

**A Stylistic Study of Linguistic
Aesthetic Expressions in
Al-Imam Muhammed Al-Baqir's
(A.S.) Recommendations**

دراسة أسلوبية للتعبير
الجمالية اللغوية في وصايا
الإمام محمد الباقر عليه السلام

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**A Stylistic Study of Linguistic Aesthetic Expressions in
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وصايا الإمام محمد الباقر (عليه السلام)

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Abstract

This study investigates the aesthetic stylistic devices used by Al-Imam Mohammed Al-Baqir (A.S.) in three wills. Consequently, it tries to achieve the following aims:(1) Investigating the types of aesthetic devices used.(2) Showing the most dominant stylistic devices used along with their frequencies, and (3) Identifying the role of these devices in delivering the intended meaning.

It is hypothesized that: (1)The semantic aesthetic devices are the more frequent ones used by Al-Imam (A.S) than others. (2)Parallelism is the most dominant device in Al-Imam's wills. (3)The aesthetic devices contribute to the interpretation of the theme.

The following procedures are followed: (1) Reviewing the literature about linguistic aesthetic expressions represented by phonological, semantic, and syntactic devices. (2) Analyzing the wills of Al-Imam Al-Baqir (A.S) to determine the frequency of occurrence of the aesthetic devices and their functions. The three wills analysed are: The Address of Inattention of Imam Al- Baqir (A. S), his Will of Knowledge and his Will about the ' World'. It is found out that all the aims above are validated.

Keywords: Aesthetic stylistic devices, Al-Imam Al-Baqir (A.S.), Metaphor, Simile, Parallelism, Repetition, Rhetorical questions.



ملخص البحث

تبحث هذه الدراسة في الأدوات الأسلوبية الجمالية التي استخدمها الإمام محمد الباقر (عليه السلام) في ثلاث وصايا. وهي تحاول تحقيق الأهداف الآتية: (١) التحقيق في أنواع الأدوات الجمالية المستخدمة. (٢) إظهار أكثر الأدوات الأسلوبية استخدامًا مع تكراراتها، و (٣) تحديد دور هذه الأدوات في توصيل المعنى المقصود.

يُفترض أن: (١) الأدوات الجمالية الدلالية هي الأكثر استخدامًا من قبل الإمام (عليه السلام) من غيرها. (٢) التوازي هو أكثر أداة مهيمنة في وصايا الإمام (عليه السلام). (٣) الأدوات الجمالية تشارك في تفسير معنى الوصية.

أتبعت الإجراءات الآتية: (١) تقديم جانب نظري متعلق بالتعبيرات الجمالية اللغوية التي تمثلها الأدوات الصوتية والدلالية والنحوية. (٢) تحليل وصايا الإمام الباقر (عليه السلام) لتحديد وتيرة حدوث الأدوات الجمالية، وبالتالي، وظائفها. الوصايا الثلاثة التي تم تحليلها هي: وصية الإمام محمد الباقر (عليه السلام) في جمع أهل الغفلة، وصية له (عليه السلام) أوصى بها شيعته في الحث على طلب العلم وصية له (عليه السلام) لعمر بن عبد العزيز. وقد أثبتت الدراسة أن جميع الأهداف المذكورة أعلاه مصادق عليها.



1. Introduction

The term 'aesthetic expressions' is generally related to philosophy. The word 'aesthetics' derives from the ancient Greek word 'aisthanomai', which means perception by the senses. In modern English it is used in the sense that something can appeal to the senses. Since the meaning of the word relies upon sensory perception, its definition is fluid, varying through time, and it is subjective, differing between people and cultures (web source 7)

Writers, generally, utilize a wide range of linguistic and paralinguistic devices which include graphological, phonological, semantic, lexical and syntactic to communicate textual meaning and also enhance the artistic texture and flavour of their works. Imam Al Baqir's (A.S.) sayings are both qualitatively and quantitatively impressive and as such they offer material for a serious study, as they are full of these aesthetic devices. This study analyzes the aesthetic stylistic devices that are used in three wills of Al-Imam (A.S.) on three levels: phonological, semantic and syntactic. It tries to answer the following questions:

1. What is meant by the aesthetic devices and what are they?
2. What are the most frequent aesthetic stylistic devices on the phonological, semantic, and syntactic levels that are used in Al-Imam's wills ?
3. How can these devices contribute to the overall message of the wills ?

The study aims at

1. Investigating the types of aesthetic devices Imam Al-Baqir (A.S) uses in the wills.
2. Showing the most dominant stylistic devices Imam (A.S) makes use of along with their frequencies.



3. Identifying the role of these devices in delivering the meaning to the hearers.

It is hypothesized that

1. The semantic aesthetic devices are the more frequent ones used by Al-Imam (A.S) than others.
2. Parallelism is the most dominant device in Al-Imam's will.
3. The aesthetic devices play a functional role as they attract the hearers' attention to the topic and contribute to the interpretation of the theme.

The following procedures are adopted:

1. Reviewing the literature about linguistic foregrounding, the phonological, semantic and syntactic aesthetic devices.
2. Analyzing the wills of Imam Al-Baqir (A.S) to determine the frequency of occurrence of the aesthetic devices and ,thus, their functions in the selected wills.

The present study is limited to the investigation of the devices that achieve aesthetic effects on the phonological, semantic and syntactic levels in Imam Al- Baqir's address of "Inattention" and his two wills about "Knowledge" and "the World".



2. Aesthetics: General Perspective

Aesthetics is a branch of philosophy that is concerned with notions such as beautiful and ugly (web source 1).

The term 'aesthetics' was first used by the philosopher Alexander Baumgarten, follower of the Rationalistic school of philosophy, in the seventeenth century, to refer to the science of perceptual cognition, which is the source of clear but confused knowledge in contrast to the clear and distinct ideas of logic and mathematics. This perceptual knowledge is best embodied and established in works of art, poetry in specific and then other sorts of arts. This is because of the fact that art is defined as being founded to recover the sensation of life; to create a new perception of objects, which is .(aesthetic by itself (Nahm, 1975:296

Goldman (2001: 181-192 cited in Hekkert, 2006: 158) states that the term 'aesthetics' comes from the Greek word aesthesis, referring to sensory perception and understanding or sensuous knowledge. In the eighteenth century, the philosopher Baumgarten picked up the term and changed its meaning into pleasure of the senses or sensuous delight . Since works of art are (mostly) produced for this reason, i.e. to gratify our senses, the concept has since been applied to any aspect of the experience of art, such as aesthetic judgment, aesthetic attitude, aesthetic understanding, aesthetic emotion, and aesthetic value. These are all considered part of the aesthetic experience.



3. Linguistic Aesthetic Expressions

3.1 Linguistic Foregrounding

Foregrounding can be defined as the intentional distortion of the linguistic components for the means of aesthetics. (Mukarovsky .(cited in Garvin, 1958: 18

Foregrounding is described by Halliday (cited in Chatman, 1971: 330) as "prominence that is motivated". This concept of prominence is not only produced by "departure from a norm", but even by "attainment of a norm" (ibid). This means that it can be .achieved through the use of deviation or parallelism

Mukarovsky (cited in Garvin, 1958:43) states that foregrounding is the reverse of automatization, that is the de-automatization of an act. The more an act is automatized, the less consciously executed and the more it is foregrounded, the more completely conscious does it become. Automatization schematizes an event, .and thus, foregrounding means the violation of the scheme

The Prague School linguists consider foregrounding as unusualness and uniqueness on literary texts and as the differentiat- .(ing factor between poetic and non-poetic language (ibid: 19

Leech and Short (2007: 28) illustrate that foregrounding as a stylistic strategy is closely associated with a specific kind of aesthetic exploitation of language that takes the form of surprising a reader into a fresh awareness of, and sensitivity to, the linguistic medium which is normally taken for granted as an automatized background .of communication

Leech and Short (2007: 48) identify two types of foreground-



ing: qualitative foregrounding which refers to the deviation from the rules of the language code or from the conventions of language use or both, and quantitative foregrounding which refers to the deviation from some expected frequency of linguistic occurrence in normal use where variety would normally be expected and not from the rules of the language code or from the conventions of language use

In corpus linguistics, Leech and Short (2007: 39) define deviation as “a purely statistical notion: as the difference between the normal frequency of a feature, and its frequency in the text or corpus.”

