



A Stylistic Study of Vilification of Life in the Glorious Quran

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Abstract

Broadly speaking, vilification is a method (way) used to express disdaining something. As a specific concept, and as a specific theme in religion, vilification (vilification of life) is one of the most important themes in the Holy Bible and the Glorious Quran. It reflects revealing the sham or expressing unapproved opinion or judgment about something or somebody. Vilification has a high and distinctive style. This crystalized style has its importance in bringing the attention of the readers and listeners to any text that depicts it. Vilification is the opposite of praise. It is similar somehow to zuhu or regarded as one picture of zuhd or asceticism in Islam or monasticism in Bible. Various stylistic devices are combined to create a creative effect and persuasion to the readers and listeners in both religious contexts including phonological, semantic and syntactic devices. Such devices create persuasion, stimulation, emphasis, arousing a desire and awareness, and affecting the hearts and minds as well. Most of the previous works on vilification of life have tackled it from a religious perspective. The present study attends it from a linguistic perspective, more precisely, from a contrastive stylistic perspective. Its main concern is the investigation of the various stylistic devices, their functions and how they combine to achieve the desired effects. Also, vilification of life is an integral part of religion and religious contexts; however, it differs in one way or another from one religion to another. That's why the contrastive part of this study will address this issue. The study aims at: Identifying the techniques or agendas by which vilification of life Islamic religious context is presented, detecting the stylistic features by which vilification of life in Islamic religious context is exhibited, determining to what extent Arabic religious context uses language functions to dignify vilification of life, specifying the common or vivid stylistic devices that are used in both religious contexts to deliver the theme of vilification of life. It is hypothesized that: Zuhd and piety are among the agendas that are used in Qur'anic religious contexts. Phonological, syntactic and semantic devices are among the stylistic features by which vilification of life in Islamic religious context is exhibited. The study concludes that: There is no doubt that some products of our mind and language seem literal whereas other figurative. All human beings are able to alter their language according to the needs of the situation. It is something important to know how that is happened and also to keep an eye on how normal communication skills can be changed to manipulate people. Islam refers to Zuhd clearly and vividly in many verses of



the Glorious Qur'an because Islam is a religion of moderation and moderation, neither excessive nor negligence, nor exaggeration nor extremism, and this is evident in its tolerant rulings and legislations, and whoever transgresses or exaggerates one of its rulings is desirous of his religion and unjust to himself, and Islam is innocent of it.

Key Words: Vilification, Life, Style, Stylistics and Contrastive Stylistics.

