

## Repetition in the Experience of Loss in Folk Poetry in Djelfa

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### Abstract:

Internal music is a poetic system invented by the poet to suit their personal experience. It encompasses all music that arises without metrical rhythm or rhyme, yet it complements the poem by creating a comprehensive rhythm. It is the hidden melody that the soul senses when reading or listening to exceptional literary effects, whether in poetry or prose. This music evokes enthusiasm, sadness, melancholy, tenderness, and various emotions. Its source lies in the poet's skillful selection of words.

According to Shawqi Daif, "Behind this apparent music lies hidden music that springs from the poet's choice of words, their harmony in letters and movements, as if the poet has an internal ear behind the apparent one, hearing every form, letter, and movement with utmost clarity, and with this hidden music, poets excel".

The process of repetition imparts a distinct musical tone to "Indeed, the attention to the melodic rhythm and the placement of words in the ears enhances the musicality of poetry. This is because the recurring sounds in the composition of verses, in addition to their tonal quality, contribute to a varied spectrum of auditory hues." In all their forms, whether it is the repetition of a single letter, a specific word, or an entire phrase. The purpose behind these forms of repetition collectively is to emphasise a particular idea intended by the poet.

**Key Words:** Repetition; Loss; Folk Poetry (Al-malhoun).

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## Introduction:

The technique of repetition stands out as a prominent and enduring literary device that has persisted in modern poetry from ancient times to the present day. It unveils various psychological and semantic dimensions inherent within the creative persona, moulding its perspective and articulating the present emotional state during poetic composition. Repetition constitutes a refined artistic skill harnessed by poets to amplify musicality and reinforce the poetic impact. (Al-Tayeb, ١٩٧٠) Poets have frequently employed repetition to convey specific notions or accentuate them on particular occasions.

From this perspective, this study sheds light on a significant facet of this literary phenomenon, specifically the dimension of repetition. This dimension is deemed an indispensable prerequisite for the manifestation of poetic attributes within any poetic corpus. The research endeavour seeks to address the ensuing inquiry:

What is the significance of repetition in capturing the experience of loss in the folk poetry of “Al-Malhoun” in the Djalfa region?

The primary objective of this study is to underscore the pivotal role played by the repetition phenomenon within folk poetry. To illustrate this aesthetic influence within the poetic text of “Al-Malhoun”, a meticulous examination of each distinct manifestation of repetition becomes imperative.

Methodologically, the research draws upon pertinent aesthetic and analytical methodologies for dissecting and elucidating the textual content, aligning with the inherent nature of the subject matter.

The constituent components of the study are delineated as follows:

١. The Notion of Repetition
٢. Varieties of Repetition:
  - Repetition of Letters
  - Repetition of Words
  - Repetition of Structures

### ١. The notion of Repetition:

Repetition is an artistic and stimulating phenomenon that enriches the textual meaning, enhancing their aesthetic allure and fostering a harmonious discourse. This device operates on a dual axis, evoking emphasis on one hand and elaboration on the other, along with distinctive characteristics that distinguish it from others rhetorical strategies.

The Significance of Repetition as a Stylistic Device resides in its expressive nature, capturing the emotions and sentiments of the human psyche. The repeated expression serves as a metaphorical key that sheds light on the imagery, establishing a close connection with the realm of emotions. The speaker employs what captivates their interest, intending to convey it to their audience, be it contemporary or future

recipients separated by time and space. (Al-Badri, ٢٠١٢, pp. ٢٠-٢١) Consequently, repetition has been harnessed as a conduit for achieving melodic cadences, undoubtedly constituting "one of the most evocative devices, intricately interwoven with psychological and linguistic connotations within the fluidity of its musical notes". (Alhamdani, ١٩٨٩, p. ٢٤٦)

Mohamed Miftah (١٩٩٢), emphasises the significance of repetition by indicating that a "continuous or similar sequence of words implies encouragement, emphasis, or drawing attention rapidly. Conversely, a segmented sequence conveys a desired objective through its periodic recurrence". (Miftah, ١٩٩٢, p. ٣٩)

Alkhafaji (m.٤٤٦ H) further supports the perspective in "Sirr al-Fasahah" affirming, "I know of nothing that contributes more to eloquence and undermines its purity more than repetition, for those who prioritise its improvement and skilful weaving. Repetition requires minimal contemplation or acute observation; it remains a rarity for poets or writers who refrains from using favourite expressions in their poetry, frequently repeating them in various verses. The chosen terms make it easy to reintroduce and reiterate them since they fit perfectly in their designated context. Alternatively, they may deviate from their context, resulting in diverse connotations". (AlKhafaji, ١٩٨٢, p. ١٠٦) As such, a multitude of Arabic poetic collections contain various forms of repetition, such as repetition of letters, words, and opening poetry lines, each carrying contextual significance. The recurrence of a specific term within a poem mirrors the poet's emotional state during the artistic creation, contributing to a melodious resonance that harmonises with their sentiments.

