

THE PHENOMENON OF REPETITION IN ARABIC POETRY: AN ARTISTIC AND AESTHETIC STUDY OF THE POET FADWA TOUKAN AS A MODEL

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Summary:

This study was based on monitoring the phenomenon of repetition in Arabic poetry throughout the ages at different locations in the poet's diwan, based on the artistic and descriptive method, to analyze a number of poems, and the practical application that led to illuminate the phenomenon of repetition and reveal the secrets of the text that carry repetition in the poet's diwa, where we were keen to monitor this phenomenon in the words as well as in the meaning and how to use them in the poems and make this phenomenon have a great impact on the recipient, since the poet has enriched his poetic text with many components the most prominent of these was the repetition that expressed a deep emotional state and the tension and conflict that was going on at the time, the poet's use of repetition perfectly, away from filler and unnecessary repetition, led to the flow of the text, repetition and an abundance of meanings that expressed the poet's inner components and added another dimension to the poem that allowed the poet to find a vocabulary that carries new meanings to keep up with the political, social, and economic developments taking place in her country as a result of the occupation and the Nakba, to create new meanings that keep pace with the spirit of the times, expressing the sighs and misery of the Palestinian people and the great role that this means on the shoulders of the Arab writer, poet and intellectual, in defending their land against any external threats or aggressions.

Keywords : Repetition – Arabic poetry – Fadwa Toukan

Introduction:

Praise be to Allah, the Lord of the Worlds, and peace and blessings be upon his faithful Messenger Muhammad (peace and blessings be upon him) as a whole.

The phenomenon of repetition has been known since ancient times, and it has reached us through poetic texts that have been transmitted through time to the present, where modern studies have continued to follow it and dig into its depths to prove its originality, artistic value and impact on the poem, and it is considered a rhetorical tool of high artistic value, since this linguistic phenomenon plays a major role in the rhythms of the poem, especially the contemporary ones, as well as repetition plays a well-defined expressive function, since the repetition of a word or phrase shows us the extent to which this recurring element dominates the poet believed, or on his feelings,⁽¹⁾ that this phenomenon is not new to contemporary Arabic poetry, since it has been around since ancient times, as it was known through pre-Islamic poetry, pre-Islamic speeches, and then used by the Holy Qur'an, as well as in the hadiths of the Prophet, as well as in the words of the Arabs in poetry and prose, but according to studies, it has taken a large place in the modern era, and has acquired many dimensions and connotations in modern Arabic poetry, where its artistic framework has expanded a lot, especially in the free poem, until it has become a prominent stylistic feature, centered between structure, connotation and rhythm in the light of psychological factors that achieve an aesthetic that gives the poem another more artistic and creative form, and those who abandoned the traditional poem and turned to the free poem are very attached to this phenomenon due to their attention to the inner music of the poetic text, to replace the music presented by the vertical poem with tonal and rhythmic alternatives, on top of which we find repetition⁽²⁾.

From the above we find that most of the contemporary poets have resorted to the method of repetition in their poems, each of them dictating her experience and her ability to renew and renew herself by building her poetic works according to this style, so that repetition has gained much from the works of our literary poet, and she relied a lot on it in the context of texts and the telepathy of ideas, so that it is considered a clear style in her poetry, which motivated us to stand by it, and to study this phenomenon in this research, through which we have observed the most

prominent places where repetition came a true revelation of the poet's alienation and alienation, we work here to prove the poet's use of repetition to take root in the mind of the recipient and confirm her alienation, that she suffered from and became a way of life for her.

The repetition in the Poet's poetry is not a matter of blind imitation or exhausting filling, but its use in its proper place was a creative method that gave the poem a high artistic value that opened the door for it to distinguish itself among its peers in order to be achieved, and from the door of a sober science and research department.

We mention the main divisions that we have adopted to explain the phenomenon of repetition in the poet, who distinguished her from her peers among the poets by using them in their place in a way that gave the poem strength and influence on the recipient, away from filler and tedious repetition, whether verbal or moral repetition, and verbal repetition was not in letter, word, or sentence, and we will present each of these passages in detail through this research.

