operations and functions are packed, or rather intertwined, within the data. Some of the components/attributes of khutba 4 are concrete data such as the place, time and participants. However, some other components involve the way these components are chained together. These are the act sequence, the rules for interaction and the norms of interpretation. These components pertain more to functions than to data. Taking the norms of interpretation as an example, khutba 5 shows how the topics tackled were being indexed within the exegetic and interpretational framework, whereby the *tafsir* (exegesis; critical interpretation) and the *fiqh* (jurisprudence principles) were placed among the frames of reference used by the khatib. In order for the khatib in khutba 5 to provide a critical and sound association between fasting in Ramadan and the ethics of decency, chastity and manliness, he needed tools and norms of interpretation at his disposal that enabled him to deduce themes that pertain to the audience. This tacit dimension is to be projected against the encapsulation of the data and the functions in the OOP terminology. It is unlikely that the components of communication are separable the way they are represented in the model above. Consequently, the linkage between the topics tackled in the khutbas would not have been achieved without relying on the mutual understanding between khatibs and audience concerning the frames of reference and norms of interpretation that are peculiar to the Islamic discourse. This argument, in turn, leads us to the last part in this section, which is chaining intertextuality to hypertextuality.

Hypertextuality is simply the intertextuality in the computer-based and digital applications. The relationship between these two notions is tackled elsewhere<sup>78</sup>, but the present argument will be embark on how these notions pertain to the linguistic analysis of the khutba with reference to the communicative event notion. The most common feature between intertextuality and hypertextuality is that the text is derived from an earlier text. The point of departure, though, has to do with the linearity of the texts. Whereas the intertext sticks to linearity, the hypertext tends to be non-linear or multi-linear. Still, this distinction could also be contested, owing to the overlap that does exist between different genres and modes of expression; the cartoon, for instance, is a joke told in the form of a picture! Moreover, the bonds that exist between the various components and attributes of the texts make the linearity distinction *tout a fait* blurred. In figure 2 below, the content of khutba 4 is paraphrased in order to highlight, or rather hyperlink, the major topics and themes of the four texts tackled during the khutba. The objective is to underscore the linearity criterion in intertextuality and hypertextuality with relation to the attributes/components of the communicative event.

#### Figure 2: intertext-hypertext of khutba 4

In Sura 58 of the Quran, a woman complained to Prophet Muhammad about her husband. She was free to speak, and she was listened to. Similarly, a British woman was described by the British Prime Minister Gordon Brown as racist because she criticized his policies. Later, he apologized to her. Contrary to this atmosphere of freedom of expression, Al-Kawakibi indexed the attributes of tyranny. Much of what he said applied to the current political mood in the Arab World. The simmering anger eventually erupted in what is now dubbed the Arab Spring.

Imagine the khatib above moving the mouse cursor to any of the highlighted phrases. Every time the khatib clicks on any of these highlighted phrases, he begins a new head topic, and the other components of the text/texts are reordered accordingly. This is how khatibs overcome the linearity obstacle in their khutbas. Imagine that the khatib above distinctively singled out all the eleven attributes of each of the four texts in his khutba. Then he would be left with at least 44 possible highlighted/hypertexted topics or objects he had to tackle. Small wonder that some khatibs, after moving forward with the topic of the khutba, feel overwhelmed with the number of potential germane topics, and therefore express this theme by indicating that the topic needs more than fifty or so khutbas to cover all its ramifications, implications and repercussions!<sup>79</sup>

## **7. Conclusion**

To sum up, the khatibs in the above five khutbas set the stage by bringing a number of topics to the fore and then working on building bridges between these topics via a variety of tools and strategies. Focus is placed on intertextuality as one of these strategies. At the same time, intertextuality is framed within notions like the communicative event, the theory of six degrees of separation and the object-oriented programming. The objective is to contextualize the Islamic texts like the Quran and the Hadith into everyday issues and at the same time offer a platform into tackling everyday issues in light of these religious texts. This study hopes to polarize the Islamic texts (Quran and Hadith) against the Islamic discourse and underscore the disparity that does exist between the two modes but, at the same time, shed the light on the bridges that are being built between them with the help of the khatibs as culture brokers. To achieve this goal, the khatibs utilize intertextuality to reflect the liminal, in-between status of the khutba discourse as a religiously-driven civic discourse.

