

A STYLISTIC STUDY OF DIRAAR'S DESCRIPTION OF IMAM ALI BIN ABI TALIB (AS)

Ihssan A. J. Al-Muslimawi¹ & Suzanne A. Kadhim²

¹Department of English, College of Education for Women, University of Kufa, Najaf, Iraq

²Department of English, College of Arts, University of Kufa, Najaf, Iraq

<https://doi.org/10.54922/IJEHSS.2024.0774>

ABSTRACT

Stylistics is the study of the distinctive styles found in particular literary genres and in the works of individual writers. Stylistic analysis is the analysis of various language styles to extract the meaning or message contained in the text. This study focuses on the stylistic analysis of the description of Diraar to Imam Ali (AS). The aim is to examine the linguistic features and techniques employed in the description, shedding light on the stylistic choices made by the author. By analyzing the syntactic structures, lexical choices, and rhetorical devices used, this study aims to uncover the stylistic elements that contribute to the overall effect and impact of the description. The findings of this study show that Diraar's descriptions of Imam Ali (AS) transcend a mere portrayal; it is a masterful composition that weaves together language, imagery, tone, and paradox to convey the Multifaced nature of this revered figure.

Keywords: Stylistics, Style, Context, Cohesion.

1. INTRODUCTION

This stylistic paper seeks to explore the profound and eloquent description of Imam Ali provided by Diraar As-Sada'i upon the persistent inquiry of Muawiya ibn Abi Sufyan. Diraar's portrayal unveils the multifaceted persona of Imam Ali, encompassing his boundless knowledge, unwavering strength, eloquence in sermons, commitment to justice, and profound insight.

The dialogue between Muawiya ibn Abi Sufyan and Diraar As-Sada'i opens a window into the character of Imam Ali, offering a rich tapestry of attributes that define his personality. This work aims to dissect the stylistic elements employed by Diraar in conveying the essence of Imam Ali and highlighting the eloquence and depth of the description provided. The study aims to find out what and how are the literary and rhetorical devices used in the Diraar's description of Imam Ali (AS).

2. STYLE AND STYLISTICS

STYLE is a trademark or distinctive feature of any person. It can help in acquiring a prominent place for a writer. As literature has long served humanity for ages and much has been written on every subject but how an old subject has been treated by a writer in a new way, remains a big challenge for writers. Hence it is the distinguished style that earns a prestigious place for a writer in the field of literature particularly. Leech and Short (2007) define style as "It refers to how language is used in a given context, by a given person, for a given purpose, and so on." Style is a primary aspect of any literary piece of writing. It gives a unique recognition to the writer. The idea or thing discussed by many other writers, by using stylistic devices and a dignified style a

writer presents the same idea or thing with new colors, meanings, and dimensions. Therefore, style is the basic thing that gives uniqueness to every writer. The word stylistics is derived from style. Stylistics is a branch of Linguistics that deals with different styles. It refers to the study of the appropriate use of words or language in a sentence or writing. (Widdowson,1975) defines stylistics as "the study of literary discourse from a linguistic orientation". He says that the link between literary criticism and linguistics is stylistics. Style has different meanings for different people. According to (Carter, 1989) style generally depends on linguistic levels. Due to these levels, every text and writing is different from the others, hence every genre is different. (Haynes,1989) is of the view that the study of style is the study of distinctions; looking at what was said against what might have been said. Style can also be called as variety. In various contexts, style refers as the manner of expression. Due to the multipurpose field of style, it is used according to one's field of study. Stylistics means the study of style and the methods used in written language.

Every critic and scholar defines stylistics in his own way. Lawal (1997) further contends that stylistics refers to applying linguistic rules to a literary text.