The first axis: verbal repetition

1- Repetition of the letter: Repetition comes in different styles, and on several levels to find the desired meaning, so it comes first on the letter, passing through the word and ending with the syllable, as Nazik Al-Malaika said in his book *Issues of Contemporary Poetry*: "The phenomenon of repetition begins from the letters and extends to the word and phrase to the verse, and each of these phenomena highlights the role of repetition and gives the critic light to search for the ambiguous questions, which are stuck in the folds of the verses, since repetition sheds light on a sensitive point in the phrase and reveals the speaker's interest⁽¹⁾. Therefore, the letter is considered the first starting point in verbal repetition because of its great importance in attracting the reader's attention and drawing to it, because "we can say without a doubt that the letters of the Arabic language have a special suggestion, because if they do not have a definite indication of the meaning, they indicate the connotation of direction and suggestion, awakening in the soul an atmosphere that prepares for the acceptance of the meaning, directs and inspires it That is why there was a lot of room for writers to invest this musical quality in their literature more than any other language.⁽⁴⁾ From this it becomes clear to us that if the letter comes alone, it has no semantic or rhythmic value, but once this letter is organized in a linguistic structure, it acquires at the same time a different and influential semantic and rhythmic value, and the one who allows it to acquire this status is the powerful and creative poet who makes this letter a tool to change the psychology and mood of the recipient.

Repeat the letter: The poet Fadwa Toukan repeated this in the poem "Night and Heart, where she said from (Bahr al-Muta'arib), (Fa'ouln):

**You embraced vast worlds, O heart, surging
 with countless visions and shifting images
 Bewildered feelings flare and overflow,
 like waves in storm when they rise and engulf
 At times, a breeze drifts gently,
 breathing blossoms into its wings
 And dark you grow, O heart, until you seem
 a night heavy upon my burdened chest
 Then suddenly you shine, and I imagine
 your radiance spreading through my soul
 At times you flourish—nothing but love,
 embracing all of existence around you
 And you drift with trembling illusions,
 alone in a boat with no companion⁽⁵⁾**

The poet's soul ripples with these verses, which lean on the repetition of the letter "Waw" in this poem to gather her feelings and sensations scattered throughout this letter to comfort and comfort her, since we find the geometry of the connection in this place very symmetrical, since it seems to "preserve the coherence of the architecture of the poem and the coherence of its meanings, and continue its methods in apparent harmony, especially if "waw" looks forward to

the beginning of each stanza of it, it performs the function of uniting and distributing among the different forms, and therefore the repeated unity gives another meaning to the poetic proverb. ⁽⁶⁾

The letter "wa" is useful for the context and fusion of these verses, and this is what the poet wanted to convey her sense of alienation and loss, and that she hopes that the state of loss in which she lives will end, but her hope is of no use, since she returns and finds herself alone in this boat that does not know where it is anchored.

The repetition of the preposition in: This letter appeared repeatedly in Fadwa Toukan's poems several times vertically and horizontally, especially in her first poem, where it was used in the poems about the poet's alienation in a poetic form in which she embodied her state of loss and alienation, as she says in her poem (With the meadows) from (Sea of Al-Kamil), (Interactive):

**Ah, if only I could fade away here,
 at the foot of the hills, upon the endless slope—
 among the grass, the white stones,
 beneath the distant glow of twilight
 Beneath the shepherd's star that gleams afar,
 beneath the lonely moon
 Ah, if only I could vanish, as I have longed,
 into the very fabric of existence !⁽⁷⁾**

This repetition is nothing more than an affirmation of her sad attitude and her longing for the charming nature that she has contemplated, in which she makes us feel the sad situation in which she lives, and perhaps in this repetition there is a flood of desires that the poet tries to fulfill by knowing the essence of existence, we also find that the poet desires several faces of annihilation (on the long slope, in the grass, in the white rocks, in the distant twilight, in the Shepherd's planet, in the lonely moon, in all existence) in which she consciously makes herself a part of all these surrounding details.

We also notice that this letter is repeated extensively in the poet's poems, especially in the poem "Alone with the Days", and use it to denote her alienation and her lack of integration with the conditions of oppression, tyranny, deprivation and occupation that society experiences, where we find it scattered in her poems, including a poem (From the Depths) of (Bahr al-Khafiz) (Active), where she says:

**I see no purpose in my journey,
 no destination toward which my path may lead
 I walked alone, in desolation—
 no heart whose echo could answer the beating of my solitary heart.
 I walked alone, with no sound of steps
 but my own, upon the distant, fearful unknown
 No companion, no friend, no guide—
 only my despair, my solitude, my drifting thoughts
 And the stillness of life casts upon my years
 the shadow of decay, the shadow of deathlike silence ⁽⁸⁾**

The poet confirms her alienation through her lonely wandering in this frighteningly unknown world, she walked with her one heart, no companion and no other evidence than her despair and loneliness, she suffered her pain and healed her wounds without anyone sharing hers with her.

