

STYLISTICS ANALYSIS OF “TAWASIN” BY MANSUR HALLAJ

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Abstract

This study examines Stylistics analysis of “Tawasin” written by Mansur Al-Hallaj (858-922) and translated by Professor Louis Massignon in French language in 1913 translated in English by Louise Massignon. The Tawasin is a book of mysticism where Hallaj gives a brief accounts of Quranic verses, his and Pharos’s conversation with Prophet Moses and the Satan, the mystical symbols and the admiration of Prophet Muhammad as the seal of prophet hood. For the critical analysis of discovering the stylistic features, this research takes the support from the stylistics model proposed by Leech and Short (2007), divided into main four categories including lexical category, grammatical category, figures of speech and, cohesion and context. The study concludes that the mysticism in “Tawasin” is the basic fundamental of the book and an in-depth understanding of stylistics that would facilitate its readers, scholars and academics in the field of literature as well as linguistics in modern English language

Introduction

Abu al Mughith al Husayn ibn Mansur al Hallaj al Baydhawi al Baghdadi, born in Shiraz of Persia in 857 AD. Hallaj is an Arabic word stands for wool-carder. He became famous for his extraordinary and controversial style of talking regarding his wish for death. His desire of death for the love of his Creator become a fatwa (decree) during the final days of caliph Mutdid. During one of his street talks he uttered the most controversial words of his time ‘ana al Haqq’ (I am the Truth) (Smith, 2016). It was his love for God that misunderstood by the people of his time and considered to be the blasphemy (Payami, 2017). Hallaj was prosecuted due to his slogan of truth. He served in Royal prison for

more than eight years and finally crucified in March 922 on the blasphemy charges. His death was considered as ‘the seal of most saintly vocation’. The memory and fame of Hallaj spread ablaze with beauty. According to Farid al-Din; Al-Hallaj’s death was an apex of Sufism. Dr. Allama Iqbal called him of ‘Promethean’ personality (Malik, 2009)

Al-Tawasin is a mystical treatise on knowing God, and invitation to the Dance (Sabri, 2014). It is an aroma, feature and attribution of Allah. His significant is unique (Tarjumana, 2021). Hallaj admired both the last Prophet Muhammad P.B.U.H. and Iblis (Satan) without any obvious contradiction. Tawasin is a mystical book of two letters ‘Ta’ and ‘Sin’ used in Holy Quran along

with other mystical matters. Adam. According to the study of Sufis including Hallaj; Satan had been the teacher of so many angels and one of the favourites of Allah being the greatest devotee to God. This is the reason of being God's favourite he refused to bow to Adam and challenged God to tempt humanity to malevolent (Abdullah). In the same chapter; Hallaj used most controversial words of his time "I am the Truth" (Ina al-Haqq) and in later centuries it became one of the prominent theory of Sufism. The later chapters consist of figures through which Mansur al Hallaj tries to convey the mystical messages that cannot be delivered through words (El-Sawy, 2022.)

The style and use of words is the only way a good writer grasp the mind and attention of the reader. The style and language Hallaj used in "Tawasin" is very unique in literary perspective. He used the form of dialogues, points and mystical shapes in the book. The subject of mysticism deals with religion and beliefs (gem of religion); it is a razor path (Gulraj, 2016). Mystic elements are the fundamentals of every universal religion. Islamic concepts of mysticism are the beliefs of oneness of God and His reality as "Truth" (Lings, 2005). Tawasin is one of the very first and early treatise of mysticism. Mystic elements are the fundamentals of all universal religions in the world. Islamic concepts of mysticism are the belief of oneness of God and His existence reality as 'Truth'. This study analysis the stylistic features of "Tawasin" (2011), a brief treatise on mysticism where Mansur Al Hallaj portrays the theory of 'I am the Truth', Satan's disobedience to God, Muhammad (P.B.U.H) as the last prophet of Allah and Moses's conversations. The Stylistic analysis of "Tawasin" is carried out through the model founded by Leech and Sorts (2007). The study furnish an in-depth understanding of how the author, with the help of lexical, figures of speech and cohesion and context layers of stylistics left the readers mesmerized to read the conversation between God and Satan, Prophet Moses and Hallaj, and the pleas and statements of the narrator.