The poet's attachment to places, objects, the beloved's name, or companions also holds particular significance among poets. Repeating actions, items, or tools results in phonetic harmony aligned with the poet's emotional state. Therefore, the poet insists on repetition because no other word can replace the intended meaning or fulfil the same function as the chosen term; selecting an alternative word would alter the sense. Bloomfield aptly remarks, "Expressions, even in different forms, they differ in meaning as well". (Hove, ١٩٨٥, p. ٢١) When the poet employs repetition, the goal is not only to deepen and establish the semantic value and achieve the intended purpose but also to create phonetic reverberation and harmonious rhythm, enhancing the effectiveness and impact of the poetic discourse on the listener, who resonates with the musicality and finds delight in the coherence. (Al-Shutiri, p. ١٩٦)

The Importance of Repetition is significant, as it can be considered "more of a multiplication operation than a mere gathering process; if not, it is a product of linguistic, semantic, or phonetic balance, or it is done to fill the verse and reach its completion". (Trabelsi, ١٩٨١, p. ٦٢)

Repetition can occur in letters, words, phrases, or specific lines or verses, and it significantly contributes to creating an internal music that the sensitive ear and poetess can enjoy.

## ٢. Types of Repetition:

### ٢.١. Repetition of Letters:

This type of repetition involves repeating a single letter that forms part of a word. Although it may seem simple, it can have an organic impact on the content's performance. While this repetition is considered the most basic, the letters may carry emotional meanings and values that may not reach the level of influence achieved by verbs, nouns, or phrases. The repetition of letters plays a significant role in verbal music, as words may share one or more letters, providing great musical value and tonal significance that strengthens the connection between performance and content. (Al Qadi, ١٩٨١, p. ٥٠١)

Phonetic repetition results from repeating letters that serve as the main material, enriching the inner rhythm of the text with a distinctive tone. It carries semantic value, adding new musical tones to the expression. (Mamdouh, ١٩٩٤, p. ١٥٨)

The repetition of letters is among the simplest types of repetition and may be less important in conveying meaning. Poets may employ it for emotional reasons, to enhance rhythm, attempting to replicate the event they are describing, or it may appear unintentionally. (Khudair, ١٩٨٢, p. ١٤٤)

The poem **“Wa-ash Inqūl 'alā al-Umm”** by the folk poet Ziani Belkacem\* exhibits a recurring pattern of the letters [yā' (ya), alif (a), and hā' (ha)] at the end of the verses (hā)-(yih). This pattern serves as an indicator of the poet's sorrow.

The folk poet employs the technique of repetition, and this can be represented as follows:

وَأَشْ نُقُولُ عَلَى الْأُمِّ وَفُرْقَتِهَا	وَعَزَّ الْأُمُّ إِذَا خُطَاكَ لَوَيْنَ عَلَيْهِ
رَخَلْتُ جَمِيلَةً وَطَالَتْ غَيْبَتِهَا	وَطَالَ اللَّيْلُ سَوَايَعُو لِمِنْ تَحْكِيَةٍ

[Wash nvul 'ala al-um wufrvitha, wu'iz al-um idha khtakhāk lawīn 'alayh.]

[Raḥlita jamīlah waṭālat ghaybīt-hā, waṭāl al-līlu swāy'ū li-min tiḥkīh.]

Until the end of the poem:

وَبُصْلَاةُ الرَّسُولِ تَزْهَرُ خُتْمِهَا	الْمِصْبَاحُ لِي ضَاوِي عَالِكُونُ بِأَسْرِيَةٍ (Belkacem, ٢٠١٦)
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[Wu biṣlāt al-Rasūl tazhar khatmat-hā, al-Miṣbāḥ li yaḍāwī 'il-kawn b-asrih.]

The repetition of the letter "هاء" (hā') throughout the entire poem was quite pronounced, enhancing the musicality of the verses. Particularly when accompanied by the letter "ألف" (ālif), it created an ascending melody, conveying a sense of sadness and sighs. This repetition evoked the poet's reminiscences and longing, vividly portraying his anguish and yearning upon the separation from his mother.

Similarly, we encounter the poem **“Firāq al-Umm”** (Belkacem, ٢٠١٦) (Separation from the Mother):

أَمَا عَيْنِي لَيْلَةً إِنْ فَارَقْتِنَا	خَلَّتِنَا كِي اللّٰقُوا لِي قَوَّابُ
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\* Belkacem, Z. (n.d.). Ziani Belkacem: A poet from the Djelfa region, his composed poems exceed ٢٠٠, all of which are folk poems encompassing various themes such as praise, humor, romance, elegy, and loss. Among his elegiac and mournful poems, we can mention titles like "Separation from Mother," "Story of Saabi," "Not Long Ago," "The Face of Paradise," "What Can We Say About Mother," "Samia," "The Smiling Goodbye," "The Wounded After Pilgrimage," "Elegy for the Father," and "Stages of Three Ages..."

