



## A Stylistic Study of Islamic Concepts in Selected Poems of Ramadan Sonnet by Daniel Abdal-Hayy Moore

May Hasan Srayisah<sup>1</sup>, Zinah Fadhil Ali<sup>2</sup>, Hiam Talib Mohammed<sup>3</sup>

<sup>1,2</sup>Al Imam Al Adham University College/ Baghdad, <sup>3</sup>Islamic Studies in the English Department

### ABSTRACT

This study explored Islamic principles in Daniel Abdal-Hayy Moore's Ramadan Sonnet through the stylistic framework of Leech and Short (1981). It analysed how linguistic features—graphical, lexical, grammatical, and semantic—convey key Islamic concepts such as fasting (ṣawm), spiritual purification (tazkiyah), remembrance of Allah (dhikr), and divine presence (ḥuḍūr). The poem was not only treated as literature but also regarded as a spiritual text rooted in Islamic theology. Findings reveal Moore's stylistic choices, including repetition, parallelism, metaphor, and visual form, mirror the inner transformation of Ramadan. The study proved how poetry bridges the gap between language and spirituality, serving as both an artistic expression and a form of religious devotion. By applying stylistic analysis, it demonstrated the integration of faith and form, highlighting literature's role in expressing metaphysical reflection. Ultimately, Ramadan Sonnet exemplified how poetic style can embody theological essence, enriching Islamic English literature and affirming the inseparability of art and spirituality in the Islamic literary tradition.

#### \*Correspondence:

[mayhassan@imamaladham.edu.iq](mailto:mayhassan@imamaladham.edu.iq)

[Zina.zdzd@gmail.com](mailto:Zina.zdzd@gmail.com)

[hyamtalbmhmd@gmail.com](mailto:hyamtalbmhmd@gmail.com)

Received: 09 September 2025

Accepted: 07 October 2025

Published: 01 November 2025

#### DOI:

<https://doi.org/10.31185/wjfh.Vol21.Iss4.1343>



This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution License (CC BY 4.0)

<https://creativecommons.org/licenses/by/4.0/>

#### Cite:

Srayisah, M. H., Ali, Z. F., & Mohammed, H. T. . (n.d.). A Stylistic Study of Islamic Concepts in Selected Poems of Ramadan Sonnet by Daniel Abdal-Hayy Moore. *Wasit Journal for Human Sciences*, 21(4).

<https://doi.org/10.31185/wjfh.Vol21.Iss4.1343>

**Keywords:** Ramadan sonnets, stylistics, Islamic poetry, Daniel Abdal-Hayy Moore, Leech and Short, spirituality, linguistic analysis

**"دراسة أسلوبية للمفاهيم الإسلامية في مختارات من قصائد رمضان سونيت لدانيال عبد الحي مور"**

ا.م.د. مي حسن سريسيح<sup>1</sup> | م. زينة فاضل علي<sup>2</sup> | هيام طالب محمد<sup>3</sup>  
كلية الإمام الأعظم الجامعة | الدراسات الإسلامية في قسم اللغة الإنجليزية

**المُستخلص**

تتناول هذه الدراسة المبادئ الإسلامية في قصيدة دانيال عبد الحي مور سونيت رمضان عن طريق إطار ستايلستيك لبيتش وشورت (1981). فهي تحلل كيفية توظيف الخصائص اللغوية – الرسومية، المعجمية، النحوية والدلالية – لنقل مفاهيم إسلامية أساسية مثل:

(*ṣawm*)، والتزكية (*tazkiyah*)، وذكر الله (*dhikr*)، وحضور الله (*ḥudūr*) الصيام

وُعالج القصيدة بوصفها نصاً روحياً مؤسساً في علم العقيدة الإسلامية. وتُظهر النتائج أن اختيارات مور الأسلوبية، بما في ذلك التكرار والتوازي والاستعارة والبنية البصرية، تجسّد التحول الداخلي في رمضان. وتبين الدراسة كيف تجسر الشعر بين اللغة والروحانية، ليعمل كوسيلة للتعبير الفني والتعبّد معاً. وعن طريق التحليل الأسلوبي، توضح اندماج الإيمان بالشكل الأدبي، مؤكدة دور الأدب في التعبير عن التأمّلات الميتافيزيقية. في النهاية، تُجسد سونيت رمضان كيف يمكن للأسلوب الشعري أن يعكس الجوهر العقدي، مما يثري الأدب الإسلامي الإنجليزي ويؤكد عدم انفصال الفن عن الروحانية في التقليد الأدبي الإسلامي.

**الكلمات المفتاحية:** رمضان، الأسلوبية، الشعر الإسلامي، دانيال عبد الحي مور، لبيتش وشورت، الروحانية، التحليل اللغوي

**Introduction**

In recent decades, Islamic English literature emerged as a rich field for exploring how language reflects and shapes spiritual expression. This study explores the growing domain of contemporary Muslim poetry by examining how poets articulate faith, devotion, and sacred experience through their stylistic choices in writing. Focusing on Daniel Abdal-Hayy Moore's *Ramadan Sonnets*, the research applies Leech and Short's (1981) model of linguistic stylistics to investigate how Islamic concepts are woven into an English poetic form. As an American Muslim convert, Moore offered a distinctive voice at the intersection of Western literary tradition and Islamic spirituality. Through detailed analysis of linguistic features and foregrounding techniques, this study highlights how key Islamic themes—such as *taqwa* (Allah-consciousness), *ṣawm* (fasting), *dhikr* (remembrance of Allah), and spiritual purification—are rendered with poetic nuance during the month of Ramadan.

Adopting a qualitative analytical approach, the research investigates the lexical, grammatical, figurative, and cohesive devices employed in the poem to uncover its deeper spiritual meanings. Shukur and Noori (2025) mentioned in a study entitled *A Cognitive Stylistic Analysis of Crisis Rhetoric in English and Arabic Populist Poetry* that “English poems tend to employ irony, satire, and appeals to universality, but the findings revealed Moore's use of stylistic strategies, including alliteration, metaphor, parallelism, and elevated diction, to evoke the sanctity and inner transformation associated with Ramadan. Furthermore, the study highlighted how the poet's Sufi orientation and Islamic worldview were seamlessly woven into the fabric of English verse, offering readers both aesthetic pleasure and spiritual reflection.

## **The Question of the Study**

This study addresses the following research questions:

1. What are the essential Islamic principles articulated within the poem, and what is the prevalence of each principle?
2. Which lexical categories are evident in the poem, and in what manner are they utilised to express Islamic motifs?
3. What syntactic configurations are identified, and which of these predominantly serve to convey spiritual notions?

## **Hypotheses of the Study**

The study hypothesises that:

1. A variety of Islamic concepts, including tawḥīd, raḥmah, ṣawm, and dhikr, are discernible in the poems, appearing with disparate frequencies.
2. Lexical domains, particularly the religious terminology, manifest with the greatest frequency.
3. All elements of the syntactic structure are present in the poems, with modality emerging as the most predominant.

## **Significance of the Study**

This research possesses both academic and cultural significance by:

1. Illustrating the applicability of Leech and Short's stylistic framework to religious poetry, thereby unveiling multilayered linguistic and thematic insights, particularly in texts influenced by Islamic spirituality.
2. Offering Islamic literary scholars a concentrated analysis of how fundamental Islamic principles such as fasting (ṣawm), Allah-consciousness (taqwa), remembrance (dhikr), and spiritual purification are poetically articulated.
3. Acting as a valuable resource for educators and students examining contemporary English poetry as a medium for Islamic theological and devotional expression, especially during the month of Ramadan.

