الاستيراتيجيات التداولية الاسلوبية
في وصية الامام محمد الباقر (عليه السلام) لجابر الجعفي

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المديرية العامة للتربية في محافظة بابل

Pragmatic Stylistics Strategies
in Al-Imam Mohammad Al-Baqir's (p.b.u.h.) Will
to Jabir Al-Jafi

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Abstract

The research attempts to elucidate a framework for the relations between linguistic form and pragmatic interpretation from a stylistic point of view. It draws on how the speaker's intentional style differs and how it helps the addressee to identify the idea behind it. As a satisfactory explanation of pragmatic stylistics[1] is still fuzzy, the research aims at: providing my definition of pragmatic stylistics[2], investigating the pragmatic stylistics strategies in the data under scrutiny (and explaining how the style used adds to the intended meaning and how it is manifested in Al-Imam's (peace be upon him) will from a pragmatic perspective), figuring out how stylistics strategies have pragmatic orientation, tracing the criteria that are met to satisfy those pragmatic stylistics strategies and finally developing an analytical model and applying it on the data chosen.

This research gives credence to the fact that the value of the various linguistic features of language used in the data rest on the speaker's competency. It also helps readers discern these features of language use from a stylistic approach. Moreover, the research helps the reader explore the variations that are possible in such discourse and delve into the pragmatic stylistics strategies that Al Imam Al-Baqir (peace be upon him) employs. One of the conclusions is that though violating the known norms, the speaker's intended meaning remains the same but tactically and cogently enforced upon the hearing audience.

Key words: style, pragmatic stylistics, strategies, Al-Imam Al-Baqir's (p.b.u.h.) will

الملخص

تحاول الدراسة توفير إطار لشرح العلاقات بين الشكل اللغوي والتفسير التداولي من وجهة نظر الأسلوبية. يشرح البحث كيف يختلف الأسلوب المقصود للمتحدث وكيف يساعد المرسل إليه على تحديد الفكرة الكامنة وراء كلامه. لان تفسير مقنع للاسلوبية التداولية لا يزال غامضًا، يهدف البحث إلى: تقديم تعريف الباحث للأسلوبية التداولية (أو الأسلوب التداولي) للتحقق في استراتيجيات الأسلوبية التداولية في البيانات قيد التدقيق (شرح كيف يضيف الأسلوب المستخدم إلى المعنى المقصود وكيف يتجلى في وصية الامام (ﷺ) من المنظور التداولي)،

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[1] 'Pragmatic stylistics' has been dealt with by Black (2006); 'pragmatic literary stylistics' by Chapman and Clark (2014); and 'pragmatic stylistics' in Sorlin's (2022) **The Stylistics of You**, but I have dealt with it from a different perspective toward developing a new analytical model.

[2] Pragmatic stylistics or pragma-stylistics are interchangeably used in this research.

ومعرفة كيف يكون للاستراتيجيات الأسلوبية توجه تداولي، وتتبع المعايير التي يتم استيفاؤها لتلبية استراتيجيات الأسلوبية التداولية هذه، وأخيرًا تطوير نموذج تحليلي.

يعطي هذا البحث مصداقية لحقيقة أن قيمة السمات المختلفة للغة المستخدمة في الوصية المختارة تعتمد على كفاءة المتحدث. كما أنه يساعد القراء على تمييز هذه الميزات لاستخدام اللغة من خلال الأسلوب. علاوة على ذلك، تساعد الدراسة القارئ على استكشاف الاختلافات الممكنة في مثل هذا الخطاب والخوض في استراتيجيات الأسلوبية التداولية التي يستخدمها الإمام الباقر (عليه السلام). أحد الاستنتاجات هو أنه على الرغم من انتهاك المعايير المعروفة، يظل المعنى المقصود للمتحدث هو نفسه ولكن يتم فرضه تكتيكيًا وبشكل مقنع على الجمهور المستمع.

الكلمات المفتاحية: الاسلوب، الأسلوبية التداولية، الاستراتيجيات، وصية الإمام الباقر(عليه السلام)

1. Introduction

Al-Imam Mohammad Al-Baqir (p.b.u.h.) is considered the imam of knowledge. He was born in the year 57 after Hijra (the date of the Prophet Mohammad's (God's blessing and peace be upon him and his family) migration from Mecca to Medina) (Al-Majlesi, 1983, vol. 46: 212). Mohammed Al-Baqir (p.b.u.h.) is the fifth in line of Prophet Mohammed's (God's blessing and peace be upon him and his family) descendants. All Arab religion scientists state that knowledge begins with Al-Imam Al-Sadiq (p.b.u.h.) who is the son of Al-Imam Al-Baqir (p.b.u.h.). Al-Imam Al-Baqir (p.b.u.h.) is the fifth Imam succeeding his father Al-Imam Zayn al-Abidin (p.b.u.h.) the son of Al-Imam Al-Hussein (p.b.u.h.) the grandson of the Prophet Mohammed (God's blessing and peace be upon him and his family). Our Prophet Mohammed (God's blessing and peace be upon him and his family) told one of his companions Jabir bin Abdullah Al-Ansari that,

> **"Jabir, you will live until you meet my [*grand*]son Mohammed [*Al-Baqir*] bin [*son of*] Ali [*Al-Sajjad_ Zayn al-Abidin*] bin Al-Hussein bin Ali bin AbiTalib, known in Torah as <u>Al-Baqir</u> [*the well-grounded and skilled in knowledge*]. When you meet him, give him my greeting"** (my translation) (italics mine).

"يا جابر انك ستبقى حتى تلتقي ولدي محمد ابن علي بن الحسين بن علي بن ابي طالب المعروف في التوراة بالباقر فأذا لقيته فأقرأه مني السلام" (المجلسي، ١٩٨٣، ج٤٦: ٢٢٣).

Al-Imam Mohammed Al-Baqir's (p.b.u.h.) language is regarded as a highly valued example of spoken language. As far as the attention to style in texts is concerned, it can be relevant in presenting argument insights from pragmatics and stylistics and exploring the possibilities in argumentative contexts. Kienpointner (cited in Eemeren, 2015: 119) points out that stylistics is seen by many modern scholars as "a rather narrow subject, dealing with the techniques of persuasion". Eemeren (p. 174) adds that it is the using of the most effective 'presentational devices', i.e., the various stylistic and other verbal and non-verbal means of conveying a message.

The problem of this research is presented in the form of the following questions: (1) what is the possible definition of pragmatic stylistics according to my point of view?[1], (2) what are the pragmatic stylistics strategies in the data under scrutiny (and explaining how the style used adds to the intended meaning and how it is manifested in Al-Imam's (p.b.u.h.) will from a pragmatic perspective), (3) How do stylistics strategies have pragmatic orientation?, (4) What are the criteria that are met to satisfy those pragmatic

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[1] Pragmatic stylistics or pragma-stylistics are interchangeably used in this research.

stylistics strategies? and finally (5) What is the analytical model that can be applied on the data chosen? As such, the research aims at: providing my definition of pragmatic stylistics, investigating the pragmatic stylistics strategies in the data under scrutiny (and explaining how the style used adds to the intended meaning and how it is manifested in Al-Imam's (p.b.u.h.) will from a pragmatic perspective), figuring out how stylistics strategies have pragmatic orientation, tracing the criteria that are met to satisfy those pragmatic stylistics strategies and finally developing an analytical model and applying it on the data chosen. It is hypothesized that: (1) both stylistics and pragmatics have something in common to come together under the rubric of pragmatic stylistics, (2) There are certain pragmatic stylistics strategies that are employed in the will under investigation, (3) The stylistics strategies utilized in the data under scrutiny have pragmatic orientation, (4) There are certain criteria that are met to satisfy the pragmatic stylistics strategies used, and (5) The research hypothesized an analytical model to be applied on the data chosen. The research follows certain procedures to achieve its aims: (1) reviewing literature on pragmatics and stylistics to race the possibility of bringing the two disciplines into pragmatic stylistics, (2) Applying the analytical model developed by this research on the will under investigation, and (3) calculating the findings through qualitative and quantitative approaches to reach the results and accordingly presenting some conclusions on pragmatic stylistics. The research is limited to investigating the pragmatic stylistics strategies in Al-Imam Al-Baqir's (p.b.u.h.) will to Jabir Al-Jafi. It is significant to instigate the linguistic variations and how they bring about pragmatic stylistics effects. Besides, it is of valuable interest to Muslims and others to trace the pragmatic stylistics strategies employed by Al-Imam Al-Baqir (p.b.u.h.) in the will and how they have an impact on them. It is also of value to those who have inclination to the disciplines of stylistics and pragmatics and how they come together to result in pragmatic stylistics.

