

Repeating Words & Meanings in the Lamentation of the City in the Abbasid Era

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Abstract—This study attempted to demonstrate the significance of repeated words and meanings in poetry and their effect by showing examples of Abbasid poetry. The researcher employed analytical, inductive, and descriptive methodologies. This study discovered that the psychological significance of repetition and its value could not be surpassed by studying the text's dimensions and reasons and that repetition reinforces and increases the listener's understanding of comprehensive and specific meanings. The repetition of a particular concept or term raises its significance, as do the Abbasid poets' expanded poetic models, particularly in grieving towns and palaces. The researcher suggests studying literature and unveiling its splendor. The nation's literary heritage is rich with priceless treasures. Therefore, it requires immediately those who activate their minds and pens and exposes it to readers of Arabic and other languages.

Index Terms—idea, letter, meaning, phrase, repeating

I. INTRODUCTION

One of the poem's constants is the repetition of both words and meanings. It is one of poetry's most prominent aspects. Consequently, the poems become more accessible. In addition, it serves as a notification, an influence, and an expression. It appeals to the reader's emotions rather than his intellect. Word repetition is one of the characteristics of poetry. It heightens the expression's intensity and is the language of affection. When a word is repeated, it intends to accentuate and enhance the saying.

Additionally, its relationship with poetry strengthens its standing. It's a poetic spirit. Without word repetition, it is impossible to achieve rhythm or rhyme. It is impossible to distinguish between ancient and contemporary poetry. In addition, this study aims to examine this effect on urban lamentation in that the poet repeats specific words and their meanings to urge the addressee to share what is important to him and to urge him to do so. To echo and confirm the meaning to convey the concept expressed, the poet repeats it multiple times in multiple positions. This is supported by poetry from the Abbasid period.

The purpose of this study is to demonstrate the effect of repeated words and their meanings on the atmosphere of a poem. This has incomparable psychological importance and objective value. Furthermore, it is a cause to study the text's dimensions and motivations. It also offers applied models of Abbasid-era poetry to reaffirm and strengthen the detailed and inclusive meanings in the listener's mind. When it serves a noble aim and accomplishes a noble end, the repetition of a word assumes great significance. In addition to the psychological incentive represented by bringing back what has fallen in the heart and drawn the soul to it, the poet's concentration was on him, and his care centered around him.

A. The Research Objective

The research objective was to investigate the impact of repeated words and meanings, which requires in-depth reflection, and to delve deeper into the poets' works, given the shortage of applied research on the poetry of the Abbasid poets in particular. There is research on the influence of repetition on contemporary poets' work.

There are several works on the subject of repeated words and meanings. However, studies on the laments of the city during the Abbasid period are quite rare. If any scholar is interested in this issue, the researcher could not locate any independent research on the subject. A descriptive strategy was employed to illustrate the significance of repeating words and their meanings. To differentiate the types of recurrence on which rhetorical specialists all agreed. The inductive descriptive method was also used by deducing supporting evidence from the poetry of a few Abbasid poets.

This introduction also detailed the linguistic meaning of repetition and its idiomatic meaning, exhibiting its patterns before offering examples of how to apply repeating words and ideas. The sorrow of towns, the description of palaces, the conclusion, the resources and references, and eventually the index occupy one of these positions.

B. Definitions

Repetition is an Arabic term with its existence and significance with the old rhetoricians. The compositional nature of the language is based on repetition. It's in the language source of repeat; in the sense of return, كَرَّرَ الشَّيْءَ [repeat the thing] and bring it back again and again. Bringing back for once means الكَرَّةُ [time], and the plural form of repeats is الكَرَّات. It is said that كَرَّرْتُ عَلَيْهِ الْحَدِيثَ وَإِذَا رَدَدْتَهُ عَلَيْهِ which means I repeated it to him several times (Al-Ansari, 1997).

Repetition "means repeating the thing once, and repeating it many times, and retuning is only for one time" (Al-Askari & Hilal, 1994).

Al-Zamakhshari has listed a group of meanings for this word. He drew it from the words of the Arabs. These meanings all revolve around one meaning, which is repetition and retuning among his sayings: "Naqa Makroura « ناقة مكرورة » which is milked twice a day, it is a voice like a rattle" (Al-Zamakhshari & Abu Al-Qasim, 2003).