French Islamist, Orientalist and Professor Louis Massignon (1883-1962), is the translator of

Tawasin in English language. After Second World War he turned against this colonization of France over Palestinian's independence known as inter-faith dialogue between the three prominent religions of the world; Islam, Christianity and Judaism. This action highlighted his work and as a result Massignon attracted many biographers and critics (Tresilian, 2021). His visits to Iraq (then province of Ottoman Empire), Morocco and Egypt brought a landmark in his career as it was the time when he decided to bring out his greatest work of his literary life; the translation of "Al Tawasin" a book that was written a thousand years before its translation.

Literature review

'Style in Fiction' (2007) by Geoffrey Leech and Mick Short was very welcomed by teachers and students as it was and is a refreshing addition in this field of stylistic investigation. Short and Leech acknowledge that this book is a 'symbolic of a more problematic nature' of the analysis in linguistics. The answer to the basic questions in the analysis of fictional prose are given in a very broad way through four key features; lexical, grammatical, figures of speech and context and cohesion (Cureton, 1985). Mughair and Khadum (2019) argued that stylistics is a part of linguistics general study; also known as lingua-stylistics or literary text's study in deep. If we take literary stylistics as a term it can be defined as the main focus on linguistics as well as literary texts. It is a model which possesses a potential that helps researcher to analyze the text (Hassan, 2006)

Widdowson (1975) defines stylistics as 'the study of literary exposition of a linguistic construction.' According to Crystal (1980), stylistic studies is the particular feature of language distinctions. In this sense the analysis of stylistic aims to discover the certain choices made by the writer and reader in the choice of sentence structures and words. This type of choice presented by writer / author employs a specific meaning and emotions. Leech and Short further explains the style is a way that a writer follows to transport his message to the reader. In the views of Imran (2021), stylistic is just a waste concerning the study of literature and language. Sarfraz (2022) in his article "Stylistic

analysis of Coelho's novel *The Alchemist* unveils the stylistic features of the novel, including word choice, rhetorical devices and sentence structure. The research brings out, insights into the writing style of Paulo Coelho and his communicative and artistic strategies.

The article titled "Astylistic analysis of D. H. Lawrence's 'Sons and lovers'" analyzed by Niazi (2013); explores the linguistic as well as literary devices of stylistics including, sentence structure, word choice and narrative techniques. Niazi uncovers the stylistic characteristics used by Lawrence in the depths of 'Sons and Lovers'. Mohsin and Afzal (2023), uncover the stylistic features in their work "Leech and Short's model: A stylistic analysis of Shafak's 'The Island of Missing Trees'". They discovered the skillful use of figures of speech including simile, metaphor, alliteration used by the writer that vibrates the understanding of reader within imagery. Halliday (1970), defines stylistic in his linguistic and literary style as a useful theory of language that express three important functions; ideational, textual and interpersonal. On the basis of his analysis on William Golding's novel 'The Inheritors'; he reveals that stylistic relates to a precise observation of language literary effect.

Imran (2021), concludes in his stylistic analysis of the short story 'The Variet' by Tanzeela K. Hassan that the style of writer is very distinctive, where Tanzeela has used number of rhetorical questions and exclamations that creates a form of sermon. The use of allegory comes through the suffering of the main character. Khan (2015), analyzed that the rhetorical questions and apostrophes have brought a form to the short story 'The last Word' by Dr. A. R. Tabassum. Furthermore the use of figures of speech including alliteration, consonance, use of rhyme and assonance create a musical pattern in allegorical form. Ramazan (2021), stylistically analysis 'You are chamed' a poem by Shadab Zeest Hami and concluded that, "the choice of words, phrases, and lines bespeak her considerate nature and sincerity towards fellow beings and co-religionist. The wonders of her treatment of the theme are explored through the theory of foregrounding where in the poem, its elements of

deviation and parallelism compelled us to go and search for the desired idea and themes" (p. 285).