2. Pragmatic stylistics

One way information processed is from an interpersonal aspect due to pragmatic correlation. Interpersonal, according to Leech (1983), refers to the cooperative principle, conversational implicature and the politeness principle. For interpersonal is a one or two way process of smoothly interacting to keep the process open between the speaker and the hearing audience. It can accordingly account for the purpose of the effects of different stylistic choices where pragmatics refers to the speaker's intention whereas stylistics aims at rendering the intended meaning more effective.

As such, my definition of pragmatic stylistics is:

a variation in the use of language where though violating the known norms however the intended meaning is methodically presented in various ways according to the speaker's adopted, adapted or created style for the purpose of imposing more effect on the audience.

For example, lady Macbeth says:

(1) **What is done is done. What is done can't be undone** (taken from Cook, 2003).

Here, we notice that the message can be achieved in a different way where it denotes the same intended meaning. However, presenting her speech in this stylistic way gives the meaning a more effective force upon the hearing audience. A crucial point is that presenting a speech in a stylistic way requires certain criteria to be met in the speech so as to achieve the intended effects and thus be accepted by the hearing audience. These criteria are discussed shortly below (see Section 3.4).

Pragmatics and stylistics meet in the sense that the stylistic choices and deviations from the norms correlate with pragmatic theories (the cooperative principle, conversational implicature and the politeness principle) where the speaker has to observe related maxims throughout the process of communication. Consequently, such stylistic choices and deviations are not arbitrary. For both stylistics and pragmatics aim at persuasion. Du Marsais cited in Bonta (2008: 227), adds that arguers' styles can be recognized through "figures" ("ways of speaking different than the others by a certain change .... that makes ... them ... more elevating or more pleasant than the speech that expresses the same ideas but without any significant change").

2.1. Stylistics

Hockett (1958: 556) states that two utterances, in the same language, which convey nearly the same information, but which are different in their linguistic structure, can be said to differ in style. A speaker chooses these features from a range of possible ways of expressing what he wants to say, and this choice is called stylistics (Wells, 1960: 215). To Leech and Short (2007: 10), style refers to the way language is used in a given context, by a given person, for a given purpose. Accordingly, stylistics can be explored as choice, deviation, intention and speaker.

In other words, style is often said to involve deviation from a norm, or standard use of language, in order to achieve literary, rhetorical, persuasive effects. It is usual in discussing this view of style to quote Dylan Thomas's phrase "A grief ago" or "He danced his did" as deviant, and therefore style laden, linguistic choices (Hickey, 1993: 574).

Accordingly, stylistics has been moving towards pragmatics in recent years, seeking explanations for aspects of language use that it alone cannot adequately provide.

2.1.1. Stylistics: style

The use of style by a speaker refers to a speaker's use of language in a specific way where we still keep in mind that language represents social knowledge. Tweedie et al 1996 (cited in Neuendorf, 2012: 279) define style as "a set of measurable patterns which may be unique to an author [*a speaker*]" (italics mine). Stylistics is, Jeffries and McIntyre (2010: i) state, "the linguistic study of style in language". They add that it is "a sub-discipline of linguistics that is concerned with the systematic analysis of style in language" (p. 1).

2.1.2. Stylistics: argumentation

Stylistics and argumentation are two levels of the same literary-rhetorical perspective. Moreover, stylistic devices, according to Henkemans (cited in Ribeiro, 2010: 74), play a role "in effectively presenting the topical choices". As such, he adds they "contribute to both the dialectical and the rhetorical aims of arguers".

However, style pertains to doing something in a particularly systematic way. Linguistic structure, Fowler (1981: 28) states, "is not arbitrary, but is determined and motivated by the functions it performs". Claes and Hulsens (cited in Eemeren, 2019) observe that "style was in the past seen as literary adornment (ornatus), later as a deviation of ordinary language use and nowadays as a choice between language variants" to have an impact on the hearing audience. To Eemeren, the speaker's style helps in argumentation in resolving the difference of opinion by convincing the intended audience. He states that one kind of style is the speech acts used as argumentative moves. He says that they contribute to resolving the difference of opinion. Besides, various types of argument schemes (say, causal) are used (see Al-Juwaid, 2019). Eemeren also states that "making the best of argumentative discourse means that in every argumentative move they make arguers may be ... out to ensure that this move is

not only considered reasonable but also effective in gaining acceptance from the audience they want to reach".

2.1.3. Stylistics: choice and ordering of words

Literary stylistics, according to cook (2003: 8), is defined as "the study of the relationship between linguistic choices and effects in literature [*or other genres upon the reader or listener*]" (italics mine). Language, Cook states, "is used to create alternatives to the real world". As such, he adds "in doing so, the precise choice and ordering of words is very important". However, the choice and order should be relevant so as to achieve the desired power.

2.1.4. Stylistics: persuasion

Language is a means of communication that is mainly used to convey the truth. We, as hearers, " are assailed at every turn by carefully crafted words seeking to attract our attention, win our support, change our behaviour" (Cook, 2003: 63). As it is mentioned above that stylistics is the study of linguistic style in a language. However, when the speaker resorts to some variations which are different from the norms, he certainly wants his intention to be sturdier. As such, this requires the involvement of pragmatics to result in the domain of pragmatic stylistics strategies.

2.1.5. Stylistics: truth

The utterance may be conveyed in various ways. What is important, though, is that the meaning and truth is comfortingly exact, i.e. the processing of the same information in various ways which while not altering the truth of what is said, nevertheless influence the hearer's attitude. The idea behind stylistics is to convey the truth in an effective way. The meaning is truthfully the same between the normal meaning and the stylistically oriented one. Furthermore, one way to strengthen the credibility of the speaker is to show his competence over language in front of the hearing audience. This makes his style different and thus his language prevails over other's. To Al Ameedi (2018: III), organizing information in such a way where some literary effects are achieved is to attract the listener's attention. He adds that "inversion, pre- and post-verbal variation, topicalization and parallelism" are examples of foregrounding in Arabic literary texts. The speaker, Al-Ameedi states, wants to push into the foreground of the sentence and thereby into the listener's attention part of the text ("which is informatively important to receive more prominence") where the speaker wants his intended meaning to be more effective.

2.1.6. Stylistics: deviation from the norms

Deviations from the norms of language use reflected through the patterning of linguistic units are to augment and intensify the meaning (Cook, 2003: 62). Such features of language use, Cook states, "occur in persuasive and emotive uses of language in society at large, whether in commercial, political, or interpersonal communication".

2.2. Pragmatics

The Encyclopedia Americana (cited in Akorede et al, 2009: 305) defines pragmatics as "the sub-field of language study, which investigates the techniques by which language is used for communication purpose".

Put differently, the pragmatic analysis of language can be broadly understood to be the investigation into that aspect of meaning which is derived not from the formal properties of words and constructions, but from the way in which utterances are used and how they relate to the context in which they are uttered. As far as the scope of pragmatics is concerned, Osisanwo (2003: 57) states that it includes: the message being communicated, the participants involved in the message, the knowledge of the world

which they share, the deductions to be made from the text on the basis of the context and the impact of the non-verbal aspect of interaction on meaning.

After all, pragmatics is interested in the ways in which information or messages are managed for effective communication. For example, it studies the different ways in which new information, or what the speaker is actually telling or asking the hearer, is distinguished from what he assumes the hearer already knows or believes. And here is where pragmatics and stylistics meet.