According to Verdonk (2002), stylistics is the study of distinctive features of language with clarification of their purposes and effects. (Leech and Short,1981) stylistics is the (linguistic) study of style, is rarely undertaken for its own sake, simply as an exercise in describing what use is made of language. According to them the main objective of stylistics is to discover the meanings and appreciate the linguistic characteristics of the text. For (Short and Candlin,1989), stylistics is a linguistic approach to the study of literary texts. (Widdowson, 1975) defines stylistics as the study of literary discourse from a linguistic orientation which differs stylistics from literary criticism and considers linguistics as its linking technique. Carter (1988) has the same view that stylistics is a bridge (link) discipline between linguistics and literature. Stylistics is the study of those devices used in language such as rhetorical terms and syntactical devices that are used to create expressive or literary style. Therefore, Stylistics is a study that touches both literary criticism as well as linguistics as its morphological structure suggests.

A very essential principle of stylistic study is "foregrounding". This term is recognized by Simpson (2004) as the technique of making language strange, which involves deviating from the rules of language or using the means of parallelism. According to Childs and Fowler (2006), foregrounding is easily identified when the writer violates from the norms or conventions of language so that he transcends the boundaries of language. One glaring example of foregrounding is the use of metaphor and other literary devices in literature, which is regarded as a semantic deviation. In discourse, foregrounded clauses or sentences contain the most significant ideas and thoughts in the text that the writer or poet attempts to convey to the reader. Whereas the function of other clauses in the text is to support or provide more clarifying details of the foregrounded clauses.

3. IMAM ALI (AS)

Ali Ibn Abi Talib: Ancestry and Attributes. He is Ali Ibn Abi Talib Ben Abd AlMuttalib Bin Hashim. He came from the most respectable family of Quraish, the family of Banu Hashim, and he was the cousin of the Prophet Muhammad (prayers and peace be upon him). His mother was Fatimah from Banu Hashim. She embraced Islam early and migrated to Madinah. His father Abu Talib was a chief of Banu Hashim and an important branch of the powerful Quraish tribe, and he was the custodian of the Kaaba. Besides, he was an uncle of the Prophet Muhammad (prayers

and peace be upon him). Abu Talib was a descendant of the Prophet Ishmael, the son of Abraham (prayers and peace be upon them).

The documents indicated that Ali was born in Makkah on Friday, 13th of Rajab, thirty years after the incident of the Elephant, corresponding to 17th of March, 599 AC. Ali Ibn Abi Talib (may Allah be pleased with him) was one of the ten given the tidings of Paradise, he married the Prophet's daughter Fatimah, and he embraced Islam so early. He was a prominent scholar, a courageous soldier, a notable ascetic, and a remarkable orator. Further, he was occupied with the collection of the Holy Qur'an and revising it over with the Prophet Muhammad (prayers and peace be upon him).

4. DIRAR IBN DAMRAH AS-SADA'I (MAY ALLAH BE PLEASED WITH HIM)

Dirar ibn Damrah As-Sada'I (may Allah be pleased with him) was present during a sensitive and dangerous phase following the departure of the Messenger of Allah (peace be upon him and his family) from this world. During this time, the Islamic nation and its companions were divided into two groups. One group accepted the first successor, Saqet ibn Saada, while the other group recognized the true successor, Ali ibn Abi Talib (peace be upon him), who embodied the truth. Those who followed the Prince of Believers (peace be upon him), including Dirar bin Damra Al-Kinani (May Allah be pleased with him), were known for their steadfastness, logical reasoning, and deep faith in Ali ibn Abi Talib (peace be upon him). Dirar bin Damra was a loyal companion who had the privilege of witnessing the greatness of the Prince of Believers (peace be upon him) and dedicated himself to his company. He held a unique status among his companions and followers.

Unfortunately, historical records have not provided us with a comprehensive account of the life of this brave individual, except for a few notable incidents that impacted him. However, these few incidents have contributed to creating a remarkable and significant history for this exceptional person. One such incident involved his encounter with Muawiya ibn Abi Sufyan, who asked Dirar bin Damra to describe the character of the Prince of Believers (peace be upon him). This situation presented potential risks for Dirar bin Damra, but his unwavering certainty and belief in the leadership of Ali ibn Abi Talib (peace be upon him) enabled him to face Muawiya's power and oppression without hesitation. Source: Al-Yaqeen magazine, issue (48), page (11).