## **Theoretical Background**

### **2.1 Theoretical Perspectives on Style and Stylistics.**

Style is a highly complex concept that can be approached from many different angles. Both linguists and literary critics tend to disagree on this point. The study of style, essentially, is to the linguist a scientific description of certain types and sets of linguistic structures within a text, along with their distribution. Conversely, the literary scholar should be more concerned with matters outside the text.

Writers defined “style” in many productions. Stendhal's "style consists of adding to a given thought all the circumstances calculated to produce the whole effect that the thought ought to produce" (Burke, 1990, p. 12). He believed that style is an extra layer that serves a specific purpose. This purpose is not just about making things look good; it's about making them work better and have a bigger impact. Lucas "is a means by which a human being gains contact with others; it is personality clothed in words; character embodied in speech" (Lucas, 1955, p. 4). He believed that literary style is a means of connecting with others on a deeper, more profound level. It is about using words to evoke emotions and spark thoughts. When we discuss improving our writing style, we're essentially talking about understanding ourselves and the audience we aim to reach.

De Quincey, who argued that style can be important on its own, apart from the meaning, emphasised this point by saying "style or the management of language ranks amongst the fine arts, and is able therefore to yield a separate Intellectual pleasure quite apart from the interest of the subject treated" (Enkvist, 1973, p. 12)

Bernard Bloch “The style of a discourse is the message carried by the frequency distributions and transitional probabilities of its linguistic features, especially as they differ from those of the same features in the language as a whole” (Enkvist, 1964, p. 25). He gave us the overwhelming, and perhaps impractical, challenge of using the whole language as a standard.

On the other hand, Stylistics is a discipline that examines literary texts through a linguistic lens. What sets stylistics apart from both literary criticism and linguistics is its integrative approach. While literary criticism can be conducted without explicit linguistic analysis, and linguistic analysis can be pursued without reference to literary texts, stylistics bridges the gap between the two (Bradford, 1997, p. 36).

Short posited that "stylistics involves examining texts through a linguistic lens, encompassing both literature and linguistics. Depending on the reader's perspective, stylistics can be viewed as either a branch of linguistics or a form of literary criticism. (Short, 1996, p. 1)

Simpson presented another view, describing "stylistics as a methodical approach that analyses texts to uncover insights into language structure and function. In Simpson's view, stylistics primarily uses linguistic analysis to substantiate arguments and proposals, whether in literary or non-literary contexts (Simpson, 1997, p. 4).

Tom McArthur defines stylistics as “the branch of linguistics that studies style, especially in works of literature” (McArthur, 1996, p. 78), while Chapman describes it as “the linguistic study of different styles” (Chapman, 1973, p. 113). Turner similarly emphasizes that stylistics “concentrates on variation in the use of language, often, but not exclusively, with special attention to the most conscious and complex use of language in literature” (Turner, 1973, p. 7). While these definitions establish a foundation for understanding stylistics, they largely enumerate perspectives without clarifying how these approaches can be applied. A more integrative view positions stylistics as uniquely suited for analyzing religious poetry, where linguistic variation interacts with thematic and cultural concerns. Specifically, in the context of Islamic poetry, stylistics can illuminate how formal constraints—such as the sonnet’s 14-line structure and the volta—shape the expression of religious concepts, creating

layers of meaning that go beyond free verse analysis. Thus, stylistics provides a framework not only for examining linguistic style in isolation but also for understanding how the interplay between poetic form and religious content produces nuanced interpretive effects.

## 2.2 Islamic Concepts

Islamic concepts form the foundation of the Muslim faith, guiding the moral, spiritual, and social aspects of a Muslim's life. Influencing a Muslim's beliefs, actions, and relationships with others. They are integral to understanding how Muslims live their faith daily and their ultimate purpose of serving and pleasing Allah.

### 1) Belief in the Oneness of Allah

The fundamental principle of Islam is the concept of tawhid, denoting the indivisible oneness of Allah. This principle asserts that there exists no equivalent or partner to Allah, who is regarded solely as the creator, sustainer, and focus of veneration. The Shahada, also referred to as the Kalimatush Shahada, constitutes the Islamic declaration of faith and represents the first pillar within the Islamic tradition. This declaration encapsulates the essence of this belief. The phrases "There is no god but Allah" (Laa ilaaha ill Allah) and "Muhammad is the Prophet and Messenger of Allah" (Muhammadur Rasul Allah) comprise the two principal assertions of the Shahada. The Shahada serves as the portal to Islam; upon its earnest recitation, an individual is inducted into the Muslim community (Iqbal, 1934, p. 24).

{قل هو الله أحد، الله الصمد، لم يلد ولم يولد، ولم يكن له كفوا أحد} (الاحلاص، 4-1)

"Say, He is Allah, [who is] One, Allah, the Eternal Refuge. He neither begets nor is born, nor is there to Him any equivalent (Saheeh International, 1997, p. 658)

### 2) Belief in the Prophets

The subsequent component of the Shahadah, 'ašhadu 'anna muhammadan rasūlu-llah', validates Muhammad as the Messenger of Allah, thereby completing the Islamic declaration of faith. Adherents of Islam maintain that Allah has imparted guidance through prophets across historical epochs, commencing with Adam, with the Qur'an enumerating 25 prophets, including Adam, Noah, Abraham, Moses, and Jesus. Nevertheless, Muhammad is regarded as the ultimate prophet, and his message is universally applicable. Furthermore, Muslims subscribe to the belief in 124,000 unnamed prophets, underscoring the comprehensive nature of divine guidance (Ali, 2013, p. 25). (

{قُولُوا آمَنَّا بِاللَّهِ وَمَا أُنزِلَ إِلَيْنَا وَمَا أُنزِلَ إِلَىٰ إِبْرَاهِيمَ وَإِسْمَاعِيلَ وَإِسْحَاقَ وَيَعْقُوبَ وَالْأَسْبَاطِ وَمَا أُوتِيَ مُوسَىٰ وَعِيسَىٰ وَمَا أُوتِيَ النَّبِيُّونَ مِن رَّبِّهِمْ لَا نُفَرِّقُ بَيْنَ أَحَدٍ مِّنْهُمْ وَنَحْنُ لَهُ مُسْلِمُونَ} (البقره، 136)

"Say, 'We have believed in Allah and what has been revealed to us and what has been revealed to Abraham and Ishmael and Isaac and Jacob and the Descendants, and what was given to Moses and Jesus and what was given to the prophets from their Lord. We make no distinction between any of them, and we are Muslims [in submission] to Him.'" (Al-Baqara: 136) (Saheeh International, 1997, p. 19).

### 3) Belief in the Day of Judgment

Allah is also referred to as 'The Master of the Day of Judgment', a moment when human actions on earth will dictate their eternal fate. This designation appears in the Qur'an as one of His exalted names. The righteous will gain entrance to paradise, while those who spurn Allah will encounter grievous punishment. Moreover, Muslims uphold the belief in the second coming of Jesus Christ, the son of Mary, as an omen of Judgment Day and a conduit for humanity's salvation (Nursi, 2006, p. 17).