In stylistics, Childs and Fowler (2006: 90) define deviation as “the violation of rules and conventions, by which a poet transcends the normal communicative resources of the language, and awakens readers, by freeing them from the grooves of cliché expression, to a new perceptivity

According to Leech (1969) deviation is of three levels : primary, secondary and tertiary. And there are nine types of deviation: phonological, morphological, syntactic, semantic, Graphological, Dialectal, Deviation of Register and Deviation of Historical Period.

Phonetic Stylistic Devices 3.2

Sound in literature has a peculiar kind of relationship with the sense intended by it, as it occurs with that sense and reinforces it, and that is clearly evident in most of the commonly used stylistic devices which include : alliteration, rhyme, consonance, assonance and onomatopoeia , (Jabur, 2007:61).



Alliteration 3.2.1

Alliteration refers to a consonant sound which is repeated at the beginning of several words or stressed syllables in words that .(are in close proximity, (Galperin 1977:126

Deep into the darkness peering, long I stood there won-"
"dering, fearing

Doubting, dreaming dreams on mortals ever dared to dream"
"before

(E.A.Poe)(ibid)

Rhyme 3.2.2

Rhyme can be defined as the repetition of identical or similar sound combinations of words. Rhyming words are generally placed at regular distance from each other. In verse, they tend to occur mostly at the end of the lines, but there are cases where the rhymed words occur with the same line instead of the end of it, and in this case it is known as an internal rhyme (ibid :128) . Rhymes are of two types:

- 1 Assonance (vowel rhyme) The same or similar vowel sounds are repeated in the stressed syllables of words but start with different consonant sounds. William Blake's "Tyger": "Tyger, Tyger burning bright in the forest of the night" (repetition of the long i sound).(web source 3)
- 2 Consonance (consonant rhyme) is the repetition of a consonant sound and is typically used to refer to the repetition of sounds at the end of the word, but also refers to repeated sounds in the middle of a word;

William Blakes "Tyger": "Tyger Tyger, burning bright-
repetition of the "g" and "r" sounds (ibid).



The Arabic phonetic stylistic devices are based upon either the repetition of individual sound, which is called «السجع». It is defined by Ibn Al-Athir (1998:190) as:

”تواطء الفواصل في الكلام المنثور على حرف واحد.“

«وَالْعَادِيَاتِ صَبِيحًا* فَالْمُورِيَاتِ قَدْحًا* فَالْمُغِيرَاتِ صُبْحًا* فَأَنْزَرَ بِهِ
نَقْعًا* فَوَسَطْنَ بِهِ جَمْعًا» (العاديات: ١-٥)

Or the repetition of the whole words which is called «التجنيس» and it is defined as the repetition of the same form of the word or closely similar ones, (1986:51). (مطلوب)

” (القيامة: ٢٩,٣٠) «وَالْتَفَّتِ السَّاقُ بِالسَّاقِ * إِلَى رَبِّكَ يَوْمَئِذٍ الْمَسَاقُ

“ الروم: ٥٥ ” وَيَوْمَ تَقُومُ السَّاعَةُ يُقْسِمُ الْمُجْرِمُونَ مَا لَبِثُوا غَيْرَ سَاعَةٍ

3.3. Semantic Stylistic Devices

Semantic stylistic devices are stated to be the result of interaction of different types of lexical meaning, as in metaphor, metonymy, irony, zeugma, pun, epithet, oxymoron, etc. some other devices are the result of the peculiar use of already used expressions as in cases of quotations, proverbs, allusions, etc, (Jabur, 2007:65).

3.3.1 Simile

A simile is a figurative device in which two unlike things are compared by using the word “like” or “as”. In a simile one thing is not said to be the other-only like it (web source 3). eg: In William Wordsworth’s “I Wandered Lonely as a Cloud”:



"I wandered lonely as a cloud that floats on high o'er vales and hills."

In Arabic, simile is called "التشبيه" and it means an explicit comparison between two objects. Ibn Al-Athir (1998;378) argues that:

"فالتشبيه يجمع صفات ثلاثة هي المبالغة والبيان والايجاز.... واما فائدة التشبيه من الكلام فهي انك اذا مثلت الشيء بالشيء فأنتما تقصد به اثبات الخيال في النفس بصورة المشبه به, او بمعناه"

(مثل الذين ينفقون اموالهم في سبيل الله كمثل حبة انبتت سبع سنابل في كل سنبله
مائة حبة)

(البقرة: ٢٦١)

مَثَلُ الَّذِينَ حُمِّلُوا التَّوْرَةَ ثُمَّ لَمْ يَحْمِلُوهَا كَمَثَلِ الْحِمَارِ يَحْمِلُ أَسْفَارًا» (الجمعة: ٥)

3.3.2 Metaphor

Metaphor is a comparison between two things which are basically quite different without using "like" or "as". While a simile only says that one thing is like another, a metaphor says that one thing is another. In Andrew Marvell's famous poem, 'To His Coy Mistress,' the speaker uses the following metaphor to describe his fear of pending death.

But at my back I always hear

time's winged chariot hurrying near (web source 4)

Sinnott (2005:19) mentions that personification can be regarded as species of metaphor.



The ship began to creak and protest as it struggled against the rising sea. (web source 10)

In Arabic the word borrowing «الاستعارة» is used to indicate the semantic stylistic device of metaphor. It is defined as the implicit comparison between two things according to certain common features between them. Therefore, a word is borrowed to be used effectively in a context distinct from that with which it is defined and recognized in the language system to refer consequently to something else, usually the thing compared , (1983:163 , مطلوب).

3.3.3. Irony

Irony is the figurative term for the disconnect between what appears to happen or what is apparently being said and the actual truth or reality.

An example of irony in *Pride and Prejudice*, by Jane Austen, Mr. Darcy says of Elizabeth Bennett that she is not "handsome enough to tempt me," but he falls in love with her in spite of himself, (web source 3).

In Arabic irony is called «التهكم» as 1986:375) says

« هو الخطاب بلفظ الاجلال في موضع التحقير, والبشارة في موضع التحذير, والوعد في مكان الوعيد, والعذر في موضع اللوم, والمدح في موضع السخرية, ونحو ذلك.»

"وبشر المنافقين بان لهم عذابا اليما " (النساء:١٣٨)

(البشارة في موضع الانذار)



« ذق انك انت العزيز الكريم » (الدخان:٤٩) (المدح في موضع الاستهزاء)

3.3.4 Oxymoron

Oxymoron depends upon the interaction of the emotive meanings of words and their primary logical ones. In this device , two words (mostly an adjective and a noun or an adverb with an adjective), which have two exactly the opposite meanings, are combined together (Galperin, 1977:162). It is a paradoxical utterance that involves the combination of two semantically contradictory notions, in a perfectly correct syntactic relationship to emphasize by then the simultaneous existence of contradictory qualities in the described thing itself (Kukhareno, 1986:34).