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## **Biography**

Emad Saleh Awad is a lecturer at Language Center, Yarmouk University, Irbid, Jordan. He holds an MA in Linguistics from Yarmouk University. His research interests are religious/Islamic discourse. The theoretical frameworks include the metaphor theory, Relevance Theory, frame semantics and intertextuality

## **Notes**

<sup>1</sup>It is sometimes referred to as Friday sermon, *jum'a* sermon, Friday congregational sermon, khutba, kutba, xutba, and Friday preaching. The present study will use the plural of the word *khutbas*, although this is not the exact plural of the word *khutba* in Arabic. The plural of khutba in Arabic is khutab, but the problem in this form is that it could be confused with the singular form. This form of pluralization in Arabic is called *jam' taksir*, very much like the English irregular verb, noun and adjective forms. Just compare *goose-geese* and *\*goose-gooses*. The same will be applied to the term *khatib* (preacher) and *khatibs* (preachers) throughout the study.

<sup>2</sup>As a Saudi official had put it; cited in Samuel Huntington, *The Clash of Civilizations and the Remaking of World Order* (New York: Simon & Schuster, 1996), 110.

<sup>3</sup>Ibid., 111.

<sup>4</sup>Muriel Saville-Troike, *The Ethnography of Communication: An Introduction*, 3<sup>rd</sup> ed. (Oxford: Blackwell Publishing, 2003), 110-141.

<sup>5</sup>The Hadith is Prophet Muhammad's sayings. Unless otherwise stated, the term *the Prophet* refers to Prophet Muhammad.

<sup>6</sup>Julia Kristeva, "Word, Dialogue and Novel," *Desire in Language: A Semiotic Approach to Literature and Art*, trans. Thomas Gora, Alice Jardine and Leon S. Roudiez (New York: Columbia University Press, 1980/1967), 64-91.

<sup>7</sup>Merlin Swartz, "Arabic rhetoric and the art of homily in medieval Islam," in *Religion and Culture in Medieval Islam*, ed. Hovannisian, R. and G. Sabagh (Cambridge: Cambridge University Press, 1999), 36-39; see also pages

31-33 in Linda G. Jones, "Ibn 'Abbad of Ronda's Sermon on the Prophet's Birthday Celebration," *Medieval Sermon Studies* 50 (2006): 31-49.

<sup>8</sup>Swartz, "Arabic Rhetoric," 41.

<sup>9</sup>Ahmed Etman, "Homer in the Arab World," in *Receptions of Antiquity*, ed. Jan Nelis (Gent: Academia, 2011), 70.

<sup>10</sup>All the quoted texts from the Quran are Abdullah Yusuf Ali's translation. See Yusuf Ali, *The Holy Quran: Text and Translation* (Petaling Jaya: Islamic Trust Books, 2007).

<sup>11</sup>Peter Matthews Wright, "Critical Approaches to the 'Farewell Khutba' in Ibn Ishaq's Life of the Prophet," *Comparative Islamic Studies* 6, 1-2 (2010): 217-249; for translation of the 'Farewell Khutba,' see Gerard C. van de Bruinhorst, *Raise Your Voices and Kill Your Animals: Islamic Discourses on the Idd El-Hajj and Sacrifices in Tanga (Tanzania): Authoritative Texts, Ritual Practices and Social Identities* (Amsterdam: Amsterdam University Press, 2007), 453.

<sup>12</sup>Richard Antoun, *Muslim Preacher in the Modern World* (Princeton: Princeton University Press, 1989), 6.

<sup>13</sup>Ibid., 120.

<sup>14</sup>The texts included between brackets [ ] within the quotations are the researcher's own translations, notes or comments.

<sup>15</sup>Antoun, *Muslim Preacher*, 186.