عَشِيَّتِي لِلْحَادِ دَارِكُ دَارَ تَرَابٍ  
 جَلِيدُو قَاسِحُ كِي السِّمِّ عَلَى لَجْنَابٍ  
 أَخْرَجْتِي مِنْ بَابِنَا وَدَخَلْتِي بَابَ  
 لَا تَحْرَاكَةَ لَا رَمِيْشٍ عَلَى لَهْدَابٍ  
 فِي كِتَانَةٍ مَكْفَنَةٍ مَا هُوَ ثِيَابُ  
 وَدَاكُ الْخَذِّ لِي عَلَيْهِ النَّايِرُ صَابُ  
 انْحَصَدْتُ ثَمَرُهَا بَلَا مَا رَانِي حَابُ  
 وَنَجَمْتُنَا بَعْدَ الضِّيَا دُرُقْتُ بِسِحَابٍ  
 وَبَيْنَ امْشِيَّتِي كُلِّ خُطْوَةٍ يَتَرْتَابُ  
 خَذِّي مَجْرَى يَا مَا نَسِيْحِيوَا طَابُ  
 قَفِيَّتِي وَتَقَلَّقْتُ دُونَكَ لَدْرَابُ  
 مَا نِي دَارِي مَوْتَهَا مَا دِرْتُ إِحْسَابُ  
 مَا فَادِتْ طَلْبُهُ وَمَا فَادُ الْتَطْبَابُ

اَتَوَسَّدْتِي لِيَمْنَى وَنَسِيَّتِنَا  
 يَا مَشْهُومُ ذَا الْعَامِ فِيهِ اَنْعَرَيْنَا  
 شَيْبِي شَيْبِي سَاعَةً اِنْ خَلَيْنَا  
 اِسْسَبِلْتِي لِلْقَضَا بَيْنَ اَيْدِنَا  
 غَيْرَ اَلْعَيْنِ الرَّافِدَةِ مَا خَزَرْتُنَا  
 صَبَحْتُ جَنَّةَ بَارِدَةٍ مَا حَسِبْتُنَا  
 يَا ضَنْبِي ذَا الْعَامِ طَاحَتْ عَزْلَتُنَا  
 وَذِ اللَّيْلِ اَلِّي فِيهِ تَطْفَى شَمْعَتُنَا  
 كُلُّ مَكَانٍ يَبَانُ فِيكَ يَفْكَرُنَا  
 يَوْمَ غِيَابِكَ قَالِدَمْعَةٍ حَرَقْتُنَا  
 رَاهَا مَخْنَةً عَالَمًا يَنْ صَابْتُنَا  
 حَسِرَاهُ عَلَى اَللِّي شَفَاتُ وَحَمَلْتُنَا  
 مَا فَادِتْ فِيهَا مَهَارَةً طَبْتُنَا

[Ummi 'ayni leelaa in faarikteenaa, khallaytiina kii al-laqquwaa, lii qowwaab]

[Atwasadti līmāti wansaytīnā 'ashshaytī lillhādī dārik dār tarāb]

[Yā mashshūm dhā al-'ām fīh at'arraynā jalīdū qāsiḥ kī as-sam 'alā lajnāb]

[Shaybī shaybī sā'ah in khalaytīnā ikhrijtī min bābina wudkhaltī bāb]

[Issabasti lillqḍā bīn aydīnā lā tihrāka lā rmiš 'alā lahādāb]

[Ghīr al-'ayn al-rāvda mā khazratnā fī kitānā mkafna mā huwa thīb]

[Ṣabḥitu jutha batārda mā ḥasitnā wā dhāk al-khad li 'ī 'alayhi al-nāyir ṣāb]

[Yā ḍaymī dhā al-'ām tāḥit 'izlatnā iṭḥaṣṣidt thamrit-hā blā mā rānī ḥāb]

[Wa dhil-līl ladhī fīhi taṭfā sham'itnā waniḡmitnā ba'da al-ḍiyā dirvit bsiḥāb]

[Kull makān yanban fīka yafakarnā wīn amšaytī kull khiṭwah bitirtāb]

[Yawm ḡayābik qālddam 'ah ḥarqatnā khaddī majrā yā mā nashasū tāb]

[Rāhā maḥnan 'alāmāḥān sābatnā vaffaytī wa-taqallaqta dūnaka ladrāb]

[Ḥasrāh 'alāl-lī ṣqāt wa-ḥamiltanā mānī dārī mawtuhā mā dirth iḥsāb]

[Mā fādīt fīhā mahāratu ṭubitnā mā fādīt ṭulbahū wa-mā fād al-tiṭbāb]

In the verses where the poet employed the letters "صغير" (sīn), "شين" (shīn), and "صاد" (ṣād) were frequently repeated in many words within this passage ("atussadti," "nasītinā," "assam," "shaybī," "ramīsh," "sham'atnā," "qasdunā," "ṣabḥat," "ḥisāb," "ādash," "sāb," "almabsam," "yaṣbirnā," "dāmis," "shamsunā," "tashidd," "sahāb sarāb," "sahlā," "shafī'unā"); (اتوسدتي، نسيتينا، السم، شيبى، رميش، شام، عاتش، ساب، المبسم، يصبرنا، دامس، شمسنا، تشد، سحاب سراب (، سهلا، شفيحنا).