“O brawling love!, O loving hate! , O heavy lightness!, serous vanity!, feather of lead, bright smoke, cold fire, sick health” (Romeo and Juliet)

Oxymoron is rendered as “التناقض اللفظي» in Arabic, which means using two words of opposite meanings:

”وَتَحَسَّبُهُمْ أَيَقَاطًا وَهُمْ رُقُودٌ ” (الكهف: ١٨)

”وَمَا يَسْتَوِي الْأَعْمَى وَالْبَصِيرُ * وَلَا الظُّلُمَاتُ وَلَا النُّورُ * وَلَا الظُّلُّ وَلَا الْحُرُورُ “
(فاطر: ١٩-٢١)

3.4 Syntactic Stylistic Devices

The syntactical stylistic devices of the language are part of the rhetorical schemes of the language, where there is a deviation in the normal or expected patterning of the linguistic units . That deviation is either related to patterns of syntactical arrangement, or to completeness of sentence structure, or to types of syntactical



connection (Jabur, 2007:77). Types of stylistic syntactic devices are:

3.4.1 Stylistic Inversion

“ English relies heavily on word order and word – class membership as the markers of syntactic relationships between the word in a sentence “. Nevertheless, word order can be reversed depending on certain restrictions governed by rules to form a phenomenon known as “ inversion “ Thakur (1997 : 88).Types of inversion in English are:

(1) Subject – operator inversion

Adverbs like hardly , seldom , rarely , little , and never with a restrictive or negative sense can be placed initially, for emphasis in rhetoric and formal writing , and followed by subject – operator inversion (Alexander, 1997: 143).

Seldom have I come early.(ibid)

Quirk et al (1985 : 779) propose that negative elements may change their positions to be placed initially. In such case inversion is required:

No longer are they staying with us.(ibid)

Under no circumstances will she return here.

Subject—Operator inversion is typical of a literary and elevated style of persuasion . The operators that permit the inversion are had , subjunctive were , could , might and putative should .In such cases the conjunction “if” is omitted:

Had I been less forthright , I would have acquired more support .



[= If I had been less forthright]

Were she here , she would support the motion .

(Quirk et al. 1985 : 1006) and (Leech and Svartvick, 1994: 142)

(2) Subject – main verb inversion

Subject – main verb inversion can occur after an adverbial phrase of position or direction introduced by a preposition as illustrated in the following instances:

Into the house ran John.

Near the church was an old ruined cottage

(Murcia and Freeman , 1999 : 619)

Alexander (1993 : 215) argues that Adverb particles such as back , down, off, etc . cause inversion when placed initially for special dramatic effect:

Out came John

ibid . Back it came . Not Back came it

Subject – main verb inversion occurs in a fixed type of structures in which “ the optative subjective survives and it is mentioned :” to express wish

So help me God.

God save the queen. (Quirk et al. , 1985 : 839)

(3) Exclamations

Exclamatives are statements whose initial phrases are intro-



duced by 'what' or 'how' with normal word order of the subject and the verb (Quirk et al. , 1985 : 803).

What a time we've had today ! (Od SVA).

How quickly you eat ! (ASV) (ibid).

Standard Arabic, on the other hand, has certain occasions on which certain grammatical elements are inverted owing to some syntactic restrictions (189 : 1997 الصاحبي). It is illustrated as follows:

(1) Subject – predicate inversion

The subject must precede the predicate in nominal sentences as in:

زيدُ رجلًا Zayd is a man

(Motzki and Ditters, 2007: 149)

The predicate must be inverted to precede the subject according to the following conditions :

When the predicate is an interrogative or predicative “ كم ” which must occur initially:

البقرة: ٢١١ “ كَمْ آتَيْنَاهُمْ مِنْ آيَةٍ بَيِّنَةٍ ”

When the subject (المبتدا) is an indefinite element having its predicate as an adverb (ظرفا او مجرورا) preceding :



(البقرة : ١٠ « في قُلُوبِهِمْ مَّرَضٌ فَزَادَهُمُ اللَّهُ مَرَضًا »)

(ابن عصفور 1986:92)

2() Subject – object inversion

The object, in Arabic, can be inverted to occur initially. Subject – object inversion occurs as follows :

(i) When the verb occurs in the answer of — أما — which implies a condition, it has no separator except the object:

«فَأَمَّا الْيَتِيمَ فَلَا تَقْهَرْ (٩) وَأَمَّا السَّائِلَ فَلَا تَنْهَرْ» (الضحى : ٩ , ١٠)

(حسن) . 1974:508

(ii) When the verb is a command associated with « الفاء »

«يَا أَيُّهَا الْمُدَّثِّرُ (1) قُمْ فَأَنْذِرْ (2) وَرَتِّكْ فَكَبِّرْ (3) وَتَبَايَكَ فَطَهِّرْ» (المدثر: ١-٤)

(ابن عصفور) 1986 : 92

(iii) When the object occurs as a separate pronoun.

Subject – object inversion happens when a separate pronoun functions as object:

«إِيَّاكَ نَعْبُدُ وَإِيَّاكَ نَسْتَعِينُ» (الفاتحة: 5)

(ابن الاثير) 1998:23

(iv) When the object occurs as an element that must be placed initially , inversion is obligatory. This can be seen in: اسماء الشرط

«قُلْنَا اهْبِطُوا مِنْهَا جَمِيعًا فَإِمَّا يَأْتِيَنَّكُمْ مِنِّي هُدًى فَمَنْ تَبِعَ هُدَايَ فَلَا خَوْفٌ عَلَيْهِمْ وَلَا هُمْ يَحْزَنُونَ» (البقرة: 38)

(ابن عصفور, 1986:92)



3.4.2 Parallel Constructions

Parallel constructions is a syntactical stylistic device that is the similarity of syntactical structure in neighbouring phrases, clauses, sentences or paragraphs

“Let every nation know that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the

“ There were ,..., real silver spoons to stir the tea with, and real china cups to drink it out of, and plates of the same to hold the cakes and toasts in” (Dickens)

Al-Ameedi and Al-A’ssam (2018:87) state that parallelism may have a function of increasing the persuasion of the text , transmitting and reinforcing the message in a vivid and fresh way.

Aziz (2012:361) mentions that Arabic literature parallelism is connected to “rhymed prose” since it gives the structure a musical effect. In Arabic, this phenomenon is widely noticed in the Glorious Quran, Hadith, old sayings, poetry and prose. (1979:3) قدامة بن جعفر defines parallelism as “ a kind of rhetorical figure and it is one of the best rhetorical figures”.

” وَأَتَيْنَاهُمَا الْكِتَابَ الْمُسْتَبِينَ (117) وَهَدَيْنَاهُمَا الصِّرَاطَ الْمُسْتَقِيمَ“

الصفات: ١١٧_١١٨

وقول الرسول الكريم (صلى الله عليه واله وسلم)

(من كان يؤمن بالله واليوم الآخر فليكرم ضيفه, ومن كان يؤمن بالله واليوم الآخر فليصل رحمه, ومن كان يؤمن بالله واليوم الآخر فليقل خيرا او ليصمت)

3.4.3 Repetition

Kemertelidze and Manjavidze (2013: 2-8) propose that repetition is one of the widely used syntactic stylistic devices. It is a figure of speech that shows the logical emphasis that is necessary



to attract a reader's attention on the key-word or a key-phrase of the text. It implies repeating sounds, words, expressions and clauses in a certain succession or even with no particular placement of the words, in order to provide emphasis. Kemertelidze and Manjavidze(ibid) mention seven kinds of repetition that can be used : as stylistic devices

Anaphoric repetition : is called the repetition of a word or a(1) .phrase at the beginning of two or more consecutive sentences

!Farewell to the mountains high covered with snow

!Farewell to the straths and green valleys below

!Farewell to the forests and wild-hanging woods

!Farewell to the torrents and loud-pouring floods

Epiphora or epiphoric repetition: is a type of repetition when (2) one and the same word or phrase is placed at the end of consecutive sentences