Thus, pragmatics coincides with stylistics in that both are directly interested in speakers' choices from among a range of grammatically acceptable linguistic forms and the aesthetic effects produced on the hearer. Hickey (1993: 578) states that the choices are seen as determined by the desired effects (expressive, affective, attitudinal etc.), by the communicative qualities aimed at (clarity, effectiveness etc.) and by the context or situation itself (what is already known and what is new, relationships between speaker and hearer, the physical distances etc.).

In brief, it is now clear that utterances with the same, or virtually the same, meaning may differ in their linguistic form and situational appropriateness, and these differences have stylistic and pragmatic explanations.

To summarise, the whole point suggests that if linguists are interested in asking "What do you say?"; stylisticians ask "How do you say?"; and pragmaticists ask "What do you do?". Therefore, pragma-stylisticians ask "How do you do?". The answers they provide to this question can be interesting and useful (Hickey, 1993).

2.3. Pragmatic stylistics strategies

Pragmatic stylistics strategies are the strategies that deviate from the norms but according to rules for the purpose of imposing more effects upon the audience (see my definition of pragmatic stylistics Section 2. Above).

2.3.1. Repetition

Repetition is an important strategy in Al-Imam's will. It is a kind of deviation from the linguistic norms because it violates the "normal rules of usage by over-frequency" (see Wales, 2011). There are kinds of repetition: repetition of words, phrases, clauses, sentences, or even paralleled structures and so on. The function of repetition is to stylistically emphasize a certain part of speech so as to have an impact on the hearing audience. A common kind of repetition in Al-Imam's will is the repetition of verbs, the repetition of If sentences and the repetition of paralleled structures.

2.3.2. Parallelism

Parallelism is a kind of repetition where a certain structure, certain successive words, phrases, clauses or sentences are repeated for the purpose of foregrounding certain utterances. To Al-Ameedi (2018: 26), parallelism is a kind of foregrounding where "similar contents are expressed by similar grammatical constructions". Foregrounding[1] is a linguistic device that is resorted to by the speaker to achieve some effects upon the hearing audience. Leech and Short (2007: 39) define foregrounding as "artistically motivated deviation". It is an aesthetically functional deviation on the basic ground that it is a deviation from what is expected by the audience.

2.3.3. Metonymy

Metonymy functions as a pragmatic stylistics strategy. It is to use a word to refer to something else than its literal meaning, i.e. it refers to what this word is associated with. According to Al-Hashmi (1999: 286), metonymy is to use a word and intend to refer to its associated meaning to refer to a thing or a person.

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[1] The opposite is 'backgrounding' (Wales, 2011).

2.3.4. Metaphor

A metaphor is a stylistic device where one entity is associated with the qualities of a different entity (Black, 2006: 20). It is to use an unusual term to describe a usual term. Unlike simile, the comparison is not made explicit by using a marker, i.e. 'like' or 'as' (see Al-Juwaid and Deygan, 2016: 88).

Simile

Simile is a stylistic device where two things are compared using explicit markers such as 'like' or 'as' (see Al-Juwaid and Deygan, 2016: 90). It is used to have a desired impact upon the hearing audience. According to Cruse (cited in Al-Juwaid and Deygan, 2016: 90), it represents a comparison between two things of unlike nature but they have something in common.

2.3.5. Rhetorical question

Rhetorical questions are different from real questions in the sense that the former requires no answer. They are "meant to be heard as questions and understood as statements" (Al-Juwaid and Deygan, 2016: 92). Larson 1998 (cited in Al-Juwaid and Deygan, p. 92) states that the purpose of rhetorical questions is to bring a problem to the people's minds and make them think of it. It is a stylistic device which has the illocutionary force of assertion.

2.3.6. Chiasmus

Chiasmus is a kind of parallelism where certain elements (words, phrases, clauses, sentences or certain structures) are repeated but in an inversion way. It is "a literary form consisting of two or more paralleled lines structures about a central theme" (Breck, 2008: 1).

2.3.7. Quranic reference

Quranic reference is a style where a speaker directly or indirectly refers to glorious verses from the Holy Quran as a source of strong evidence that no one can deny.

2.4. The four criteria of the efficiency and effectiveness of the message by Leech (1983)

Leech presents four precepts (cf. Slobin's 1975 cited in Leech, 1983) that are observed by language users: the processibility principle, the clarity principle, the economy principle and the expressivity principle. He adds that these four principles are observed in "the exercise of stylistic preference in language use"(p. 64). Leech (1983: 68) refers that the first three principles are concerned with the efficiency of language whereas the fourth principle is concerned with "effectiveness in a broad sense which includes expressive and aesthetic aspects of communication, rather than simply with efficiency". Thus, the four principles enable us to study the efficiency and the effectiveness of language in a more full-fledged way. These principles are criteria that a speaker takes into account when processing his text.

2.4.1. The processibility principle:

According to this principle, the speaker processes a text in a manner that is easy to decode, i.e. the utterance is segmented into tone-units where the parts of the utterance are presented in a well-organized manner (see Leech, 1983: 64). According to Geluykens (1994: 13), this is tied up with the focus and weight maxims, i.e. with "the linear ordering of the message" and "the assignment of degrees of prominence to different parts of the message".

For example, if some parts of the message are given prominence, this decision happens according to the maxims of focus and weight.

    (1) Everyone in the room knows at least two languages.

    (2) At least two languages are known by everyone in the room (Leech, 1983: 65).

The two sentences are the same, but the preference, of which sentence to use, is pragmatically and stylistically oriented.

2.4.2. The clarity principle:

    According to this principle, the speaker processes a text that is not ambiguous. For example,

    (3) The morning came at last when we were due to leave.

    (4) If the baby won't drink cold milk, it should be boiled (Leech, 1983: 66).

The utterance parts, here, cause an ambiguity because of discontinuous structures, i.e. (the morning) and (when we were due to leave) in (3) and the pronoun (it) in (4). Such ambiguities delude the hearer.

2.4.3. The economy principle:

    The speaker, according to this principle, briefly conveys his utterance while keeping it unimpaired. This shows the speaker's competency in using the language in a quick and easy way, i.e. reducing the text as possible while keeping it clear. Examples of resorting to this principle are pronominalization, substitution and ellipsis.

    (5) If the baby won't drink cold milk, the milk should be boiled (Leech, 1983: 67).

Here, the speaker sacrifices economy to avoid ambiguity, i.e. the speaker repeats the noun milk. The pragmatic point about reduction, Leech states, is to simplify the structure of the utterance.

2.4.4. The expressivity principle

    This principle is concerned with effectiveness which includes the aesthetic aspects of communication. For example,

    (6) John Brown was guilty of the crime, and <u>John Brown</u> would have to pay for it (Leech, 1983: 68).

Though abbreviations won't cause ambiguity, the speaker, in (6), doesn't abbreviate the underlined (John Brown). Such repetition is expressive and it surely has a value, say stylistic.

    Bellenger (1985: 93-100 cited in Bonta, 2008) refers to other criteria to achieve efficiency and aesthetic effectiveness which are: the criterion of credibility, coherence, consistency and congruence.

Credibility: the speaker is trustworthy throughout his entire behavior and through his proofs and the facts he presents.

Coherence: the speaker follows an efficient way of processing of information (for example a specific kind of reasoning: deductive, inductive and so on).

Consistency: the speaker shows continuity in his intentions.

Congruence: the speaker uses adequate information.

    Yet, earlier, other criteria are proposed by Aristotle (three persuasive ways) in order to render the utterance more efficient: ethos, pathos and logos (see Al-Jwaid and Tindale (2022) for more details).

    Leech's criteria, Bellenger's and Aristotle's share the same tenets. However, this research prefers to utilize Leech's criteria where the four criteria refer to the efficiency and effectiveness of the utterance.

3. Religious discourse: a will

A religious discourse term is associated with the language of our God and is, as Crystal and Davy (1973: 147) mention, "so removed from the language of everyday conversation". By 'so removed' they mean it is highly elevated. They (pp. 147-171) explain some main features (systematic stylistic variations) like the use of theological terms: archaisms, collocations, synonyms, antonyms and so on. Statements of belief, prayers, supplications, sermons and praise are pieces of religious discourse (Crystal and Davy, p. 166). Though religion is foregrounded, there is information that the speaker wants the hearing audience to take into consideration. However, the language of religion is so unchallenged. The message tackles various aspects of life that are important and it relates to how human beings appropriately live and organize their life.