The repetition of the question letters: The repetition of Hamza's letters and the question verbs is one of the methods that the poet repeats in his poems, since "the question always represents the pointed climax of the poetic situation in which the words turn into a correspondent situation, the form of poetry allows a multiplication of the discourse, a diversification of the connotation and the liberation of the language from the prison of the report, and when it appears in the foreground of the poetic text, directs the structure of that phrase to start the dynamism of imagination and the immediacy of communication with the recipient.⁽⁹⁾ The language of interrogation and the

aesthetics of its repetition lie in the language of the poet, which is the key to the poet's philosophy and depth.

Maurice Blanchot emphasizes the importance of this method in poets by saying: "It is as if existence, when it questions itself, abandons the noise of its emancipation, dissolves its negation to reveal itself and opens itself, and opens meaning to new horizons so that meaning loses its self-center, which becomes outside it and dwells in the neutral."⁽¹⁰⁾ The poet Fadwa Toukan invested the issue in his poems with a conscious and aesthetic investment, and among these letters we mention Hamza and Hal.

First, humza: The poet used the question letter Hamza in several poems, where she said in the poem "Flight" from (The Converging Sea), (Fa'olun):

Are you not of the earth?

Why this rapture, these pull toward the heights?

Have you not seen upon the earth

the dread of mortality, the tyranny of fate,

the cruelty of the nights?

Perhaps you found no beauty of justice here,

and so you soared into the horizon of imagination.

*** **

Did the flood of blood on earth alarm you,

And the tyranny of power, and the arrogant calamities?

Did the misery of life distress you there?

Did the struggle of mankind disturb you? ⁽¹¹⁾

In this poem, the poet uses several questions that come from a heart full of alienation, sadness and sadness, here she does not ask for an answer, but through these questions she wants to elicit those hidden groans that keep her breath secret, and this estrangement that has become a barrier between her and the inhabitants of the earth due to the abundance of injustices, murder and misery, and this hateful conflict that has become the obliteration of everything beautiful in this life, where the question contributed to the poem about the extent of the suffering that the poet experiences and how much alienation she feels with it.

2- Repetition of the word: This repetition is one of the most common repetitions in poetic texts, in which the word has a special rhythm that gives it continuity and growth in the poetic discourse, which is also known as the verbal clock, and all this is poured into an emotional form that leads to the repetition of the individual element, since this repetition is not arbitrary and its purpose is to fill the void, or the excess filling, but it must be very effective in the poem, since it is, of course, a double-edged sword that cannot be mastered except by the experienced poet, the owner of his tools, the master of language, the owner of the imagination, and this great artistic creativity that gives the language a different spirit and color.

"Examples of this color of repetition rise to the level of originality and beauty only by a gifted poet who realizes that the trust in his parables is not in the repetition itself, but in the repetition itself, but in the aftermath of the repeated word, and if it is vulgar and bad, the poem falls."⁽¹²⁾ The reason for this mediocrity is that a group of poets limit their means of expression, so they resort to repetition, in search of music that they believe he adds, or to resemble a great poet or fill a void.⁽¹³⁾ The purpose of the repetition of the word is to imbue it with an intense semantic meaning that works to remove this word from lightness and simplicity so that it can form a complete awareness in the mind of the recipient, as the poet says in his poem (Autumn and Evening), repeating the word "will return" from the "Sea of Sand", (two actors):

The meadow will return to freshness and hidden abundance,
The light will return as a companion to the gentle dawn. ⁽¹⁴⁾

The use of "will return" in these two stanzas came to indicate several meanings, since oud carries something in itself when we wait for the return of one of them, or the return of a situation that is once upon us at a certain time, so when we wait for this oud, we are waiting for it for some purpose within us, and the poet's use of it here in the hope that it will bring goodness and

clarification of the darkness that has darkened people's lives, and the dawn must clear the darkness of the dark night.

Fadwa Toukan, who repeats the word in his poem "The Poet and the Butterfly", says the word "her life" from the sea of "the swift", (used):

**Her life is a unique poem,
 its source the senses and their flames
 A bewildered, wandering dream,
 its colors drawn from the anxiety of yearning.
 Her life is a sea whose depths are far,
 though its shores appear before the eye⁽¹⁵⁾**

The poet repeated the word "his life" in this poem to make it a central point, linked to many connotations and ideas to weave the different threads of expression in the poem, here she allows the reader to arrange the events by composing serial images of the life he lived and the events he went through, so the poet made this repetition a rhythmic focus that provides the strong link within the poem that the poet handled with extreme precision and creativity that casts a shadow over the poem and its connotations.