Now this gentleman had a younger brother of still better appearance than himself, who had tried life as a cornet of dragoons, and found it a bore; and afterwards tried it in the train of an English minister abroad, and found it a bore; and had then strolled to Jerusalem, and got bored there; and then gone yachting about the " .world, and got bored everywhere

Framing repetition: is a type of repetition when it is arranged in (3) the form of a frame, namely, the initial parts of a syntactical unit, in



:most cases of a paragraph, are repeated at the end of it. Like

No wonder his father wanted to know what Bosinney meant, no”
“.wonder

Root repetition: in root-repetition it is not the same words that(4)
.are repeated but the same root

Forsytes deprived of their mutter bone were wont to sulk. But John”
“.had little sulkiness in his composition

Chain repetition: this type of repetition smoothly develops logi- (5)
.cal reasoning. It is a thread of several successive anadiplosis

A smile would come into Mr. Pickwick’s face: the smile extended”
“.into a laugh, a laugh into a roar, and the roar became general

Anadiplosis: is a figure of speech which consists in the repetition (6)
of the same word at the end of one and at the beginning of the fol-
.lowing clauses, sentences

,All service ranks the same with God”

,With God, whose puppets, best and worst

“.Are we

Synonymous repetition: is a repetition not of the same word but (7)
:one word or phrase is repeated with its synonym



... The poetry of earth is never dead”

“...The poetry of earth ceasing never

The Arabic equivalent for the English term ‘repetition’ is either ‘التكرار’ or ‘التكرير’, both of which indicate hyperbole and multiplication. Thus, the two terms are semantically the same, though ‘التكرار’ is more common and preferable. (السجلماسي, 1980:476).

Repetition is of various types : semantic repetition, full repetition, and formal repetition as shown in the examples respectively:

«وَأَنَّ جَهَنَّمَ لَمَوْعِدُهُمْ أَجْمَعِينَ» (الحجر: ٤٣)

«أُولَىٰ لَكَ فَأُولَىٰ، ثُمَّ أُولَىٰ لَكَ فَأُولَىٰ» (القيامة: ٣٤-٣٥)

«وَيَوْمَ تَقُومُ السَّاعَةُ يُقْسِمُ الْمُجْرِمُونَ مَا لَبِثُوا غَيْرَ سَاعَةٍ» (الروم: ٥٥)

Antithesis 3.4.4

Antithesis is the juxtaposition of opposing or contrasting ideas (Galperin1977:210).There is a tendency to consider it as a lexico-syntactical device, where the dependence is on both structure and meaning. Structurally it is just another case of parallel constructions, where a similar or identical syntactical construction tends to be repeated in proximate sentences or parts of sentences. Semantically, and distinct from the parallel construction device, the two parts involved within it must be opposite to each other in meaning.

Some people have much to live on and little to live for(Oscar Wilde)

(Kukharenko1986:48)

In Arabic language antithesis is a counter-proposition and denotes a direct contrast to the original proposition.

”الَّذِينَ كَفَرُوا لَهُمْ عَذَابٌ شَدِيدٌ وَالَّذِينَ آمَنُوا وَعَمِلُوا الصَّالِحَاتِ لَهُمْ مَغْفِرَةٌ وَأَجْرٌ كَبِيرٌ
(7) « (فاطر: ٧)

(9 source web)

Rhetorical Question 3.4.5

Galperrin (1977:244) shows rhetorical question as a syntactic device that is based upon the stylistic use of the structural meaning.

Quirk and Greenbaum (1973:200) state that a rhetorical question is one which functions as a “forceful statement”. A positive rhetorical question is like a strong negative assertion, while a negative question is like a positive one.

?Is that a reason for despair

Is no one going to defend me ? (ibid)

In Arabic language, this type of question is a figure of speech in the form of a question posed for its persuasive effect without the expectation of a reply. Rhetorical questions encourage the listener to think about what the (often obvious) answer to the question must be. In the Qur’an, Allah uses rhetorical questions in many places.

«هَلْ جَزَاءُ الْإِحْسَانِ إِلَّا الْإِحْسَانُ» (الرحمن: ٦٠)

«فَرَاغَ إِلَىٰ آلِهِتِهِمْ فَقَالَ أَلَا تَأْكُلُونَ (٩١) مَا لَكُمْ لَا تَنْطَفُونَ» (الصافات: ٩١_٢٠)

web source⁹

Ellipsis 3.4.6

Ellipsis is one of the syntactic stylistic devices ; it is the

deliberate omission of at least one member of the sentence. The omitted parts are implied in the context (Lethbridge and Mildorf, 2006:26).

Jabur(2007:107) mentions that ellipsis in Arabic is one of the means that are used to produce reduced utterances. Parts of the sentence and even whole sentences may be omitted to be distinguished by the context. It has been stated that with this omission utterances become more effective in communicating the intended meanings than without it to the extent that trying to leave that omission and apparently states its words may cause utterances to lose their beauty and effectiveness.

The parts that might be omitted from the sentence are the subject, (the verb, and the object as in the following examples (ibid

«كَلَّا إِذَا بَلَغَتِ التَّرَاقِيَ (٢٦) وَقِيلَ مَنْ رَاقٍ» (القيامة: ٢٦_٢٧)

«فَقَالَ لَهُمْ رَسُولُ اللَّهِ: _____ نَاقَةٌ اللَّهُ وَسَقِيَاهَا» (الشمس: ١٣)

«وَأَنَّهُ هُوَ أَضْحَكَ وَأَبْكَى (٤٣) وَأَنَّهُ هُوَ أَمَاتٌ وَأَحْيَى» (النجم: ٤٣_٤٤)

3.4.7 Polysyndeton

Polysyndeton refers to the process of using conjunctions or connecting words frequently in a sentence, placed very close to one another. Opposed to the usual norm of using them separately, only where they are technically needed. The use of polysyndetons is primarily for adding dramatic effect as they have a strong rhetorical presence. For example :Saying “here and there and everywhere”, instead of simply saying “here, there and everywhere”. Unlike polysyndeton, asyndeton: is a stylistic device in which conjunctions are deliberately omitted from a series of words, phrases, or clauses (Luders 2013:5).



In Arabic language polysyndeton is used when the two sentences are totally disconnected and there is a possibility of confusing the intended meaning if they are presented without a connective (Jabur2007:111):

(لاوايدك الله, لا, ويرحمك الله)

Furthermore, when the two sentences are identical in being both imperatives or declarative, and they are connected in meaning (ibid) :

" إِنَّ الْأَبْرَارَ لَنِي نَعِيمٍ (13) وَإِنَّ الْفُجَّارَ لَنِي جَحِيمٍ " الانفطار: ١٣-١٤

