

CONSTRUCTING PERSUASIVE RELIGIOUS DISCOURSE THROUGH MUḤASSINĀT MA'NAWIYYAH: A BALĀGHĀH ANALYSIS OF AN 'ĪD AL-ADḤĀ SERMON MANUSCRIPT

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Religious sermons constitute an important medium for conveying Islamic teachings; however, studies examining the rhetorical dimensions of Arabic sermons in the Nusantara context remain limited, particularly regarding *muḥassināt ma'nawīyah* (semantic embellishments) in *balāghah*. Investigating these rhetorical devices is important because they contribute to the aesthetic quality, coherence, and persuasive force of religious discourse. Therefore, this study aims to identify the forms of *muḥassināt ma'nawīyah* employed in the 'Īd al-Adḥā sermon of Tuanku Ibrahim at Surau Sumur Darek, Nagari Taluk, and to analyze their rhetorical functions and meanings. This research employs a descriptive qualitative method using al-Hāshimī's rhetorical framework. The data source consists of the text of the 'Īd al-Adḥā sermon delivered at Surau Sumur Darek, Nagari Taluk. The analysis reveals 68 instances of *muḥassināt ma'nawīyah*, comprising *al-iftinān*, *al-irshād*, *al-idmāj*, *al-muqābalaḥ*, *al-ṭibāq*, *al-madhhab al-kalāmī*, *al-iqtibās*, and *murā'āt al-nadhīr*. Among these, *murā'āt al-nadhīr* is the most dominant form, indicating the preacher's tendency to construct thematic coherence and semantic harmony throughout the sermon. The findings further demonstrate that the use of *muḥassināt ma'nawīyah* enhances the rhetorical and aesthetic quality of the sermon while strengthening its persuasive dimension. These findings imply that rhetorical strategies can reinforce the delivery of religious messages in Arabic sermon discourse, enabling manuscripts to serve as a medium through which preachers compose religious texts that are often formal and rigid while remaining aesthetically engaging.

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INTRODUCTION

The sermon is a crucial medium for Islamic da'wah (Islamic outreach). An effective sermon depends not only on the material delivered but also on how the message is rhetorically packaged (Adam, 2017; Makhluḥ et al., 2025; Palangyos & Ulla, 2025). As a form of religious discourse, sermons possess distinctive linguistic and communicative characteristics that have developed throughout the history of Islam (Fahrurroji, 2018; Saddhono & Rakhmawati, 2018). Arabic has traditionally occupied a central position in sermon delivery because it is the language of the Qur'an and a primary medium of Islamic scholarship. Consequently, Arabic continues to be used in many ritual contexts, particularly in Friday, *ʿĪd al-Fiṭr*, and *ʿĪd al-Aḍḥā* sermons, although some Muslim communities have adopted local languages due to sociolinguistic and political developments (Rasyid et al., 2026; Sandi & Suherdiana, 2018). In Indonesia, the tradition of delivering sermons in Arabic is still maintained in several religious communities, one of which is Nagari Taluk, Lintau Buo District, Tanah Datar Regency, West Sumatra. In this locality, Arabic is used in various religious sermons, including Friday, *ʿĪd al-Fiṭr*, and *ʿĪd al-Aḍḥā* sermons, reflecting the preservation of classical Islamic scholarly traditions within a local Nusantara context (Ibrahim, 2005).

Arabic sermons found in Nagari Taluk are generally based on the initial assumption that *ʿĪd al-Aḍḥā* sermons contain more rhetorical elements and classical linguistic characteristics. One such sermon was written by Tuangku Ibrahim and delivered at Surau Sumur Darek, Nagari Taluk. This sermon is frequently used as a reference by other mosques and prayer houses in the surrounding area. The text is written on a vertical sheet of paper measuring approximately 200 cm in length and 21 cm in width (Ibrahim, 2005). It exhibits a systematic structure, rich rhetorical expressions, and includes the essential components of a traditional Islamic sermon, such as praise to Allah, blessings upon the Prophet, exhortations to piety, Qur'anic citations, and supplication. Another distinctive feature of the manuscript is its rolled-paper format. For research purposes, the text has been transcribed into a typed version and carefully edited to eliminate textual and orthographic defects while preserving its original content (Ibrahim, 2005).