{يَوْمَئِذٍ يَصُدُّرُ النَّاسُ أَشْتَاتًا لِيُرَوْا أَعْمَالَهُمْ (6) فَمَنْ يَعْمَلْ مِثْقَالَ ذَرَّةٍ خَيْرًا يَرَهُ (7) وَمَنْ يَعْمَلْ مِثْقَالَ ذَرَّةٍ شَرًّا يَرَهُ} (الزلزله، (7-6))

That Day, the people will depart separated [into categories] to be shown [the result of] their deeds.” “So, whoever does an atom’s weight of good will see it,” “And whoever does an atom’s weight of evil will see it.” (Al-Zalzala:6-7) (Saheeh International, 1997, p. 645)

### 4) Belief in Destiny or Predestination (Al Qadr)

Al-Qadr, the divine decree, emphasises Allah's all-encompassing knowledge and dominion over all occurrences, whether past, present, or future. It confirms that

Allah possesses knowledge of the fate of each, encompassing their life’s trajectory, choices, and ultimate destiny

No event transpires on earth without Allah's explicit consent, be it a natural occurrence, human endeavour, or seemingly arbitrary event

Allah's omniscience and governance are not confined to significant occurrences but extend to every nuance, regardless of its insignificance

Al-Qadr emphasizes Allah's wisdom, justice, and mercy, as He permits events to unfold according to His divine plan, which transcends human understanding (Al-Jibali, 2004, p. 200).

{مَا أَصَابَ مِنْ مُصِيبَةٍ فِي الْأَرْضِ وَلَا فِي أَنْفُسِكُمْ إِلَّا فِي كِتَابٍ مِنْ قَبْلِ أَنْ نَبْرَأَهَا إِنَّ ذَلِكَ عَلَى اللَّهِ يَسِيرٌ} (الحديد، 22)

"No disaster strikes upon the earth or among yourselves except that it is in a register before We bring it into being – indeed that, for Allah, is easy." (Al-Hadeed:22) (Saheeh International, 1997, p. 553) (

### 5) The Declaration of Faith (Shahada)

The initial act of devotion within Islam is the affirmation that "There exists no deity but God, and Muhammad is the messenger of God." Adherents of Islam recite this declaration multiple times throughout the day in the course of their prayers. For individuals aspiring to embrace Islam, the utterance of this creed serves as a formal induction into the faith (Hussain, 2012, p. 22).

{شَهِدَ اللَّهُ أَنَّهُ لَا إِلَهَ إِلَّا هُوَ وَالْمَلَائِكَةُ وَأُولُو الْعِلْمِ قَائِمًا بِالْقِسْطِ لَا إِلَهَ إِلَّا هُوَ الْعَزِيزُ الْحَكِيمُ} (ال عمران، 18)

"Allah witnesses that there is no deity except Him, and [so do] the angels and those of knowledge [that He is] maintaining [creation] in justice. There is no deity except Him, the Exalted in Might, the Wise." (Al Emran:18) (Saheeh International, 1997, p. 47)

## 6) Charity (Zakat)

Adherents of Islam are obligated to assist the impoverished and those in need. The religion mandates a compulsory form of charity, referred to as zakat, which is calculated at 2.5% of an individual's income and wealth. Furthermore, beyond this obligatory contribution, Muslims are encouraged to engage in voluntary acts of charity throughout the year, to the extent of their capability (Nasri, 2006 .(

{حُدِّ مِنْ أَمْوَالِهِمْ صَدَقَةً تُطَهِّرُهُمْ وَتُزَكِّيهِمْ بِهَا وَصَلَّ عَلَيْهِمْ إِنَّ صَلَاتَكَ سَكَنٌ لَهُمْ وَاللَّهُ سَمِيعٌ عَلِيمٌ} (التوبة، 103)

"Take, [O Muhammad], from their wealth a charity by which you purify them and cause them to increase, and invoke [Allah's blessings] upon them. Indeed, your invocations are a reassurance for them. And Allah is Hearing and Knowing." (Al-Tawba:103) (Saheeh International, 1997, p. 184).

## 7) Fasting (Sawm )

Muslims are mandated to observe fasting from dawn until sunset during the month of Ramadan, which constitutes the ninth month of the lunar calendar. Communities come together in the evenings for a celebratory breaking of the fast. While fasting, Muslims abstain from consuming food, beverages, and engaging in sexual relations. Moreover, during Ramadan, Muslims are expected to refrain from negative actions, including dishonesty, gossip, trivial disputes, and adverse thoughts or behaviours, which encompass anger. The obligation to commence fasting begins at puberty, although some younger children may also participate in fasting. Individuals who are ill, travelling, menstruating, pregnant, or nursing are permitted to break their fast, with the stipulation that they must compensate for the missed days later in the year. Older people and individuals with disabilities are exempt from the obligation to fast (Al-Khudrawi, 2005, p. 18).

{شَهْرُ رَمَضَانَ الَّذِي أُنزِلَ فِيهِ الْقُرْآنُ هُدًى لِّلنَّاسِ وَبَيِّنَاتٍ مِّنَ الْهُدَىٰ وَالْفُرْقَانِ ۚ فَمَن شَهِدَ مِنْكُمُ الشَّهْرَ فَلْيَصُمْهُ ۖ وَمَن كَانَ مَرِيضًا أَوْ عَلَىٰ سَفَرٍ فَعِدَّةٌ مِّنْ أَيَّامٍ أُخَرَ ۗ يُرِيدُ اللَّهُ بِكُمُ الْيُسْرَ وَلَا يُرِيدُ بِكُمُ الْعُسْرَ وَلِتُكْمِلُوا الْعِدَّةَ وَلِتُكَبِّرُوا اللَّهَ عَلَىٰ مَا هَدَاكُمْ وَلَعَلَّكُمْ تَشْكُرُونَ} (سورة البقرة، 185)

"The month of Ramadhan [is that] in which was revealed the Qur'an, a guidance for the people and clear proofs of guidance and criterion. So whoever sights [the new moon of] the month, let him fast it; and whoever is ill or on a journey, then an equal number of other days. Allah intends for you ease and does not intend for you hardship and [wants] for you to complete the period and to glorify Allah for that [to] which He has guided you; and perhaps you will be grateful." (Al-Baqara:185) (Saheeh International, 1997, p. 25)

## 8) Prayer (Salat)

Islamic tradition mandates the performance of a concise prayer or ritualistic worship on five occasions daily: at dawn, noon, late afternoon, sunset, and night. Before engaging in prayer, Muslims undertake ablution, which is a prescribed ritual washing that includes the hands, mouth, nose, face, arms, and feet. Individuals may pray in solitude or in a group in any location that is deemed clean,

including a mosque. The Friday noon prayer holds special significance for Muslims and is ideally performed within a mosque. During prayer, Muslims orient themselves in the direction of Mecca (Nadwi, 2015, p. 11)

{إِنَّ الصَّلَاةَ كَانَتْ عَلَى الْمُؤْمِنِينَ كِتَابًا مَّوْقُوتًا} (النساء 103)

"Indeed, prayer has been decreed upon the believers a decree of specified times." (Al-Nesaa:103) (Saheeh International, 1997, p. 85)

### 9) Pilgrimage to Mecca (Hajj )

Each Muslim is mandated to undertake the pilgrimage to Mecca, situated in Saudi Arabia, at least once in their lifetime, provided they possess the financial means and physical ability to do so. Mecca is the site of the Kaaba, the first house of worship dedicated to God, which is traditionally believed to have been constructed by the Prophet Abraham and his son Ishmael. Muslims worldwide orient themselves towards the Kaaba during their prayers. During the pilgrimage, all external markers of status and wealth are obliterated, as Muslims from diverse backgrounds unite for the sole purpose of worshipping God. Muslims who complete the pilgrimage are referred to as "Hajji" and are greeted with grand celebrations and respect in their communities upon their return (Al-Khudrawi, 2005, p. 20).