This excerpt reveals the repetition of certain sounds ("sīn" and "shīn"); (سين – شين). These are whispered sounds that create a sombre atmosphere, carrying the poet's pain. This serves as a kind of outlet through which the poet conveys his complaints, suffering, and the anguish he endured due to the death of his mother. We also observe the presence of these sounds dispersed in his poems "Qiṣṣat Ṣābi" (The Tale of Ṣābi), "Soumiyah," and "Wajh al-Jannah" (The Face of Paradise), all serving as an outlet for the poet's emotions.

Likewise, in the poem “**Ghayr al-Bāriḥ**” (Unlike Yesterday), the repetition of the sound “أها” (āhā) in all of its concluding verses serves as evidence of the poet's sorrow and anguish, as he expresses:

مَتَوَسَّ بِهَا أَنْغِي بِقَاهَا

غَيْرُ الْبَارِحِ كَانَتْ أَمَّا فِي الْحَيَاتِ

أَوْ مَاجِفَاهَا قَالَحْدُ أَوْ قَطَاهَا

يَا مُصْطَفَى وَيْنَ لَمِيْمَةَ عَشَاتِ

[Ghīr al-bāriḥ kānat 'ummā fī al-ḥayāt mitswānasa bīhā anganī bi-qnāhā]

[Yā Muṣṭafā wīn Lumaīma 'aššāt ū māġfāhā qāllaḥlaḥda ū qaṭāhā]

Until the end of the poem:

اللِّي اسْمُو زَاخْ عَالْعَرْشِ بَطَاهَا

وُصْلَاةٌ عَلَى النَّبِيِّ بَاهِ الصِّيفَاتِ

[Wuṣlāh 'alā al-Nabī bāhi al-ṣayfāt al-lī ismū zākh 'āl al-'arish bi-ṭāhā]

- Regarding the poem “**Qurra Aynī**” (Aliouat, ٢٠١٧) by the poet \*Ben Soula, the repeated use of the letter (عين) in it resonates audibly, highlighting a deliberate repetition of the sound "ain."

خَبِرَ الشُّومَ يَجِي عَلَى قَيْلَةٍ فَازَغْ

قَرَّةٌ عَيْنِي جَانِي لَخْبَارِ عَلَيْكَ

مَنْ لَيْلُهَا خَاطِرِي مِنْهَا وَاجِعْ

سَبْعَتْلِي شَوْفَةُ مَنْامٍ نَهْرَفْ بِيكَ

حَقَّقَتْ وَفَزَيْتُ مِنْ نَوْمِي فَازَغْ

جِيْنِ مَا جَانِي الْفَارِسُ مِنْ أَهْلِيكَ

[Qurrat 'aynī jātnī laḥbār 'alīk khabir al-shawm yajī 'alā qayla\* faāzir]

[Sabvītlī shawfah minām n-hatirif bīk Min laylit-hā khātirī min-hā wāj'i 'i ']

[Hīn mā jānī al-fāris min ahlīk ḥaqqat wufazzīt min nawmī faāzir]

- We find instances of the letter ('Ayn) (عين) repeatedly used in words such as : "aynī" (عيني) (my eyes), "fāzi" (فازع) (distressed), "wāji" (واجه) (hurting), "nawādi" (نوادع) (farewell), "al-shāri" (الشارع) (the street), "bi-l-'ayn" (بالعين) (with the eye), "marābi" (مرابع) (stopping places), "al-ṭāli" (الطالع) (rising), "khādi" (خادع) (deceptive), "yadāji" (بضاجع) (cohabiting), "ushb rādi" (عشب راضع) (suckling grass), "awzāyi" (أوزاي) (people of Azay'a), "yaf'al" (يفعل) (doing), "ṣāni" (صانع) (maker), "lil-ba'd" (للبعد) (for separation), "al-māyi" (المائع) (the one who leaves), "našra" (نشرع) (spreading), "māri" (مارع) (provoking), "mar'ā" (مرعى) (pasture), "yaqāri" (يقارع) (competing), "wāsi" (واسع) (broad), "rāji" (راجع) (returning), "māni" (مانع) (preventing), "šāyi" (شاي) (revealing), "šāfi" (شافع) (intercessor). It is as if the poet is adding another quality of slowness, which is the feeling of sorrow, and purposefully using this letter to convey his sense of suffering through the difficulty of pronouncing this sound.

\* The poet Ben Issa Al-Haddar: He is Sheikh Ben Issa bin Mohammed bin Belqassem Al-Haddar, born in ١٩١١ in Ain El-Ibel, located in the Wilaya of Djelfa. He passed away in ١٩٨٤, leaving a complete recording of his poetry in his own voice, as well as a poetic collection written by his own hand. He covered various themes such as guidance, advice, history, politics, praise, honor, reproach, as well as wisdom and elegies. Among his poems, we mention his elegy “Rathaa Al-Marhoom Sayyid Al-Musaffa bin Sayyid Ahmed Al-Maghribi”, ١٩٧٦

- The poet \* Ben Issa Al-Haddar, in his poem “**Ritha' Sayy al-Musaffa**”, intentionally repeats the sound “ah” (ا) at the end of the first half of each line in the poem. This repetition serves to emphasize his sadness and his feeling of pain.