In the text of the *ʿĪd al-Aḍḥā* sermon at Surau Sumur Darek, Nagari Taluk, numerous Qur'anic verses are incorporated to support the substance of the sermon. In addition, the sermon demonstrates a tendency to employ rhetorical patterns that strengthen and clarify meaning (Ibrahim, 2005). One preliminary observation is the use of opposing expressions within a single context to emphasize the intended message and facilitate the audience's understanding. Therefore, the rhetorical features of the *ʿĪd al-Aḍḥā* sermon in Nagari Taluk (Ibrahim, 2005) deserve examination through the perspective of *balāghah*, particularly the study of *muḥassināt ma'nawīyah*. These semantic embellishments function not merely as rhetorical ornaments but also as devices that reinforce meaning, attract the audience's attention, emphasize key messages, and leave a lasting impression on listeners (Stille, 2016). Since such semantic effects are often embedded within the structure of discourse, a systematic *balāghah* analysis is required to reveal and interpret them comprehensively.

Many studies have examined Arabic sermons using the *balāghah* approach. Research by Astari & Agustiar (2026) suggests that sermons tend to emphasize the beauty of their language because their primary function is to attract and maintain the audience's attention. Meanwhile, Naja et al. (2025) revealed that Sayyidinā 'Alī's Arabic sermons tended to contain aesthetic values in the form of a style that employed elements of *balāghah*, such as *waṣl*, *tashbīḥ*, *badī'*, *majāz*, and *ījāz*. Similarly, Mawardy &

Nurcholish (2021) also found, from a *balāghah* perspective, that Sayyidinā ‘Alī’s Arabic sermons contained aesthetic linguistic elements, such as *badī’*, *majāz*, *kināyah*, *isti’ārah*, and *kalām inshā’*. Not much different from previous research, research Abqori et al. (2025) revealed that the Arabic sermon of Quss Ibn Sā’idah al-‘Iyādī from a *balāghah* perspective contains elements of aesthetic speech in the form of rhetorical questions and *majāz* in the form of *tashbīh* and *isti’ārah*.

Based on the previous studies, Arabic sermons have been widely examined from rhetorical and *balāghah* perspectives. However, the sermons investigated have generally been classical Arabic sermons originating from Arab societies, including texts attributed to pre-Islamic and early Islamic traditions. In contrast, this study examines an Arabic sermon composed by a non-Arab scholar, Tuangku Ibrahim of Nagari Taluk, while still preserving characteristics of the classical Arabic rhetorical tradition. As a result, the sermon reflects a unique interaction between Arabic rhetorical conventions and the local cultural context. Furthermore, previous studies have primarily focused on broader rhetorical features, such as figurative language, stylistic expressions, and aesthetic elements of discourse. This study differs by concentrating specifically on *muḥassināt ma’nawīyah*, thereby exploring how semantic rhetorical devices function to organize, reinforce, and enrich meaning within the sermon text.

METHOD

This study employed a qualitative descriptive method using a *balāghah* approach, particularly the theory of *badī’* proposed by al-Hāshimī. The data source was the text of the *‘Īd al-Aḍḥā* sermon written by Tuangku Ibrahim and delivered at Surau Sumur Darek, Nagari Taluk (Ibrahim, 2005). The research data consisted of linguistic units in the sermon text that contained forms of *muḥassināt ma’nawīyah*. Data were collected through document analysis (Mahsun, 2007; Subroto, 2007). First, the sermon manuscript was transcribed into a typed format to facilitate analysis. The text was then read carefully and repeatedly to identify expressions containing *muḥassināt ma’nawīyah*. Relevant data were subsequently selected and classified according to their respective categories, including *al-iftinān*, *al-irshād*, *al-idmāj*, *al-muqābalah*, *al-ṭibāq*, *al-madhhab al-kalāmī*, *al-iqtibās*, and *murā’āt al-naẓīr*. Data analysis was conducted by describing each identified form, interpreting its meaning based on the context of the sermon, and explaining its rhetorical function using the theoretical framework of *badī’* by al-Hāshimī. The findings were then categorized and synthesized to reveal the patterns and functions of *muḥassināt ma’nawīyah* in the sermon text.