Safiye Çiftlikli (2019) analyzed the lexical categories in Sandra Cisneros' story 'Eleven' through a pedagogical stylistic study ; where she concluded the stylistics investigation into language learning settings and how language carry meaning through pedagogical style. Mao (2022) finds out the lexical density in "The Time Machine" through his qualitative and quantitative stylistics analysis. He sorted out the use of metaphor and the class contradictions among the metaphors of bourgeoisie and proletariat and at the lexical levels the text is very simple to be read where author selected first narrative perspective and finally The Time Machine is very similar to the science fictions of 21st century.

The features of stylistic parallelism is well summarized by Abdurraheem (2022) in his "Stylistic study of antithetical parallelism in the Quran". According to his study, it is the parallel expression of linguistic stylistic through which God communicates to his best creation (humanity). Parallelism prolongs a connection of contrast and similarity. It is a contrast that forms intended message of the speaker and the listener. Malik and Sadia (2015), in their article 'A Stylistic Analysis of The Bull and the She Devil' analyzed the sagacious use of lexical objects, figures of speech, suitable tone and the narrative style used by the author successfully delivered her message with the selected words, symbols, images, and the structures she produced in her story.

Methodology

Theoretical framework

In their book "Style in fiction" (2007) Geoffrey Leech and Mike Short came into limelight in the field of Language. Both were prominent professors at Lancaster University England. Stylistics as a term; according to their definition is a way through which a language is used in a particular context, by a particular person, for a particular purpose and stylistics is a study of the style of language in both form whether spoken or written (p. 10). The authentication of the model

of practice in speech and linguistics writing is stylistics as analyzed by Simpson (2004).

Short and Candlin (1989), unveils stylistics as a linguistic manner to go through the study of text in literature. It is therefore a very important part of the philosophy that brings the study of language and literature together. Leech and Short proposed that, “the relation between the writer’s artistic achievements and how it is achieved through language.....It studies the relation between the significances of a text, and the linguistic characteristics in which they are manifest” (pp.55-56). They categorized their stylistics theory into four features including lexical, grammatical, phonological and graphological. With the help of these features, researcher as well as the reader may carry out the linguistic contour of the text (p. 56). Literary stylistics brings forth unmeasurable benefits in the learning process of language including reading and interpreting the literary text (Cineros, 2019).

‘All writers and texts, have individual qualities’ (p.60). These individual and distinctive qualities can be highlighted by the four methods of stylistic including lexical, grammatical, figures of speech and cohesion and context. The following study is the stylistic analysis of the three categories lexical which includes the use of vocabulary, noun, adjective, verb and adverb, grammatical category will cover types of sentences and the form of presentation and the use of conjunctions. Figures of speech including the parallel structures, simile, metaphor and context and cohesion; the preliminary features of stylistic in the development of the theme of mysticism.

Stylistic Analysis and Discussion

Mansur al-Hallaj’s Tawasin is a book of religious mysticism, mystical symbols, mystical letters as given in the Quran, explanation of the name of Prophet Muhammad (Peace Be Upon Him) as MHMD and the mystical conversation between God and Satan, Prophet Moses, Pharaoh and Satan and Hallaj himself as a character of the book as well as a narrator. The stylistic categories given by Leech and Short are well used in the book. The present study focuses on the lexical,

grammatical category, figures of speech, and cohesion and context as follows:

Lexical category

The characterization of lexical categories are sagaciously portrayed in Tawasin through dialogues, verses and points that have been separated by numbers. The vocabulary is simple consists of simple sentences, albeit the sentences are long. Repetition of some particular words are thoroughly used in the chapters.

i.e. The light of prophecy have sprung from his light; and his lights came from the light of the Mystery (p.47).

God said to him (to Moses); “You will guide (your people) to the proof, not to the proof, not to the object of the proof.” To me, I am the proof of every proof (p 60).