دراسة أسلوبية في الزهد بالحياة في القرآن الكريم

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خلاصة

يشكل عام ، الزهد هو طريقة تستخدم للتعبير عن ازدراء شيء ما. كمفهوم محدد ، وكموضوع محدد في الدين ، يعتبر الزهد بالحياة أحد أهم المواضيع في الكتاب المقدس والقرآن الكريم. إنه يعكس الكشف عن الصور الزائفة أو التعبير عن رأي أو حكم غير معتمد على شيء أو شخص ما. التحطيم له أسلوب رفيع ومميز. هذا الأسلوب المتبلور له أهميته في جذب انتباه القراء والمستمعين إلى أي نص يصوره. التشويه هو نقيض المديح. إنها تشبه إلى حد ما zuhu أو تعتبر صورة واحدة للزهد أو الزهد في الإسلام أو الرهبنة في الكتاب المقدس. يتم الجمع بين الأجهزة الأسلوبية المختلفة لخلق تأثير إبداعي وإقناع للقراء والمستمعين في كل من السياقات الدينية بما في ذلك الأجهزة الصوتية والدلالية والنحوية. مثل هذه الأجهزة تخلق الإقناع والتحفيز والتأكيد وإثارة الرغبة والوعي والتأثير على القلوب والعقول أيضاً ، وقد تناولتها معظم الأعمال السابقة في تشويه الحياة من منظور ديني. الدراسة الحالية تتناولها من منظور لغوي ، بشكل أكثر دقة ، من منظور أسلوبية متباين. شاغلها الرئيسي هو التحقيق في الأجهزة الأسلوبية المختلفة ووظائفها وكيف تتحد لتحقيق التأثيرات المرغوبة. كما أن تشويه سمعة الحياة جزء لا يتجزأ من الدين والسياقات الدينية. ومع ذلك ، فهو يختلف بشكل أو بآخر من دين إلى آخر. لهذا السبب سيتناول الجزء المقابل من هذه الدراسة هذه المشكلة. تهدف الدراسة إلى: التعرف على الأساليب أو الأجندات التي يتم من خلالها عرض تشويه سمعة السياق الديني الإسلامي ، واكتشاف السمات الأسلوبية التي يتم من خلالها إظهار تشويه الحياة في السياق الديني الإسلامي ، وتحديد مدى استخدام السياق الديني العربي للوظائف اللغوية لتقدير الدم. من الحياة ، مع تحديد الوسائل الأسلوبية الشائعة أو الحية المستخدمة في كلا السياقين الدينيين لإيصال موضوع تشويه الحياة ، ومن المفترض أن: الزهد والتقوى من بين الأجندات المستخدمة في السياقات الدينية القرآنية. تعد الأجهزة الصوتية والنحوية والدلالية من بين السمات الأسلوبية التي يتم من خلالها تشويه الحياة في السياق الديني الإسلامي. خلصت الدراسة إلى ما يلي: لا شك أن بعض منتجات أذهاننا ولغتنا تبدو حرفية في حين أن البعض الآخر مجازي. جميع البشر قادرون على تغيير لغتهم وفقاً لاحتياجات الموقف. من المهم معرفة كيف حدث ذلك وكذلك مراقبة كيفية تغيير مهارات الاتصال العادية للتلاعب بالناس. يشير الإسلام إلى الزهد بشكل واضح وحي في كثير من آيات القرآن الكريم ، لأن الإسلام دين الوسطية والاعتدال ، لا مفرط ولا تهاون ولا غلو ولا تطرف ، وهذا واضح في أحكامه وتشريعاته السمحة ، ومن خالف. أو يبالغ في أحد أحكامه مستهجن في دينه وظالم لنفسه والإسلام بريء منه.

الكلمات الرئيسية: الزهد والحياة والأسلوب والأسلوب والأسلوب والتقابل.



1. Vilification of Life in Islam

الرازي (2005: 166) defines vilification (الذم) as against (المدح) and anything that is vilified is named as (الذميم). While علي (2009: 71) describes vilification as التخلية which means التخلي. Arabic language specifies two terms for vilification للذم, they are: (نعم) and (بئس) (الأسترابادي, 2006: 495).

Mutahari (2004: 117-129) delivers Al-Imam Ali's idea (Peace be upon him) about vilification of life. He names this topic as 'Renunciation of Dunya'. It is one of the frequent themes in Nahjul- Balagha. It is a direct warning against the dangers of worldliness. Ali (p.b.u.h) reacts to a special social phenomenon at his time. So, any attachment to the world is condemned and disapproved by Islam. Even if human beings have an emotional attachment, this cannot be true because man has been created with a series of "congenital emotional attachment and inclinations which are neither superfluous nor incongruous and because human beings do not have redundant congenital tendencies of attachment in their nature. 'Wise and sagacious' are among human purposes and tendencies or aptitudes.

The Glorious Qur'an proves the idea that neither the world has been created without a purpose nor has man stays into it aimlessly. The logical view of Islam about the man's relation to the world is not that of a prisoner with his prison, but it is the kind of relation that exists between a Peasan and his farm, or a merchant and the market place. According to this view, the world to the man is a school, training ground or place where he can acquire perfection. This result leads to the following facts about human beings:

- 1- They are inherently idealists and lovers for perfection.
- 2- They are in pursuit of something with which they want to develop a relationship closer than an ordinary attachment, and
- 3- They are, by nature, devotee and worshipers in search of something which is the ultimate object of their desire and the end of their entire being.

Islam does not consider the material world (Dunya) and life as the ultimate goal of human beings for two reasons; firstly, this world is followed by the eternal and everlasting world of the Hereafter where the conditions of life will be determined by the deeds, good or evil, of a person in his world and secondly, the value of a human being is too great to warrant him from the slavery of the material aspects of life.

Islam rejects captivitive life rather than the life of freedom. Life as a way or means is not condemned, but as a goal or objective. Humans must design a higher aim and purpose in their relationship (bondage) with the world, going beyond filling their belly to satisfaction because they will make every effort to the pursuit of an objective lower than their higher values. Humans are bound to



sink to the level "of the lowest of the low" (*asfal al-safilin*): "ثُمَّ رَدَدْنَاهُ أَسْفَلَ سَافِلِينَ" (التين: 5).