We feel a large number of emotions that indicate alienation in the poem (Confused Passions) and a set of repetitions in which the poet succeeded, because she was able to explode her emotions, and her emotion in the first two stanzas of the poem brings the hearts together and pulls the reader very hard when she talks about this hybrid of emotions that she finds herself in, and of this tidal wave rippling within her, of the softness and density within her from all contradictions, and all the differences that fuel these repressed feelings within her, as she says in a poem from (Bahr al-Kamil), (interactive):

**What do I feel? Here, deep within,
 my passions tremble and my light shines.
 A thousand emotions burn inside me,
 a rushing torrent, overflowing
 A thousand impulses, a thousand passions,
 fevered in my blood, in my very veins.
 What do I feel? I feel a longing,
 bewildered, flooding all my horizons
 ** ** ****

**My soul is torn, tormented,
 by its yearning, by the mystery of its longing
 A longing for the unknown drives it,
 breaking through the walls of its seclusion
 A longing for what I cannot understand
 calls to it within the silence of its solitude.⁽¹⁶⁾**

The repetition in this poem was an effective tool to consolidate the poet's suffering of alienation and alienation and highlight it strongly for the reader, where we find the words that the poet began to repeat (what do I feel, a thousand feelings, a thousand feelings, a thousand feelings and longing for) .

All these words are loaded with emotions that show the poet's alienation, customs and traditions that have fallen on the poet's soul, her hopes and aspirations, but despite all these limitations, there is a driving force for her that may be able to break the chains of the customs and traditions that put the poet in the cell of alienation, and free her soul. Who has become unbearable by the intensity of the volcano erupting within her.

3- Repetition of sentences: The phenomenon of repetition is not limited to only the letter or word, but goes beyond that to the repetition of the phrase or sentence, since this repetition occurs in the poetic text when a sentence recurs in more than one poetic passage, and the poet deliberately repeats this repetition, that is, the repetition of the phrase independently within the poetic texts, to obtain a suggestive character that can take a sensory state for Fadwa Toukan that makes her not

content with repeating the letter or word, so that she does not find a way to repeat the phrase in order to understand this repetition takes on several expressions for the poet, it can be sequential, or it can be repeated at the beginning of each stanza, or the phrase can be repeated at the end of the stanzas of the poem, or at the end and beginning of the poem, as well as at the beginning and end of each stanza of the poem, while Nazik Al-Malaika sees the repetition of this type somewhat in modern poetry, and it is more frequent in ancient poetry, as "the repetition of the phrase, which is less in our contemporary poetry, and its patterns are more frequent in pre-Islamic poetry",⁽¹⁷⁾ but we do not agree much with the poet Nazik al-Malaika, because today the repetition of the phrase has become widespread in many poems, and it is considered a style adopted by the poet as a follower of the poem and one of the factors of its cohesion.

The poet Nazik Al-Malaika's sentence was handed down three decades ago, and we now see that poetry has witnessed a great development and steady growth in its contexts, structures, structures and forms at the end of the last century, right at the end of the last century.

The method of repetition is also one of the means that has been renewed in our Arabic poetry, since we see that most of our contemporary poets have used it more than before, and they are between creative and unsuccessful in this use, since they used all its colors and styles, and this is evident if we return to the collections of modern Arabic poetry.⁽¹⁸⁾

It is worth mentioning that "the repeated phrase raises the level of emotion in the poem to an extraordinary level, freeing the poet from direct revelation and connecting the reader with the magnitude of the intensity of his emotional peak."⁽¹⁹⁾ The use of this type of repetition would give the poetic text great rhythmic energy due to the breadth of its vocal range, as well as the formation of verbal illuminations or phrases that contribute to the coherence of the poetic text.

The poet Fadwa Toukan is one of the poets who used this type of repetition in her poems, where the repetition of (phrase or meaning) in her poetry is mentioned in many styles and contexts, some examples of which we mention, in which she expressed her alienation, as she says in her poem (The Poet and the Butterfly) from (The Rapid Sea),(Used):

And she cast her gaze across the expanse,
 alert with a piercing glance.