In above examples, the use of word light has been repeated four times in a sentence while in the second sentence the word proof is again used four times in a single sentence. Likewise the whole book consists of such abundance of repetition of particular words. Few words are used of Arabic language few words taken particularly from Quran e.g. Haqq (God) (p.46), haram (forbidden place) (p. 64), Iblis (Satan) (p. 83), unicity (tawhid) (p.92) etc. Figurative symbols are also very important section of the book that gives meaning to mysticism. Among other lexical categories most frequently used category is noun

Noun: Noun is the most used part of speech in the Tawasin in fact half of the book consists of the nouns. Mysticism as the theme of book and as an abstract noun is dominating other lexical features. Author has used all the forms of noun including, common, proper, collective, subjective, abstract, singular and plural nouns, countable and uncountable nouns and gender nouns that gives meaning to mysticism. For example: A torch flashed, lit from the light of the Mystery (p.45). The very first sentence of the book including three nouns gives a direct relation to the theme; mysticism. Here the writer is talking about the birth of Holy Prophet as a torch that brings light to the world of darkness and the light is hidden (abstract noun). The reality of Reality (p. 55). The

first reality is an abstract noun stands for the actual as a common noun, the second reality is a proper noun stands for the real entity, the truth (God).

The word God as a noun has been used 100 times in the eleven chapters of the book consisting of 9891 words. The other frequently used nouns are reality, truth, Muhammad, proof...and all these words are mystically religious. Other kinds of nouns are given bellow:

Concrete Noun: cloud, veil, torch

Abstract Noun: reality, glance, desire, knowledge, wisdom, revelation. Geneology and Physiognomy

Proper Noun: God, Allah, Muhammad, Moses, Arabic, Heaven, Moon,

Common Noun: men, route

Plural Noun: sons, communities, inclination, things, beasts, depths, mystics, points, steps, possibles, beasts, venities, angels, friends, bows, theories, shelters, creatures

Collective Noun: public, people

The abundance of noun usage is very clear from the following sentences:

Neither definition, deduction, beginning, nor end reaches Him (p. 102).

The characteristic sign and the very physiognomy of the sage and his pose must be ignorance. (p.103)

Understanding has two (logical) dimensions, comprehensions, and extension; the religious life has two aspects, moral rules and ritual duties; the totality of creatures is in heaven and on earth (p. 108). These examples reflects the use of noun in every form directed to give a meaning to mysticism.

Adjective: Most of the adjectives are used as the adjectives of quality that are used as the attribution of last prophet and God. Out of 99 main attributions of God 27 are mentioned in Chapter Hadeed only (Quran). The most frequently used adjective in Tawasin is the attribution of God i.e. One, Only, Alone, Real etc. Other frequently used adjectives are visual and psychological. For example: calm, sinner, logical, imaginable efficacious, illustrious, personality etc.

Adjective of colour: The only adjective of colour used in the book is “Black” (p. 83), attributes the colour of mysticism.

Adjective of quality: beneficial, better, bitter, large, long, glorious, logical, spiritual, alone, generous, comparable etc.

Adjectives of quantity: some, all, any, whole, only,

Adjective of number/ Distributive adjective: one (the only adjectives used in chapter no. VIII are one and alone where ‘one’ have been used 11 times while ‘alone’ once only), two, twice, single, first, second, third, fourth, fifth etc.

Demonstrative adjective: this, that.

Interpretative adjective: which, whose.

Emphasizing adjective: own, very

Adjectives formed from Noun: One, magnificent, compassionate, contemplator.

Comparative adjective: There is no superlative adjective in the book but only first and second degrees of adjectives those includes; clearer (p.47), harder (p. 52), finer (p. 64), near (p. 71), nearer (p. 72), more glorious (81). ‘Longer’ as the comparative degree of adjective has been used seven times in the book. Another comparative adjective is the word ‘more’ often used; one of its frequent use is evident from the following sentence that brings light on the mysticism by praising the appearance of the last prophet Mohammad. Never on the cosmogonic plans, neither on this side nor beyond, was there a person more gracious, more noble, more wise, more just, more sweet, more formidable, and more appealing than one selected for this role.....(p.47).