As for a will, it refers to a one-way kind of speech that involves commandment, interdiction, exhortation, preaching, warning, stating, request, advice, and/or moral and intellectual guidance. It is a kind of obligation where a speaker presents a piece of communication including important information recommending his followers to follow, adhere to and work out.

4. The Analytical Model of Analysis

My analytical model makes use of Leech's (1983) and Leech and Short's (2007) models. Leech (1983: 63-70) postulates that the maxim of end-focus is one way. A text can be made more efficient and effective when it follows a set of four principles: processibility, clarity, economy and expressivity. The analytical Model is an interaction between the speaker's communicative function (observing the four principles of Leech) and his effective function (using stylistic devices). According to Leech and Short's (2007: 61-63) model, a checklist of linguistics and stylistic categories are proposed: **lexical** (how choice of words (general, nouns, verbs, adjectives and adverbs) yields stylistically intended meaning) and **grammatical** (how the sentence types and complexity or other types (clause or verb) result in relevant pragmatic stylistics interpretation) categories as well as the use of **figures of speech** (e.g. departing from formal patterning and linguistic norms of communication through foregrounding some features: repetition, parallelism, chiasmus, metaphor, metonymy, simile, synecdoche, paradox and irony and other parting with rhetorical effects), and **cohesion** (how the text's utterances linked together and processed) **and context** (how the speech is performed: directly or indirectly; implied or explicit).

Moreover, Leech and Shorts (p. 108) explicate that style is not just a matter of choice or patterning but also a matter of values and significances which are associated with choice and patterning. They relate them to language functions: ideational (the speaker conveys a message), interpersonal (the speaker fits his message appropriately into the speech situation to have an impact on the hearer) and textual (the speaker makes his utterance well-constructed to serve his intended meaning taking into consideration the hearer's needs) (p. 109). Put another, the three functions make sure that language be adapted to meet its users' communicative intentions and inferences. To Leech and Short (p. 168), the interpersonal and textual functions of language are ways in which language users implement the ideational function of language for communicative ends.

Likewise, based on what has been discussed above, there is a communicative function (pragmatics) and a persuasive function (stylistics) [1], the elements in the analytical model include: the communicative function which refers to the speaker's

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[1] See Leech and Short's (2007: 110) functional and stylistic significances of language where the former refers to nonliterary language whereas the latter to literary language.

intended meaning represented in the form of ideas, beliefs, knowledge, feelings and attitudes, etc.; and the aesthetic and persuasive function that refers to the speaker's effective resort represented in the form of stylistic devices which incorporate linguistic norms and direct the pragmatic interpretation of textual properties. This analytical model explains that in effective discourse, the speaker hinges on various stylistic devices which are pragmatically oriented.

The analytic model of analysis developed by this research is portrayed in Figure (1) below:
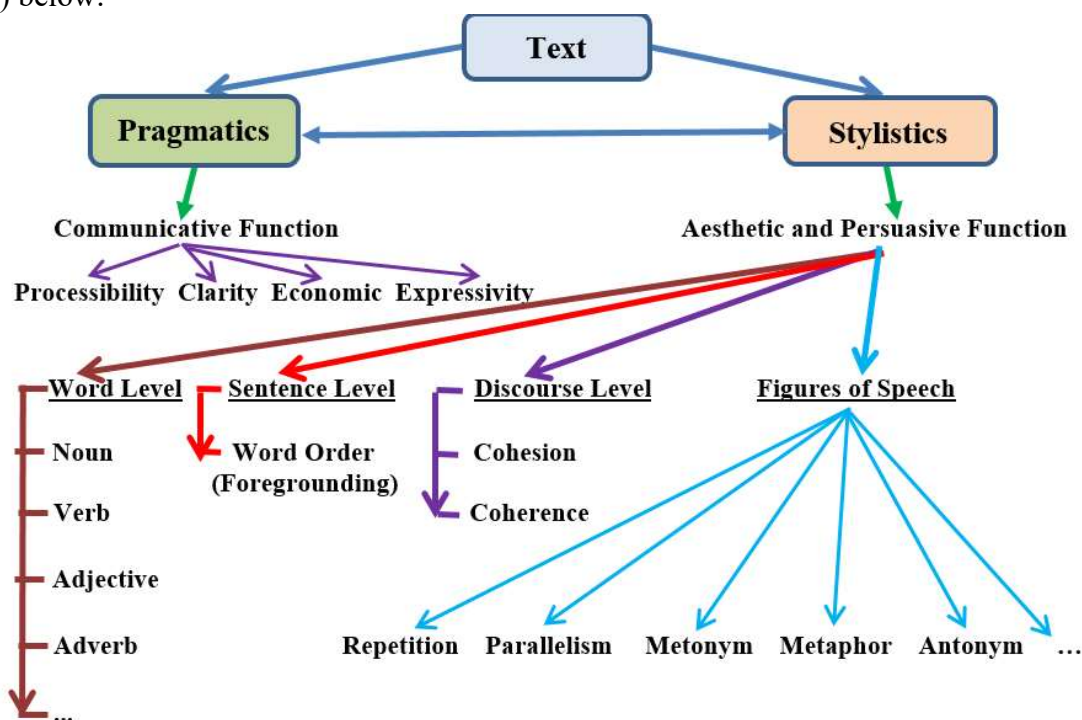

Figure (1) The analytic model for the analysis of pragmatic stylistics

4.1. Text analysis and results

In order to achieve the aims of this research, the analytic model (see Figure (1) above) is used to investigate the pragmatic stylistics strategies in Al-Imam Al-Baqir's (p.b.u.h.) will understudy.

4.1.1. Analysis of some illustrative extracts

The pragmatic stylistics analysis of all extracts is difficult to be covered in this research because they occupy a large space. Thus, only three illustrative extracts are analyzed below (see Appendix (1) below for the remaining two extracts). The structure of Al-Imam's will is divided into three parts (in a form of argumentative structures): urging the listener to make a choice between two ways (the right way and the wrong way) in a form of using If conditional constructions, advising the listener in a form of using series of imperatives each provided with evidence and finally stating in a form of using instructions indicating that a believer who has faithfulness and strong will is the one whose heart is not busy with what is in this world.

Extract (1)

<div dir="rtl">

يَا جَابِرُ اِغْتَنِمْ مِنْ أَهْلِ زَمَانِكَ خَمْساً :

إِنْ حَضَرْتَ لَمْ تُعْرَف وَإِنْ غِبْتَ لَمْ تُفْتَقَدْ وَإِنْ شَهِدْتَ لَمْ تُشَاوَرْ وَإِنْ قُلْتَ لَمْ يُقْبَلْ قَوْلُكَ وَإِنْ خَطَبْتَ لَمْ تُزَوَّجْ

وَأُوصِيكَ بِخَمْسٍ: إِنْ ظُلِمْتَ فَلَا تَظْلِمْ وَإِنْ خَانُوكَ فَلَا تَخُنْ وَإِنْ كُذِّبْتَ فَلَا تَغْضَبْ وَإِنْ مُدِحْتَ فَلَا تَفْرَحْ وَإِنْ ذُمِمْتَ فَلَا

تَجْزَعْ (الحراني، ٢٠٠٢، ج١: ٢٠٣، المجلسي، ١٩٨٣، ج ٧٨: ١٦٢).

</div>

Oh, Jabir, seize from the people at your time five things:
If you came, you were not recognized; if you got absent, you were not missed; if you witnessed, you were not consulted; if you said something, what you say was not accepted; if you asked to get engaged, you were not getting married.