{وَلِلَّهِ عَلَى النَّاسِ حِجُّ الْبَيْتِ مَنِ اسْتَطَاعَ إِلَيْهِ سَبِيلًا وَمَنْ كَفَرَ فَإِنَّ اللَّهَ غَنِيٌّ عَنِ الْعَالَمِينَ} (ال عمران 97)

"And [due] to Allah from the people is a pilgrimage to the House – for whoever can find thereto a way. But whoever disbelieves – then indeed, Allah is free from need of the worlds." (Al Emran: 97) (Saheeh International, 1997, p. 56)

### Daniel Abdal-Hayy Moore: A brief biography

Daniel Abdal-Hayy Moore (1940-2016) is an eminent American poet. He embraced the Sufi path in 1970, assuming the name Abdal-Hayy; undertook the Hajj pilgrimage in 1972; and lived and wandered extensively through Morocco, Spain, Algeria, and Nigeria. About a decade later, he returned to California. He won the Nazim Hikmet Poetry Prize in 2011, 2012, and 2014. In 2013, he received an American Book Award, and in 2013 and 2014, he was named one of the 500 Most Influential Muslims for his poetry. Moore was a protégé of American poets Lawrence Ferlinghetti and Alan Ginsberg, among other luminaries at City Lights. His first collection, Dawn Visions, was published by Lawrence Ferlinghetti of City Lights Books in San Francisco in 1964; the second, Burnt Heart/Ode to the War Dead, followed in 1972. In the late sixties, he created and directed The Floating Lotus Magic Opera Company in Berkeley, California.

He was in the center of the circle that made Santa Barbara a center for poetry and an organizer of the Santa Barbara Poetry Festival. He published many books of poetry illustrated with his drawings. (Daniel, 1986)

### 3. METHODOLOGY

#### 3.1 Research Design

This study employed a qualitative analytical approach, utilising stylistic analysis tools. This methodology was selected for its suitability in studying poetic texts, as it enables a deep analysis of the linguistic structures and rhetorical devices used to convey meanings and spiritual experiences. This approach also provided an appropriate framework for studying the interaction between form and content in poetic texts, which aligns with the nature of Ramadan sonnets that blend Western poetic forms (such as the sonnet) with Islamic content. The stylistic approach in this study is based on Leech and Short's theory in literary text analysis .(Leech & Short, 2007)

#### 3.2 Data Collection and Sampling

The primary source for the study is Daniel Moore's "Ramadan Sonnets" collection, first edition (1986). The collection comprises 69 sonnets that address various aspects of Ramadan and its associated spiritual experience. It also includes critical studies of Daniel Moore's poetic works. In this study, the researchers have selected five sonnets that incorporate Islamic references and Ramadan concepts, along with associated worship, previous stylistic studies of religious poetry, and interviews and articles discussing Moore's Islamic experience and its influence.

This investigation scrutinises the anthology "The Ramadan Sonnets," authored by Daniel Moore, utilising it as the study population, with a focus on examining Islamic concepts and their stylistic dimensions within selected sonnets. The sample was meticulously selected based on predetermined criteria, which included poems that exhibited discernible Islamic concepts, sonnets that were directly pertinent to the observance of Ramadan, and poems that addressed Islamic practices and rituals. The research employed textual analysis methodologies to extract and categorise Islamic concepts, while concurrently analysing linguistic and rhetorical styles. These Islamic concepts were systematically classified into four principal categories: doctrinal, worship-related, moral, and spiritual concepts, which represent a spiritual peak in the blessed month. Stylistic dimensions were investigated across four analytical levels: lexical, grammatical, figures of speech, and context-based. This study is limited to the analysis of the following selected poems .

#### 3.3 The Adapted Model

Leech and Short's (1981) model of stylistic analysis was selected to examine the Ramadan Sonnet by Daniel Abdal-Hayy Moore. The model provides a structured approach for exploring how language choices in literary texts contribute to meaning, focusing on four primary levels: lexical, grammatical, figurative, and contextual cohesion. To ensure a principled and representative analysis, the study selects five sonnets from Moore's collection of 69 through random sampling, while still ensuring that each poem contains clearly articulated Islamic concepts and is thematically relevant to Ramadan. This random selection, combined with these inclusion criteria, enables a systematic examination of stylistic features across a varied subset of the poet's work, enhancing both the validity and interpretive depth of the study.

#### *Ramadan Sonnets: The Stylistic Analysis*

**Text (1): The Inevitable**

*"It is like practising for death. No food or drink during daylight hours, no matter, What, in the heat of summer or cold of winter, and no way out of it but through sickness, pregnancy, menstruation, madness, or travel.*

*So that*

*It is something that comes inevitably each year, like it or not, whether or not you have got a knack for it, and some do, and love to fast, and thrive on it, but I do not, yet.*

*Each year it makes its visit, and year after year it builds up to be a sweet thing*

*Which makes it like death, the way it is always on the horizon, and an absolute obligation, which must be*

*Why Muslims often die well. They have had a lifetime of Ramadans, tenderising them for The Inevitable. Moreover, the Inevitable surely comes".*

**The explanation of the poem**

The poem "The Inevitable" presents a profound and contemplative analysis of the observance of fasting during the sacred month of Ramadan, establishing a significant correlation between the ritualistic act of fasting and the universal reality of death, an "inevitable" phenomenon intrinsic to the human condition. The poem is infused with Islamic principles and resonates with themes of spiritual readiness, submission to the divine will, and the transformative power of unwavering devotion.

The poem refers to the exemptions delineated by Islamic jurisprudence regarding fasting. The Sharia (Islamic law) stipulates unequivocal provisions wherein fasting is exempted under legitimate circumstances such as illness, menstruation, gestation, psychological disorders, or travel.

This exemplifies Allah's mercy (rahmah), wherein the obligations of Islamic jurisprudence are juxtaposed with adaptability in the face of authentic hardship.

This notion aligns with the Islamic principle of striving in worship (mujāhada); even when a believer experiences challenges in their worship, their earnest endeavours are esteemed by Allah.

{وَالَّذِينَ جَاهَدُوا فِينَا لَنَهْدِيَنَّهُمْ سُبُلَنَا...} (العنكبوت 69)

"

As for those who strive in Our cause, We will surely guide them to Our paths..." (Al-'Ankabut: 69)

(Saheeh International, 1997, p. 404)

In a manner analogous to the inevitability and decree of death, so too is Ramadan an indispensable obligation for the faithful. The poem encapsulates the existential contemplation advocated by Islam, which involves frequently reflecting on death and preparing for it through virtuous actions (Daniel, 1986)

What follows is an analysis of the poem according to Leech and Short's theory (1981).

**a) Lexical Categories**

The vocabulary is straightforward and conversational ("It is like," "no way out," "like it or not"), creating an intimate tone that reflects personal struggle with religious obligation. The poem uses

concrete temporal markers ("daylight hours," "summer," "winter," "each year") to emphasise the cyclical, inescapable nature of both fasting and mortality.