Ancient linguists placed a great deal of emphasis on repetition as a stylistic characteristic utilized to interpret literary texts. They incorporated it meticulously into their critical and rhetorical techniques. As "For the speaker repeats a word, and then repeats it specifically, regardless of whether the word is related to the meaning or not, or he brings a sense and then repeats it back, this is a condition of the first and second meaning agreement (Ahmed & Matloub, 1989). If both are connected in terms and meanings, the purpose of proving it is to confirm it, which is autonomy. If the meaning is unified, if the two words are congruent, and the meaning is distinct, the advantage of repeating it is to show different meaning". This notion predominates in all written examples of grammar, language, rhetoric, and critique. In his work *The properties*, Ibn Janni referenced this concept (Al-Najjar & Osman, 1960). According to Nazek Al-Male'kah (Al-Mala'ekah, 1996), the literary critic gains from repetition when reading the author's psychology, assessing his personality, and identifying the psychological motivation of repetition. The recurrence "is about the inclusive colors, the broad meanings accompanying the poem's environment, especially at the beginning of the poems because the beginnings are only preparation and making ready artists create an emotional atmosphere from which they achieve their goals" (Al-Tayeb, 1991).

II. REPETITION PATTERNS

There is an association between repetition and emotional state. One of the most potent causes of recurrence is fervor. Repetition of letters, words, and phrases, as well as ideas and meanings, are passion motivators.

A. Repeating Letters

The letter possesses both an auditory quality and an intellectual worth, one of which is its music and the other its meaning. There are two types of letters: voiced and voiceless. In addition, the voiced letters focus on the concept of repetition. It is the structure of each word, phrase, stanza, and poem. In Arabic poetry, the phenomenon of repeated letters exists. It psychologically affects the recipient (Mansour, 2011). The sentences in which these letters are repeated disclose aspects of the poet's psychological condition. Repeating letters is one of the simplest forms of repetition in general; due to the absence of values and emotional meanings that the letters may carry, it lacks the impact of actions, names, and compositions. It does not enhance the power to influence. In poetic texts, particular letters, two or three letters, are repeated in varied quantities inside a single poetic sentence.

There are numerous reasons for repeating the letter, including generating vocal diversity that extends beyond the usual rhyming pattern, creating a special rhythm to reinforce it, or attracting attention to a specific word or words by blending voices between them is intended. As a result, the repeated letters' pronunciation became uniform, and their expressions gained significance (Ayyashi, 2002). Certain letters are neither dissonant nor aligned, and their repetition has become undesired. Therefore, some repetitions of letters can be beneficial if they add to the creative and rhythmic construction of the text, while others are unnecessary. When nothing of value is added, it becomes monotonous. In addition to its function in establishing the text's structure and cohesion, the repetition of specific letters serves an expressive and suggestive purpose. Additionally, vocal diversity helps to eliminate the known rhythmic pattern. Repetition confirms a distinctive beat. Additionally, it attracts the recipient's attention. All of this would enrich the poetry texts and expand the receiving horizons (Abu-Murad & Mahmoud, 2003).

B. Repeating the Word

A man has a very early and repeated interaction with this individual; they are a childhood pal. Rather, while he was in his mother's womb, where he heard her heartbeats, he has been accustomed to and conforms to it. Then he continues to hear it while being breastfed and resting on her chest. He grows and thrives in sync with the heartbeats' rhythm. Then, he utters for the first time phrases with repeated letters, such as MAMA and BABA, among others "When children play, they rely on repetition in their movements, in the verses of their anthems, in their regular, toned applause, and in everything else that is repetitive (Shehata, 1972) "Each letter of the alphabet is an independent sign that solely refers to itself so long as it is not connected to any other letter. If two or more letters are joined, the result is a "word."

Consequently, every word has to be meaningful, and the word is composed by adding some voices to each other. The dominant structure in Arabic is the triple root "الفاء Fa, Al-Ain العين, and Al-Lam اللام." In the triple structural composition to which the words are subjected and general linguistic judgments have been made, the Arabic word does not remain in a single condition. Typically, it retains its raw roots without embellishments. Several letters are added to it at another time to generate new meanings, in addition to the meaning it performs in its three roots at another time (Hassan, 1960) and the meaning it performs in its three roots at another time (Mehdi, 1986).

The term is repeated because of its significance and effect on conveying the meaning. There are various causes of repetition. The most essential is human nature and words with repetition in language, both resulting from mimicking nature (Ezz-Eldin, 1986). It may be connected with psychological and emotional states. It may come to confirm

something, inspire something else, or disclose uncertainty. In addition to its significance in the rhythm of the text, repetition of the same word is one of the simplest and most common of the text's various patterns when utilized appropriately. "Otherwise, it is not easier for poets who lack linguistic awareness, aptitude, and basic originality to slip into vulgar verbalism than for this repetition itself to be changed into it" (Al-Mala'ekah, 1996).