And I recommend you five things:
If you are wronged, don't despot; if they betrayed you, don't betray; if you are told that what you are saying is a lie, don't be angry; if you are praised, don't feel happy; if you are dispraised, don't despond. (my translation)

i. The communicative function:

Al-Imam is able to create a linguistic and aesthetic link which is pragmatically oriented and he is able to achieve links among the parts of the text. He accomplishes the four criteria of pragmatic stylistics: processibility, clarity, economy and expressivity. In this extract, the four principles of processibility (the message is easy to decode), clarity (the message is clear), economy (the message involves no information than it is required) and expressivity (the message is effective) are given their due attention. The message is efficiently conveyed.

ii. The persuasive (aesthetic and effective) function:

- **Word level**:

On this level, Al-Imam Al-Baqir resorts, here, beginning with the use of the verb (اغتنم) which is metaphorically employed. He also uses successive verbs (غِبت), (حَضرت), (شَهدت), (قُلت), (خَطبت) in the past tense which is not arbitrary, i.e. it is stylistically expressive in the sense that it is used hypothetically to make the hearing audience imagine the situation as if it really happened. He also uses successive verbs (لا), (لا تظلم) (تخن), (لا تغضب), (لا تفرح), and (لا تجزع) in the present tense. The verbs are in the form of commands. Al-Imam puts them in the form of 'If zero conditional' constructions to ask Jabir to do these commands without conditions. The relations that hold among the verbs, Al-Imam uses, and how they come together are explained below at the sentence level.

- **Sentence level**:

Al-Imam uses a balanced structure (the number and choice of nouns, verbs, particles and sentence kind, and how they are constructed and related to each other) which is intentionally employed to accomplish a highly effective complete piece of speech, i.e. each part of the text involves the constructions ('If second conditional' construction and 'If zero conditional' construction which are explained respectively below):

(if + **subject** + verb, + (**object**)+ negative + verb). (i.e. the underlined clauses: an active voice and a negative **declarative** passive voice respectively)

<div dir="rtl">

إِنْ حَضَرْتَ لَمْ تُعْرَف (اربع كلمات) *(four words)*

</div>

If you came, you were not recognized.

<div dir="rtl">

وَإِنْ غِبْتَ لَمْ تُفْتَقَدْ (اربع كلمات) *(four words)*

</div>

If you got absent, you were not missed.

<div dir="rtl">

وَإِنْ شَهِدْتَ لَمْ تُشَاوَرْ (اربع كلمات) *(four words)*

</div>

If you <u>witnessed</u> something, you were <u>not</u> <u>consulted</u>

وَإِنْ قُلْتَ لَمْ يُقْبَلْ قَوْلُكَ *(خمس كلمات) (five words)*

If you <u>said</u> something, what you say was <u>not</u> <u>accepted</u>

وَإِنْ خَطَبْتَ لَمْ تُزَوَّجْ *(اربع كلمات) (four words)*

If you <u>asked</u> to get engaged, you were <u>not</u> <u>getting</u> married

(if + **object** + verb, + **(subject)** + negative + verb) (i.e. the underlined clauses: a passive voice and a negative **command** active voice respectively)

إِنْ ظُلِمْتَ فَلَا تَظْلِمْ *(اربع كلمات) (four words)*

If you are wronged, don't despot.

وَإِنْ خَانُوكَ فَلَا تَخُنْ *(اربع كلمات) (four words)*

If they betrayed you, don't betray.

وَإِنْ كُذِّبْتَ فَلَا تَغْضَبْ *(اربع كلمات) (four words)*

If you are told that what you are saying is a lie, don't be angry.

وَإِنْ مُدِحْتَ فَلَا تُفَرَحْ *(اربع كلمات) (four words)*

If you are praised, don't feel happy.

وَإِنْ ذُمِمْتَ فَلَا تَجْزَعْ *(اربع كلمات) (four words)*

If you are dispraised, don't despond.

- **Discourse level**:

This extract is cohesive and coherent. As per cohesion, the interpretation of its elements depends on and is related to one another. There are cohesive ties that link the speech together as one piece as explained above. For example, the repetition of successive verbs in the past tense as well as the repetition of successive 'if conditional constructions'. As for coherence, the use of these verbs and paralleled structures have relevance to result in a well-formed piece of speech relevant to the hearing audience and thus they achieve the meaning expressed and the purpose of communication. Yet, beyond the sentence boundary, there is the other concern of the aesthetic value represented by figures of speech which is explained below.

- **Figures of speech**:

In this extract, our imam employs a metaphor (اغتنم)[1] and a repetition of past verbs with future orientation (خَطَبت), (قُلت), (شَهدت), (غِبت), (حَضرت). Then, our Imam utilises parallelism of successive utterances which involve similar structures (i.e. if second conditional structures, i.e. the 'if clause' is an active voice while the 'other clause' is a passive voice):

(ان حَضرت لم تُعرف ـ ان غِبت لم تُفقد ـ ان شَهدت لم تُشاور ـ ان قُلت لم يُقبل قولك ـ ان خَطبت لم تُزوج.)

This use of parallelism is contrasted with another series of paralleled structures (i.e. if zero conditional structures: the 'if clause' is a passive voice whereas the 'other clause' is an active voice) but this time he shifts from the use of utterances in the active voice to the passive voice[2] and from passive voice to active voice in a chiasmus successive relation:

---

[1] This verb (اغتنم) which means (seize) is metaphorically employed where it is supposed to be related to seizing something good not seizing difficulties and miseries that someone faces in his life. Al-Imam regards seizing them as a sign of strong will, patience, faithfulness and loyalty.

[2] It is a kind of stylistic devices when Al-Imam shifts from the use of active voice to passive voice (see Abdul-Raof, 2001). Furthermore, the second parts in both parallelisms are negative (e.g. *If you say something, it <u>will not</u> be accepted*.) and (e.g. *If you are told that what you are*

(ان ظُلمت فلا تظلم — وان خانوك فلا تخن ـ ان كُذبت فلا تغضب ـ ان مُدحت فلا تفرحـ ان ذُممت فلا تجزع)

Al-Imam advises Jabir that if you are inflicted with an oppression and tyranny, don't in return inflict that oppression and tyranny, if you are inflected with treachery, don't betray, if you are told that what you are saying is a lie, don't be angry, if you are praised, don't feel happy, if you are condemned, don't be despondent.

Apparently, in Extract (1) above, the two functions can be traced: a communicative function that is pragmatically oriented and a persuasive function that is stylistically oriented. Both functions complement each other and aim at an effective discourse. Put another, one function presents the intended meaning and the other makes it more effective.

Extract (2)

وَفَكِّرْ فِيمَا قِيلَ فِيكَ، فَإِنْ عَرَفْتَ مِنْ نَفْسِكَ مَا قِيلَ فِيكَ فَسُقُوطُكَ مِنْ عَيْنِ اللهِ جَلَّ وَعَزَّ عِنْدَ غَضَبِكَ مِنَ الْحَقِّ أَعْظَمُ عَلَيْكَ مُصِيبَةً مِمَّا خِفْتَ مِنْ سُقُوطِكَ مِنْ أَعْيُنِ النَّاسِ، وَإِنْ كُنْتَ عَلَى خِلَافِ مَا قِيلَ فِيكَ فَثَوَابٌ اكْتَسَبْتَهُ مِنْ غَيْرِ أَنْ يَتْعَبَ بَدَنُكَ (الحراني، ٢٠٠٢، ج١: ٢٠٣، المجلسي، ١٩٨٣، ج ٧٨: ١٦٢).

Think about what has been said about you. If you knew from yourself what was said about you, then your fall from the eye of God Almighty when you get angry from the truth is a greater disaster happened to you than when your fear to fall from the eyes of people. Even if you are not what has been said about you, then it is a reward you earned without getting your body tired. (my translation)

i. The communicative function:

Al-Imam Al-Baqir has chosen the words (verbs, particles, adverbs, adjectives) and sentences that are processible, clear, relevant and expressive. They efficiently and effectively succeed in transmitting the intended message he wants to the hearing audience. The style, Al-Imam Al-Baqir uses, is highly constructed which makes the audience appeal to it.

ii. The persuasive (aesthetic and effective) function:
- **Word level**:

Al-Imam, here, begins with the verb (فكر think) where he asks Jabir to use his mental attitude and thus reasonably take a decision whether what he is saying is true or not. He also uses other verbs and nouns to support his utterance as explained below in the sentence level.
- **Sentence level**:

Then, Al-Imam explains to Jabir why he should take the right decision. The extract here is in two parts:

فَإِنْ عَرَفْتَ مِنْ نَفْسِكَ مَا قِيلَ فِيكَ فَسُقُوطُكَ مِنْ عَيْنِ اللهِ جَلَّ وَعَزَّ عِنْدَ غَضَبِكَ مِنَ الْحَقِّ أَعْظَمُ عَلَيْكَ مُصِيبَةً مِمَّا خِفْتَ مِنْ سُقُوطِكَ مِنْ أَعْيُنِ النَّاسِ

If you knew from yourself what was said about you, then your fall from the eye of God Almighty when you get angry from the truth is a greater disaster happened to you than when your fear to fall from the eyes of people.