Qur'anic verses, in the face of vilifying life, are of two types. The first group of verses draws an introductory picture for the second group. While in the second group, life is described as changeable, inconstant and ephemeral. Material objects in life are fleeting and transitory. Such verses remind human beings of the fact that, whether they like life or not, there is an eternal and everlasting world exists. The present life is not everything. Mutahari (2004: 117-129)

2. The Concept of Life

2.1 The Concept of Life in Islam (Dunya)

Life, in Islam, is defined in a way that does not include animate or inanimate and plants:

- 1- Life means that "an entity is". So that the acts that are conducted by living beings are voluntary and conscious acts (Sadr al-Multi'allihin Shirazi, 1981: 417).
- 2- Life depends on soul. This is the inherent attribute of it but is accidentally attributed to the body, and has impressions. The first impression of life is nutrition, growth, and reproduction. At the next level, there exist sense and motion. After them comes knowledge. For each of these types there is a perfective form that due to it and the faculties in its service, the impressions are imposed on the matter. This perfective form is the soul. The vegetative soul, the animal soul, and the rational soul are the three levels of it from the lowest to the highest.

3. A Spotlight on Stylistics

Stylistics Functions as an umbrella term which covers various stylistic methods and approaches to study texts. Stylistic theory and practice is not only limited to linguistics, but pragmatics, literary theory, psychology and social theory are also included. In spite of the inclusion of these theories in studying a text stylistically, the language of the text remains the focus. These are regarded as the min sources that cause difficulty and controversy in defining stylistics and are described as the main features of it (Davies and Elder, 2004: 328).

4. Stylistic Analysis

Stylistics considers a piece of language in a context; it is concerned with factors that influence the formation of the utterance. Such a piece of language is called discourse. Aspects that influence differentiation of individual styles in the discourse are field of discourse, tenor of discourse and mode of discourse. Field is related to the topic or content of the discourse. It influences the choice of



means of expression, first of all lexical means. Tenor influences the level of formality of the discourse and is dependent on the relationship between the speaker and the addressee. Mode deals with the differences between written and spoken utterance (Crystal and Davy, 1969: 64-77).

5. The Concept of Style

In spite of the absence of agreement among scholars regarding defining what 'style' is, it is by no means simple (Gapline, 1977: 9-18). The main reason behind this disagreement is that each scholar looks to this term from a specific point. Arab scholars claim that the main reason behind the absence of an agreement on the precise meaning of style is that each scholar defines this concept according to his point of view (سانديرس, 2003: 25-8, فضل, 2007: 95-8 and حمداوي, 2015: 2-3). Leech and Short (2007: 10-11) define the term 'style' as the manner of language use in a certain context by a certain person.

6. Contrastive Stylistics

Jandlova (2018: 17) argues that the aim of contrastive stylistics (henceforth CS) is to analyze and compare the stylistic markers used and to describe how they help to achieve the communicative aim of the text. For Barannova (2021: 19), CS is a branch of linguistics that "investigates language systems of two or more languages in comparison". It belongs partially to typology as it studies a restricted number of language features and phenomena (expressive means, stylistic devices, and functional styles). The birth of this field is related to Charles Bally. (Baranova, 2021: 20) argues that there are two branches of CS. The first branch is based on the comparison of source and target texts. While The second branch is based on the analysis of similarities and divergences.

7. Religious Contexts

The meaning of any text depends on its context. Williams (2004: 107) affirms that meaning is thoroughly contextual and meaning and context are interdependent. Christiansen and Dahl (2005: 100) define context as a section of the real world in which some events or the discourse takes place.

In short, The distinctiveness of the religious language from other genres and registers is a matter discussed by many scholars. Its distinctive character comes from the fact that it is addressed by the Deity. Religious language takes different and various forms. It may be a verse from the Holy or Glorious Books, it could be a prayer, a sermon, or an epistle said by the Prophet, an infallible imam, a clergy, or a religious or even an ordinary man. Man's practices all over the world are controlled by different religions and Christianity and Islam are among them.