5. THE DATA IN ARABIC LANGUAGE

قال معاوية ابن ابي سفيان لضرار الصدائ: صف لي علياً، قال: أعفني يا أمير المؤمنين، قال لتصفه: قال: أما إذ لا بد من وصفه فكان والله بعيد المدى، شديد القوى، يقول فصلاً، ويحكم عدلاً، يتقبر العلم من جوانبه، وتنتطق الحكمة من نواحيه، ويستوحش من الدنيا وزهرتها، ويأنس بالليل ووحشته، وكان - والله - غزير العبرة، طويل الفكرة، يعجبه من اللباس ما قصر، ومن الطعام ما خشن، وكان فينا كأحدنا، يجيبنا إذا سألناه، وينبؤنا إذا استنبأناه ونحن - والله - مع تقريبه إيانا وقربه منا؛ لا نكاد نكلمه هيبه له: يعظم أهلالدين، ويقرب المساكين، لا يطمع القوي في باطله، ولا يبيأس الضعيف من عدله، وأشهد لقد رأيته في بعض مواقفه وقد أذى الليل سدوله، وغارت نجومه قابضاً على لحيته، يتململ تململ السليم، ويبكي بكاء الحزين، ويقول: يا دنيا غري غيري؛ إلى تعرضت أم إلى تشوقت، هيهات هيهات: لقد باينتك ثلاثاً لا رجعة فيها، فعمرك قصير، وخطرك حقر، أه من قلة الزاد ووحشة الطريق.

6. THE DATA IN ENGLISH

Muawiya ibn Abi Sufyan asked Diraar As-Sada'i to describe Imam Ali. Diraar replied, "Pardon me, O Commander of the Faithful." Muawiya insisted on the description, and Diraar said, "If I must describe him, by God, he is one with boundless knowledge and immense strength. He delivers eloquent sermons, administers justice, and knowledge radiates from all aspects of him. Wisdom

flows from him, and he is uninterested in the world and its luxuries. He finds solace in the night and solitude. He is highly insightful, a profound thinker, and he prefers simplicity in clothing and plain food. He was among us like any one of us, answering our questions when we asked, and foretelling when we consulted him. We felt, even when he was near us, such profound respect that we could hardly speak to him out of awe for him. He revered the people of faith, drew close to the poor, and the mighty had no hope of him doing them wrong. The weak never lost hope in his justice. I bear witness that I have seen him in situations where the night seemed to have extended its shade over his features, and the stars had clustered around his beard. He would move like the righteous, and weep like the sorrowful. He would say, 'O world, deceive someone else. Have you deceived me, or attracted me?' It is too late; I have made it clear to you three times, and there is no turning back. Your life is short, and your danger is trivial. Alas for the meager supplies and the desolation of the road.

Translated by Saeed Mahdi Al-Gharrawy

7. METHODOLOGY

The study involves the stylistic analysis of Diraar As-Sada'I's description to Imam Ali (AS). The analysis is carried out following the heuristic checklist of linguistic and stylistic categories presented by Leech & Short (2007). The checklist provides a 'systematic basis' for the collection of relevant linguistic data from the text for the purpose of stylistic evaluation and offers levels for analyzing linguistic choices made by the Speaker. These levels include lexical, syntactic, and semantic features and figures of speech. Leech & Short (2007), point out that while the list itself is selective one, leaving out a lot of detail, it allows the reader to reach the significant and relevant features of the text through the linguistic survey.

Leech and Short (2007) begin their book, "Style in Fiction" by defining a method that refers to how a person "uses language in a given context for a purpose or cause". For them, style is a crucial method for analyzing literary texts by exploiting methods and techniques related to linguistics. Looking at style as merely a study of stylization, it is described as an "exercise in describing the use of language", and an attempt to clarify the relationship between "language and the technical function", directly or indirectly (ibid: 11).