وَإِنْ كُنْتَ عَلَى خِلَافِ مَا قِيلَ فِيكَ فَثَوَابٌ اكْتَسَبْتَهُ مِنْ غَيْرِ أَنْ يَتْعَبَ بَدَنُكَ

Even if you are not what has been said about you, then it is a reward you earned without getting your body tired.

---

saying is a lie, don't be angry.) respectively, but the latter with a different stylistically oriented negative construction.

- **Discourse level**:

The extract here is also both cohesive and coherent. The linguistic ties and how the sentences are appropriately brought together to bring about a cohesive and coherent piece of speech and thus successfully and adequately transmit the intended meaning.

- **Figures of speech**:

In this extract, Al-Imam asks Jabir to think of what he has said to him before (i.e. Extract (1) above) using the following metaphorical comparison between

سُقُوطُكَ مِنْ عَيْنِ اللهِ جَلَّ وَعَزَّ (falling from the eye of God) and

سُقُوطِكَ مِنْ أَعْيُنِ النَّاسِ (falling from the eyes of people)

where we suppose to follow and fear our almighty God not people. His utterances are again figuratively employed to be more effective.

As such, the two functions are conveyed. The communicative function in the sense that the message flows clearly, processibly and economically. The second function is expressively maintained through processing this communicative function in a more aesthetic and effective way, i.e. through the use of repetition, parallelism, metaphor, and comparison.

Extract (3)

_وَاعْلَمْ بِأَنَّكَ لَا تَكُونُ لَنَا وَلِيّاً حَتَّى لَوِ اجْتَمَعَ عَلَيْكَ أَهْلُ مِصْرِكَ وَقَالُوا إِنَّكَ رَجُلُ سَوْءٍ لَمْ يَحْزُنْكَ ذَلِكَ، وَلَوْ قَالُوا إِنَّكَ رَجُلٌ_
صَالِحٌ لَمْ يَسُرَّكَ ذَلِكَ، وَلَكِنِ اعْرِضْ نَفْسَكَ عَلَى [مَا فِي] كِتَابِ اللهِ، فَإِنْ كُنْتَ سَالِكاً سَبِيلَهُ زَاهِداً فِي تَزْهِيدِهِ رَاغِباً فِي
تَرْغِيبِهِ خَائِفاً مِنْ تَخْوِيفِهِ فَاثْبُتْ وَأَبْشِرْ، فَإِنَّهُ لَا يَضُرُّكَ مَا قِيلَ فِيكَ، وَإِنْ كُنْتَ [مبائنا] مُبَايناً لِلْقُرْآن فَمَا ذَا الَّذِي يَغُرُّكَ
مِنْ نَفْسِكَ، إِنَّ الْمُؤْمِنَ مَعْنِيٌّ بِمُجَاهَدَةِ نَفْسِهِ لِيَغْلِبَهَا عَلَى هَوَاهَا، فَمَرَّةً يُقِيمُ أَوَدَهَا وَيُخَالِفُ هَوَاهَا فِي مَحَبَّةِ اللهِ، وَمَرَّةً
تَصْرَعُهُ نَفْسُهُ فَيَتَّبِعُ هَوَاهَا فَيُنْعِشُهُ اللهُ فَيَنْتَعِش، وَيُقِيلُ اللهُ عَثْرَتَهُ فَيَتَذَكَّرُ وَيُفْزَعُ إِلَى التَّوْبَةِ وَالْمَخَافَةِ فَيَزْدَادُ بَصِيرَةً وَمَعْرِفَةً
لِمَا زِيدَ فِيهِ مِنَ الْخَوْفِ، وَذَلِكَ بِأَنَّ اللهَ يَقُولُ: ﴿إِنَّ الَّذِينَ اتَّقَوْا إِذَا مَسَّهُمْ طَائِفٌ مِنَ الشَّيْطَانِ تَذَكَّرُوا فَإِذَا هُم
مُبْصِرُونَ﴾[1] (الحراني، ٢٠٠٢، ج١: ٢٠٣-٢٠٤، المجلسي، ١٩٨٣، ج ٧٨: ١٦٢-١٦٣).

Be acknowledged that you will not be a follower of us until (you prove that) if all people in your region have gathered and said that you are a bad man, this makes you not sad and (you prove that) if they have said that you are a good man, this makes you not pleased. But expose yourself to (what is in) the Book of God (Quran); (and if you find that) (on the one hand,) you were following its path, disinteresting what it disinterests, wanting what it wants, fearing that which it frightens, then be steady and be acknowledged that it will not harm you what has been said about you. And if you are not following the Quran's path, then what makes you proud of yourself? A believer is demanded to strive his self to make it overcomes its fancy. (In this struggle,) One time, he establishes his self's affability and he contravenes its desires for the sake of his love to God; Another time, his self overcomes him and accordingly he follows his self's desires; however, God invigorates him and thus he rehabilitates, and God removes his obstacle and this makes him remember where he horrorably hurries to repent and fearfulness and he becomes more insightful and knowledgeable because of his increased fearfulness. God says (Verify those who fear God think of Him when assailed by the instigations of Satan, and lo! They begin to understand)[2]. (my translation)

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[1] القرآن الكريم: سورة الاعراف الآية ٢٠١.

[2] Al-Araf: Ayah 201 (translated by Ali, 1984).

i. The communicative function:

Al-Imam's message, here, met the four principles of pragmatic stylistics as well where it satisfies all criteria: processibility, clarity, economy and expressivity.

ii. The persuasive (aesthetic and effective) function:

- **Word level**:

In this extract, Al-Imam uses the verb (اعلم be acknowledged) followed by the verbs make you not pleased – لا يسرك make you not sad - لا يحزنك said – قالوا gathered - اجتمع) overcome – يغلبها will not harm you – لا يضرك be steady – اثبت be exposed – اعرض نفسك horrorably hurries to repent يفزع الى التوبة – remember – يتذكر God invigorates him - ينعشه الله becomes more insightful). فيزداد بصيرة –

- **Sentence level**:

At this level, other sentences of 'If zero conditional' constructions are utilized.

حَتَّى لَوِ اجْتَمَعَ عَلَيْكَ أَهْلُ مِصْرِكَ وَقَالُوا إِنَّكَ رَجُلُ سَوْءٍ لَمْ يَحْزُنْكَ ذَلِكَ

if all people in your region have gathered and said that you are a bad man, this makes you not sad

وَلَوْ قَالُوا إِنَّكَ رَجُلٌ صَالِحٌ لَمْ يَسُرَّكَ ذَلِكَ

if they have said that you are a good man, this makes you not pleased

فَإِنْ كُنْتَ سَالِكاً سَبِيلَهُ زَاهِداً فِي تَزْهِيدِهِ رَاغِباً فِي تَرْغِيبِهِ خَائِفاً مِنْ تَخْوِيفِهِ فَاثْبُتْ وَأَبْشِرْ، فَإِنَّهُ لَا يَضُرُّكَ مَا قِيلَ فِيكَ

if you find that you were following its path, disinteresting what it disinterests, wanting what it wants, fearing that which it frightens, then be steady and be acknowledged that it will not harm you what has been said about you

وَإِنْ كُنْتَ [مبائنا] مُبَايِناً لِلْقُرْآنِ فَمَا ذَا الَّذِي يَغُرُّكَ مِنْ نَفْسِكَ

if you are not following the Quran's path, then what makes you proud of yourself?