The lexical choices establish two interconnected semantic fields: fasting/Ramadan and death/inevitability. The title itself, "The Inevitable," evokes the Islamic concept of al-Qadar (divine decree) and references explicitly one of the names of Judgment Day in Islamic tradition (Al-Wāqi'ah/ The Inevitable.)

### **b) Grammatical Categories**

The poem employs distinctive syntactic patterns. Long, flowing sentences with multiple clauses connected by commas and conjunctions create a meditative, stream-of-consciousness effect. This structure mirrors the Islamic concept of *sabr* (patient endurance) required during fasting.

The shift between pronouns is significant: "it is" (impersonal), "you have" (general address), and "I do not" (personal confession). This movement from abstract to personal reflects the Islamic understanding that while religious obligations are universal, spiritual struggles remain deeply individual.

The repetition of "inevitable" creates structural cohesion while emphasising the certainty of both Ramadan and death, reflecting the Islamic concept of *yaqeen* (certainty of faith.)

### **c) Figures of Speech**

The central metaphor comparing Ramadan to "practising for death" connects the ritual fast to spiritual preparation for the afterlife (*akhirah*). The poem extends this metaphor through the idea of being "tenderised" by repeated Ramadans, suggesting that regular spiritual discipline softens the soul for its ultimate transition.

The enumeration of exemptions ("sickness, pregnancy, menstruation, madness or travel") employs parallelism to emphasise the comprehensiveness yet mercy of Islamic law, reflecting the balance between obligation and accommodation in *fiqh* (Islamic jurisprudence).

### **d) Context and Cohesion**

The poem achieves cohesion through repeated references to inevitability and comparisons between Ramadan and death. The progression from describing fasting as an obligation to suggesting it becomes "a sweet thing" creates a narrative arc of spiritual growth.

The final line, "And the Inevitable surely comes," echoes Quranic language about the certainty of death and judgment, specifically evoking Surah Al-Waqiah (The Inevitable Event).

### **(Text 2): The Meltdown of the World**

*The meltdown of the world continues, and its vapours mix above the earth to spell out: Shame!  
Ferns in rainforests open up their curling fronds, and tiny fan-winged creatures on our bathroom  
wall sit still in whatever contemplation such gnats contemplate.*

*As a giant rendezvous with destiny rolls to its conclusive encounter, almost audible in these hills,  
almost.*

*Visible as the famously predicted yellow cloud from the East that would be one of the signals of the end of time as we know it, flows along.*

*Moreover, I continue -as the creature walking across the bathroom mirror continues –Fasting.*

### **The explanation of the poem**

"The Meltdown of the World" constitutes a poetic meditation on the moral and environmental degradation of humanity, as observed by a compliant natural world and anticipated through the signs indicative of the Last Day. In stark contrast to the surrounding turmoil, the speaker partakes in fasting as a manifestation of spiritual clarity and defiance. The poem profoundly engages with Islamic principles such as *fasād*, *dhikr*, *taqwā*, eschatology, and the individual believer's struggle (*jihād al-nafs*) to uphold faith amidst pervasive corruption.

In this context, the poem reflects divine admonition and invites contemplation on moral accountability. Its transition to nature illustrates it as serene, observant, and innocent, presenting a stark juxtaposition to the disorder of human civilisation. The tranquility of the ferns and gnats epitomizes *tawqīfī* behavior (actions performed by creatures precisely as Allah ordains), symbolizing submission (*islām*) to the divine framework. Islamic teachings assert that all creatures extol Allah, even in instances where humans fail to comprehend such reverence:

"نُسَبِّحُ لَهُ السَّمَاوَاتُ السَّبْعُ وَالْأَرْضُ وَمَنْ فِيهِنَّ وَإِنْ مِنْ شَيْءٍ إِلَّا يُسَبِّحُ بِحَمْدِهِ وَلَكِنْ لَا تَفْقَهُونَ تَسْبِيحَهُمْ إِنَّهُ كَانَ حَلِيمًا غَفُورًا"  
(الأسراء 44)

"The seven heavens and the earth and whatever is in them exalt Him. Moreover, there is not a thing except that it exalts [Allah] by His praise, but you do not understand their [way of] exalting. Indeed, He is ever Forbearing and Forgiving." (Al-Isra: 44) (Saheeh international, 1997, p. 267).

The concluding line bears profound spiritual significance. Despite the external disintegration, the speaker steadfastly engages in fasting (*ṣawm*). This act symbolises resistance to temporal allurements and signifies a process of internal purification (*tazkiyah*) ((Daniel, 1986).

In Islam, fasting transcends mere abstinence from sustenance; it embodies a spiritual act of devotion and discipline.

{ يَا أَيُّهَا الَّذِينَ آمَنُوا كُتِبَ عَلَيْكُمُ الصِّيَامُ كَمَا كُتِبَ عَلَى الَّذِينَ مِنْ قَبْلِكُمْ لَعَلَّكُمْ تَتَّقُونَ } (البقرة ١٨٣)

"O you who have believed, decreed upon you is fasting as it was decreed upon those before you that you may become Righteous" (Al-Baqarah: 183) (Saheeh International, 1997, p. 25).

The following is an analysis of the poem in accordance with Leech and Short's theory (1981).

#### **a) Lexical Categories**

The vocabulary combines environmental imagery ("meltdown," "vapours," "rainforests," "yellow cloud") with spiritual contemplation, creating tension between external chaos and internal discipline. The title itself, "The Meltdown of the World", evokes the Islamic concept of *qiyamah* (the Day of Judgment) when the current world order dissolves.

The choice of "Shame!" as the message spelled in vapours connects to the Islamic concept of haya (modesty/shame), suggesting that environmental destruction represents a moral failing before the Creator.

The poem employs contrasting scales: the cosmic ("meltdown of the world") and the minute ("tiny fan-wing'd creatures"), reflecting the Islamic understanding that Allah's signs are present in both the vast and minuscule aspects of creation (ayat.)

### **b) Grammatical Categories**

The poem employs a flowing structure with extended sentences connected by coordinating conjunctions ("and") and dashes, creating a sense of continuous unfolding that mirrors the "meltdown" described. This grammatical pattern reflects the Islamic concept of taqdeer (the unfolding of divine decree).

The final sentence creates powerful contrast through parallelism: "And I continue-as the creature walking across the bathroom mirror continues-Fasting". This structure places human spiritual discipline alongside the instinctive behaviour of tiny creatures, suggesting a unity of purpose across creation.

The shift from third-person description to first-person ("And I continue") in the final line creates intimacy and personal accountability, reflecting the Islamic emphasis on individual responsibility amid collective circumstances.

### **c) Figures of Speech**

The personification of the world undergoing "meltdown" and natural elements spelling "Shame!" suggests that creation itself bears witness to human actions, reflecting the Islamic concept that all creation glorifies Allah (tasbih). The metaphor of "a giant rendezvous with destiny" evokes the inevitable meeting with divine judgment, connecting to the Islamic belief in yawm al-hisab (Day of Reckoning). The reference to "the famously predicted yellow cloud from the East" alludes to hadith prophecies about signs of the end times, specifically incorporating eschatological traditions from Islamic teachings.

### **d) Context and Cohesion**

The poem achieves cohesion through the contrast between cosmic destruction and minute observation. It progresses from global catastrophe to the personal spiritual discipline of fasting, creating a movement from external chaos to internal order. The juxtaposition of apocalyptic imagery with the ongoing practice of fasting reflects the Islamic principle of maintaining ibadah (worship) regardless of worldly circumstances, reminiscent of a hadith that encourages continued righteous action even if the Day of Judgment begins.