**How beautiful existence is! She was immersed
 in an overflowing, all-encompassing rapture.
 She devours the universe with her emotions,
 with her heart, with her dazed soul.
 How beautiful existence is! Yet it
 awoke her from the sweetness of her sensation.
 A butterfly entangled in the earth,
 bidding farewell with its last breath**⁽²⁰⁾

We note the repetition of the phrase "What is the most beautiful existence", which added rhythmic and musical richness to the poem, just as Fadwa Toukan, with this repetition, wanted to express an emotional state and affirm some meanings that clarify the psychological state of the poet, her love for this spacious existence and her repeated desire to break this limitation and set off to this great world, and to achieve her dream of exploring it and embracing everything new, but she soon wakes up from her dream in the hope that one day it will come true.

We find that the poet has resorted to repeating the phrase in her poem entitled "In the Fog of Meditation", which is from the "Sea of Perfection", "Interactive", in which she said:

**This is my life—disappointment and tearing that engulf me.
 This is my life—how am I to live it? And what is the meaning of my life?!**⁽²¹⁾

This repetition reveals the psychological state from which the poet suffered and intensifies the emotion through the repetition of the phrase "This is my life", which embodied the extent of the alienation from which the poet suffers, since we find her in a state of rupture and disappointment, and this is the most serious alienation and alienation that the poet has endured.

We move to another place in the poem "The Weeping Echo" to discover that the poet has also repeated the phrase "I have not forgotten a love" to express a unique emotional state, in which she says from (the sea of sand), (two actors):

**I have not forgotten the passion of dawn in my songs and poetry,
 I have not forgotten the passion that accompanied the days of my life
 Can I forget? How? No, O dream of my heart, my noble companion!
 No, not after a thousand of our souls have been united in pure love** ⁽²²⁾

This repetition came at different distances, at the beginning of each stanza, to give enough space to the receiver and to get out of the circle of boredom, as well as to remind the reader of the main purpose of the poem, or what the poet wants to achieve, by repeating at the beginning of each stanza a phrase that unites the unity of the poem, giving each repetition a semantic dimension and emphasizing certain meanings in itself.

This repetition awakened an atmosphere of anxiety and fear in the poet's soul, which is always afraid of loss, and every time she loses a loved one, it evokes a set of emotions that express her psychological state, with which she has remembered all those who are absent from her, and who long for them and want to be by her side, so that they can help her out of this alienation.

4- Repetition of the syllable: This repetition is one of the longest repetitions because it contains a number of poetic verses, and given its relative capacity, it needs great care and it needs accuracy to estimate the size of the repeated syllable, and Al-Kubaisi says in it, "It contains a number of verses and lines, and this type of repetition requires great care and accuracy in estimating the length and quality of the syllable. the syllable that is repeated, and the extent to which it is related to the poem in general, and the need for the meaning of this repetition, since the repetition of the syllables is a long repetition in tones. Rhythm and meaning often lead to boredom and are counterproductive." ⁽²³⁾

Therefore, the poet must be very careful when repeating in this case, since "the syllable repetition requires a great awareness on the part of the poet that it is a long repetition extending to a whole stanza and the surest way to its success, since it introduces a slight change in the repetitive syllable." ⁽²⁴⁾ By rereading it, it is a very simple technique that tempts some poets to get rid of the problems they face in the pursuit of touching endings with deep and intense meaning. Standing is a difficult problem, perhaps more difficult than the beginning and the continuation, and the poet may feel that the poem flows in such a way that he can only end it by repeating a passage from the poem that has passed, so such a repetition is often called vulgar ⁽²⁵⁾

This repetition also has psychological motives that effectively help to intensify the meaning and achieve the rhythm and tone that exudes lightness and beauty, "since the syllabic repetition has a lightness and beauty that does not hide or overlook its effect on the soul, since the harmonic rhythmic passages are common in the poem, which are emptied by the rhythm of the repeated vocabulary in a way that is accompanied by surprise and surprise." ⁽²⁶⁾ However, according to Nazek al-Malaika, "this repetition, that is, the repetition of the stanza, did not harm the poem, but it did not benefit it much, and she also believes that if the poet had worked to remove it, it would have been more beautiful and better without it." ⁽²⁷⁾

We find the repetition of the passage in Fadwa Toukan's repetition in the poem "Hayat", which is from "The Convergent Sea", "Fa'ouln", where she used this repetition for a psychological and artistic purpose and expressed a great alienation that we can feel through the verses of the poem, where she says:

**My life—tears,
 and a heart that burns,
 longing, a book of poetry, and promises...**

**It soothes my heart and clears my sorrows
 with my art, my poetry, and the melodies of my oud.
 I struggle with the pains of a martyred life,
 and this is my anthem,**

**the hymn of my existence,
 whose echo will remain behind me, repeating:
 My life—tears,
 and a heart that burns,
 longing, a book of poetry, and promises...!(²⁸)**

The repetition in this poem reflects the poet's attention to the content of the passages as keys to understanding the general content to which the receiver intends, in addition to the geometric and emotional balance that this syllable repetition achieves between the speech and its meaning, in order to also express the poet's components and her psychological state, which in turn led to the semantic and aesthetically charged text with the text.

Therefore, syllabic repetition has a great impact and prominent role in the construction of the vocabulary on the one hand, and the organization of the rhythm of the poem on the other, since this repetition is distributed within the cells of the text and imprints it with its character, in order to contribute to the construction of a homogeneous and coherent text.⁽²⁹⁾

The second axis: the repetition of meaning

One of the characteristics of the Arabic language that distinguishes it from other languages, and is considered to be its many synonyms, which gives it a lot of space in its expression, and this is through a group of different words that share a single semantic meaning, which are called synonyms.

Therefore, moral repetition is considered a method of linguistic expression, and it naturally corresponds to verbal repetition, and among those who have paid attention to this aspect of repetition (Ibn Rashiq al-Qayrawani, 456 AH), he has made the relationship between the receiver and the listener a relationship of influence and influence, since he believes that the weakness of meaning would weaken pronunciation, and thus this weakness would lead to a marked decrease in the value of poetry.

He says: "If the meaning is weak and a part of it is distorted, then a word will be more fortunate than that, such as that which exposes bodies to disease, and souls will not find a meaning that is distorted except from the point of view of the word, and if it is used unnecessarily in comparison with what has been given about the medicines of the body and soul, then the word will remain dead and useless, even if it is good to hear, and the dead person has not lacked anything from his person in the eyes of the eye, except that it is of no use to him and is not useful to him It is also useful if the pronunciation of a sentence is misinterpreted and fades away, It has no meaning, because we do not find a soul in anything but the body."⁽³⁰⁾

This means that the word and the meaning are linked together like the soul and the body, and they are intertwined like water with a green stick, they are closely related, and they are affected together in terms of weakness and strength, and we see this clearly when the word is weakened, the meaning is weakened, and if the meaning is strong, the word is strong, and all this increases the strength and value of poetry, and this is what we found Ibn Rashiq al-Qayrawani advocating, because the repeated meaning is contrary to the word, and this meaning must be strong and have an effect on the listener.

We find this style in the poet Fadwa Toukan in some of her poems, where we enumerated some of them through a collection of poems (Alone with the Days), in which poems that indicate the phenomenon of alienation and alienation in her have arisen, and she used the phenomenon of moral repetition in themes such as death, grief and love, repeating many synonyms that have the same meaning, to indicate these purposes, and we will present this repetition with examples below:

1- Death: The life that the poet lived, and the tragedies she went through, from the date of her birth, which she took from her cousin's tombstone to the death of her friend and brother Ibrahim, and through the occupation and desecration of the country and the killing of the opponents, all these things together led to the manifestation of the idea of death clearly in the poems of Fadwa Toukan, through which she expresses a fierce emotional heat and the sincerity and violence of the experience, since she has lived the loss in all its shapes and forms, where we find the idea of

death dominating a group of poems through abstract words at times and through synonyms at other times, when we observe several semantic fields to which this word has been exposed in the Diwan, as she says in her poem "Autumn and Evening" from "The Sea of Sand", "Subjekt":

**Oh, Death! What are you? Cruel or affectionate?
 Cheerful, or dark and stern? Loyal, or treacherous?!
 Tomorrow, the precious remains will meet the tomb,
 Alas! I seem to glimpse the worms swarming over my companions,
 All devouring, never sated, from my melted body,
 from my eyelids, from my passions, from my veins, from my being.
 And I lie in my final repose, the earth my cradle,
 No consciousness, no emotions, no impulses—
 A corpse decays in silence, to perish in the dust...
 Will the soul ever return to the body cast in the tomb? ⁽³¹⁾**

In this poem we observe a semantic field represented in the repetition of words that indicate death, in addition to the word abstraction of death at the beginning of the stanza, ah, or death, we find many vocabulary words and phrases that indicate death in their meaning, such as (the grave, the mask, my great sleep, a corpse rotting, perishing in the dust and flesh) are all meanings of death, annihilation and the transition from this life to death.