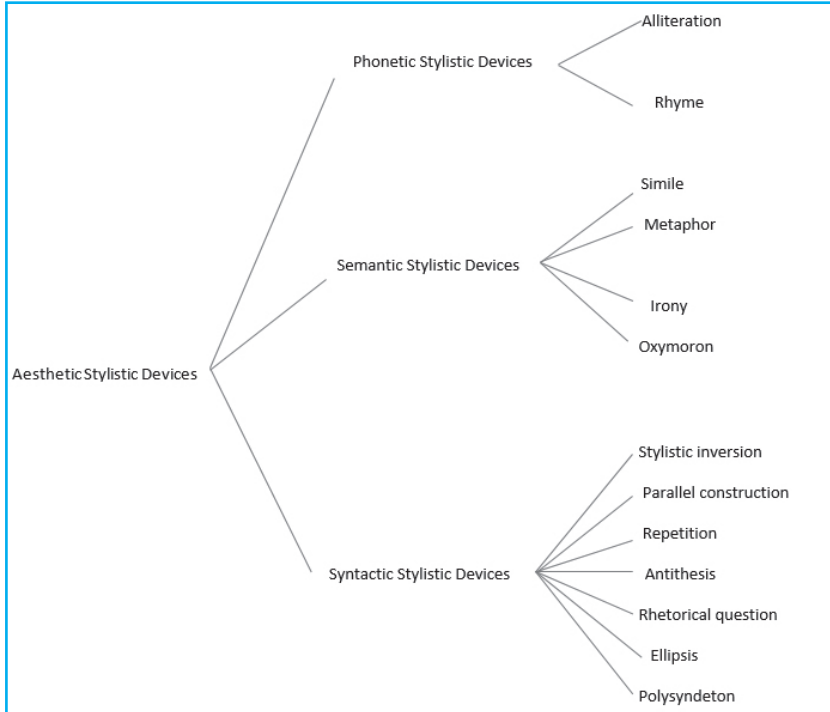
Asyndeton in Arabic, is used for a stylistic scheme in which conjunctions are deliberately omitted from a series of related clauses. For example in the following verses the subject matter switches within the same verse without any linkage:

"اللَّهُ الَّذِي رَفَعَ السَّمَاوَاتِ بِغَيْرِ عَمَدٍ تَرَوْنَهَا ثُمَّ اسْتَوَىٰ عَلَى الْعَرْشِ وَسَخَّرَ الشَّمْسَ وَالْقَمَرَ كُلٌّ يَجْرِي لِأَجَلٍ مُّسَمًّى ۖ يُدَبِّرُ الْأَمْرَ يُفَصِّلُ الْآيَاتِ لَعَلَّكُمْ بِلِقَاءِ رَبِّكُمْ تُوقِنُونَ " (الرعد: ٢)

4. The Model of the Study

The study follows Leech and Short's (2007) model Style in Fiction: A Linguistic Introduction to English Fictional Prose. The analysis followed by this model is that of depending not only on one level but rather on mixing three levels altogether to restrict ourselves to the ideational or cognitive function of language. Hence, a consistent analysis of the selected data will be available. The three levels that are adopted in this model are : phonological, semantic, and syntactic





Imam Al-Baqir's Wills .5

The Will of Inattention 5.1

When Imam Al-Baqir meets a group of in attentional people, he addresses them with a will that is full of sermons which affects hearers and readers, as well. Imam Al-Baqir (AS) begins his will with a hyperbole to represent the idea that the imam's speech is so impressive that it can kill any one of them who would get the deep meaning of his message.

”إنّ كلامي لو وقع طرف منه في قلب أحدكم لصار ميّتا« (١)

The word *كلامي* is repeated in the predicate of the sentence طرف منه. This repetition indicates that the speech of the Imam is so influential that if only part of it ,not the whole speech, were heard



, it would kill the heart of the hearer . The word طرف منه highlights the word كلامي by repetition. So here Al-Imam makes use of hyperbole to reflect the degree of their inadvertency.

«ألا يا أشباحاً بلا أرواح، وذباباً بلا مصباح» (2)

In this text there are phonetic stylistic devices: the first is rhyme , a consonant rhyme, by مصباح and ارواح , and the second is alteration, in which the consonant sound «ح» is repeated in three words in the same line « مصباح , ارواح, اشباح ». These devices have the function of musicality. Metaphorically, Al-Imam (A.S) describes those people as ghosts without souls and insects without light. This metaphor depicts their miserable state as being too far from the way of Allah. In addition, the use of oxymoron is clear in اشباح بلا ارواح and ذباب بلا مصباح . These are paradoxical phrases that involve two semantically contradictory notions but grammatically correct.

In the following line

" كأنكم خشب مسندة، وأصنام مريدة " (3)

Al-Imam Al-Baqir (A.S) uses simile كأنكم خشب to make clear the similarity between those group of people and the wood which both lose the ability to sense and think as well. Then, he uses ellipsis in the second phrase avoiding « كأنكم » a marker for simile in the second phrase اصنام مريدة . Here, Al-Imam (A.S) repeats the use of simile اصنام مريدة but with different image by describing them as malevolent statues, to show the extent to which their hearts turned hard and blind.

" ألا تأخذون الذهب من الحجر، ألا تقتبسون الضياء من النور الأزهر، ألا تأخذون اللؤلؤ من البحر؟ " 4

Al-Imam (A.S.) uses three syntactic stylistic devices, the first is rhetorical question that needs no answer because their answer is recoverable. The second one is repetition of the rhetorical question which is repeated three times. In fact this repetition is manipulated by Al-Imam to pave the way for the coming sentence and to draw their attention to its importance. Third , the constructions in the



three rhetorical questions are parallel , to like them together . What is more, these sentences are rhymed.

«خذوا الكلمة الطيبة ممّن قالها، وإن لم يعمل بها، فإنّ الله تعالى يقول: الَّذِينَ
يَسْتَمِعُونَ الْقَوْلَ 5 فَيَتَّبِعُونَ أَحْسَنَهُ»

In this line Al-Imam (A.S) makes use of intertextuality. He quotes a verse from the Glorious Qur'an (الزمر: ١٨) (الَّذِينَ يَسْتَمِعُونَ الْقَوْلَ فَيَتَّبِعُونَ أَحْسَنَهُ) . In this quotation, there is a repetition for the word القول in which refers to the best thing of what is being said. Also , there is repetition for the word الكلمة الطيبة in «قالها، بها».

«ويحك يا مغرور: ألا تحمد من تعطيه فانياً ؟ ويعطيك باقياً، درهم يفنى بعشرة تبقى
إلى 6

سبعمائة ضعف مضاعفة من جواد كريم»

Metaphor is used in this line , as a semantic stylistic device, to describe inattentive men by being proud of themselves. He also uses a rhetorical question “ألا تحمد من تعطيه فانياً ؟” , telling them that they have to thank Allah whose grace is limitless while they give Allah nothing but transient things by using parallelism”, تعطيه فانياً , “ ويعطيك باقياً

(7)

«آتاك الله عند مكافأة هو مطعمك وساقيك، وكاسيك، ومعافيك، وكافيك، وساترك
ممن يراعيك، من حفظك في ليلك ونهارك، وأجابك عند اضطرارك، وعزم لك على الرشد
في اختبارك، كأنك قد نسيت ليالي أوجاعك وخوفك، دعوتك فاستجاب لك، فاستوجب
بجميل صنيعه الشكر، فنسيتك فيمن ذكر، وخالفته فيما أمر.

In the above paragraph, Al-Imam makes a list of things that Allah presents to human beings. In order to make this sentence powerful, he links these sentences together by means of polysyndeton. هو مطعمك وساقيك، وكاسيك، ومعافيك، وكافيك، وساترك ممن يراعيك. Parallelism is heavily used in this paragraph to connect the phrases above together. The use of rhyme is so clear as it is achieved by the repetition of the consonant sound «ك» in the following words



مطعمك, ساقيك, كاسيك, معافيك, كافيك, ساترك, يراعيك, ليلك, نهارك, اضطرارك,
اختبارك, اوجاعك, خوفك, , لك in the consonant (r) and ذكر, أمر الشكر

(8)

«مَنْ حَفْظَكَ فِي لَيْلِكَ وَنَهَارِكَ، وَأَجَابَكَ عِنْدَ اضْطِرَارِكَ، وَعَزَمَ لَكَ عَلَى الرَّشْدِ فِي إِخْتِبَارِكَ،
كَأَنَّكَ قَدْ نَسَيْتَ لِيَالِي أَوْجَاعَكَ وَخَوْفَكَ، دَعْوَتُهُ فَاسْتَجَابَ لَكَ، فَاسْتَوْجَبَ بِجَمِيلِ
صَنِيعَةِ الشُّكْرِ، فَنَسِيَتْهُ فَيَمُنْ ذَكَرَ، وَخَالَفَتْهُ فَيَمَا أَمَرَ.»