Verb: Hallaj used almost every kind of verb in his Tawasin. The verbs give meaning to the main theme of the book. From the word prostrated to the word sin; these two simple action verbs are referring to the 2nd chapter of Quran, verse 34. Again the verbs teach and guide refers to the mystical meaning that how God sent prophets for the wellbeing of human beings who teach and guides the righteous men on earth as God teaches and guides the chosen prophets. His character appeared only to those whom a revelation from God empowered to see (p. 47).

The verb empowered and see are wisely connected with one another to enhance the meaning of both words as verbs directly connected to mysticism; as mysticism is a hidden idea and unseen world but when God empowers he can see the unseen as said by Gulraj (.....).

The other types of verbs are given below:

Stative verbs includes the verbs of emotions; love, miss, desire, like, sin. Stative verbs of possession are; have, own. Involve, include and consist. Stative verbs of mental state are; know, believe, appear, forgot, realize etc.

Dynamic verbs: occur, teach, fly, squeeze, knocked, speak, breath, prostrate, vanish etc.

Were he to punish me.....(p.82). This action verb describes the concern of Satan after his disobedience to God as he never regretted his action.

Factive verbs: acknowledge, know, understand, see, reveal, prove, establish etc.

Non-factive verbs are; believe, think, doubt, claim etc.

Transitive verbs: humble, blame, left, dismiss, suck, record, lead, teach, guide, refuse. The number of transitive verbs is dominant to intransitive verbs in the book.

Intransitive verbs: suffer, draws, vanish, occur, stay, fall, and bow down (idiomatic).

Adverb: The use of adverb is not as much frequent as the other parts of speech yet their use is of immense important; psychological meaning to characters and situation. Most of them are formed from adjectives. E.g. absolutely from absolute as an attribution of God, worthily, wholly, highly, better, much, little, loud etc.

Adverb of time: now, already, never, then.

Adverb of frequency: twice, once, again, always, now, already.

Adverb of place: here, within, there, up, down, further, within, away, over, headlong.

Adverb of manner: clearly, only, completely, still, symbolically.

Adverb of quantity: less, all, too, almost.

Adverbs of affirmation: absolutely.

Adverb of reason: hence, therefore, but, symbolically.

Furthermore there are few adverbs of compression in the book like, longer, harder etc. The use of adverb like 'because' (p. 45) give reasons to God's authority in creating the human race and giving the light of prophet hood to his last Prophet. The adverb 'wholly' (p.48) emphasizes the purity of Prophet as a whole. O you who are still uncertain (p.54). Here the adverb 'still' emphasizes on the human err (uncertainty), those who are not believing in the mystic realities even after the prophetic miracles even after; without traits, without body, without name, without any recognizable mark (p.53). The adverbs like; but, now, always, through, really, already, absolutely are signifying the reasons (actions) and qualities (adjectives) of the mystical journey of narrator through the book, where he is proving the reality of mysticism as Reality. Reality of Reality (p.56)

Grammatical category:

The grammatical style Hallaj adopted in Tawasin is very is very unique, intelligent and interesting; as he wrote the book in form of points. These numbering points consists of conversation, dialogues and statements. There are every type of sentences in the book; from declarative to interrogative, from imperative to exclamatory:

A torch flashed, lit from the light of Mystery (p. 45). (Declarative)

What route would you find, after denying yourself a guide. O lost one? (p. 51). (Interrogative)

God has said to him "Bow down (before Adam)" (p. 78). (Imperative)

Who bows down before no other but you! (p. 80). (Exclamatory)

Number of sentences are without action verb and ever verb like, "never on the cosmogonic plans, neither on this side nor beyond" (p. 47). And "But this new personality of reality". (p.60) and many others.

Most of the sentences are complex sentences as they are very long. Albeit the compound and complex sentences are complete yet they are not transferring a complete meaning or sense to the reader until it is connected with ascending and descending sentences. In number of sentences

author is using capital letter where there is no need of it but only to emphasize its meaning and importance.