### **(Text 3): Adam's Indelible Imprint**

*"And we are beaten on the ground of our physical being, like someone taking the end of a plank and beating it on a rock"*

*We are beaten on the earth by our earthiness of being born, we are*

*Beaten against the curved sides of Father Noah's boat, against the prison where beautiful Joseph languished, against the stake Abraham was tied to, against the Kabah where the Blackened stone of light is kissed as we swiftly pass by it to melt back into the circling herd of similar hungry selves, beaten  
Like old clothes, washed in the downstream and then stamped on by our own feet, which have Adam's indelible imprint. The  
Fast beats us with ourselves on the hard rock of physicality, it  
Takes us to the edge and makes us look down  
It takes us to where there is no escape and closes in, it  
Is the release of no release on a day that does end?  
Even an eagle leaps into no sure space, hovers on an updraft searching for food.  
Hunger finally ends. But so does relief from hunger".*

### **The explanation of the poem**

Adam's Indelible Imprint" is a profound meditation on the spiritual significance of suffering, fasting, and human nature. Drawing from the lives of the Prophets, the rites of Hajj, and the struggle of the soul, the poem aligns powerfully with Islamic teachings. It reminds us that through discipline, remembrance, and submission, we transcend our earthbound condition and reconnect with our origin and purpose to worship and return to Allah (SWT), the Merciful, the Sustainer.

The poem begins with a powerful metaphor: human beings are beaten by their physical nature. This speaks to the Islamic understanding of the body as both a gift and a test. Our physical existence comes with weakness, pain, and temptation, reminders of our dependence on Allah.

{وَلَنَبْلُوَنَّكُمْ بِشَيْءٍ مِّنَ الْخَوْفِ وَالْجُوعِ وَنَقْصٍ مِّنَ الْأَمْوَالِ وَالْأَنْفُسِ وَالثَّمَرَاتِ ۗ وَبَشِّرِ الصَّابِرِينَ} (البقرة ١٥٥)

"And We will surely test you with something of fear and hunger and a loss of wealth and lives and fruits, but give good tidings to the patient." (Al-Baqarah: 155) (Saheeh International, 1997, p. 24)

The fast (Sawm) is portrayed as a harsh but transformative experience. Islamically, fasting is meant to confront oneself with one's desires, weaknesses, and ego.

"يَا أَيُّهَا الَّذِينَ آمَنُوا كُتِبَ عَلَيْكُمُ الصِّيَامُ كَمَا كُتِبَ عَلَى الَّذِينَ مِن قَبْلِكُمْ لَعَلَّكُمْ تَتَّقُونَ" (البقرة ١٨٣)

"O you who have believed, decreed upon you is fasting as it was decreed upon those before you that you may become righteous (taqwa)." (Al-Baqarah: 183) (Saheeh International, 1997, p. 28)

By being "beaten" by the fast, the soul is purified not in cruelty, but in discipline and submission to Allah.

The analysis of the poem according to Leech and Short's theory (1981) is presented in the following discussion .

### **a) Lexical Categories**

The vocabulary is predominantly concrete and physical ("ground," "plank," "rock," "earth," "boat," "stone," "clothes"), emphasising the material reality of human existence. This physicality connects to

the Islamic concept of the dunya (temporal world) as a site of trial and struggle. The repetition of "beaten" creates a hammering effect that reinforces the poem's theme of spiritual trial.

Islamic terminology and references appear prominently: "Father Noah's boat" (referring to the Ark), "beautiful Joseph" (Yusuf), "Abraham" (Ibrahim), "Kabah," and "Adam." These references establish a religious framework and connect contemporary suffering to a sacred historical lineage.

### **b) Grammatical Categories**

The poem employs distinctive syntactic patterns. It begins with the pronoun "we are" followed by passive constructions ("we are beaten"), positioning humans as recipients of action rather than agents. This grammatical choice reflects the Islamic concept of qadar (divine decree), where humans experience what has been ordained.

Long, flowing sentences with repeated structures create a rhythmic pounding effect that mimics the "beating" described. The use of commas rather than periods establishes a sense of breathlessness and urgency, suggesting the relentlessness of spiritual trials.

The shift to "it" in the later stanzas ("it takes us," "it is the release") personifies the concept of fasting or spiritual struggle itself, making it an active force in human experience.

### **c) Figures of Speech**

The central metaphor compares human spiritual struggle to physical beating, connecting to the Islamic concept of ibtila (trial or test). This extended metaphor develops through various historical references, suggesting that spiritual suffering is both universal and specific.

The image of "circling herd of similar hungry selves" evokes tawaf (circumambulation around the Kaaba), transforming it from a sacred ritual to a metaphor for collective human experience.

The poem's final paradox, "Hunger finally ends. But so does relief from hunger", reflects the Islamic understanding of the transience of both suffering and comfort in this world.

### **d) Context and Cohesion**

Cohesion is achieved through the repetition of "beaten" and parallel grammatical structures. The poem progresses from collective experience ("we are beaten") to more abstract reflections on fasting and hunger, creating a movement from physical to spiritual concerns.

The reference to "Adam's indelible imprint" creates a unifying concept that all humans bear the mark of their first ancestor, connecting to the Islamic belief that all souls acknowledged Allah before physical creation (mithaq).

### **(Text 4): When the Sun Goes Down**

*"When the sun goes down*

*The flood begins. Lettuce leaves open like orchids in spotlight clarity, bread flowers, fruits mature and drop. Grass green as emerald flows with the currents of the sea.*

*This ovoid earth turns through dark and light, its flesh drowsing or aching awake with the cool night or the hot day. It fasts and then.*

*Feeds on fresh breezes and deep tropical currents of the sea.*

*The garden we planted next to the house, with seedlings already started in little green plastic boxes, is pushing up and out with that cunning combination of sunlight and water that warms and soaks the soil seeds live in, in their slow-motion rhythm parallel with the currents of the sea.*

*Moreover, when we fast during daylight hours, we turn the whole thing upside-down, so that day becomes night, but we walk through the visions of our sleep and interact with other wide-awake sleepers going along their rounds in the humdrum currents of the social sea.*

*Moreover, when the sun goes down, the earth opens up for us, and the day begins. We break our fast and enjoy the feast most fully. The table is spread, and dishes are piled with glistening dates; water glasses beckon refreshingly. The*

*Night is on a slow barge down a long river on its gradual way to join the glimmering currents of the sea".*

### **The explanation for the poem**

In Islam, the setting of the sun marks the end of the daily fast and the beginning of iftar, the meal to break the fast. This moment is spiritually significant, symbolising relief, gratitude, and divine mercy. The "flood" metaphor captures the sudden abundance of blessings and sustenance that follows a day of restraint (Daniel, 1986.)

The poem draws parallels between natural processes and spiritual practices. Just as plants respond to sunlight and water, human beings, through fasting, align themselves with divine rhythms. This reflects the Islamic view that the universe operates under Allah's command, and humans are part of this harmonious creation.