« مَنْ حَفْظَكَ فِي لَيْلِكَ وَنَهَارِكَ، وَأَجَابَكَ عِنْدَ اضْطِرَارِكَ، وَعَزَمَ لَكَ عَلَى الرَّشْدِ فِي
Al-Imam (A.S.) directs his speech to them by means of rhetorical questions, he does not expect an answer for his inquiry, but to remind them of the great gifts of Allah which they ignore. Ellipsis is also used by not repeating the particle «من». Antithesis is used in the first sentence «الليل والنهار». In addition, he uses parallelism as a syntactic device, in and فنسيته فيمن ذكر. On the other hand, irony is used to serve the theme of the whole paragraph; that is, in spite of all what Allah does for humans, they are still disobedient and forget His favours. All in all, Al-Imam tries to show the degree of inattention that those people live in.

(8)

«وَيْلِكَ إِتْمَا أَنْتَ لَصٌّ مِنْ لَصُوصِ الذُّنُوبِ، كَلَّمَا عَرَضَتْ شَهْوَةٌ أَوْ ارْتَكَبَ ذَنْبٌ سَارَعْتَ
إِلَيْهِ، وَأَقْدَمْتَ بِجَهْلِكَ عَلَيْهِ، فَارْتَكَبْتَهُ كَأَنَّكَ لَسْتَ بِعَيْنِ اللَّهِ، أَوْ كَأَنَّ اللَّهَ لَيْسَ لَكَ
..بِالْمُرْصَادِ»

In the above passage, metaphor is used to describe the inattentive men, as a thief who is running after sins. That is, whenever he faces a seductive situation or work, he approaches it 'wearing' his ignorance "as if Allah were not observing him"; thus, simile carries out the rest of the theme to be employed by Al-Imam in the following sentences

«كَأَنَّكَ لَسْتَ بِعَيْنِ اللَّهِ، أَوْ كَأَنَّ اللَّهَ لَيْسَ لَكَ بِالْمُرْصَادِ» . Because of their ignorance and their hilarity, they have forgotten that Allah is there monitoring their deeds.

(9)



«يا طالب الجنة: ما أطول نومك، وأكل مطيتك، وأوهى همتك، فله أنت من طالب ومطلوب، ويا هارياً من النار، ما أحت مطيتك إليها، وما أكسبك لما يوقعك فيها!»

The use of irony and parallelism "أطول نومك، وأكل مطيتك، وأوهى همتك , طالب ومطلوب, ما أحت مطيتك إليها، وما أكسبك لما يوقعك فيها" is manipulated to explain the intention of Al-Imam when he describes the situation of those who wish to end with Heaven, as heaven seekers but instead of exploiting their lifetime in worshipping Allah, they spend their days and nights in hilarity. Their 'long' sleep with no worship during nights, 'weak means and enthusiasm' characterize them as "askers" who are "asked" to work more and more for their second life. Hence, the use of pun (by playing on words) and oxymoron in

«طالب ومطلوب».

Another irony is also exploited in «يا هارياً من النار» Although those who try to avoid heal, their deeds drag them to it.

(10)

انظروا إلى هذه القبور، سطوراً بأفناء الدور، تدانوا في خططهم، وقربوا في فرارهم، وبعُدوا في لقائهم، عمّروا فخرّبوا، وأنسوا فأوحشوا، وسكنوا فأعجبوا، وقنطوا فرحلوا، فمن سمع بدين بعيد، وشاحط قريب، وعامر مخرب، وأنس موحش، وساكن مزعج، وقاطن مرحل غير أهل القبور يا ابن الأيام الثلاثة: يومك الذي ولدت فيه، ويومك الذي تنزل فيه قبرك، ويومك الذي تخرج فيه إلى ربك، فيا له من يوم عظيم

Al-Imam Al-Baqir (A.S), once again, uses antithesis to emphasize the idea that everything is going to an end and one destination (i.e. death) and "graves" would be our future residence as in: « تدانوا في خططهم، وقربوا في فرارهم، وبعُدوا في لقائهم، عمّروا فخرّبوا، وأنسوا فأوحشوا، وسكنوا فأزعجوا، وقنطوا فرحلوا».

Paralleling with that idea, oxymoron is used to reinforce the idea that nothing remains for humans after death but their good deeds by comparing their nature with their final destina-



tion: «بدانٍ بعيد، وشاحط قريب، وعامر مخرب، وأنس موحش، وساكن مزعج»

Al-Imam (A.S) draws our attention to the fact that human life, however long it is, is of “three days”. The metaphorical device is used to represent the idea how short the human life and destination are. That is, it is summarized in three stages “ a day to live”, “a day to reside in the grave” and the final day is to meet his Creator in the “Doom day” . The word «يومك» is repeated to represent that idea. Parallelism is manipulated in “يومك الذي تنزل فيه قبرك, ويومك الذي تخرج” “ فيه الى ربك

(11)

«يا ذي الهيئة المعجبة، والهيم المعطنة: ما لي أراكم أجسامكم عامرة، وقلوبكم دامرة، أما والله لو عاينتم ما أنتم ملاقوه، وأنتم إليه صائرون، لقلتم: ((يَا لَيْتَنَا نُرَدُّ وَلَا نُكَدِّبَ بآيَاتِ رَبِّنَا وَنَكُونُ مِنَ الْمُؤْمِنِينَ))» .

Al-Imam (A.S) uses irony to reflect such people’s miserable situation those bodies are “healthy”, while their souls are sinful (as contrast is employed between their bodies and souls). Again, ironically speaking, they are ignorant of what is previously mentioned. Al-Imam supposes that if they know what they will face in their second life , they will be wishing to retain to life again to have another opportunity to do good deeds that qualify them to have good destiny and be in heaven. Hence the use of intertextuality for the qur’anic verse “الانعام: ٢٧” , (يَا لَيْتَنَا نُرَدُّ وَلَا نُكَدِّبَ بآيَاتِ رَبِّنَا وَنَكُونُ مِنَ الْمُؤْمِنِينَ) to illustrate their regret .

Al-Imam (A.S) ends his will with the most fearful thing for human being which is death, to reinforce his sermon and to make it of powerful impact on listeners.

5.2 His Will (A. S) of Knowledge



تَعَلَّمُوا الْعِلْمَ، فَإِنَّ تَعَلُّمَهُ حَسَنَةٌ، وَطَلَبُهُ عِبَادَةٌ، وَالْمَذَاكِرَةُ لَهُ تَسْبِيحٌ، وَالْبَحْثُ عَنْهُ
جِهَادٌ، وَتَعْلِيمُهُ صِدْقَةٌ، وَبَدَلُهُ لِأَهْلِيهِ فُرْجَةٌ، وَالْعِلْمُ ثَمَارُ الْجَنَّةِ، وَأَنْسٌ فِي الْوَحْشَةِ،
وَصَاحِبٌ فِي الْغُرْبَةِ، وَرَفِيقٌ فِي الْخَلْوَةِ، وَدَلِيلٌ عَلَى السَّرَّاءِ، وَعَوْنٌ عَلَى الضَّرَّاءِ، وَسِلَاحٌ
عِنْدَ الْأَعْدَاءِ»

(1)

Al-Imam (A.S.) is called as Al-Baqir which means the Splitter of Knowledge due to his ample knowledge and his enthusiasm to teach people, In this will, Al-Imam (A.S.) encourages people to learn as it is axiomatic to do so. Nonetheless, he uses in this will so many stylistic devices that belong to the three levels.