<sup>16</sup>Ibid., 3.

<sup>17</sup>Quintan Wiktorowicz, *The Management of Islamic Activism*(NY: State University of New York Press, 2001), 56; Antoun's (1989) term is *culture broker*, whereas Wiktorowicz's (2001) term is *cultural broker*.

<sup>18</sup>For more elaboration on the roles and functions of preachers in the community, see Melanie Kamp, "Prayer Leader, Counselor, Teacher, Social Worker, and Public Relations Officer: On the Roles and Functions of Imams in Germany," in *Islam and Muslims in Germany*, ed. Ala Al-Hamarneh, JörnThielmann (Leiden: Brill, 2008), 133-160.

<sup>19</sup>Personal communication, based on the researcher's late father.

<sup>20</sup>Roger Brown & Albert Gilman, "The Pronouns of Power and Solidarity," in *Style in Language*, ed. Thomas A. Sebeok, (Cambridge: MIT Press, 1960): 253-76; Charles Ferguson, "Diglossia," *Word* 15, (1959): 232-251.

<sup>21</sup>Richard Antoun, "Themes and Symbols in the Religious Lesson: A Jordanian Case Study," *International Journal of Middle East Studies* 25, 4 (1993): 607.

<sup>22</sup>Al-Sayed Zayed, "Da'wa for Dollars: A New Wave of Muslim Televangelists," *WIS Arab Insight* 2, 1 (2008): 21-2; Yasmin Moll, "Islamic Televangelism: Religion, Media and Visuality in Contemporary Egypt," *Arab Media & Society* (Spring 2010): 1-27; CAMP & CIS, *Religious Broadcasting in the Middle East* (Cambridge Arab Media Project (CAMP) and the Prince Alwaleed Bin Talal Centre of Islamic Studies (CIS), University of Cambridge-April 2010).

<sup>23</sup>Gabriele Marranci, "We Speak English: Language and Identity Processes in Northern Ireland's Muslim Community," *Ethnologies* 25, 2 (2003): 59-75.

<sup>24</sup>Mazen Hashem, "The *Umma* in the *Khutba*: A Religious Sermon or a Civil Discourse?" *Journal of Muslim Minority Affairs* 30, 1 (2010): 49-61.

<sup>25</sup>Ibid., 51; quotation original.

<sup>26</sup>Personal correspondence; September 2013.

<sup>27</sup>Gasser Hathout. [www.icsconline.org](http://www.icsconline.org) (the khutba entitled Peace Honors the Prophet on 9 January 2015 delivered by Gasser Hathout);[http://www.icsconline.org/media/khutbas/Peace %20Honors%20the%20Prophet.mp3](http://www.icsconline.org/media/khutbas/Peace%20Honors%20the%20Prophet.mp3) (accessed 24 January 2015). See also Emad Awad, "Obama Contextualizing Religion and History." *International Journal of Philosophy and Theology* 3, 1 (2015): 129-133.

<sup>28</sup>The *rak'aa* consists of the prescribed movements and words followed by Muslims while offering prayers to God (Allah), [www.wikipedia.org](http://www.wikipedia.org) (accessed 21 July 2014).

<sup>29</sup>Ignac Goldziher, *Muslim Studies, Vol. I* (London: George Allen & Unwin Ltd, 1920; trans. 1971), 49-51.

<sup>30</sup>Yasir Suleiman, *Arabic in the Fray* (Edinburgh: Edinburgh University Press, 2013b), 76.

<sup>31</sup>Alison Witte, *Preaching and Technology* (Unpublished Doctorate Dissertation, Bowling Green State University, 2013), 3.

<sup>32</sup>Abdullah Bin Muslim Ibn Qutaybah (d. 885), *Oyoun Al-Akhbar*, ed. Munther Abu Sha'r (Beirut and Amman: Al-Maktab Al-Islami, 2008), 271; Shawqi Deif, *Al-'Asr Al-Islami [The Islamic Era]* 7<sup>th</sup> ed. (Cairo: Dar Al-Ma'arif, 1976), 421. These two resources are in Arabic.