RESULT

Muḥassināt ma’nawīyah examines the beauties directly related to the meaning of a sentence (Achmad & Hamka, 2020) . Based on a study of the text of the *‘Īd al-Aḍḥā* sermon by Tuangku Ibrahim, 68 forms of *muḥassināt ma’nawīyah* were found with the following classification.

Table 1. Forms of *muḥassināt ma’nawīyah*

No	Form of <i>muḥassināt ma’nawīyah</i>	Frequency
1	<i>al-Iftinān</i>	3
2	<i>al-Irshād</i>	3
3	<i>al-Idmāj</i>	3
4	<i>al-Muqābalah</i>	6
5	<i>al-Ṭibāq</i>	8

6	<i>al-Mazhab al-Kalāmiy</i>	9
7	<i>al-Iqtibās</i>	10
8	<i>Murā'āt al-nadhīr</i>	26
Amount		68

Al-Iftinān

The beauty of meaning in this form of *al-iftinān* is seen through the use of two or more different styles of expression in one discussion context, such as a combination of *khābr* and *inshā'*, or between forms of praise and warning, without deviating from the same theme. The quote showing *al-iftinān* is found in lines 27-29 of the sermon text contained in the following excerpt.

Excerpt 1. *al-iftinān* in lines 27-29

قَدْ نَزَلَ عَلَيْكُمْ يَوْمَ الْعِيدِ مُوسِمَ الْبَرَكَاتِ
وَالْمَزِيدِ ضَيْافَةً لَكُمْ مِنَ اللَّهِ الْكَرِيمِ
فَعَظِّمُوهُ حَقَّ التَّعْظِيمِ

Indeed, on this holiday a season of blessings has been revealed to you
and additional favors as a banquet for you from the Almighty Allah.
So glorify that day with true glorification.

The quote from the sermon text above is included in *al-iftinān* because it combines two different themes of literary art, namely lafaz قَدْ نَزَلَ عَلَيْكُمْ يَوْمَ الْعِيدِ مُوسِمَ الْبَرَكَاتِ and الْمَزِيدِ ضَيْافَةً لَكُمْ مِنَ اللَّهِ الْكَرِيمِ which is themed about التهنئة, namely news/news about grace, contains the meaning of *i'lām* and *tabshīr*, namely notification and good news about the abundance of blessings from Allah SWT. Then, it is continued with the phrase فَعَظِّمُوهُ حَقَّ التَّعْظِيمِ which is about the command to glorify Allah SWT. This shift from the style of news to the style of command presents the beauty of meaning so that the listener not only obtains information, but is also encouraged to practice the message conveyed. Thus, the aesthetic element in the quote lies in the harmonization of meaning between the giving of good news and the demand to be grateful for it through glorifying Allah SWT. This shows that *al-iftinān* is able to strengthen the emotional and spiritual influence of the sermon on the listeners.

Al-Irshād

The beauty of meaning in this form is evident through the arrangement of expressions that, from the beginning, direct the listener to anticipate a specific meaning or phrase in the next section. This pattern creates a structured and continuous meaning in the sermon. In the text of the *ʿĪd al-Adḥā* sermon at Surau Sumur Darek, Nagari Taluk, *al-irshād* is found in lines 1-2 as follows.

Excerpt 2. *al-Irshād* in lines 1-2

وَجَاعِلُ الظِّلِّ وَالْحُرُورِ وَخَالِقُ الظَّلَامِ وَالنُّورِ
وَمُدَبِّرُ الْأُمُورِ وَبَاعِثُ مَنْ فِي الْقُبُورِ

(Allah) Who creates shade and heat, Who creates darkness and light,
Who regulates all affairs, and Who raises anyone who is in the grave.