As for the syntactic stylistic device the following are used: Repetition is used in «تعلموا، تعلمه، تعليمه» to highlight the importance of knowledge. Throughout repeating such words, people understand its importance. Metaphor in the line: «المذاكرة له تسبيح» the «البحث عنه جهاد، العلم ثمار الجنة، سلاح في الغربة» is utilized to glorify "knowledge" and emphasize its importance and value. In this line: «انس في الوحشة، صاحب في الغربة، رفيق في الخلوة، عون على الضراء» he gives knowledge features of human being (personification) due to its usefulness in every side of human life, it is an amusing companion and assistant in the distress.

(2)

«يَرْفَعُ اللَّهُ بِهِ قَوْمًا فَيَجْعَلُهُمْ فِي الْخَيْرِ سَادَةً، وَلِلنَّاسِ أَيْمَةٌ يُقْتَدَى بِفِعَالِهِمْ، وَيُقْتَصُّ
آثَارُهُمْ، وَيَصَلِّي عَلَيْهِمْ كُلُّ رَطْبٍ وَيَابِسٍ، وَحَيْثَانُ الْبَحْرِ وَهَوَامُهُ، وَسَبْعُ الْبَرِّ وَأَنْعَامُهُ»

Inversion is used by placing the prepositional phrases " به " and " في الخير " first, as these phrases refer to knowledge. To encourage people to seek knowledge and never to stop learning, Al-Imam (A.S.) shows the degree to which learned people may reach, by using parallelism.

Side with parallelism and the other stylistic devices, rhyme is used " عليهم، آثَارُهُمْ، بِفِعَالِهِمْ، الْبَرِّ الْبَحْرِ وَأَنْعَامُهُ، هَوَامُهُ" so that the words go smoothly adding musicality



Islamic religion urges science. Imam Al-Baqir (A.S.) follows the approach of the Prophet Muhammad (صلى الله عليه وآله وسلم) and his grandfather Imam Ali (A.S.) in addressing the subject of Knowledge and urge people to be educated and prudent because it is the core of the progress of society. The educated community has a progress and prosperity among societies and their people enjoy the luxury of living. Unlike the uneducated communities, they are overwhelmed by ignorance and darkness and have no way of guidance.

5.3 His Will (A. S.) about the ' World'

«إِنَّمَا الدُّنْيَا سُوقٌ مِنَ الْأَسْوَاقِ يَبْتَاعُ فِيهَا النَّاسُ مَا يَنْفَعُهُمْ وَمَا يَضُرُّهُمْ،»¹

When Omer Bin Abdulaziz , who is one of the Umayyad caliphs, enters to the market, he asks anyone who is maltreated to come. Meanwhile, people come and also Al-Imam (A.S.) comes. He was welcomed by the caliph and then he said his speech about the world to Omer Bin Abdulaziz.

Al-Imam (A.S.) opens his speech with a metaphor when describing life as a market in which people purchase what harms them and what benefits them:” يَبْتَاعُ فِيهَا النَّاسُ مَا يَنْفَعُهُمْ وَمَا يَضُرُّهُمْ “. Repeating the word «سوق» is for emphasizing the idea that ‘life is a market’. Parallelism and antithesis are also found in «ما ينفعهم و ما يضرهم»، to clarify the idea that in life there are both what harms people and what is useful for them and it is man who can choose what to ‘buy’.

(2)

”وَكَمْ قَوْمٌ ابْتَاعُوا مَا ضُرَّهُمْ فَلَمْ يُصْبِحُوا حَتَّىٰ أَنَاهُمْ الْمَوْتُ، فَخَرَجُوا مِنَ الدُّنْيَا مَلُومِينَ لَمَّا لَمْ يَأْخُذُوا مَا يَنْفَعُهُمْ فِي الْآخِرَةِ، فَفَسَسُوا مَا جَمَعُوا لِمَنْ لَمْ يَحْمَدْهُمْ، وَصَارُوا إِلَىٰ مَنْ لَا يَغْدُرُهُمْ،“

Then, Al-Imam (A.S.) gives an example of people who purchase what harms them in the other life. Metaphorically, they were



busy with their own affairs and earn sins. Their situation is just as those people in the market thinking of the mortal issues forgetting everything about Allah. Then, death comes suddenly taking their souls out of the life, so they were remorseful for the time they have spent not worshipping Allah, because all they did in their life was useless and all what they have earned are transient. This all goes to their families and they go to Allah without good deeds, but full of sins. Parallelism is used to link these poles «فَقَسَّمُوا مَا جَمَعُوا لِمَنْ لَمْ يَحْمَدْهُمْ، وَصَارُوا إِلَى مَنْ لَا يَعْدُرُهُمْ،»

(3)

فَتَحَنَ وَاللَّهِ حَقِيقُونَ أَنْ نُنْظَرَ إِلَى تِلْكَ الْأَعْمَالِ الَّتِي نَتَخَوَّفُ عَلَيْهِمْ مِنْهَا، فَكُفَّتْ عَنْهَا وَاتَّقَى اللَّهُ، وَاجْعَلْ فِي نَفْسِكَ اثْنَتَيْنِ: أَنْظُرْ إِلَى مَا تُحِبُّ أَنْ يَكُونَ مَعَكَ إِذَا قَدِمْتَ عَلَى رَبِّكَ فَقَدَّمَهُ بَيْنَ يَدَيْكَ، وَأَنْظُرْ إِلَى مَا تَكْرَهُ أَنْ يَكُونَ مَعَكَ إِذَا قَدِمْتَ عَلَى رَبِّكَ فَارْمِهِ وَرَاءَكَ، وَلَا تَرْغَبَنَّ فِي سُلْعَةٍ بَارَتْ عَلَى مَنْ كَانَ قَبْلَكَ فَتَرْجُو أَنْ يَجُوزَ عَنْكَ،

Al-Imam (A.S.) gives advice to Omer Bin Abdulaziz, that is to fear Allah in his deed and never to maltreat or suppress anyone from the parish. He tells him to put in his consideration two things: what he does not want to have when he meets Allah and what he really wants to have by making use of parallelism. Personification is used to describe humans' deeds as being touchable and would be presented in hand as opposed to what is not liked being thrown behind (i.e. contrast) to emphasize the idea that after death, only good deeds remain. The speech of Al-Imam (A.S.) goes so smooth due to the manipulation of rhyme in "معك , ربك , يدك , معك , ربك , وراءك , قبلك , عنك".

4. وافتح الأبواب، وسهل الحجاب، وأنصف المظلوم، ورذ الظالم.

Al-Imam (A.S.) ends his speech by making use of parallelism, that is to gather all the advice together in one utterance in order to make it of a forceful impact. In addition, the use of the rhyme in: “



“المَظْلُومَ, الظَّالِمَ” and “الأبْوَابَ، الحِجَابَ”

Table: The Aesthetic Stylistic Devices in Al-Imam Al Baqir's (A.S.) Wills

<i>Phonological Stylistic Devices</i>	<i>Uses</i>	<i>Frequency</i>
Alteration	1	0.01
Rhyme	6	0.06
<i>Semantic Stylistic Devices</i>		
Simile	3	0.03
Metaphor	9	0.09
Irony	4	0.04
Oxymoron	3	0.03
<i>Syntactic Stylistic Devices</i>		
Stylistic inversion	1	0.01
Parallel construction	8	0.08
Repetition	11	0.11
Antithesis	4	0.04
Rhetorical Question	3	0.03
Ellipsis	2	0.02
Polysyndeton	1	0.01
Total	56	0.56

6. Conclusion

Through the analysis, it is concluded that Imam Al- Baqir(A. S.) uses different semantic aesthetic devices. The phonological devices are highly used throughout the wills but rhyme (0.6%) is the more frequent one. The most important semantic stylistic device is metaphor (0.09%). He uses many syntactic devices; the most prominent ones of which are repetition (0.11%) and parallelism(0.08%). All of the devices that are used by Al-Imam play a functional role in his wills.