3.8 The Language of Religion (The Religious or Sacred Language)

To put it Crystal's (1995: 371) words, religious belief fosters a language variety in which all aspects of structure are implicated. There is a unique phonological identity in such genres as spoken prayers, sermons, chants, and litanies, including the unusual case of unison chants. Graphological identity is found in liturgical leaflets, catechisms, biblical texts, and many other religious publications. There is a strong grammatical identity in invocations, prayers, and other ritual forms, both public and private. An obvious lexical identity pervades formal articles of faith and scriptural texts, with the lexicon of doctrine informing the whole religious expressions. And there is a highly distinctive discourse identity. The language of religious texts has "universal brevity and meanings" which reflects its comprehensibility. But at the same time it is complex and dynamic not only in its style and function, but also in its interrelation with other texts (Naeem et al., 2014: 43).

Sapir (1921: 7) conceives language as being a "purely human and non-instinctive method of communication of ideas, emotions and desires by voluntary symbols." Wallwork (1974: 12) enhances the usual definition of language saying that language is not only a means of communication but also a social regulator that serves in influencing people's lives and a tool for manipulating them. Leech and Short (2009: 206) define language as a "vehicle of communication" used by human beings for delivering different purposes and messages such as informing, ordering, persuading, and reassuring. This is referred to as "the rhetoric of discourse". But this rhetoric differs depending on the context in which language is used such as in adverts, films, media, etc.

In accordance with these definitions, Dickson and Edung (2013: 244) define language as an instrument of communication which is unique to the human race, i.e. the homo-sapiens. The Arab linguist ابن جني (cited in إشعيل, 2013: 66) defines language as sounds that people use too express their needs. In this definition, he emphasizes the oral nature of language and its social function in expressing people's needs.

9. Stylistic Analysis of Vilification of Life in Qur'anic Texts

Text (1)

((فَإِذَا جَاءَتِ الطَّلَامَةُ الْكُبْرَى (34) يَوْمَ يَتَذَكَّرُ الْإِنْسَانُ مَا سَعَى (35) وَبُرْزَتِ الْجَحِيمُ لِمَنْ يَرَى (36) فَأَمَّا مَنْ طَغَى (37) وَآثَرَ الْحَيَاةَ الدُّنْيَا (38) فَإِنَّ الْجَحِيمَ هِيَ الْمَأْوَى (39) وَأَمَّا مَنْ خَافَ مَقَامَ رَبِّهِ وَنَهَى النَّفْسَ عَنِ الْهَوَى (40) فَإِنَّ الْجَنَّةَ هِيَ الْمَأْوَى (41)))

(النازعات: 34-46)

((34. Therefore, when there comes the great, overwhelming. 35. The Day when man shall remember (all) that he strove for,(5942). 36. And Hell-Fire shall be



placed in full view(5943) for (all) to see. 37. Then, for such as had transgressed all bounds, 38. And had preferred(5944) the life of this world, 39. The Abode will be Hell-Fire; 40. And for such as had entertained the fear of standing before(5945) their Lord's (tribunal) and had restrained (their) soul from lower desires, 41. Their abode will be the Garden)) (Ali, 2015: 436).

Table (3): Contextual Factors in النازعات (34-46)

Participants	Allah and People
End	Zuhd
Act Sequence	Invitation

Table (4): Stylistic Devices in النازعات (34-46)

Phonological Level	
Device	Function
1. Alliteration نهى النفس منذر من	-It creates rhythm and Links among words.
2. Assonance جاءت برزت انت يوم جحيم فيم مقام كأنهم	
3. Consonance كأنهم يوم لم	-It creates links and rhythm.
4. Rhyme كبرى سعى طغى مأوى يرى هوى -مرساها ذكراها منتهاها يخشاها ضحاها	-It provides rhythm and reinforces meaning.
	-It makes the text memorable.
Syntactic Level	
1. Parallelism فَأَمَّا مَنْ طَغَى.. وَأَمَّا مَنْ خَافَ مَقَامَ رَبِّهِ الْجَحِيمِ هِيَ الْمَأْوَى.. الْجَنَّةُ هِيَ الْمَأْوَى	-It attracts attention.