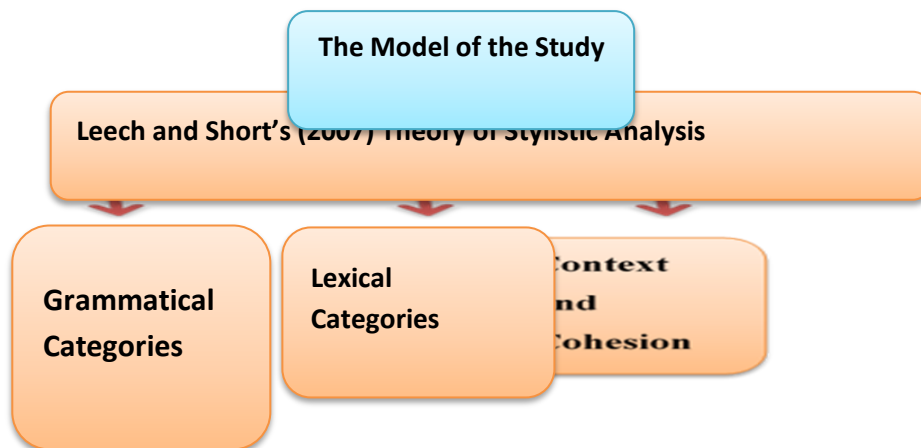
However, their focus is on "written literary texts because they are the best representative of their author, period." In addition, in written texts, "how language serves a particular artistic function can be explored".

Further, Leech and Short affirm that the selection of linguistic structures (words, phrases and sentences) is not done in isolation from the context in which the choice is made. Then, stylistics is more concerned with deviations from the rules, or as they describe (ibid: 55), "the phenomenon of internal deviation in the text through which the features of the language within that text may deviate from the standards of that text". There is no perfect way to suggest a stylistic analysis for conservatives and identify all the important features, but they understand that each text has a technical result in general, and this shows the way to the linguistic aspects to be present in the whole. So, they (ibid: 61-64) assume their inferential model as they call it, consists of a checklist of four headings: lexical categories, grammatical categories, speech forms, coherence, and context. They justify the surplus of semantics as a separate class that can be accessed via other classes, or in other words, all classes interact with semantics, thus, the heading styles in the analysis are:

- 1- Lexical Categories include verbs, adjectives, nouns, and adverbs.
- 2- Grammatical Categories include sentence types and sentence complexity.
- 3- Cohesion and Context include grammatical and lexical ties.
- 4- Figures of Speech include metaphor, simile, and metonymy.

Figure 1.

The Theoretical Framework of the Study Adopted from and Leech and Short (2007).



9. DATA ANALYSIS

In the term of the proposed model presented above, the data of the paper involves the following:

9.1 Lexical Categories

The text uses a variety of stylistic nouns, including abstract nouns such as "knowledge," "strength," "القوى" "justice," "عدلا" "respect," "solitude," "وحشته" "insight," "الفكره" "thinker," and "sorrowful." These nouns help to convey the deep and profound qualities of Imam Ali and create a sense of reverence and awe around him.

In the text It can be find a variety of verbs and adverbs to convey the qualities of Imam Ali (AS). Some of the used verbs are "administers," "radiates," "foretelling," "revered," "drew close," and "lost hope." These verbs help to create a sense of action and movement around Imam Ali's character.

The text includes adverbs such as "eloquently," "profoundly," "highly," "hardly," and "trivial." These adverbs help to emphasize the intensity and depth of Imam Ali's character and his impact on those around him.

Some adjectives are used to describe Imam Ali and his qualities. adjectives like:

"wise," "uninterested," "solace," "insightful," "profound," "simple," "plain," "mighty," "weak," "short," and "meager." These adjectives help to depict a vivid picture of Imam Ali's character and his attitude towards the world and its luxuries.

They also help to convey the respect and awe that people felt towards him.

The use of a variety of nouns, verbs, adverbs, and adjectives in the text helps to create a vivid and powerful image of Imam Ali's character and his impact on those around him.