يَوْمَ اتَّاعَشَ فِي مُحَرَّمٍ يَا مَعْنَاهُ هَوَّلُ فَاعِ النَّاسِ سَمِعَتْ بِخَبَارُوا

اتَّوَقَّى سِي الْمَصْفَى وَاتَّيْنُ اِمْعَاهِ رَاَحُ ابْنِ هَذَا مَا اِيَزَلْشُ تَفْكَارُوا

[Yawm ithnā‘ash fī mḥarrām yā ma‘tāh Hūwawl va‘ al-nās sim‘at bikhbārūa]

[Atwaffā sī al-mṣafā waithnīn im‘āh Rāḥ abzahdā mā aīzallash tafkārūa]

Until the end of the poem:

فَدُ حَسَابُ الدَّهْرِ لَيْلٌ وَأَنْهَارُوا (Lamrini, ٢٠١٧) الصَّلَاةُ عَلَيْهِ فَدُ مَا يَرِضَاهُ

[As-ṣalāt ‘alayh vad mā yardhāh Vad ḥisāb ad-dahr laylu wānhārūa]

## ٢.٢. Word Repetition:

The repetition of words in a text has a significant impact on its musicality. The auditory value of such repetition surpasses that of merely repeating a single letter within a word. This form of repetition emerges from the word's inherent significance and its capacity to shape meaning. It serves to accentuate or motivate, to unravel layers of ambiguity, and to establish an auditory rhythm within the poetic composition. “This type of repetition is one of the simplest and most common among its various forms”, (Ashour, ٢٠٠٤) and “word repetition extends and enriches the textual fabric, infusing it with vivid imagery and unfolding events. It serves as a foundational pivot for generating vivid imagery, advancing narrative sequences, and shaping the text's progression”. (Al Ghorfi, n.d.)

Undoubtedly, words are composed of sounds, patterns and potentials; hence, the effective use of repeated words bestows rhythmic adornment and suggestive connotation upon the text. It is worth noting here that “an essential principle guiding repetition is that the reiterated articulation must harmoniously align with the overarching meaning; otherwise, it would be complex wording with no place for acceptance. Additionally, it must adhere to the aesthetic and principles governing the entire text, which is imperative”. (Al-Mala’ika, N., ١٩٦٧)

The use of word repetition in poetry is readily apparent, as poets wield this technique to underscore their intended meanings. This attribute is prominently manifest across a multitude of compositions within our poetry collection.

## ٢.٣. Poems of the poet Ziani Belkacem:

- In the poem “**Firāq al-Umm**”, Belkacem (٢٠١٦) states:

رَاَهَا مَحْنَةً غَالِمَايْنِ صَابَتْهَا فَقَيْتِي وَتَقَلَّتْ دُونُكَ لَدْرَابُ

[Rāhā maḥnan ‘ālamu maḥāyin ṣābatnā Vaffaytī wa taqallaqtu dūnuka ladrāb]

The repetition of the words “mihna” (hardship, ordeal) and “muhaayin” (adversity) serves as evidence of the poet's calamity in losing his mother. Similarly, the recurrence of the word “shaybi” (my hair turned gray) signifies his mourning, as he expresses:

شَيْبِي شَيْبِي سَاعَةً إِنْ خَلَيْتِنَا إِخْرَجْتِي مِنْ بَابِنَا وَدَخَلْتِي بَابُ

[Shaybī shaybī sā‘ah in khalaytīnā Ikhrijtī mīn bābina wudkhaltī bāb]



Furthermore, the repetition of the term “yuhmil” (neglects) serves as an indicator of the poet's sense of disorientation and aimlessness in his life following the loss of his mother:

يَهْمِلُ يَهْمِلُ وَاشْ غَادِي يَسْتَنَا  
وَاهُ حَيَاةُ بَلَا أُمِّ تَعُوذُ عَذَابُ

[Yahmal yahmal wāsh ghādī yistinā Wah hayat, bila um tu'ud, 'adhab]

In the poem “**Ghayr al-Bāriḥ**” (Yesterday's Change), we find the repetition of the words “ajfinā” (we turned away) and “jafāt” (estrangement), which serve as evidence of the emotional distance and estrangement between the poet and his mother due to her passing.

اجْفَيْنَا وَجَفَاتُ فَاَلْحَدُ أَرْشَاتُ  
كُلَّ مَا نَبْطَأُ نَرْشَاوْ أَحْذَاهَا

[Ajfinā wujfātu fillahad arshāt, kullu mā nabaṭāw narshāw aḥḍāhā]

In the poem “**Wajh Al-Jannah**” (The Face of Paradise), the repetition of the word “sadd” (pain) serves as evidence of the poet's profound emotional distress and suffering.