Therefore, the word should not be repeated for no purpose or to fill a gap. Verbal repetition is distinguished by delicacy and beauty. Music "emanating from the repetition of names or verbs, vertically or horizontally, and passionate and emotional touches are common in the poem. The cadence of those repeated sentences is emptied in a way that accompanies the recipient's particular enjoyment. This induces meditation and analysis of this repeated geometry and exudes the psychological satisfaction" (Al-Badina, 2006).

The poem draws its artistic power and its rhythmic vitality from the vocal movement of the word, especially if it is repeated in several places so that the recipient feels its beauty and reads its dimensions through three important axes, «visual domain, through the linear symmetries, the pronunciation domain, through symmetry in their articulation, and the vocal domain, which is most important, follows by matching the vocal movements in the poem with the tone concentrated in the creative material" (Assran, 2006).

When the letters have an audio feature and intellectual value, repeating the word in the lyrical sentence or text has a value many times, whether from the sound feature, intellectual, or sentimental worth. In addition, when the repeated phrases are of the same root, proportional in their aspects, it has a farther effective rhythm in the soul and more simulative imagination. Poets go on to repeat particular words and phrases either to reaffirm meaning, to expand, to narrow, to banish, to recall, to light, or other connotations (Ashour, 2004).

The verbal symmetry that occurs in the text arrives in varied forms based on the nature of the repeated word. It could be a repetition of a person's name, a place, or a time. The root may be repeated without variation in its composition.

The root may be repeated with a difference in formula, and it's also a repetition of the words that is displeasing. Some of it is found delighted, and that if it is suitable with the nature, suitable with the situation and it is not mannerism that would alienate the recipient that the souls disgust it. The word is repeated for general objectives such as flirting, praise, pride, mourning, and sarcasm. Also, it may be repeated for partial purposes that are believed to be the shining aspects of these primary purposes, such as repeating the oath, warning, exclamation, exaggeration, and sarcasm.

C. Repeating the Phrase

It is a recurrence of the phrase inside the confines of the sentence or possibly beyond; the phrase comprises the letter and word structures. It constitutes a harmony between letters and words, as the phrase is composed of words connected by grammatical linkages. This pattern is more persuasive than the mere repeating of words.

The recurrence of the phrase demonstrates the poet's attention to the sentence's content. Considering it as an ambiguity-revealing tool and a key to comprehending the meaning and signals of that sentence, he verifies that it is a key to understanding its content. The composition of a phrase depends on two key elements: extension and continuity. When a statement is repeated in more than one line of poetry, it becomes evident that the repetition of the phrase is represented in the poetic text. Repeating the sentence becomes more delightful, and the poetry and melodic rhythm will become more enjoyable. The repetition of compositions or phrases inside a text substantially affects the structure of a literary poem. These phrases aid in eloquently controlling the text's ties, enhancing its cohesiveness and consistency. In addition, repeating the phrase has become an important structural element of the poem.

D. Repeating Meanings and Ideas

Ancient poets and critics were familiar with the concept of repeated meanings and concepts. They think it necessary for the preservation and survival of literary works. Prior meaning is a source of new information. He is neither repulsive nor acceptable. "The ancients and the modern linguists have applied to the circulation of meanings between them; none has a flaw unless it is regarded as the entire word, or takes the most corrupted one, and failed to connect with what preceded it" (Al-Askari & Hilal, 1986). For the ancients to accept repetition, the previous meaning must be expanded, or the new meaning must be expressed in more rhetorical and profound terms. Not only can repetition be of meaning, but also words. The poet may employ words that serve the same goal, words that he uses, or some of them. This could be theft and abuse, about which there have been numerous studies. The issue of thievery is one of the oldest problems critics have encountered. Its origins date to the third century A.H. When the issue of words and meaning arose, Ibn Salam Al-Jamhi was the first critic to address it (Shaker, 1982).

III. MODELS OF APPLIED REPEATING WORDS AND MEANINGS

Due to their strong relationship, Abbasid poets included geographical names in their poetry, and in many instances, they did so more than once. They keep mentioning it and repeat it more frequently due to the joy they derive from repeating the name of the place they were attached to and hung in their memory for reasons that offer pleasure to their hearts and souls. Consequently, repetition revealed itself in places of poetry during the Abbasid era, such as the grieving of cities and the description of mansions.