9.2 Grammatical Category

The text contains a variety of sentence types, including simple, compound, and complex sentences. Simple sentences contain one independent clause, such as "He is uninterested in the world and its luxuries". Compound sentences contain two or more independent clauses joined by a coordinating conjunction, such as "He revered the people of faith, drew close to the poor, and the mighty had no hope of him doing them wrong". Complex sentences contain one independent clause and one or more dependent clauses, such as "I bear witness that I have seen him in situations where the night seemed to have extended its shade over his features, and the stars had clustered around his beard". The use of different sentence types helps to create a varied and engaging text that conveys the depth and complexity of Imam Ali's character.

The use of different sentence types in the text helps to create a varied and engaging reading experience for the audience. By using a variety of sentence structures, the text can convey a range of information and ideas clearly and concisely. Simple sentences are used to convey straightforward information, while compound and complex sentences are used to convey more complex ideas and relationships between different concepts.

The use of different sentence types also helps to create a sense of rhythm and flow in the text, which can make it more enjoyable to read and easier to understand. By varying the length and structure of sentences, the text is able to maintain the reader's interest and attention and convey the depth and complexity of Imam Ali's character in a way that is both engaging and informative.

9.3 Cohesion and Context

In terms of cohesion and coherence, the text is well-structured and organized, with each sentence and paragraph building upon the previous one to create a cohesive and coherent whole. The text uses a variety of cohesive devices, such as pronouns, conjunctions, and transitional words, to link ideas and create a sense of flow between sentences and paragraphs. For example, the use of pronouns such as "he" and "him" throughout the text helps to maintain a clear reference to Imam Ali, while the use of conjunctions such as "and" and "but" helps to link related ideas and create a sense of continuity.

The text also uses a variety of rhetorical devices, such as repetition, parallelism, and metaphor, to create a sense of coherence and emphasize key ideas. For example, the repetition of the phrase "he is" at the beginning of several sentences helps to emphasize Imam Ali's key qualities, while the use of metaphor, such as "the night seemed to have extended its shade over his features, and the stars had clustered around his beard", helps to create a vivid and memorable image of his character. Overall, the text is well-crafted and effectively conveys its message clearly and engagingly.

9.4. Figures of Speech

9.4.1. Metaphors

Metaphorical language is employed to describe Imam Ali's qualities. He is portrayed as someone who "يعظم أهل الدين" meaning "magnifies the people of faith" and "يقرب المساكين" meaning "brings the destitute closer" which suggests his deep respect and support for religious figures and those in need. "شديد القوى" is a metaphorical expression, emphasizing not just physical strength but also the strength of character or determination. "يتفجر العلم من جوانبه" (Knowledge bursts forth from its sides) is a metaphorical way of describing someone with extensive and profound knowledge, suggesting that knowledge is overflowing from every aspect of the person. ويأس "

"بالليل ووحشته" (And he finds solace in the night and its solitude) uses a metaphorical expression, likening the night to a state of solitude. This implies that the person draws comfort from the quiet and tranquil nature of the night.

"وكان والله غزير العبرة" this metaphorical expression, likening the person to a source of abundant lessons or moral insights. The term "غزير العبرة" (abundant in lessons) is a metaphor for the person's depth of insight and wisdom. The metaphorical expression "وينبؤنا اذا استنبأناه" (And he would foretell us when we consulted him) adds a layer of figurative language. The metaphor of foretelling implies that the person not only answers questions but provides insights and guidance with a certain predictive quality. ("وقد أخی الليل سدوله وغارت نجومه") where the night seemed to have extended its shade over his features, and the stars had clustered (This expression creates a vivid image, comparing the night to a protective entity that embraces its shadows. This metaphor adds a poetic quality to the description of the night.

These metaphors contribute to vivid and expressive nature of the text, creating powerful imagery and emphasizing the depth of Imam Ali's character and emotions.

9.4.2. Personification

Personification is a literary device where human qualities are attributed to nonhuman entities or abstract concepts. In this text, the personification occurs when the speaker addresses "دنیا" (world) as if it were a person, using the pronoun "يا" (O) to directly speak to or address the world as if it has the ability to understand and respond. The phrase "يا دنیا" is a common expression in Arabic, where the world is personified as if it has a conscious presence.