"إِنَّ رَبَّكُمُ اللَّهُ الَّذِي خَلَقَ السَّمَاوَاتِ وَالْأَرْضَ فِي سِتَّةِ أَيَّامٍ ثُمَّ اسْتَوَىٰ عَلَى الْعَرْشِ يُغْشِي اللَّيْلَ النَّهَارَ يَطْلُبُهُ حَثِيثًا وَالشَّمْسَ وَالْقَمَرَ وَالنُّجُومَ مُسَخَّرَاتٍ بِأَمْرِهِ ۗ أَلَا لَهُ الْخَلْقُ وَالْأَمْرُ ۗ تَبَارَكَ اللَّهُ رَبُّ الْعَالَمِينَ" (الأعراف: ٥٤)

"Indeed, your Lord is Allah, who created the heavens and earth in six days and then established Himself above the Throne. He covers the night with the day, [another night] chasing it rapidly; and [He created] the sun, the moon, and the stars, subjected by His command. Unquestionably, His is the creation and the command; blessed is Allah, Lord of the worlds." (Al-A'raf: 54) (Saheeh International, (1997, p. 157)

Fasting during Ramadan alters daily routines, prompting introspection and spiritual growth. This inversion of normal patterns symbolises a deliberate shift towards heightened consciousness of Allah (taqwa)

Breaking the fast is not merely a physical act, but a moment of profound gratitude and communal joy. It reflects the mercy of Allah and the reward for patience and devotion.

The following is an analysis of the poem according to Leech and Short's theory (1981).

#### **a) Lexical Categories**

The poem employs nature-based vocabulary ("lettuce leaves," "bread flowers," "fruits," "grass") that creates vivid imagery of abundance and growth. This connects to the Islamic concept of Allah as the provider (Ar-Razzaq), who nourishes all creation. The repetition of "currents of the sea" as a refrain creates rhythmic coherence while symbolising the eternal flow of divine creation.

The lexical choices reflect dualities: "dark and light," "cool night or hot day," "fasts and then feeds," establishing a pattern of opposites that mirrors the Islamic understanding of balance (mizan) in creation.

### **b) Grammatical Categories**

The poem employs varied sentence structures. It begins with simple declarations ("When the sun goes down/the flood begins"), then shifts to more complex, flowing sentences that mirror the "currents" described. This grammatical pattern reflects tajalli (divine manifestation) – how the divine reveals itself through natural cycles.

The shift to first-person plural ("we planted," "we fast," "we break our fast") in later stanzas creates communal identification, reflecting the ummah (community) aspect of Islamic practice.

### **c) Figures of Speech**

Metaphors abound: "Lettuce leaves open like orchids," "bread flowers," comparing natural growth to spiritual awakening. The earth is personified as having "flesh drowsing or aching awake," connecting to the Islamic concept that all creation (including the earth) engages in tasbeeh (glorification of Allah)

The extended metaphor of fasting "turning the whole thing upside-down" reflects the transformative spiritual purpose of Ramadan, where normal patterns are intentionally disrupted for spiritual growth.

### **d) Context and Cohesion**

The poem achieves cohesion through the recurring refrain "currents of the sea" and the bookending device of "when the sun goes down", appearing at both beginning and end. This circular structure reflects the Islamic understanding of tawhid (divine unity) – all experiences ultimately connecting to one source.

The specific references to fasting "during daylight hours" and breaking fast with "glistening dates" clearly situate the poem within Islamic practice, particularly Ramadan, where dates traditionally break the fast.

### **(Text 5) : Zakat of The Body**

*"So that it is doing without that is giving out, letting go that is letting something or someone else grow.*

*Mountains erode, Seas evaporate, one*

*Creature is food for Another in the*

*Chain of give and take.*

*Sky gives rain to earth and plants arise. Plants give oxygen to air and we survive*

*There's a principle here so essential it can't be named.*

*Our eating during nighttime hours is a replenishing of body for the daytime of doing without, and giving out.*

*God's tax is taken for our creation "*

### **The explanation of the poem**

The poem “Zakat of the Body” is a profound spiritual meditation on the principle of sacrifice, interdependence, and divine obligation, and it draws heavily upon Islamic theology, particularly the concept of Zakat (almsgiving), one of the Five Pillars of Islam. However, it extends that idea metaphorically to the body and nature, reflecting a cosmological harmony grounded in submission to the divine order.

In Islam, Zakat literally means “purification” and refers to the obligatory charity Muslims must give from their wealth. The Prophet (PBUH) said:

"الزكاة طهارة للنفس والمال"

“Zakat is a purification for the soul and wealth.” [Sahih Muslim, Hadith 987]

{خُذْ مِنْ أَمْوَالِهِمْ صَدَقَةً تُطَهِّرُهُمْ وَتُزَكِّيهِمْ بِهَا وَصَلِّ عَلَيْهِمْ إِنَّ صَلَاتَكَ سَكَنٌ لَهُمْ وَاللَّهُ سَمِيعٌ عَلِيمٌ} (التوبة ١٠٣)

"Take, [O Muhammad], from their wealth a charity by which you purify them and cause them increase, and invoke [Allah’s blessings] upon them. Indeed, your invocations are reassurance for them. And Allah is Hearing and Knowing.” )Altawba: 103( )Saheeh International, 1997, p. 203 )

The line “doing without that is giving out” is an allusion to fasting صوم, where abstention from food, drink, and desires during daylight hours is a form of spiritual giving up what is lawful for the sake of Allah.

“Our eating during nighttime hours...” refers directly to the Islamic practice of Ramadan fasting, where Muslims abstain from dawn to sunset and eat during the night.

This physical rhythm reflects the spiritual principle of balance: the day is for sacrifice and the night is for replenishment, both orchestrated in divine harmony (Daniel, 1986)

The final line reinforces the metaphor: just as Zakat is due from one’s wealth, the body owes its due through acts of worship like fasting, patience, and restraint.

The analysis of the poem according to Leech and Short's theory (1981) is presented below .

#### **a) Lexical Categories**

The poem features a distinct use of action-oriented and natural verbs (e.g., “erode,” “evaporate,” “gives,” “arise,” “replenishing”) and abstract nouns (“principle,” “creation”). These lexical choices serve to blend physical natural cycles with spiritual implications, echoing the Qur’anic view of nature as signs (āyāt) of divine wisdom.

The pairing of “doing without” and “giving out”, and “letting go” and “letting grow”, uses semantic parallelism to underscore the spiritual value of sacrifice, closely aligning with the concept of zakāt, which purifies wealth through giving.

### c) Grammatical Categories

The poem is largely composed of simple declarative sentences, often fragmented or enjambed, such as: “Mountains erode, / seas evaporate, one / creature is food for / another”...

This creates a contemplative, meditative rhythm, mimicking the natural flow of time and divine order. The poem also includes non-finite clauses (“doing without,” “letting go”) to suggest timeless and universal truths, mirroring Islamic principles that transcend historical context.

The clause “There’s a principle here so essential it can’t be named” employs negative modality to emphasise the ineffable nature of divine wisdom (hikmah)

### d) Figures of speech

The poet uses natural processes as metaphors for spiritual practice: “Mountains erode, seas evaporate” signifies even the strongest and most enduring parts of the world submit to divine cycles, paralleling the human act of self-surrender in fasting and zakāt.

“Sky gives rain... Plants give oxygen...” illustrates interdependence in creation, a metaphor for the social and spiritual function of zakāt, where one’s giving ensures the life of others.

The line “God’s tax is taken for our creation” is a metaphorical recasting of zakāt as a cosmic obligation not limited to wealth, but owed by the body and soul as part of their very existence.

### d) Context and Cohesion

The poem draws implicitly on Ramadan and the practice of fasting: “Our eating during nighttime hours is a replenishing...” references suḥūr and ifṭār, linking bodily nourishment to spiritual discipline. This embodies the concept of zakāt al-badan (a classical term referring to bodily charity). The idea that the body owes a tax aligns with the Islamic concept of servitude (‘ubūdiyyah), where every limb and faculty is accountable to Allah.