The researcher provides his own translation of the quotations from these resources. All rights reserved to the original authors. Any inconveniences or mistranslations are the researcher's own responsibility. The same applies to the subsequent quotations.

Except for the works originally authored in English, the texts provided are the researcher's translation, including the five khutbas in the data section. The Quranic verses are Abdullah Yusuf Ali's translation (see endnote 10 above).

<sup>33</sup>Barrett & Jones, "Islam and the 9/11 Wars: Steven Jones Interviews Kevin Barrett," *Journal of 9/11 Studies*; <http://www.journalof911studies.com/articles.html> (accessed 13 November 2014).

<sup>34</sup>Mehran Kamrava, ed. *The New Voices of Islam: Reforming Politics and Modernity-A Reader* (New York: Tauris, 2006); Steven Fink, "Preaching as Reimagining: Post-9/11 *Khutbas* in the United States and Canada," *Comparative Islamic Studies* 3, 2 (2007), 195-212.

<sup>35</sup>Cited in Antoun, *Muslim Preacher*, 7.

<sup>36</sup>*Ibid.*, 7; boldface in the original; see also Kristina Nelson, *The Art of Reciting the Qur'an* (Austin: University of Texas Press, 1985).

<sup>37</sup>Frederick Denny, "Qur'ān Recitation: A Tradition of Oral Performance and Transmission," *Oral Tradition* 4, 1-2 (1989), 5-26.

<sup>38</sup>Patrick Gaffney, *The Prophet's Pulpit: Islamic Preaching in Contemporary Egypt* (California: University of California Press, 1994), 13-14.

<sup>39</sup>[www.ibn-jebreen.com/books/8-31--1343-.html](http://www.ibn-jebreen.com/books/8-31--1343-.html) (accessed 25 November 2014).

<sup>40</sup>The Companions (*al-Sahaba*) are the Muslim men and women who saw, met and accompanied the Prophet during his lifetime. Generally, this definition does not apply to the *hypocrites* (al-Munafiqoon), the group of people who openly proclaimed Islam but concealed and dissimulated their infidelity.

<sup>41</sup>Ibn Qutaybah, *Oyoun Al-Akhbar*, 267-269; Karen Dabrowska and Geoff Hann, *Iraq Then and Now: A Guide to the Country and its People* (Connecticut: The Globe Pequot Press Inc., 2008), 48. It is not clear from the above resources if that was a Friday khutba. Still, the incident is cited in order to underscore the role of oratory and the mosque in the Muslim social and political life.

<sup>42</sup>Malcolm Lyons & D.E.P. Jackson, *Saladin: The Politics of the Holy War* (Cambridge: Cambridge University Press, 1982), 276.

<sup>43</sup>Clive Holes, *Modern Arabic: Structures, Functions, and Varieties* (Washington D.C.: Georgetown University Press, 2004), 384.

<sup>44</sup>Gamal Abdel Nasser. 1956 "The Speech given by President Gamal Abdel Nasser after Friday Prayers from Al Azhar Mosque during the Tripartite Agression 02/11/1956. "Speech. Al Azhar University, Cairo, *President Gamal Abdel Nasser, Speeches, Bibliotheca Alexandria*, [nasser.bibalex.org/Speeches/browser.aspx?SID=524](http://nasser.bibalex.org/Speeches/browser.aspx?SID=524) (accessed 2 May 2014), (the spelling mistake *agression* original).

<sup>45</sup>Robert Woltering, *Occidentalisms in the Arab World: Ideology and Images of the West in the Egyptian Media* (New York: Tauris, 2011), 76; Raymond W. Baker, *Sadat and After: Struggles for Egypt's Political Soul* (Cambridge, MA: Harvard University Press, 1990), 247.

<sup>46</sup><http://www.bbc.com>.23 June 2011; <http://www.bbc.com/news/world-middle-east-13892502> (accessed 22 July 2014).