"غري غيري" (Deceive others, not me): Here, the speaker attributes the ability to deceive to the world, suggesting that the world has intentions and actions similar to those of a deceptive person.

"اللي تعرضت ام اللي تشوقت" (The one who exposed you or the one who longed for you): This line further personifies the world by suggesting that the world has been exposed or longed for, as if it were a person with experiences and emotions.

"هيهات هيهات لقد باينتك ثلاثا لا رجعة فيها" (In vain, in vain, I have divorced you three times, with no return): The act of divorcing the world is a metaphorical way of expressing a separation or detachment from it. This choice of language personifies the world by implying a relationship that can be severed or ended, as if the world is a conscious entity capable of being divorced.

Personification is skillfully employed through the direct address of the world as if it were a sentient being with the ability to deceive, be exposed, long for something, and experience a metaphorical divorce. This language adds depth and emotion to the portrayal of the world in the text.

"تنطق الحكمة من نواحيه" **Knowledge radiates from all aspects of him** personification is employed to attribute human-like qualities to the concept of wisdom. The use of the verb "speaks" suggests that wisdom is not just an abstract idea but is personified as if it has the ability to communicate actively. This technique enhances the dynamic and lively portrayal of wisdom, making it more relatable and engaging for the reader. Personification allows writers to breathe life into abstract concepts, making them appear more vivid and interactive in the literary context.

9.4.3. Simile

"وكان فينا كأحدنا" **He was among us like any one of us**. The simile is expressed through the comparison using the word "كأحدنا" (like one of us). This comparison indicates a similarity or resemblance between Imam Ali and the others present. It suggests that the individual in question

was similar to the rest of the group in some significant way, emphasizing a shared quality or characteristic. This choice of language creates a sense of intimacy suggest that despite any elevated status the person is relatable. Similes often use words like "like" or "as" to draw comparisons, as is the case in this expression.

9.4.4. Repetition

" **We felt, even when he was near us.**" The repetition occurs with the root word "قرب" (qurb), which appears in two different forms: "تقريبه" (taqreebuhu) and "قربه" (qurbuhu). Both forms convey the idea of closeness or proximity, but they differ grammatically. This repetition serves to emphasize and reinforce the concept of closeness or nearness, as both phrases essentially convey the same meaning—highlighting the idea of someone being close to or near "us." Repetition is a common linguistic device used for emphasis and to draw attention to specific ideas or themes in a text.

" يا دنيا غري غري الي تعرضت ام الي تشوقت هيهات هيهات لقد باينتك ثلاثا لارجعة فيها "

The repeated word is "هيهات" (hayhat). It appears twice in the text, emphasizing the idea of impossibility or how unlikely something is. The repetition of "هيهات" adds a rhetorical flourish to the text, reinforcing the notion that certain things are farfetched or beyond reach. The repeated use of the term contributes to the forceful tone of the text.

In the same text, the word "الي" (pronounced "illi") is repeated twice in the phrase "الي تعرضت ام الي تشوقت". This repetition emphasizes the contrast between two aspects or situations. The repeated use of "الي" serves to highlight the difference between being exposed to something (تعرضت) and yearning for something (تشوقت).

This repetition emphasizes the speaker's contemplation and highlights the central question posed to the world. Repetition is often used in literature and poetry for emphasis and to create a memorable and rhythmic effect.

9.4.5. Parallelism

Parallelism is a rhetorical device in which a writer or speaker creates similarity between parts of a sentence, phrase, or paragraph. It involves using parallel grammatical structures, such as similar or identical syntactical patterns, to express related ideas or equal importance. This technique can enhance clarity, rhythm, and overall coherence in writing or speech. This rhetorical device was employed skillfully in the text.

The repetition of the structure "يقول فصلا ويحكم عدلا" creates parallelism, emphasizing the dual qualities of speaking eloquently and judging justly. The repetition of the structure "من اللباس" creates parallelism, emphasizing the speaker's appreciation for simplicity in both clothing and food.