This sermon is *al-irshād* because the word الْقُبُورِ is already known by the listeners when they hear the previous word, namely the phrase بَاعِثُ. This is because these two phrases have a strong semantic relationship, namely the word الْقُبُورِ, which means مدفن الإنسان. Meanwhile, the word بَاعِثُ means أرسله وحده, namely the generator or life. Arabs, when hearing the word بَاعِثُ, believe that the end of the phrase is related to the grave or the dead. As another example in the Qur'an, Surah al-Baqarah verse 56, which reads: The words 'ثُمَّ بَعَثْنَاكُمْ مِنْ بَعْدِ مَوْتِكُمْ'. Likewise, the word 'النُّورِ' is already indicated by the previous word, namely 'الظُّلَامِ', because usually the context of this sentence is contradictory in meaning. The relationship between these words indicates an indirect direction of meaning so that the listener can guess the next word before it is fully pronounced. Thus, the beauty of the uslub in this sermon excerpt lies in the speaker's ability to guide the listener's understanding through the associative relationship of meaning that is inherent in the Arabic language tradition.

Al-Idmāj

The beauty of meaning in this form is evident through the insertion of additional meanings into an expression without eliminating or damaging the main meaning being discussed. The unification of two meanings in a single utterance structure presents a density of meaning that has rhetorical value. In this study, *al-idmāj* was found in the form of unifying meanings within a single expression structure in the sermon text as follows.

Excerpt 3. *al-Idmāj* in lines 22

نَحْمَدُهُ عَلَى مَا أَكْرَمَ الْعِيدَ

We praise Him for the glory He bestows on the holiday.

Al-Idmāj in the excerpt above is inserting other meanings that are not stated directly (explicitly) in a statement that is conveyed for one meaning. Data 3 is an expression of praise to Allah SWT, while the implied meaning is an acknowledgment of the glory and blessings of 'Īd al-Aḍḥā as well as an invitation to be grateful and glorify it. The speaker does not explicitly order the congregation to be grateful, but this meaning has been gathered in the expression of praise conveyed. Thus, the speech not only functions as a tahmid, but also as a means of instilling religious values in the listener. The rhetorical beauty lies in the ability of an expression to present more than one purpose of meaning in a concise and coherent arrangement. Therefore, *al-idmāj* in this quote is part of *muḥassināt ma'nawīyah* because it displays beauty through the depth and breadth of meaning contained in one expression.

Al-Muqābalah

The beauty of the meaning found in the form of *al-muqābalah* is seen through the arrangement of several pronunciations or expressions whose meanings confront each other sequentially, thus forming a clear and systematic pattern of comparison in one series of utterances. This pattern presents a balance of meaning that strengthens the structure of the sermon message as shown in the following excerpt.

Excerpt 4. *al-Muqābalaḥ* in lines 35

إِنَّ أَشْفَى الذِّكْرِ لِلْقُلُوبِ وَأَنْقَذَ لِلذُّنُوبِ

Indeed, the best healer for the heart and savior from sins is dhikr

The line in excerpt 4 is included in *al-muqābalaḥ* because it confronts two pairs of meanings sequentially in one sentence structure, namely the phrase أَشْفَى which means “most healing” with the phrase الذُّنُوبِ which indicates sin or disobedience, and the phrase أَنْقَذَ which means “to save” with the phrase الْقُلُوبِ which means human heart or reason. This arrangement forms the pattern of *al-muqābalaḥ* itsnain bi itsnain because there are two elements of meaning in the first part that are met with two other elements of meaning in the next part in a balanced manner. In the context of the sermon, the phrase الْقُلُوبِ symbolizes the human inner condition that requires calm and guidance, while الذُّنُوبِ symbolizes the spiritual illness that pollutes the human soul. Therefore, the use of the phrases أَشْفَى and أَنْقَذَ presents a complementary relationship of meaning, namely that the Qur’an not only functions to heal the heart, but also saves humans from sins. The beauty of *al-muqābalaḥ* in this quote produces a strong rhetorical effect on the listeners of the sermon. Then, it also emphasizes the religious message that God’s word has a spiritual power that guides humans to salvation.

Al-Ṭibāq

The beauty of this form’s meaning is evident through the presence of two opposing phrases or expressions within a single spoken context. This contrasting meaning creates a stronger emphasis and clarifies the message conveyed in the sermon, as follows.