<sup>47</sup>Marcus Moberg, "First-, second-, and third-level discourse analytic approaches in the study of religion: moving

<sup>48</sup>Mark Garner, "Preaching as a Communicative Event: A Discourse Analysis of Sermons by Robert Rollock (1555–1599)," *Reformation and Renaissance Review* 9, 1 (2009), 45-70.

<sup>49</sup>John Satren, *Two Narratives of Islamic Revival: Islamic Television Preaching in Egypt* (Unpublished Doctorate Dissertation, University of Bergen, 2010), 20.

<sup>50</sup>John Richardson and Ruth Wodak, "The impact of visual racism: Visual arguments in political leaflets in Austrian and British far-right parties," *Controversia* 6, 2 (2009b): 45-67.

<sup>51</sup>See more elaboration on the connection between intertextuality and influence in Jay Clayton and Eric Rothstein, eds., *Influence and Intertextuality in Literary History* (Madison, Wisconsin: The University of Wisconsin Press, 1991).

<sup>52</sup>Ferdinand de Saussure, *Course in General Linguistics*, trans. W. Baskin (New York: Philosophical Library, McGraw-Hill Paperbacks, 1959), 66.

<sup>53</sup>Mikhail Mikhailovich Bakhtin, *The Dialogic Imagination: Four Essays*, ed. Michael Holquist, trans. Caryl Emerson and Michael Holquist (Austin and London: University of Texas Press, 1930s/1981).

<sup>54</sup>Patsy Stoneman, et al., *European Intertexts: Women's Writing in English in a European Context* (Bern: Peter Lang, 2005), 17.

<sup>55</sup>Kristeva, "Word, Dialogue and Novel, 64-91.

<sup>56</sup>Stoneman, *European Intertexts*, 2005. See also Mustafa Abdel Salam, "Al-Tannas: MuqarabaNadariyyaShariha" [tr. Intertextuality: An Explanatory Theoretical Approach], *Alam El-fikr* 40, 1 (2011): 65-103.

<sup>57</sup>Khutba 1 (28 March 2014); khutba 2 (9 May 2014); khutba 3 (14 March 2014); khutba 4 (4 April 2014); khutba 5 (6 June 2014).

<sup>58</sup>Spain/Andalusia is frequently referred to as the Arab's and Muslim's 'Lost Paradise', borrowing from John Milton's *Paradise Lost* (1667/1674). The connection is not hard to fathom; the loss of Paradise was because of Adam's and Eve's sins, and the loss of Spain/Andalusia was the outcome of the Arab's and Muslim's ill-deeds. Moreover, the story of the last Muslim king of Andalusia being criticized by his mother is often cited. When Abu Abdulla Al-Sagheer's mother saw him crying when he was about to leave his palace and kingdom in Granada, she addressed him, "Like women, cry at the *lost kingdom* that you have failed to sustain, as real men do." (italics added). See Samih Al-Rawashdih, *Maghani Al-Nass* (Beirut: Al-Mu'asasa Al-'Arabiya Liddirasat Wannashr, 2006), 49.

<sup>59</sup>Referring to a Hadith that implies that meaning; "Come pray in it [Jerusalem Mosque], but if you cannot, then send oil to be lit in its lamps." Cited in Kamil Ouida (ed.), *Sharh Sunnan Ibn Maja* (Mecca & Riyadh: Nizar Albaz Library, 1999), 1266.

<sup>60</sup>For relevance maximization strategies and the use of Sperber & Wilson's Relevance Theory in communication, see Dan Sperber and Deirdre Wilson (1986/1995). *Relevance: Communication and Cognition*. Oxford: Blackwell.

<sup>61</sup>Anthony Hirst, *God and the Poetic Ego* (Berne: Peter Lang, 2004), 17.

<sup>62</sup>Freij et al., "Israeli soldiers kill Jordanian judge on crossing bridge," *The Jordan Times*, March 10, 2014 (accessed 19 May 2014); <http://www.bbc.co.uk/Arabic>, 11 March 2014 (accessed 19 May 2014).