“Besides how could this abandonment occur Since love discovered? (p. 80)

“Therefore do not blame me; anxiety from being blamed is so unknown to me; Instead reward me (p. 84)

“Choice is Mine, not yours” (p. 84)

“Besides how could this abandonment occur Since love discovered? (p.

In grammatical point of view sentences are not correct as they should be:

1. Now, each stage corresponds, to an item of knowledge, a part of which can be grasped, the other part not (p. 58).

2. “Now, “Reality” is that thing from which neither the exterior nor the inner (of beings) escapes, and which tolerates no paredrus. (p.64)

3. “Without sin? And yet your form has been distorted by it” (p. 80).

In above examples, the first sentence starts with a conjunction that connects it with an ascending sentence to clarify the meaning. Like this sentence; many other sentences starts with conjunction so to connect it with previous sentence which clarify the meaning the concept.

The style of starting a sentence with conjunction like but, now, so, because etc. enhances the meaning of concept and the importance of preceding and succeeding sentences as well. This proves that each sentence of the book is not only important within itself but also gives importance to the connecting sentences as well. In example no. 2; according to the rules of grammar there are two possibilities to correct this sentence. The first one is “neither the exterior nor the inner (of beings) escapes, nor.....” the second is “both the exterior and the inner (of beings) escapes and.....”

To clarify the structure and pattern of words and sentences; Hallaj justifies the explanation and understanding of mysterious words in the book. In chapter ix he is clarifying the use of pronoun and preposition. “The real pronoun subject of the preposition” (p. 93). In chapter xi he explains, “(In grammar), the definite noun is implied in the indefinite noun, concealed; and

the indefinite noun is implied in the definite noun, concealed. Further, non-definiteness should be.....” (p.103)

Figures of Speech

The use of figures of speech in literary work depicts its standard and purpose in mysterious way. Figures of speech fulfill the particular purpose of author’s message to the readers. The frequently used figures of speech in Tawasin are metaphor, simile, alliteration, repetition and parallelism. The most useful and frequently used literary device is metaphor. Most of the metaphors are used to describe the oneness of god, greatness of the last prophet and the importance of mysticism in the life of a believer. Hallaj uses the metaphor torch (p.45) for the last prophet Muhammad who delivered the downtrodden people from darkness to light. Veil of cloud (p. 49), here the word veil is the hidden (mystical) world that was unveiled to Prophet Muhammad at the time of ascension. Knowledges are a drop of ocean (p.50) stands for mysticism as a whole world in itself and its knowledge is like a drop of ocean where ocean is mysticism. The interior and exterior of heart metaphor is used as the whole; with soul and heart believer believe in the creation of human being from Adam to Ahmad and the coming generation. I see my Lord with my heart’s eye (p.68) defines the blind trust of a believer in God, his prophets, the unseen and the true love to bow before the commands of God.

Similes are used by the author to describe the comparative nature of mysticism and Reality. Those who deny the existence are like a desert without water (p.74) means life without belief in mysticism is barren. Satan told Moses the reason he rejected to bow before Adam that “if I bow down I would have become like you” (p. 80), but I didn’t as I am superior. Hallaj explains the mystical meaning (in simile) of the name Muhammad (MHMD) where H has been erected as the two pillars (p.101) holding the support given by God. Most of the similes in the book are used in comparison between God and Satan, good and evil and acceptance and rejection.

A good number of alliteration has been used by author to emphasize the theme of the book. The use of alliteration creates a rhythmic effect like the recitation of Holy Quran. Reality of reality and real reality (p. 53). Condition for the concept under consideration (p. 97), Glory be to God (p.100). Hyperbole With my wing I fly to my friend (p. 67) and irony; forked lightning, hunting knife, cutting sword (p. 85) is also part of Tawasin which again brings out their connection with the main subject of the book. Parallelism is a very important part of literary device that enhances the richness of mysticism in the book. Hallaj applied antithetic parallelism to depict diverse discourse practices and mystical force of truth and false, known and unknown (mysticism), belief and disbelief, acceptance and denying etc. The suns are his hippodrome, souls his parvis, Satan his instructor; every sociable being becomes his pet (p. 75). In this parallel structure, author is describing the opposition of belief in God is Satan's immoral virtue, the enclosure where he treats sinners as his pets. His memento is mine, and my memento His (p. 81). This compound sentence garbed in antithetical parallelism where Satan telling Moses that once God's remembrance to his was one but disobeying him made the difference. That in heaven, he preached to the angels by showing them good works; and that on earth, he preached to men by showing them bad actions.... But if he did not know the bad (beforehand), man could not recognize the good (p.83). These two antithetic parallel sentences shows the fundamental difference of two supreme realities of mysticism good and bad. These examples of parallelism are the balancing bodies stylistically presented in Tawasin.