صَدَّيْتِي صَدَّ الْوَدَاعُ أَوْقَفَيْتِي  
فَجَعْتُ مَوْتَكَ خَاطِفَةً مَا تَأْتَاكَ

[Saddaytī sadda al-wadā' uqaffaytī, faj'at mawtika khāṭfah mātāsātik]

In the poem “**Wa-ash Inqūl 'alā al-Umm**” (What Can I Say About Mother), the repetition of the words “al-mar” (bitterness), the word “yubki” (cries), and the word “laylah” (night) serves as evidence of the poet's sorrow and profound sense of bitterness.

لَيْلَةَ لَيْلَةٍ مِنْ حَيَاتِي مَسْمُطَهَا  
ذَقْتُ الْمُرِّ عَالَمُ الرَّاءِ مَحْشِيَةً

[Laylat layla min ḥayātī masmathā, duqṭit al-mur 'alāl-mirārat mithāsih]

Furthermore, the repetition of the word “Laylah” (night) in the first hemistich and the word “al-mar” (bitterness) in the second hemistich enhances the melodic quality of the verse.

The poet also strikes a chord of sorrow by repeating the word “bakat” (she wept), which he echoed in the second hemistich of the verse, grieving over the loss of his mother. This repetition serves as an emotional outlet, expressing his deep sadness and reflecting on his mother's absence, as he laments:

حَبَّرَنِي ذَاكَ لِعِيَالٍ مُقَابِلَهَا  
يَبْكِي وَيَبْكِي لِي قَلْبِي مَالِيَةً

مَا هُوَ غَرْضِي عَالِئَرَابٍ انْوَسَدَهَا  
وَتُحْنَمَ عَالِئَرَابٍ يَرُدُّمَهَا بِيَدِي

[Hayya hayyarnī dhāk li'ayyāl m-vābilhā, yabkī way-ybakī lī vallbū mālīh]

[Mā huwa ḡarḍī 'al-turāb, anwassidhā, wutithatam 'al-'abd yirdimhā bīdīh]

In the poem “**Mabsam Khayra**” (The Best Smile), we observe the repetition of the word “al-mawt” (death) in all the following verses:

أَوْ يَدْرِفُ وَجْهَكَ فَالتُّرَابُ أَوْ يَنْقَمَقَ  
وَمُرَاجِيلُ الْمَوْتِ صَبَحَتْ فَالتُّحْرَامُ  
أَوْ عَادَ اللَّحَافُ الْمَوْتِ عَنْكَ مِتْلَايَمَ  
أَوْ مَحَارِيثُ الْمَوْتِ حَدَّتْ بَيْنَ أَخِيَامَ  
فَقَيْتِي يَا رَاحَةَ الْعَمَّةِ وَالْعَمِّ  
مُسْتَيْتِي مَشْيَ الْغُرْبَةِ مِنْ يَلَمِّ  
مُسْتَيْتِي مَشْيَ الْغُرْبَةِ مِنْ يَلَمِّ  
مُسْتَيْتِي مَشْيَ الْغُرْبَةِ مِنْ يَلَمِّ

[Ū yidriv wijhik fi't-turāb ū yitqamqam, ū murāḥīl al-mūt ṣabḥit fi't-tiḥzām]



[Ū ‘ād al-liḥāf al-mūt ‘annik mitlāyim, ū shaqif al-maḥmal nāḍ bīk b-dūn iv-dām]

[Vaffaytī yā rāḥit al-‘ammah wal-‘am, ū muḥārīth al-mūt ḥaddit bīn akhyām]  
[Amšaytī mashyi l-gharībah min ya‘lam, maḥt al-mūt ‘alayk w-āš invūl iklām]

Moreover, in the verse:

بَيْتُكَ عَادَ يَقُولُ مَوْتِي ضُرَّكَ ارْحَمَ      وَشُ بَاقِي مِنْ كِبِيدِي رَاحَتْ تَشْرَامَ

[Bayyik ‘ād yvūl mawtī ḍurk arḥam, waš bāqī min kibidtī rāḥit tishrām]

Also, in the verse:

مُبَسَّمٌ خَيْرَةٌ وَاهٌ لِلْمَوْتِ اسْتَسَلَّمَ      وَغُلَى طَيِّ اِكْتَابِهَا نَزَجَتْ لِقَلَامَ

[Mabsam khayratan, waah lil-mawt istaslam, wa‘alā ṭay’ iktabhā nazḥtīt laqlām]

In addition, in the verse:

وَاهٌ ذَرَاغُ الْمَوْتِ بِالْفَرْقَةِ يَهْزَمَ      وَيُزْرَعُ شَيْبَقٌ عَلَى دَمْعَةٍ لَيْتَامَ

[Waah dhra‘ al-mawt bil-furqah yahzam, wa yuzra‘ shaybaq ‘alā dam‘iḥa laytaam]

Furthermore, in the verse:

لِلرَّوْضَةِ قَبْرِ اَنْرَابِ الْمَنْزَلِ نَمَ      وَمَنْزَلُ مَوْتٍ وَفِيهِ لِلْحَيِّينَ اَقْسَامَ

[Lil-rawḍah vibir it-rāb al-manzil thamma, wu-manzil mawt wu-fīhi lil-ḥayyiin aqṣām]

In addition, the repetition of this word indicates that it left a sorrowful impact on the poet's soul, as death has separated him from his dearest possession, his daughter.