<sup>63</sup>Muhammad Husayn Haykal, *The Life of Muhammad* (tr. Isma'il Razi al-Faruqi). (Selangor: Islamic Book Trust, 1976), 419-422.

<sup>64</sup>The name of the Prime Minister was not mentioned during the khutba; he is Gordon Brown. The term Mr. Brown used was 'bigot'; <http://www.whygodwhy.org/t1752-prime-minister-calls-slightly-racist-woman-a-bigot> (accessed 28 August 2014);

see also [http://www.bbc.co.uk/blogs/legacy/haveyoursay/2010/04/gordon\\_browns\\_remarks\\_your\\_rea.html](http://www.bbc.co.uk/blogs/legacy/haveyoursay/2010/04/gordon_browns_remarks_your_rea.html) (accessed 3 June 2014).

<sup>65</sup>Abd al-Rahman Al-Kawakibi, *Taba'iyi al-Istibdad wa Masari' al-'Isti'bad* (tr. *The Attributes of Tyranny and the Defects of Oppression*), (Beirut: Dar An-nafae, 1900/2002). See also Ryuichi Funatsu, "Al-Kawakibi's Thesis and its Echoes in the Arab World Today," *Harvard Middle Eastern and Islamic Review* 7 (2006): 1-40.

<sup>66</sup>This theory was included in a short story Karinty wrote in 1929 called *Chain-Links*. John Guare helped popularize the theory when he wrote a play with the same title in 1990. See Patrice-Ann Rutledge, *The Truth about Profiting from Social Networking* (New Jersey: Pearson Education, Inc., 2008). See also Drew Eisenhauer and Brenda Murphy eds., *Intertextuality in American Drama* (North Carolina: McFarland & Company, 2013), 217.

<sup>67</sup>In fact, any topic could only be three or even two steps from any other topic during the khutba, but this argument is put this way in order for the reader to take in the model that will be suggested in the discussion section below.

<sup>68</sup>Ali Farhadi et al., "Describing objects by their attributes," IEEE Conference on Computer Vision and Pattern Recognition, *CVPR*(2009): 2.

<sup>69</sup>Based on a story where Omar Bin Al-Khatib described a man who was drinking alcohol in Ramadan as a pseudo-man, according to the khatib; source not verified.

<sup>70</sup>*Argeela* is a tool used for a special type of smoking in the Middle East. The khatib reiterated a governmental campaign against *Argeela*.

<sup>71</sup>Ahmad Al-Nasa'i, *Al-Sunan Al-Kubra*, Part II (Amman & Riyadh: Alturath Programming, 2010), 238.

<sup>72</sup>Saville-Troike, *The Ethnography of Communication*, 110-141.

<sup>73</sup>Meiler Page-Jones, *Fundamentals of Object-Oriented Design in UML* (New York: Dorset House, 2000), 28.

<sup>74</sup>Y. Daniel Liang, *Introduction to Java Programming*, 9<sup>th</sup> ed. (Boston: Pearson, 2013), 408.

<sup>75</sup>Jeff Rovin, *The Essential Jackie Chan Sourcebook* (New York: Simon & Schuster, 1997), 19.

<sup>76</sup>Paul Deitel and Harvey Deitel, *Java for Programmers* (Boston: Pearson, 2012), 4.

<sup>77</sup>To explore what frame semantics could offer to the analysis of this type of data, see Charles Fillmore, "Frame Semantics," in *Cognitive Linguistics: Basic Readings*, ed. Dirk Geeraerts (Berlin: De Gruyter, 2006), 373-401.

<sup>78</sup>Such as in Michael Riffaterre, "Intertextuality vs. Hypertextuality," *New Literary History* 25, 4 (1994): 779-788.

<sup>79</sup>As a khatib has once put it when talking about corruption; personal communication, 19 September 2014.

<sup>80</sup>See Tun Nur Afizah Zainal Ariff, "Ethnographic discourse analysis: Conversion to Islam ceremony." *Discourse & Communication* 6, 3 (2012): 295-322.

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