Excerpt 5. *al-Ṭibāq* in lines 1

وَخَالِقُ الظَّلَامِ وَالنُّورِ

And He is the one who created darkness and light

In the excerpt from the sermon وَخَالِقُ الظَّلَامِ وَالنُّورِ, researchers found the element of *al-ṭibāq*, namely the conflict of meaning between the words الظَّلَامِ (darkness) and النُّورِ (light). This quote is found in the first line of the *‘Id al-Adḥā* sermon at Surau Sumur Darek in the complete sentence مُدَبِّرُ الْأُمُورِ وَخَالِقُ الظَّلَامِ وَالنُّورِ وَجَاعِلُ الظِّلِّ وَالْحُرُورِ. The two phrases are contradictory in meaning, so they are considered *al-ṭibāq al-ijābī* because the contradiction is present in a positive form without any element of negation. The use of this contrasting meaning creates a beautiful linguistic effect and reinforces the image of Allah SWT’s power as the creator of all contradictory things in the universe. Furthermore, the use of *al-ṭibāq* makes the sentence structure more engaging and memorable for the listeners of the sermon. This beauty of meaning also enhances the emotional and spiritual impact of the sermon’s message.

Al-Madḥḥab al-Kalāmī

The beauty of meaning in the form of *al-madḥḥab al-kalāmī* is evident through the logical and rational arrangement of arguments, utilizing well-structured reasoning

patterns to strengthen the truth of the message. This can be identified in the following data.

Excerpt 6. *al-Madhhab al-Kalāmī* in lines 14

إِنَّ أَوَّلَ بَيْتٍ وُضِعَ لِلنَّاسِ لَلَّذِي بِبَكَّةَ مُبَارَكًا وَهُدًى لِّلْعَالَمِينَ

Indeed, the first house (of worship) built for mankind was the one in Bakkah (Mecca), which was blessed and became a guide for all the worlds.

In the excerpt of the sermon إِنَّ أَوَّلَ بَيْتٍ وُضِعَ لِلنَّاسِ لَلَّذِي بِبَكَّةَ مُبَارَكًا وَهُدًى لِّلْعَالَمِينَ the researcher found the form of *al-madhhab al-kalāmī*, namely a style of language that uses evidence or arguments to strengthen a statement so that it can be accepted logically by the listener. Data 6 explains that the Kaaba was the first house of worship built for humans and was a place full of blessings and guidance for all of nature. This expression is not only informative, but also argumentative because it presents evidence of the glory of the Kaaba through mention of its position as the center of worship for Muslims. By using *uslub* like this, the preacher tries to instill confidence in the congregation that the glory of the Kaaba is a real truth and is recognized by humanity. This can be seen from the fact that Muslims from various parts of the world come to Mecca to carry out the Hajj and Umrah as a form of glorification of Baitullah. Therefore, the use of *al-madhhab al-kalāmī* in this quotation provides a persuasive, rational effect, and strengthens the listener's faith in the message conveyed in the sermon.

Al-Iqtibās

One form of *muḥassināt ma'nawīyah* found in the text of the *ʿĪd al-Aḍḥā* sermon at the Sumur Darek *al-iqtibās* is the inclusion of expressions derived from verses of the Quran or the hadith of the Prophet Muhammad (peace be upon him). This is represented in the following excerpt.

Excerpt 7. *al-Iqtibās* in lines 8-10

إِنَّ الصَّفَى وَالْمَرْوَةَ مِنْ شَعَائِرِ اللَّهِ
 فَمَنْ حَجَّ الْبَيْتَ أَوْ اعْتَمَرَ فَلَا جُنَاحَ عَلَيْهِ أَنْ يَطَّوَّفَ بِهِمَا
 وَمَنْ تَطَوَّعَ خَيْرًا فَإِنَّ اللَّهَ شَاكِرٌ عَلِيمٌ

Indeed, Safa and Marwah are among the signs of Allah.

So whoever performs the Hajj to the House or the Umrah, there is no sin on him if he performs Sa'i between them.

And whoever does good voluntarily, then indeed, Allah is All-Appreciative and All-Knowing.

Excerpt 7 is a type of *al-iqtibās* because the preacher quotes the entire Qur'anic verse without changing its wording or meaning. In his delivery, the preacher inserts the Qur'anic verse directly without explaining the source of the quotation, so that the verse blends with the structure of the sermon and adds beauty to the language and power of meaning. In addition to providing a religious and sublime nuance, the insertion of this verse also demonstrates the preacher's intelligence in adapting the content of the sermon to the atmosphere of *ʿĪd al-Aḍḥā* which is closely related to the Hajj and Umrah. The mention of Şafa and Marwah in the verse provides an illustration of the symbols of Allah that are still practiced by Muslims today, especially in the implementation of sa'i

between the two places. Thus, the use of *al-iqtibās* in this quotation not only functions as a linguistic embellishment, but also strengthens the spiritual message and the closeness of the meaning of the sermon to the reality of Muslim worship.