The poem’s foregrounding relies on:

- Repetition: of structures like “giving/letting/doing” to build a lexical field of self-sacrifice.
- Contrast: between daytime deprivation and night-time nourishment, reinforcing the duality of self-restraint and spiritual renewal. This mirrors the balance (mīzān) mentioned in Islamic cosmology.

### Conclusion

The study has led to the following key conclusions :

1) The stylistic analysis of 'Ramadan Sonnets' and other related poems by Daniel Abdal-Hayy Moore reveals the clear presence of multiple Islamic concepts such as tawhid (divine unity), rahmah (mercy), ṣawm (fasting), and dhikr (remembrance of Allah) appearing with varying frequencies throughout the

texts. This finding substantiates the first hypothesis, which posited the inclusion and diverse manifestations of these Islamic concepts within the poetic discourse.

2) The study further demonstrates that lexical domains, particularly the religious lexicon, occur with the highest frequency in the poems. This supports the second hypothesis, which suggests that Islamic-themed lexical fields dominate the texts and contribute significantly to their thematic construction.

3) The data collection consists of selecting five sonnets from Moore's collection of 69 through random sampling, while still ensuring that each poem contains clearly articulated Islamic concepts and is thematically relevant to Ramadan. This random selection, combined with these inclusion criteria, enables a systematic examination of stylistic features across a varied subset of the poet's work, enhancing both the validity and interpretive depth of the study.

4) The syntactic analysis indicates that all major components of grammatical structure are present in the poems, including simple and complex sentence forms and various tense usages. Notably, modality emerges as the most prominent grammatical feature. This confirms the third hypothesis regarding the comprehensive presence of syntactic elements and the dominance of modal expressions.

## References

- Al-Jibaly, M. M. (2004). *Believing in Allah's decree (Qadar)*. Al-Kitaab & as-Sunnah Publishing. USA. <https://kspublications.com/files/ksp-catalog.pdf>
- Alli, I. (2013). *25 prophets of Islam*. eBookIt.com
- Bradford, R. (1997). *Stylistics*. Routledge
- Burke, M. (1990). *An introduction to English stylistics*. Longman
- Chapman, R. (1973). *Linguistics and literature: An introduction to literary stylistics*. Edward Arnold
- Enkvist, N. E. (1964). On defining style. In N. E. Enkvist, J. Spencer, & M. J. Gregory (Eds.), *Linguistics & style* (pp. 1–56). Oxford University Press
- Enkvist, N. E. (1973). *Linguistic stylistics*. Mouton
- Hussain, M. (2012). *The five pillars of Islam: Laying the foundations of divine love and service to humanity*. Kube Publishing Ltd
- Iqbal, M. (1934). *The reconstruction of religious thought in Islam*. Shaikh Muhammad Ashraf
- Leech, G., & Short, M. (1981). *Style in fiction: A linguistic introduction to English fictional prose* (1st ed.). Longman
- McArthur, T. (1996). *Exploring the language of poems, plays and prose*. Longman
- Moore, D. A.-H. (1996). *The Ramadan sonnets*. Kitab / City Lights Books
- Muslim ibn al-Ḥajjāj. (1997). *Ṣaḥīḥ Muslim* (A. M. Al-Hilali & M. M. Khan, Trans.). Darussalam

- Nadwi, A. H. A. (2015). *The 4 pillars of Islam* (M. A. Kidwai, Trans.). Islamic Book Trust. (Original work published 1968)
- Nursi, B. S. (2006). *The resurrection and the hereafter* (T. Hizmet, Trans.). Sözlcr Publications. (Original work published 1958)
- Sahih International. (1997). *The Qur'an: Arabic text with English translation*. Abul-Qasim Publishing House
- Shukur, S. H., & Noori, B. F. (2025). A cognitive stylistic analysis of crisis rhetoric in English and Arabic populist poetry. *Wasit Journal for Human Sciences*, 21(3).  
<https://doi.org/10.31185/wjfh.Vol21.Iss3.1138>
- Simpson, P. (1997). *Language through literature: An introduction*. Routledge
- Simpson, P. (2004). *Stylistics: A resource book for students*. Routledge
- Turner, G. W. (1973). *Stylistics and literary analysis*. [Correct reference to a stylistics-focused work]

- الجبلي، م. م. 2004. (الإيمان بقضاء الله وقدره (القدر). مكتبة الكتاب والسنة للنشر علي، إ. 2013. (خمسة وعشرون نبياً من أنبياء الإسلام eBookIt.com .
- برادفورد، ر. 1997. (علم الأسلوب (Stylistics) روتليدج
- بورك، م. 1990. (مقدمة في الأسلوبية الإنجليزية. لونغمان
- تشابمان، ر. 1973. (اللغويات والأدب: مقدمة في الأسلوبية الأدبية. إدوارد أرنولد
- إنكفيست، ن. إ. (1964). حول تعريف الأسلوب. في ن. إ. إنكفيست، ج. سبنسر، و م. ج. غريغوري (محررون)، اللغويات والأسلوب (ص. 1-56). مطبعة جامعة أكسفورد
- إنكفيست، ن. إ. 1973. (الأسلوبية اللغوية. موتون
- حسين، م. 2012. (أركان الإسلام الخمسة: وضع أسس المحبة الإلهية وخدمة الإنسانية. دار نشر كيوب
- إقبال، م. 1934. (إعادة بناء الفكر الديني في الإسلام. شيخ محمد أشرف
- ليتش، ج. و شورت، م. 1981. (الأسلوب في الرواية: مقدمة لغوية للأدب القصصي الإنجليزي (الطبعة الأولى). لونغمان
- ماك آرثر، ت. 1996. (استكشاف لغة الشعر والمسرح والنثر. لونغمان
- مور، د. أ. هـ. 1996. (سوناتات رمضان. كتاب / سيتي لايتس بوكس
- مسلم بن الحجاج. 1997. (صحيح مسلم (ترجمة أ. م. الهاللي و م. م. خان). دار السلام
- الندوي، أ. ح. أ. 2015. (الأركان الأربعة للإسلام (ترجمة م. أ. كدواي). دار نشر الكتاب الإسلامي. (العمل الأصلي نُشر عام 1968)
- (النورسي، ب. س). 2006. (البعث والأخرة (ترجمة ت. خدمة). منشورات سوزلر. (العمل الأصلي نُشر عام 1958)
- (صحيح إنترناشونال). 1997. (القرآن: النص العربي مع الترجمة الإنجليزية. دار النشر أبو القاسم
- شكور، ص. ح. و نوري، ب. ف. 2025. (تحليل أسلوب معرفي لخطاب الأزمة في الشعر الشعبي الإنجليزي والعربي. مجلة واسط للعلوم الإنسانية، 21). <https://doi.org/10.31185/wjfh.Vol21.Iss3.11383>
- سيمبسون، ب. 1997. (اللغة من خلال الأدب: مقدمة. روتليدج
- سيمبسون، ب. 2004. (الأسلوبية: كتاب موارد للطلاب. روتليدج
- ترنر، ج. و. 1973. (الأسلوبية والتحليل الأدبي). مرجع مصحح
- تيرنر، ف. (1973). العملية الطقسية: البنية ومناهضة البنية. دار نشر ألدن