The consonant qaf “قاف” (Bashar, ١٩٧٠), which he repeated fourteen times, has achieved a musical resonance that reveals the intended meaning. It created a vocal axis that engages the listener with its rhythmic tone, preserving the structure of the musical text.

Furthermore, the use of verbal repetition is evident in the poem “**Qissat al-ṣābbi**”) Belkacem (٢٠١٦):

ذَاكَ الْقَلْبُ مِنَ الْحَجَرِ وَلَا لَحْمَةً      وَاحِدٌ مَا يَدْرِي بِهِاذِي فِي بَالُو

[Thāk al-qalb min al-ḥajar wāllā laḥmah, wāḥid mā yadri bihādhī fī bālū]

In addition, in another verse:

حَطَّ قُلُوبُ الْوَالِدَيْنِ عَلَى فَحْمَةٍ      وَقَلْبُ الْأُمِّ عَلَيْهِ قَادِي مِشْعَالُو

[Ḥaṭ qulūb al-wāldīn ‘alā faḥmah, waqalb al-um ‘alīh qādī mish‘ālū]

The repetition has endowed the text with a pleasing rhythm, exemplified by the recurring use of the word "heart" and its derivatives. Through this repetition, the poet conveys his sorrow over the tragedy that befell this child.

The repetition of a word or phrase within poetic discourse adds an aesthetic charm and radiance to the text, as it involves the recurrence of the phonetic nuances and rhythmic patterns of the chosen expression. This repetition, characterized by equal rhythmic proportions, finds its resonance within the human psyche. Such a phenomenon is evident in the work of the poet Ben Issa Al-Haddar, specifically in his poem “**Ritha' Sayy al-Musaffa**” (Lamrini A. A., ٢٠١٧) “where he recurrently employs the term “Buqaa” (weeping) to signify his profound grief, as he articulates:

اتلم اعْلِينَا القاشِي هَوْنَاه

أَبْكَيْنَا وَابْكِي كَبِيرُ وَاصْغَارُوا

[Atalama 'alaynā al-qāshī hawwalnāh, abkaynā wa abkā kbiyru wa aṣghārū]

Moreover, the poet Ben Soula in his poem “**Qurrat 'Ayni**” (Aliouat, ٢٠١٧) (The Delight of My Eyes) employs the repetition of the term “separation” (صد) as an indication of death, as he eloquently expresses:

صَدَّيْتِي صَدَّ الْجَفَا مَا عُدْتُ نَجِيكَ وَلَا تُحِينِي زَايِرَةَ لَيْكَ إِنُّطَالُغْ

[Saddaytī ṣadd al-jafā mā 'udit n-jīk, wala tujīnī zāyiratan līk, intāli']

The poet Al-Qalasa in his elegy “**Ritha' Al-Umm**” (Lamrini A. A., ٢٠١٧) (Elegy for the Mother), repeats the term “jurh” (wound) as a signifier of the sorrow and pain left within him due to the death of his mother, as he articulates:

جُرْحُ الْأُمِّ صُعِيبٌ فَأَيْتُ كُلَّ جُرْحٍ خَلَانِي مِثْلَ الْجَايِحِ عَرِيَانِي

[Jurh al-um ṣa'īb, fāyt kull j-rāh, khālānī mithl al-jāyḥ 'aryānī]

The poet Al-Tahir Belkhiri in his elegy “**Ritha' Jadduhu**” (Belkhiri, ٢٠٢٣) (Elegy for His Grandfather), repeats the terms “lying” (راقِد) and “we shall meet” (ونَلْقَى) to signify death, as he expresses:

رَاقِدٌ رَفْدَةٌ مَا يُفُوقُ وَلَا يُقْدِي وَحَتَّى وَنَلْقَى لَقَيْتِي مَا يَسْمَعُهَا ش

[Rāghid rāghdah mā yfūq wu-lā yuqdī, wu-ḥattā wun-nalqā laqītī mā yismi'hāsh]

In his poem “**Al-Ghurba**” (Belkhiri, ٢٠٢٣) (The Estrangement), the poet repeats the term “Muhib” (beloved) in his statement:

وَدَعَانَهُمْ كِي وَذَاعَ لِي مُحِبٌ وَحَتَّى وَغَيْرُكَ يَأْنِي مَا صَبَبْتُ أَحْبَابُ

[Wadda'nāhum kī wudā' lī muhib, wuḥattā wughīrik yābbay mā ṣibtu aḥbāb]

In another verse, he repeats the term “**Al sabr**” (patience) in his statement:

أَهْدَى قَلْبِي كِي عَشًا يَسْبَبُ وَمَالِي حِيلَةٌ وَالصَّبْرُ عَالِصَبْرٌ غَابُ

["Ahda kalbī kī 'ashsha yisabbab, wamālī ḥilah wassabar 'ālṣabar ghāb.]