2- Sadness: The poet has a character of sadness in her poetry because her eyes saw the light until she departed life, so we find that this sadness has cast a shadow over all her poetic and prose works, and this is also due to the poet's alienation, and the inability to merge in a bodka with her community, as well as the punishment for the loss of loved ones that meant to Fadwa Toukan, many things, the loss of the occupation came to deprive her country and the land of her ancestors, and the loss of the homeland was a catastrophe after a catastrophe, because these circumstances together led to. ⁽³²⁾ We can understand: the grief of the contemporary poet has replaced lamentation, which has sometimes assumed a philosophical character for our poets of the modern era, because in the past it was lamentation, while in the modern era it is abstract grief, given that contemporary poetry does not divide the poetic purposes that were prevalent in the past, and if we trace the feelings of grief, we do not find that it is specific to a separate poem, but we find it transmitted within the poem through abstract words and synonymous meanings that carry connotations. It has many meanings that the poet uses according to the depth of the experience he went through in his life, and our poet hardly passes a poem except that there is sadness that wraps the lines of bursts of moans, pain and moans, where we find it intertwined in the moments and convulsions that she feels, until we observed this sadness repeated in the poem itself to confirm the depth of this emotion as well as to consolidate the phenomenon of alienation and alienation that she lives, and to tell us about her sorrows due to loneliness, suffering, and pain that began to squeeze out to come out to us these immortal images, and one of these poems that repeated the meaning of sorrow, is a poem (with ears of wheat) from (Bahr al-Saree), (used):

**She wandered into the field like a gloomy phantom,
 her eyes anchored in overwhelming sorrow
 Within her spirit, longing stirred in turmoil,
 strange, with obscure anxiety, bewildered...
 She saw a loaf shaped by tears,
 the tears of the weary, the oppressed
 The light of hardship, misery, and hunger—
 they were scorned by mercy and the merciful ⁽³³⁾**

The poet develops her expression of her sadness with repeated meanings that indicate sadness such as (gloom, sadness, tears, misery) to show us how sad she is as well as to highlight her psychological fluctuations, since the abundance of sadness at that time was due to the events she was going through, since this sadness is related to the stages of her life, and the memories she reduces are crystallized in these sad meanings as the poet explained.

3- Love: The poet Fadwa Toukan, despite the stages of grief she went through and her constant sense of alienation and alienation, but her heart beat with this sublime feeling, and since love is a human emotion shared by people, in general, research requires us to trace the nature of the expression of this emotion in our poets, through which the most beautiful and sweetest poems were woven His view of love, which also depends on the depth of the experience and her attitude towards it, "She considers love to be a legitimate right of all human beings, as long as it is colored with chastity and decorated with purity, God is love",⁽³⁴⁾ and we see this clearly through the poems of our poet Fadwa Toukan, where we find many meanings of love and words that indicate this great human feeling, and she says in her poem "From the Deep" from "Sea of Light", "Agents":
I do not know, yet I saw you—a soul that awakens longing in the paths of my being, stirring the ashes of my defeated soul, igniting my fire, and reviving my barren heart.

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**Your eyes gazed upon me, and the fog of my pain enveloped them.
 I do not know what they sought, nor what they saw beyond my eternal solitude...
 Yet I beheld your spirit quiver with a delicate, lofty grace,
 and in that moment, I felt as if the Spirit of God had descended upon me from the heavens!**

**

**O your eyes, what a jolt of rebirth they sparked in the depths of my soul!
 Suddenly, life surged with pulses of longing and desire,
 and beauty reflected its colors across the horizons of my vision,
 and I found myself in the shadow of a great, magical, creative love.**

**

**And my stillness, ever-present, drapes its veils
 over the tremors of my enamored heart,
 and suddenly, deep within me,
 the rapture of enchantment, passion, and fascination unfolds.**⁽³⁵⁾

We note that the poet did not repeat the abstract word about love, but resorted to repeating his feelings with the words of love through several meanings, including: (longing, your words, oh your eyes, pulse, nostalgia, longing, tremors in my hypnotized heart, magic, passion, and temptation), these different words merge into a bouquet, which is the love doll, in which we find that the repetition has its distinct linguistic impact, because the poet's emotion appeared in each of the verses without boredom or aversion to the repetition of the word, but the meaning played its part, blocking the barrier pronunciation perfected by words that have the same meaning to enable the poet to transmit her emotions and prose to her poem through a strong and coherent language that reflects the scope and mastery of her tools for expressing this emotion.