Cohesion and Context

The most dominant feature of cohesion in Tawasin is the use of co-referential connection among the sentences and points. Every point is connected to another point to clarify the concept and every chapter is connected to another to continue the proceeding process of Unicity, prophet hood and mysticism. The complex sentences are very ambiguous until we connect

them with ascending and descending sentences to clarify the meaning and concept. Reality of reality as a phrase of lexical category has been repeated many times in the book. The word God has been repeated 100 times in the book, other often used words are truth, one, real etc. Variation; as a feature of cohesion has been used in the book. One, true, real, lord, master used for God. Ahmad, light, torch bearer and messenger have been used for the last Prophet Muhammad (S.A.W). Iblis, Shaitan, Azazil for Satan. Master, author and Al- Hallaj are used for Hallaj himself. This variation of addressing brings interest and variety of vocabulary in the mind of reader for a better understanding of mysticism as a vast subject.

Another distinction of cohesion is the usage of mystical symbols in the book. These symbols elaborate mysticism in figurative form. The cross references from Quran and Arabic words enhance the subject in semantic field such as; haqq, kalam, ulwi, talab, fikr. The choice of such words are again involves the reader in the myth of mysticism.

The context and point of view in Tawasin is no less than an interesting stylistic puzzle. Hallaj is the narrator who is telling us about the beginning of creation, disobedience of Satan, Prophet Adam's departure from heaven and in chapter six he introduces himself as a character to start the conversation with Satan and Prophet Moses. Hallaj using two different point of view in the book as a narrator he choose third person point of view and again when he appears as the character he switches to first person point of view. Through the dialogues reader can assume the situation and actions of the characters. Under the narrative aspect the use of phrases such as, he threw high glance, he was cursed, he remembered God, God uttered through me, the moth flutters and many other are the presentation of narrative third person point of view. On the other hand; my mind is going mad, I serve him now more purely, I am not disturbed by the distortion of my mind and I am better than him are the first person point of view.

Hallaj used both direct and indirect form of speech to serve the readers with the subject of the

book. Through the narrations of Holy Quran and Hallaj readers see the unseen of mysticism and the scenarios of the creation of Adam and the world and reasons of sin and supreme success.

Conclusion

From the stylistics analysis of Hallaj's Tawasin it is concluded that the dominating features of Hallaj's style are lexical, grammatical, figures of speech and context and cohesion categories given by Leech and Short. The most frequently used category is lexical where noun is the dominating part of book and stylistically represents the abstract noun along with adjectives describes the attributions of God and terms of mysticism and the psychological links between narrator and his understanding of mysticism. The use of verb and verb phrase along with adverbs explores the purpose and action of mystical ideas, purposes and places.

The style of use of co-referential links between sentences and chapters works as a bridge between one points to the other, giving each sentence of Tawasin equal importance and keeps the book cohesively undivided. The frequent use of figures of speech including simile, metaphor and alliteration creates a literary and rhythmic effect on reader. The parallel structures are set sagaciously to explains the difference between truth and false; good and evil, mysticism and mundane. By the use of verses from Quran and the Arabic words, author bring the reader under the spell of mysticism.

Mansur Al Hallaj is well praised for his endless endeavor to expose and portray the characteristics of mysticism in style, interest and depth in form and language. The four categories given by Leech and Short sincerely portrayed by him in Tawasin for the understanding of mysticism in the life of a lay man through the lens of Stylistics.

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