The parallel structure in "يعظم أهل الدين ويقرب المساكين" contributes to a balanced and rhythmic flow. The repetition of the verb pattern emphasizes the two complementary actions, creating a sense of harmony.

The repetition of the structure "يتململ وتململ" and "يبكي بكاء" exhibits parallelism. Both clauses follow a similar syntactical pattern, with a verb followed by a direct object. This parallel construction helps create a sense of balance and symmetry in the expression.

The parallel structure in "قصير وخطرك حقير" creates a balanced and symmetrical expression, reinforcing the contrast between the brevity of life and the insignificance of the danger.

9.4.6. Alliteration

Alliteration is a literary device that involves the repetition of the same consonant sound at the beginning of neighboring or closely connected words within a sentence or phrase. The purpose of alliteration is often to create rhythm, emphasize certain words or ideas, and add a musical quality to the language.

This device was employed in the text as follows:

"يقول فصلا ويحكم عدلا", the repeated "ي" sound at the beginning of "يقول" and "يحكم" creates an alliterative effect. This repetition of the initial consonant contributes to a sense of rhythm and emphasis in the expression.

"يعظم أهل الدين ويقرب المساكين". The repeated "ي" sound at the beginning of "يعظم" and "يقرب" creates an alliterative effect.

9.4.7. Contrast

1. Contrast in the First Part:

- "يستوحش من الدنيا وزهرتها" This part suggests a sense of distancing or withdrawing from the world and its pleasant aspects symbolized by "زهرتها" (its blossoms). The use of "يستوحش" (withdraws) implies a turning away from or avoidance.

2. Contrast in the Second Part:

- "ويانس بالليل ووحشته" This part contrasts with the first half, indicating a seeking of comfort or solace in the night and its solitude represented by "وحشته" (its loneliness). The use of "ويانس" (seeks solace) implies a turning towards or embracing.

The contrast lies in the opposing actions or states described in each part of the sentence, creating a dichotomy between withdrawal from the world and seeking solace in the night.

9.5 Findings

This study finds out the following:

- The language used in the text is formal and exhibits a high level of eloquence.
- The choice of words is rich, and there is a notable presence of religious and poetic vocabulary.
- Metaphorical language is employed, emphasizing Imam Ali's strength and wisdom.
- The overall tone of the passage is respectful and reverential.
- There is a sense of admiration for Imam Ali's qualities, expressed through phrases like "distant in vision," "strong in power," and "overflows with knowledge."
- The respectful address "ya Amir al-Mu'minin" (O Commander of the Faithful) adds a formal tone to the conversation.
- Vivid imagery is used to portray Ali's character, such as "springs of wisdom bursting from him" and "the night embracing its shadows."
- Descriptive language paints a picture of Ali's demeanor, with phrases like "lengthy in thought" and "weeping like a saddened person."

Rhetorical Devices like metaphor, personification, simile, repetition, contrast, alliteration and parallelism are employed skillfully to convey a deep admiration for Imam Ali (AS) and his virtues.

The text combines narrative elements with a poetic flair to create a compelling depiction of Imam Ali's character.

The following figure (2) summaries the percentages of the model of analysis:

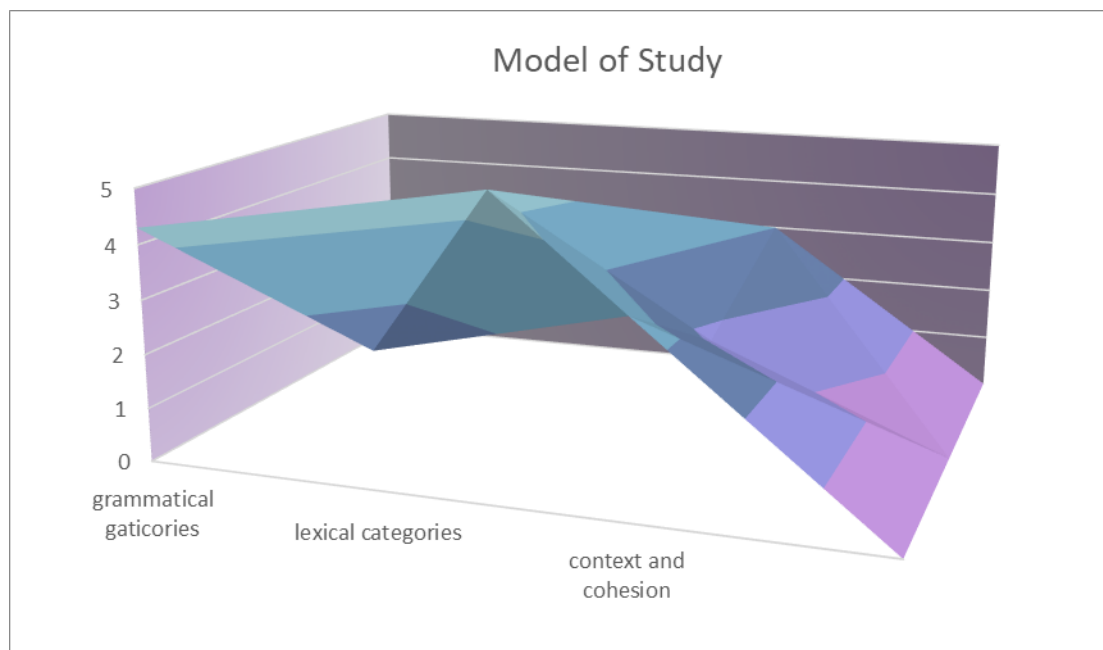


Figure (2) Percentages of the Whole work

10. CONCLUSIONS

In the intricate tapestry of language, certain compositions stand out as masterpieces, weaving together words with precision to create a vivid portrayal of characters and ideals. This dialogue between Muawiya ibn Abi Sufyan and Dyrar al-Sudai about Ali ibn Abi Talib serves as a prime example of such artistry. This research paper endeavored to dissect the intricate stylistic elements embedded within the dialogue. The results show that the text is written in a poetic and lyrical style, with a focus on creating a vivid and evocative description of Imam Ali's (AS) character and qualities. The author uses a variety of literary devices to achieve this, including metaphor, personification, contrast, Alliteration, simile and repetition. The text also employs parallel structure in several places, to create a sense of balance and harmony in the text and it underscores the idea that Imam Ali was a complex and multiskilled individual. The author's use of figurative language and poetic devices creates a sense of rhythm and momentum in the text. The language used throughout the text is rich and descriptive with a focus on conveying the depth and complexity of Imam Ali's character. The tone of the text is reverential and admiring with the author speaking of Imam Ali with great respect and admiration.

To sum, the text is a beautifully written and highly evocative portrayal of one of the most revered figure in Islamic history. Diraar's use of poetic language and literary devices help to create

a sense of depth and richness in the text and, it underscores the idea that Imam Ali (AS) was a truly remarkable individual.

REFERENCES

Al-Yaqeen magazine, issue (48), page (11).

Carter, R. 1989. *Directions in the Teaching and Study of English Stylistics*. London: Longman.

Childs, P and Fowler, R. (2006). *The Routledge Dictionary of Literary Terms*. New York. Taylor and Francis Great Britain: Pearson Education Limited,. Pdf Hayne,s J. (1989) *Introducing stylistics*. Unwin Hyman: London.

Institute of Education, University of Ilorin, Nigeria.

Lawal, A. (1997). *Stylistics in Theory and Practice*: Paragon Books Ilorin in Collaboration with (ALSG), C/O

Leech Geoffrey, Short Mick. (2007) *Style in Fiction A Linguistic Introduction to English Fictional Prose*.

Simpson ,p (2004). *Stylistics a resource book for students*. London: Routledge.

Verdonk, P. (2002) *Stylistics*. Oxford: Oxford University Press

Widdowson, H.G. (1975) *Stylistics and the Teaching of Literature* . London: Longman.