At this level, Al-Imam Al-Baqir also utilizes some subject-object inverted sentences: (اذا مسهِم - فينعشه الله - تصرعه نفسه   لا يضرك ما قيل فيك – لم يسرك ذلك – لم يحزنك ذلك طائف) where the underlined object is foregrounded against the underlined subject and the purpose is to give them more importance.

- **Discourse level**:

The extract, here, is considered both cohesive and coherent. Al-Imam employs a series of verbs involved in a form 'If conditional' sentences as cohesive devices to bring together his words and sentences. The relation that holds among them is coherence and relevance.

- **Figures of speech**:

In this extract, (يحزنك - يسرك and رجل سوء - رجل صالح) are antonymous. These two structures have been paralleled to bring about a more persuasive effect in addition to their aesthetic effect. The implied meaning is that it is not people who decide whether you are good or bad but Allah. You should present yourself to the Holy Quran and see. The communicative function is achieved in a more effective way. A series of conditional "if" clauses end with (خائفا - تخويف ,راغبا - ترغيبا , زاهدا - تزهيدا) end with ... and of repetitions (فاثبت وابشر فانه لا يضرك ما قيل فيك) with the intention to give him confidence that he is doing what is right. In contrast to the use of (سالكا سبيله), our imam employs an antonym (مباينا للقران) followed by a rhetorical question (فما ذا الذي يغرك من نفسك) to emphasize the effect that Muslims are supposed to be able to control (هواها) their desires. Our imam depicts a conflict between a man and his desires: utilizing (اودها - هواها) as alliteration, (– فينعشه فينتعش) as repetition and (فينتعش - فيتذكر- فيزداد). Here, our imam reminds us that Allah is always merciful and there is always a chance to regret. Our imam ends with a surah from the Holy Quran to support his words.

4.1.2. The results

The aim of this sub-section is to statistically calculate the findings that accord with the aim and verify the hypotheses of this research. It presents the results arrived at by applying the percentage in the will understudy. The results reveal that the aims are adequately accorded with and that the hypotheses are satisfactorily verified.

The analysis tells that the communicative intention is achieved through short, clear, processible, economic and expressive utterances whereas the persuasive intention is achieved through pragmatic stylistics strategies. Thus, the utilization of the two kinds of intention results in pragmatic stylistics. There are 5 extracts. The results of the analysis of all extracts are presented in Table (1) below:

Table (1) Rates of the Pragmatic Stylistics Strategies of All Extracts in Percentages

No.	Pragmatic Stylistics Strategies	Frequency	Percentage
	Word level		
1.	Noun	334	59.21%
2.	Verb	98	17.37%
3.	Adjective	88	15.6%
4.	Adverb	44	7.8%
	Total	564	**100%**
	Sentence level		
1.	Object foregrounding	13	18.84%
2.	Adjective foregrounding	56	81.15%
	Total	69	**100%**
	Discourse level		
1.	Cohesion	5	100%
2.	Coherence	5	100%
	Total	**5**	**100%**
	Figures of speech		
1.	Repetition	46	20.53%
2.	Parallelism	65	29.01%
3.	Metonymy	25	11.16%
4.	Simile	33	14.73%
5.	Metaphor	34	15.17%
6.	Quranic Reference	1	0.44%
7.	Rhetorical Question	1	0.44%
8.	Synonymy	4	1.78%
9.	Antonym	17	7.58%
10.	Comparison	2	0.89%
11.	Chiasmus	5	2.23%
12.	Overstatement	37	16.51%
	Total	224	**100%**

5. Conclusions

This research has come up with the following conclusions:

1. Each extract includes a communicative function as well as a persuasive one. The two functions are complementary. Both functions are important on the basic ground that failure of one function breaks the efficiency and effectiveness of communication down.

2. As far as the communicative function is concerned, all extracts achieve and satisfy the processibility, clarity and economy criteria.

3. As for the aesthetic and persuasive function, all extracts met the expressivity criterion where using nouns, on the word level, has the highest percentage which amounts to 59.21% and this is due to the fact that nouns make speech more consistent and emphasized than verbs; using adjective foregrounding, on the sentence level, has the highest percentage 81.15% and this is for the purpose of making adjectives more prominent; and using parallelism has the highest percentage 29.01% and this reveals the speaker's competent as parallelism is regarded as a feature of highly structured speech.

4. Pragmatic stylistics strategies are used for communicative as well as aesthetic and persuasive purposes. This is evident on the principle grounds that such wills are written with the purpose of recommendation and persuasion for Muslims in particular and all people in general to perform preferred actions.

5. This kind of text touches various aspects of our life and has an important role in its valuable impact on Muslims' actions.

6. The importance of this will is that it contains all the highest values and exalted objectives that through their implementation in the real world and under the shadow of their act could reach the peak of the zenith of humanity.

7. The developed analytical model has been found to be useful and adequate for the pragmatic stylistics analysis of the data understudy.

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Appendix (1)
The Remaining Extracts

Extract (4)

يَا جَابِرُ، اسْتَكْثِرْ لِنَفْسِكَ مِنَ اللهِ قَلِيلَ الرِّزْقِ تَخَلُّصاً إِلَى الشُّكْرِ، وَاسْتَقْلِلْ مِنْ نَفْسِكَ كَثِيرَ الطَّاعَةِ للهِ [ازراء] إِزْرَاءًا عَلَى النَّفْسِ وَتَعَرُّضاً لِلْعَفْوِ، وَادْفَعْ عَنْ نَفْسِكَ حَاضِرَ الشَّرِّ بِحَاضِرِ الْعِلْمِ، وَاسْتَعْمِلْ حَاضِرَ الْعِلْمِ بِخَالِصِ الْعَمَلِ، وَتَحَرَّزْ فِي خَالِصِ الْعَمَلِ مِنْ عَظِيمِ الْغَفْلَةِ بِشِدَّةِ التَّيَقُّظِ، وَاسْتَجْلِبْ شِدَّةَ التَّيَقُّظِ بِصِدْقِ الْخَوْفِ، وَاحْذَرْ خَفِيَّ التَّزَيُّنِ بِحَاضِرِ الْحَيَاةِ، وَتَوَقَّ مُجَازَفَةَ الْهَوَى بِدَلَالَةِ الْعَقْلِ، وَقِفْ عِنْدَ غَلَبَةِ الْهَوَى بِاسْتِرْشَاءِ الْعِلْمِ، وَاسْتَبْقِ خَالِصَ الْأَعْمَالِ لِيَوْمِ الْجَزَاءِ، وَانْزِلْ سَاحَةَ الْقَنَاعَةِ بِاتِّقَاءِ الْحِرْصِ، وَادْفَعْ عَظِيمَ الْحِرْصِ بِإِيثَارِ الْقَنَاعَةِ، وَاسْتَجْلِبْ حَلَاوَةَ الزَّهَادَةِ بِقَصْرِ الْأَمَلِ، وَاقْطَعْ أَسْبَابَ الطَّمَعِ بِبَرْدِ الْيَأْسِ، وَسُدَّ سَبِيلَ الْعُجْبِ بِمَعْرِفَةِ النَّفْسِ، وَتَخَلَّصْ إِلَى رَاحَةِ النَّفْسِ بِصِحَّةِ التَّفْوِيضِ، وَاطْلُبْ رَاحَةَ الْبَدَنِ بِإِجْمَامِ الْقَلْبِ، وَتَخَلَّصْ إِلَى إِجْمَامِ الْقَلْبِ بِقِلَّةِ الْخَطَأِ، وَتَعَرَّضْ لِرِقَّةِ الْقَلْبِ بِكَثْرَةِ الذِّكْرِ فِي الْخَلَوَاتِ، وَاسْتَجْلِبْ نُورَ الْقَلْبِ بِدَوَامِ الْحُزْنِ، وَتَحَرَّزْ مِنْ إِبْلِيسَ بِالْخَوْفِ الصَّادِقِ. وَإِيَّاكَ وَالرَّجَاءَ الْكَاذِبَ فَإِنَّهُ يُوقِعُكَ فِي الْخَوْفِ الصَّادِقِ، تَزَيَّنْ للهِ عَزَّ وَجَلَّ بِالصِّدْقِ فِي الْأَعْمَالِ، وَتَحَبَّبْ إِلَيْهِ بِتَعْجِيلِ الِانْتِقَالِ. وَإِيَّاكَ وَالتَّسْوِيفَ فَإِنَّهُ بَحْرٌ يَغْرَقُ فِيهِ الْهَلْكَى. وَإِيَّاكَ وَالْغَفْلَةَ فَفِيهَا تَكُونُ قَسَاوَةُ الْقَلْبِ. وَإِيَّاكَ وَالتَّوَانِيَ فِيمَا لَا عُذْرَ لَكَ فِيهِ فَإِلَيْهِ يَلْجَأُ النَّادِمُونَ. وَاسْتَرْجِعْ سَالِفَ الذُّنُوبِ بِشِدَّةِ النَّدَمِ وَكَثْرَةِ الِاسْتِغْفَارِ. وَتَعَرَّضْ لِلرَّحْمَةِ وَعَفْوِ اللهِ بِحُسْنِ الْمُرَاجَعَةِ، وَاسْتَعِنْ عَلَى حُسْنِ الْمُرَاجَعَةِ بِخَالِصِ الدُّعَاءِ وَالْمُنَاجَاةِ فِي الظُّلَمِ. وَتَخَلَّصْ إِلَى عَظِيمِ الشُّكْرِ بِاسْتِكْثَارِ قَلِيلِ الرِّزْقِ وَاسْتِقْلَالِ كَثِيرِ الطَّاعَةِ. وَاسْتَجْلِبْ زِيَادَةَ النِّعَمِ بِعَظِيمِ الشُّكْرِ [، وَتَوَسَّلْ] والتوسل إِلَى عَظِيمِ الشُّكْرِ بِخَوْفِ زَوَالِ النِّعَمِ، وَاطْلُبْ بَقَاءَ الْعِزِّ بِإِمَاتَةِ الطَّمَعِ، وَادْفَعْ ذُلَّ الطَّمَعِ بِعِزِّ الْيَأْسِ، وَاسْتَجْلِبْ عِزَّ الْيَأْسِ بِبُعْدِ الْهِمَّةِ. وَتَزَوَّدْ مِنَ الدُّنْيَا بِقَصْرِ الْأَمَلِ، وَبَادِرْ بِانْتِهَازِ الْبَغِيَّةِ عِنْدَ إِمْكَانِ الْفُرْصَةِ وَلَا إِمْكَانَ كَالْأَيَّامِ الْخَالِيَةِ مَعَ صِحَّةِ الْأَبْدَانِ. وَإِيَّاكَ وَالثِّقَةَ بِغَيْرِ الْمَأْمُونِ، فَإِنَّ لِلشَّرِّ ضَرَاوَةً كَضَرَاوَةِ الْغِذَاءِ (الحراني، ٢٠٠٢، ج١: ٢٠٤–٢٠٥، المجلسي، ١٩٨٣، ج ٧٨: ١٦٣–١٦٤).