#### – Repetition of Sentence Structure:

The repetition of sentence structure or phrases is a rhetorical technique that emphasizes the significance assigned by the speaker to the content of these reiterated expressions, as they serve as keys to comprehending the overall message the speaker aims to convey. This repetition not only achieves a harmonious and emotional balance between words and their meaning, but it may also constitute the fundamental pivot upon which the semantic structure of the text is based. Moreover, it contributes to the rhythmic aspect of repetition.

Employing the repetition of structure requires skill and precision, and the poet strategically places it in a suitable context, ensuring it fits appropriately. The poet's touch, a kind of enchantment, infuses vitality into the words, for repetition has a deceptive nature. It effortlessly fills the verse, generating an apparent musicality. However, it can lead the poet astray, entangling them in a labyrinth of expression. The repetition of words within a text and the recurrence of phrases within a context hold a significant influence on the presence of musicality. Such repetition holds an auditory value greater than that of the repetition of individual letters within a word or speech. (Al-Sayyed, ١٩٧٨)

This phenomenon finds manifestation in the poetry of Ziyani Belqasem in his poem “**Qissat al-ṣābbi**”, where he articulates:

لَا شَفَاقَهُ فِيهِ مَا عَنَدُوا رَحْمَةً      وَذَا الصَّابِي مَا دَارُلُوا وَأَشْ يَسْأَلُو  
[Lā shafāqah fīh mā ‘anduhū raḥmah, wa dhā al-ṣābī mā dārīlū wa-ash yasālū]

In a different verse:

وَحَيْمَةٌ نَائِلٌ وَاهٌ مَاعْتَاهَا صَدْمَةٌ      وَذَا الصَّابِي يَنْهَزُ مَنْ تَحْتَ حَيَالُو  
[Wukhaymā nāyil wa-āh mā ‘tāhā ṣadmah, wa-dhi al-ṣābī yit-haz min taḥt ḥayālū]

The feelings of sadness become evident in the poet's heart through the utilization of repetition. He intentionally repeats the phrase “Wa dha al-ṣābbi” (And the young boy) twice to emphasise the enormity of the tragedy – the unjust killing of the innocent boy. This repetition serves to underscore the gravity of the calamity, accentuated by a mournful musical tone.

We also encounter another type of repetition known as anaphora in the poetry of Ben Soula, particularly evident in his poem “**Qurrat 'Ayni**” (The Delight of My Eyes):

مَا جِئْتَنِي لِلطَّرَادِ نُمُوتُ عَلَيْكَ      وَلَا نُجِيبُكَ بَيْنَ جَنَحِيَا مَانِعٍ  
مَا جِئْتَنِي لِلْبُعْدِ نَتَحَرِّمُ وَنُجِيبُكَ      وَاللَّهُ وَنُخَوِّضُ الْبَحْرَ الْمَانِعِ  
مَا جِئْتَنِي لِلشَّرْعِ نَشْرَعُ عَلَيْكَ      الْوُكْلَةَ وَالْبُوقَاطَوَاتِ \* نَشَارِعُ  
مَا جِئْتَنِي لِلْخُسَارَةِ وَنُفْدِيكَ      وَحَدَّةَ مَكْسُوبِي وَلُخْرَى بِالطَّالِعِ

[ Mā jaytīnī l-t-turād n-mūt ‘alayk, walā najībāk bīn janḥaynā mānī‘]

[Mā jaytīnī l-l-bu‘d nat-ḥam wun-jībāk, wallāh wun-khuḍūdh al-baḥr al-māyā’]

[Mā jaytīnī l-l-sh-shar‘a n-shir‘al ‘alayk, al-wuklāt wal-būqāṭṭūwāt t-sh-shāri‘a ]

[Mā jaytīnī l-l-khusrat wu-nifdīk, wu-ḥadda muksubī wu-lukhrā b-iṭ-ṭālī’]

The passage has achieved a rich auditory texture, enhancing its coherence with the intended meaning due to the inherent phonetic and phonemic resemblance present within it. This phenomenon becomes evident within the four lines, where the poet aligns each word with its counterpart in the adjacent line, culminating in a flawlessly repeated balance of “Majitini” (You did not come to me). Such repetition forms the pivotal phrase that reverberates throughout the quartet. Moreover, the successive recurrence in this manner lends the text an evocative and stylistic implication, expressing a state of sadness.

### Conclusion:

Upon analysing selected examples from the works of popular poets, it becomes evident that repetition is an artistic device deliberately employed by most poets. The poets found in repetition what they sought, leading to a diversity of themes and nuanced imagery. This recurring motif manifests the poets' inherent affinity for these textual constructs, thereby imparting an enriched layer of significance and artistic allure.

Notably, repetition is one of the most important rhythmic features that significantly enhances the internal music of the poem. It encompasses the repetition of specific words, grammatical structures, or expressions, each contributing to the articulation of emotional tensions and the poet's profound psychological immediacy.

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