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Appendix

Al-Imam Al-Baqir's wills

1. خطبة له (عليه السلام) في جمع من أهل الغفلة
حضر عند الإمام الباقر عليه السلام جمع من الشيعة، وقد لاحظ أنهم من أهل الغفلة،
فخطبهم قائلاً:
إنّ كلامي لو وقع طرف منه في قلب أحدكم لصار ميتاً، ألا يا أشباحاً بلا أرواح، وذباباً
بلا مصباح، كأنكم خشب مسندة، وأصنام مريدة، ألا تأخذون الذهب من الحجر، ألا
تقتبسون الضياء من النور الأزهر، ألا تأخذون اللؤلؤ من البحر؟ خذوا الكلمة الطيبة
ممن قالها، وإن لم يعمل بها، فإن الله تعالى يقول: الَّذِينَ يَسْتَمِعُونَ الْقَوْلَ فَيَتَّبِعُونَ أَحْسَنَهُ.
ويحك يا مغرور: ألا تحمد من تعطيه فانياً؟ ويعطيك باقياً، درهمٌ يفنى بعشرة تبقى إلى
سبعائة ضعف مضاعفة من جواد كريم.
أتاك الله عند مكافأة هو مطعمك وساقيك، وكاسيك، ومعايفك، وكافيك، وساترك
ممن يراعيك، من حفظك في ليلك ونهارك، وأجابك عند اضطرارك، وعزم لك
على الرشد في اختبارك، كأنك قد نسيت ليالي أوجاعك وخوفك، دعوتهُ فاستجاب
لك، فاستوجب بجميل صنيعه الشكر، فنسيته فيمن ذكر، وخالفته فيما أمر.
ويلك إنما أنت لص من لصوص الذنوب، كلما عرضت شهوة أو ارتكبت ذنب سارعت
إليه، وأقدمت بجهلك عليه، فارتكبتهُ كأنك لست بعين الله، أو كأن الله ليس لك بالمرصاد.
يا طالب الجنة: ما أطول نومك، وأكل مطيتك، وأوهى همتك، فله أنت من طالب
ومطلوب، ويا هارياً من النار، ما أحت مطيتك إليها، وما أكسبك لما يوقعك فيها!
انظروا إلى هذه القبور، سطوراً بأفناء الدور، تدانوا في خططهم، وقربوا
في فرارهم، وبعُدوا في لقاءهم، عمّروا فخرّبوا، وأنسوا فأوحشوا، وسكنوا
فأعجبوا، وقنطوا فرحلوا، فمن سجع بدان بعيد، وشاحط قريب، وعامر
مخرب، وأنس موحش، وساكن مزعج، وقاطن مرحل غير أهل القبور.
يا ابن الأيام الثلاثة: يومك الذي ولدت فيه، ويومك الذي تنزل
فيه قبرك، ويومك الذي تخرج فيه إلى ربك، فإيا له من يوم عظيم.
يا ذي الهيئة المعجبة، والهيم المعطنة: ما لي أراكم أجسامكم عامرة، وقلوبكم دامرة، أما والله
لو عاينتم ما أنتم ملاقوه، وأنتم إليه صائرون، لقلتم: ((يَا لَيْتَنَا نَرَدُّ وَلَا نُكَدِّبُ بِآيَاتِ رَبِّنَا
وَنَكُونُ مِنَ الْمُؤْمِنِينَ)).



2. وصية له عليه السلام أوصى بها شيعته في الحث على طلب العلم:

”تَعَلَّمُوا الْعِلْمَ، فَإِنَّ تَعَلُّمَهُ حَسَنَةٌ، وَطَلْبُهُ عِبَادَةٌ، وَالْمَذَاكِرَةُ لَهُ تَسْبِيحٌ، وَالْبَحْثُ عَنْهُ جِهَادٌ، وَتَعْلِيمُهُ صِدْقَةٌ، وَبَدَلُهُ لِأَهْلِهِ قُرْبَةٌ، وَالْعِلْمُ تِبَارُ الْجَنَّةِ، وَأَنْسَ فِي الْوَحْشَةِ، وَصَاحِبٌ فِي الْعُرْبَةِ، وَرَفِيقٌ فِي الْخَلْوَةِ، وَدَلِيلٌ عَلَى السَّرَاءِ، وَعَوْنٌ عَلَى الضَّرَاءِ، وَسِلَاحٌ عِنْدَ الْأَعْدَاءِ، يَرْفَعُ اللَّهُ بِهِ قَوْمًا فَيَجْعَلُهُمْ فِي الْخَيْرِ سَادَةً، وَلِلنَّاسِ أئِمَّةً يُقْتَدَى بِفِعَالِهِمْ، وَيُقْتَصُّ آثَارُهُمْ، وَيُصَلِّي عَلَيْهِمْ كُلُّ رَطْبٍ وَيَابِسٍ، وَحَيْثَانُ الْبَحْرِ وَهَوَامُهُ، وَسَبْعُ الْبَرِّ وَأَنْعَامُهُ.“

3. وصيه له عليه السلام لعمر بن عبد العزيز

لما دخل المدينة عمر بن العزيز قال مناديه: من كانت له مظلمة أو ظلامة فليحضر، فأتاه أبو جعفر عليه السلام، فلما رآه استقبله وأقعده مقعده، فقال عليه السلام: «إِنَّمَا الدُّنْيَا سُوقٌ مِنَ الْأَسْوَاقِ يَبْتَاعُ فِيهَا النَّاسُ مَا يَنْفَعُهُمْ وَمَا يَضُرُّهُمْ، وَكَمْ قَوْمٌ ابْتَاعُوا مَا ضَرَّهُمْ فَلَمْ يُصْبِحُوا حَتَّى أَتَاهُمُ الْمَوْتُ، فَخَرَجُوا مِنَ الدُّنْيَا مَلُومِينَ لَمَّا لَمْ يَأْخُذُوا مَا يَنْفَعُهُمْ فِي الْآخِرَةِ، فَفَسَّمُوا مَا جَمَعُوا لَمَنْ لَمْ يَحْمَدْهُمْ، وَصَارُوا إِلَى مَنْ لَا يَعْدُرُهُمْ، فَنَحْنُ وَاللَّهِ حَقِيقُونَ أَنْ نَنْظُرَ إِلَى تِلْكَ الْأَعْمَالِ الَّتِي نَتَخَوَّفُ عَلَيْهِمْ مِنْهَا، فَكُفَّ عَنْهَا وَاتَّقِ اللَّهَ، وَاجْعَلْ فِي نَفْسِكَ اثْنَتَيْنِ: أَنْظُرْ إِلَى مَا تُحِبُّ أَنْ يَكُونَ مَعَكَ إِذَا قَدِمْتَ عَلَى رَبِّكَ فَقَدِّمُهُ بَيْنَ يَدَيْكَ، وَانظُرْ إِلَى مَا تَكْرَهُ أَنْ يَكُونَ مَعَكَ إِذَا قَدِمْتَ عَلَى رَبِّكَ فَارْمِهِ وَرَاءَكَ، وَلَا تَرْغَبَنَّ فِي سَلْعَةٍ بَارَتْ عَلَى مَنْ كَانَ قَبْلَكَ فَتَرْجُو أَنْ يَجُوزَ عَنْكَ، وَافْتَحِ الْأَبْوَابَ، وَسَهِّلِ الْحِجَابَ، وَأَنْصِفِ الْمَظْلُومَ، وَرَدِّ الظَّالِمَ.“