Murā'āt al-nadhīr

The beauty of meaning in this form is reflected through the presence of interrelated and similar phrases or expressions within a single spoken context. This harmony of meaning creates a semantic cohesion that enriches the content of the sermon, as follows.

Excerpt 8. *Murā'āt al-nadhīr* in lines 4

وَعِدْنَا إِلَىٰ إِبْرَاهِيمَ وَإِسْمَاعِيلَ أَنْ طَهِّرَا بَيْتِيَ لِطَائِفَيْنِ وَالْعَاكِفِينَ وَالرُّكَّعِ السُّجُودِ

And We have commanded Abraham and Ismail that they should purify My House for those who are tawaf, those who perform Iktikaf, and those who bow and prostrate.

Excerpt 8 is a form of *murā'āt al-nadhīr* because it combines several phrases that have similar meanings and are compatible with each other, not contradictory. This is evident in the phrases الرُّكَّعِ, الْعَاكِفِينَ, الطَّائِفِينَ, and السُّجُودِ because all of them are nouns that have related meanings in the context of worship at the Kaabah. Lafaz الطَّائِفِينَ refers to people who perform tawaf around the Kaabah, lafaz الْعَاكِفِينَ means people who perform Iktikaf and stay in the mosque to worship, lafaz الرُّكَّعِ denotes people who bow down in prayer, while السُّجُودِ denotes people who bow down to Allah SWT. All these sayings describe forms of worship that are interrelated and have the same theme, namely glorifying Baitullah through various worship activities. Thus, the beauty of *murā'āt al-nadhīr* in this quote lies in the integration of meaning between elements which presents a harmonious arrangement of language while strengthening the spiritual message about the glorification of the Kaabah by the Prophet Ibrahim and the Prophet Ismail through tawaf, i'tikaf, bowing, and prostration.

DISCUSSION

The results of this study indicate that the *ʿĪd al-Aḍḥā* sermon of Tuanku Ibrahim at Surau Sumur Darek, Nagari Taluk not only functions as a medium for religious preaching, but also as an aesthetic space of Arabic language that is full of rhetorical power. The dominance of the *murā'āt al-nadhīr* form of 26 excerpt shows that the preacher emphasizes the harmonization of meaning and integration of worship themes in building a spiritual atmosphere for the congregation. This emphasizes the view that *muḥassināt ma'nawīyah* in the *balāghah* tradition is not merely a linguistic ornament, but a persuasive instrument to stir the listener's religious emotions. This finding is in line with research (Armita & Saad, 2025; Latifah et al., 2025) which emphasizes that the beauty of meaning in ilmu *badī'* has the function of strengthening spiritual and ideological messages in religious Arabic texts. In addition, research (Syahbani, 2018) also shows that elements such as *al-ṭibāq*, *al-irshād*, and *murā'āt al-nadhīr* function to build semantic continuity and emotional effects on the listener. Thus, the *ʿĪd al-Aḍḥā* sermon at Surau Sumur Darek, Nagari Taluk shows the continuity of the classical Arabic rhetoric tradition in the context of local Minangkabau da'wah.

On the other hand, the presence of *al-ṭibāq*, *al-muqābalah*, and *al-madhhab al-kalāmī* in the sermon shows that the preacher not only conveys religious teachings

normatively but also constructs logical spiritual arguments that are readily acceptable to the audience. The use of contrasting meanings such as *الظلام* and *النور* reinforces the image of God's power while clarifying the intended message. This finding is consistent with the studies of Aweida (2025) and Halim (2024), which demonstrate that *al-ṭibāq* strengthens semantic emphasis and enhances the interpretive function of religious texts. Likewise, Amanda (2023) and Malik et al. (2025) argue that semantic contrast in Arabic rhetoric increases expressive force and reinforces the transmission of religious meanings. In the *ʿĪd al-Adḥá* sermon, these rhetorical devices contribute to textual variation and semantic emphasis, enabling the preacher to present religious messages in a more persuasive and rhetorically effective manner. Their function, therefore, lies not merely in ornamenting the discourse but also in strengthening the structure and impact of the meanings conveyed.