2. Asyndeton فَإِنَّ الْجَنَّةَ هِيَ الْمَأْوَى 3. Polysyndeton يَوْمَ يَتَذَكَّرُ الْإِنْسَانُ مَا سَعَى وَبُرَزَتْ الْجَحِيمُ لِمَنْ يَرَى فَإِنَّ الْجَحِيمَ هِيَ الْمَأْوَى وَأَمَّا مَنْ خَافَ مَقَامَ رَبِّهِ وَنَهَى النَّفْسَ عَنِ الْهَوَى	-It creates emotional reaction and supports meaning. -It creates continuity.
Semantic Level	
1. Simile كَأَنَّهُمْ يَوْمَ يَرَوْنَهَا 2. Antithesis أثر نهى جنة جحيم مرساها منتهاها 3. Metaphor فَإِذَا جَاءَتِ الطَّامَّةُ الْكُبْرَى	-creates comparison. -It creates contrast and thinking. -It creates contrast.

Contextually, participant, end and act sequence are utilized in this text to deliver the theme of vilification of life with many stylistic diveices.

The present short text and its short verses assures that the treatment of the worldly is not like that of those who leave life and its material objects. It upholds two opposite meaning, the first is a miserable treatment for those who take care of life for their interest, and the second is a reward to the vilified people who take life as a means to win the satisfaction of Allah. Thus, the speaker is Allah in this text showing the message to all human beings, and confirming a 'referential function' because it holds facts about the Judgment Day, 'a conative function' for its invitation to leave life and follow the good way for 'Heaven' and 'an emotive function' for its strong rhythm. The distinctive language of the text begins with a metaphor in the item 'الطامة' because all humans, whether the vilified or the worldly' will face that day being asked about



their deeds in their life يَوْمَ يَتَذَكَّرُ الْإِنْسَانُ مَا سَعَى. Humans will 'remember' their doings in life whether good or evil works and the verb سعى comes in the past, but it indicates the present because it gives evidence that some events in future are sure to come as if it happened in the past. That day is named so because it overpowers every great calamity, meaning it transcends and overcomes, and from that it is said that there is no calamity without calamity above it, and the resurrection is above every calamity, for it is the greatest calamity (الطبرسي, 2006: 261-2). The present tense in the second verse is used with the verb "يتذكر" signaling the continuity of their remembrance. Thus, metaphor and the short rhymed verses with /a:/ with the linguistic item per each situation evoke thinking, interest and attention of the text.

The text proceeds in describing that terrible day, but with a deviation in the senses, moving to the senses in وَيُرْزَتِ الْجَحِيمُ لِمَنْ يَرَى. Passive voice is used in ' وَيُرْزَتِ because Qur'anic methods create a sensory and realistic scene that excites the soul, so actions change according to the context, taking into account the need of the situation, creates a psychological atmosphere, which affects the coherence of the act and its interdependence with the context at the same time. Thus creating artistic images depicting reality and the scene, which makes the reader see vivid images and reality. Every word of the Qur'an has its own special impact in the hearts of the listeners, and each phrase is collected in words that have a wonderful picture that depicts the meanings in the complete picture, and its parts give pictures and shades, and it consists of these partial images are a complete, harmonious painting that shakes the conscience and leaves the deepest impact in the hearts (علوان, 2005: 1392). Then, the text shows its movement to a general call to all humans explaining that 'the hell will be made manifest' to the vilified and worldly as well. The text mentions لمن يرى signaling this generalization.

Two different situations are mentioned in the coming verses because the humans are divided there into those who attached to life and those who vilified it. The first are described as فَأَمَّا مَنْ طَغَى (37) وَأَثَرَ الْحَيَاةِ الدُّنْيَا (38) فَإِنَّ الْجَحِيمَ هِيَ الْمَأْوَى. Those group are concerned only with their interest and pleasure and they care about themselves. Thus, they deserved their end. While the vilified people are described as وَأَمَّا مَنْ خَافَ مَقَامَ رَبِّهِ وَنَهَى النَّفْسَ عَنِ الْهَوَى (40) فَإِنَّ الْجَنَّةَ هِيَ الْمَأْوَى (41). Those people neglect their interest and self-importance and think in what satisfies Allah. The stylistic devices that participate in delivering the melody of the text to attract the receivers' interest are antithesis in خاف - طغى - الجنة-الجحيم and the parallel syntactic structure in فَأَمَّا مَنْ طَغَى ... وَأَمَّا مَنْ خَافَ. Also polysyndeton to connect the succession of the verses. These verses try to shed light on the deserved truth of those two using more linguistic tools such as the use of ان. This article is used as an emphasis article to support the truth and enhance people to make good doings to the Hereafter.



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