It is noticeable that the poet wanted to repeat the words with their meanings and not with their words, and this shows that the poet's psyche is charged with ideas that must be highlighted and brought out to the public through different structures, as she worked to load the words with a meaning that wanders within them and show it to the receiver in a new and distinctive way that draws him strongly towards the poem to go deep into The, trying to uncover the nature of these verses, navigating their meanings, marveling at their unique tenderness and the poet's ability to make them and adapt them to where her thoughts desire, when she wanted to repeat the word "death". They went to repeat the abstract word, but went to repeat words that have the connotations of death, such as (the grave, the grave, the grave, the great noise, the retribution, and the Holocaust). All these words indicate death in its meaning, and if we also look at grief, it is expressed by repeating the meaning, such as: (my tears, my crying, oh, sorrow, separation and your mercy) are all words that indicate the meaning of sadness that was loaded with the poet's poem, which was able to repeat the meaning with distinction, as well as love, whose meanings were repeated through words loaded with this strong and overwhelming emotion, as it is carried The words (longing, desire, nostalgia, temptation, pulse) are the meanings of love and have been repeated repeatedly without weighing down the listener's ear or alienating him, since the poet

repeated the meaning in a way that makes her drift away from unnecessary repetition and excessive filling, but on the contrary, we see that this repetition has given a beautiful rhythm to the text and added a solid style to the structure of the poem, because these repetitions are not just words that weigh down the text, but they are a total construction of the poem, achieving the highest degree of harmony and unity, so that Fadwa Toukan managed to use repetition and increased the success The Arabic poem has additions called Lebanon.

Conclusion:

The phenomenon of repetition would give the poetic work a special music that has a regular or even irregular melody with which the recipient may be familiar, this phenomenon if used well with the poet's ability to innovate and innovate in the construction of his poetic works, we will find a strong work in which the poet maintains the structure and coherence of the text, to serve the semantic and deliberative aspect of it, since the condensation of the vocabulary in the form of repetition and pressure on a certain vocabulary is in fact a reconstruction of the discourse and also its confirmation.

We find that the poet was keen on this phenomenon, that is, repetition in her literary works in order to rely on it in the context of the poetic texts and the telepathy of ideas, so that it is considered a clear stylistic feature of her poetry, so we monitored this phenomenon and worked with two main axes, each axis having several subpoints, where the first axis came to show us the verbal repetition, which in turn is divided into several sections, the first being the repetition of the letter or instrument, the second being the repetition of the word, the third being the repetition of the sentence and the fourth being the repetition of the syllable. After that, we moved on to the second axis, which is the repetition of meaning, which is divided into three sections, the first part was related to death and the meanings that indicate it, the second part was grief and the third was love, and these were the most prominent meanings that the poet repeated in her poems due to the emotional state she was experiencing at the time due to the political ones, economic and social conditions.

Result:

The phenomenon of repetition is a phenomenon widespread in antiquity, but the ancient view of this phenomenon was limited, unlike the modernists, who expanded this phenomenon until it took up a large part of the poem and became a prominent artistic and aesthetic element that helps to highlight and emphasize the poet's emotions.

The repetition of the poet Fadwa Toukan was not only a coincidence, but on the contrary, this phenomenon is the result of the accumulation of lessons and lessons that the poet experienced, when these visions and ideas began to form in her subconscious to give rise to this phenomenon and see the light in her poems, to reflect her psychological state towards her wounded country.

The phenomenon of repetition is a dangerous phenomenon, because it either purifies the poetic text, enriches it, sharpens the reader's mind, and impels him to ponder and search for the content of the text, or this repetition is merely a useless filler apart from the laxity of the poem, which drives the reader to boredom and reluctance.

The poet Fadwa Toukan was able to adapt the repetition and take advantage of it to create new meanings that keep pace with the zeitgeist and the transformations that have taken place in Palestinian and Arab society, since the accelerated events in the political arena need images charged with strong energy to affect both the Palestinian and Arab streets, And this is what we find in the repetition, in which the poet saw in this phenomenon what meets her needs and what in her imagination condenses of rhetorical images that express the reality of her society.

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