Socially, this research also shows that the use of Arabic in *ʿĪd al-Adḥá* sermons still holds strong symbolic legitimacy among Indonesian Muslim communities, particularly in traditional Minangkabau prayer houses (*surau*). Arabic is positioned not only as a means of communication but also as a symbol of scholarly authority, religious sanctity, and the continuity of global Islamic traditions (Ainina et al., 2025; Al Shlowiy, 2019; Al-Saudi, 2025). However, social facts indicate that most congregants do not fully understand the structure of the *balāghah* used by the preacher. This phenomenon appears relevant to public discussions regarding the limited public understanding of Arabic sermons, as evident in various digital social conversations about sermon language and the accessibility of religious meaning (Alsaawi, 2017). In an academic context, this issue relates to the study of modern Arabic and Islamic public communication. Research (Darwish et al., 2021) explains that Arabic has high rhetorical and semantic complexity, requiring a specialized linguistic approach to be widely understood. Meanwhile, research (Amien, 2023) demonstrates the importance of developing technology and linguistic approaches to make religious texts more accessible to modern society. Thus, the Arabic *ʿĪd al-Adḥá* sermon faces the challenge of balancing maintaining classical aesthetics with the communication needs of contemporary congregations.

The *al-iqtibās* form in sermons shows how preachers gain authority by including Qur'anic verses directly into their messages. This blends the sermon with divine text, lending legitimacy to the preacher's words. However, if *al-iqtibās* is used without considering the congregation's social context, it may lead to repetition. Research by Nabilah (2025) shows that *al-iqtibās* enhances the beauty and legitimacy of Arabic religious texts, while Astari & Agustiar (2026) highlight that the strength of *balāghah* lies in balancing language aesthetics and communication effectiveness. Findings align with studies on Arabic advertising, revealing that linguistic devices create persuasive meanings and influence audience understanding (Andika et al., 2025). Additionally, the *muḥassināt ma'nawīyah* used in the sermon act as rhetorical tools that enhance meaning and persuasion, showing the balance between maintaining religious authority and meeting modern communication needs in Muslim society. These findings extend *balāghah* studies by demonstrating that *muḥassināt ma'nawīyah* function not only as aesthetic features of religious texts but also as communicative strategies that enhance authority, persuasion, and the effectiveness of da'wah messages. Furthermore, this study provides empirical evidence of the continuity of the classical Arabic rhetorical tradition in Nusantara sermons, particularly within the Minangkabau community, where Arabic remains a medium of religious preaching.

CONCLUSION

This study shows that *muḥassināt ma'nawīyah* in *ʿĪd al-Aḍḥá* sermons not only represent the beauty of the Arabic language but also shows how the *balāghah* tradition functions as a medium for establishing religious authority, strengthening spiritual messages, and preserving Islamic identity in local da'wah spaces. The presence of various forms of *muḥassināt ma'nawīyah* in Tuangku Ibrahim's sermon at Surau Sumur Darek, Nagari Taluk confirms that Arabic sermons still maintain a strong connection with the classical Arabic rhetorical tradition while demonstrating their relevance in the religious practices of Indonesian Muslim communities. Thus, this study contributes to expanding the study of *balāghah* in Nusantara sermon texts that have not received much academic attention. The limitations of this study lie in the focus of the study which only covers one sermon text and is limited to the *muḥassināt ma'nawīyah* aspect without examining the congregation's response or the broader social context of its delivery. Therefore, future research is suggested to develop comparative studies on sermons in various regions, link *balāghah* analysis with sociolinguistic approaches and da'wah communication, and examine the effectiveness of the use of rhetorical Arabic in building religious understanding in contemporary Muslim society.

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The first author contributed to data collection, data analysis, and writing of this scientific article until its completion. The second and third authors provided guidance, input, evaluation, and improvements to the article until its completion. The fourth and fifth authors contributed to the overall translation of the article and evaluation.

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