Jabir: **'Regard** *the little sustenance from God as too much for yourself purifying your thankfulness;* **regard** *too much devoutness for God as little from yourself in contempt of the self and to be exposed to forgiveness;* **get** *present evil away from yourself through present knowledge;* **use** *present knowledge in pure work;* **get rid** *during pure work* **of** *great oblivion with intense vigilance;* **bring** *intense vigilance through honest fearfulness;* **be aware of** *what is behind embellishment through life present;* **prevent** *fancy's frivolousness through mind rationality;* **stop** *when fancy prevails to consult knowledge;* **keep** *pure works for the day of rewarding;* **take off** *at the square of satisfaction through diligence abstaining;* **push** *great diligence with conviction preference;* **recall** *sweet abstinence via downsizing of hope;* **cut** *the reasons of greediness through the coldness of despair;* **close** *the path of wonder with the knowing of the self;* **be** *purified through self-relaxation with the right delegation;* **demand** *body relaxation through heart relaxation;* **be** *purified to relaxation of heart through shortage of error;* **be** *exposed to heart softness with excess of remembrance in privacies;* **recall** *heart light through continual sadness;* **be aware of** *Satan through right fearfulness;* **be** *embellished for Almighty God via honesty in deeds;* **seek** *God's love through hurrying in departing;* **be aware of** *procrastination for it is a sea which drowns the annihilated;* **be aware of** *incautiousness where lies heartlessness;* **be aware of** *slackness for which you have no excuse to God resort the repented;* **get back** *previous sins through regretting and amplifying asking for forgiveness;* **be exposed to** *compassion and God's forgiveness via good reconsideration;* **resort to** *good reconsideration through pure supplication and*

*Soliloquizing in darkness; **be** purified to great thankfulness through amplifying little substance and reducing much obedience; **rebring** the increase of conferment with great thankfulness and solicitation for great thankfulness through fearing the disappearing of conferment; **ask for** the staying of esteem via killing greediness; **push away** the servility of greediness through the servility of despair; **recall** the servility of despair via furthermost of aspiration; **be supplied with** from the world with restriction of hope; and **hasten to** the seizing of aim when the opportunity is possible where no contingency there are as old days accompanied with the health of bodies, and be aware of trust with the untrusted for evil has an aggressiveness as the aggressiveness of nourishment.* (my translation)

Extract (5)

"واعلم أنه لا علم كطلب السلامة. ولا سلامة كسلامة القلب. ولا عقل كمخالفة الهوى. ولا خوف كخوف حاجز. ولا رجاء كرجاء معين ولا فقر كفقر القلب. ولا غنى كغنى النفس. ولا قوة كغلبة الهوى. ولا نور كنور اليقين. ولا يقين كاستصغارك الدنيا. ولا معرفة كمعرفتك بنفسك. ولا نعمة كالعافية. ولا عافية كمساعدة التوفيق. ولا شرف كبعد الهمة. ولا زهد كقصر الامل. ولا حرص كالمنافسة في الدرجات. ولا عدل كالانصاف. ولا تعدي كالجور. ولا جور كموافقة الهوى. ولا طاعة كأداء الفرائض. ولا خوف كالحزن ولا مصيبة كعدم العقل. ولا عدم عقل كقلة اليقين. ولا قلة يقين كفقد الخوف ولا فقد خوف كقلة الحزن على فقد الخوف ولا مصيبة كاستهانتك بالذنب ورضاك بالحالة التي أنت عليها. ولا فضيلة كالجهاد. ولا جهاد كمجاهدة الهوى. ولا قوة كرد الغضب ولا معصية كحب البقاء. ولا ذل كذل الطمع. وإياك والتفريط عند إمكان الفرصة، فإنه ميدان يجري لأهله بالخسران." (الحراني، ٢٠٠٢، ج١: ٢٠٥، المجلسي، ١٩٨٣، ج ٧٨: ١٦٤-١٦٥).

And be acknowledged that no knowledge as the requesting of safety, no safety as the safety of the heart, no mentality as the disobedience of fancy, no fearfulness as a barrier fearfulness, no hoping as a supporter hoping, no poverty as the poverty of heart, no richness as the richness of self, no strength as the conquest of fancy, no illumination as the illumination of certainty, no certainty as your denigration of the world, no knowing as the knowing of yourself, no grace as wellness, no wellness as the helping of conciliation, no honor as the furthermost of aspiration, no austerity as the brevity of hope, no prudence as the competing for ranks, no justice as just conduct, no transgression as cruelty, no cruelty as the agreeing of fancy, no obedience as the fulfilment of duties, no fearfulness as sorrow, no disaster as mindlessness, no mindlessness as the lack of certainty, no lack of certainty as the losing of fearfulness, no losing of fearfulness as the lack of sorrow on the losing of fearfulness, no disaster as your underestimating sin nor your satisfaction with the state you are, no virtue as striving, no striving as striving the fancy, no strength as pushing back anger, no wrongdoing as the love of existence, no servility as the servility of greediness, be aware of misusing when the opportunity is possible for it is a field which runs for its followers loss. (my translation)