A. Repetition in the Lamentation of Cities

Lamentation is one of the most significant and authentic goals of poetry in Arabic literature. It is one of the most authentic sorts of human morality and the one most directly associated with the human soul and conscience. It alleviates the suffering of the afflicted. It invites the recipient to share the heartbroken's sorrow and express sympathy for him. Human and natural calamities that befall humans, whether individually or collectively, are the most prominent causes of lamentation.

Among the types of lamentations is the city lament. It is one of the functions whose artistic representation was accomplished during the Abbasid era. In that era, it marked a new fashion trend. Poets wept over the cities where fire, plundering, and battle disasters occurred. In addition, they depicted their misfortunes. Ibn Al-sorrow Roumi of Basra, who slaughtered its people and burned the city after being assaulted by Zinj, is one of the most well-known lamentations of cities. His poetry conveyed the severity of the disaster and the enormous suffering that befell the country and its people. The poet utilized many techniques and pictures to emphasize the magnitude of the tragedy and this loss. And Among such methods, he used repetition as he repeated meanings and words such as; أي means that is, لهف نفسي means a phrase that he laments for what has gone, أين where, من who, and with each repeated word, repeated meanings in one context (Nassar, 1976).

He repeated the phrase "what asleep «أي نوم»" twice after he mentioned that the great sleep departed left his eyeballs because of his crying, sadness, and anxiety to wake up those who took a deep sleep. He also repeated the phrase: "من بعد" "After what," mourning after the tragedy had taken place. What sleep can sneak into eyes soaked in tears or a soul worried about its beloved? His troubled soul boiled like a boiler and sank in pain. He even repeated six times the phrase لهف نفسي عليك means a phrase that he laments for what has happened to his city. The word لهف sighs four times, the way he extracted his sighs from the depths of his soul, sorrows, sadness, and grief for Basra, his city, which he repeats its call with excessive consistent qualities in its meanings and music. O Basra أيتها البصرة يا معدن الخيرات O Basra the sources of all goodness, يا فية الإسلام O Dome of Islam, يا فرضة البلدان O the source of countries, that its position is very important to him, his heart is afflicted, and his soul is in grieve about this city that the Zinj have inflicted, violated and overridden.

They abused free women, men, and children, took over its sanctity, and violated its protection. Then he repeats the question with the same questioning tool «أي» what, making the calamity bigger for the city and its people (Nassar, 1976). Then he uses another question tool. He repeats it repeatedly, denouncing and suffering from what happened to that city, which is precious to his heart (Nassar, 1976).

He repeated the word "how much" «كم» which benefits multiplication and intimidation, nine times to show the severity of the great tragedy and the painful calamity that befell Basra, and it also shows how much pain his soul soaked in. He's enumerating the parts of the calamities that happened together in his city by repeating the question preceded by "how much" «كم».

When the poet repeats this word: "how much" «كم» to utter through it the anger that weighed upon his chest, the outbursts that stuck in his throat, made him grieved, and worried his heart, and to convey his feelings of pain to the recipient at the level he feels from the heat and influence. He used repetition to portray the severity of the violations and crimes committed by the Al-Zings' hands against the city and its people, describing the suffering and humiliation of women's freedoms by Al-Zings (Nassar, 1976).

Repeating the phrase who saw them من رآهم, makes the listener feel that the poet is almost characterized by anger and resentment. His heart is in great pain, so he finds himself sharing his feelings with the poet and moves to the atmosphere he described and portrayed.

Especially since Arab sensitivity to certain topics, including women's issues, has become ingrained in the Arab heart. She does not defend herself against wrongdoing. Imprisonment and humiliation of women are horrible problems. The spirits of the virtuous neither accept nor are satisfied by it. The poet's heart was broken by their coercion, so he repeated the entire verse to convey that Al-Zinj was the perpetrator and that what they did in Basra was beyond description. This incident continues to be recollected through memories. Therefore it harms and hurts the hearts of those affected.

The poet then describes the atrocities committed by Al-Zinj when they conquered Basra and the devastation caused to the city and its population to justify the tragedy of what occurred to the city and its inhabitants (Nassar, 1976).

He employed repetition to depict Al-transition Basra and the alteration brought about by Al-savagery. Zinj's. The change made was significant as the transformation sustained social and spatial conditions. The poet repeated the word «رب» O My God, which indicates as much as five times. He repeated the indication tool: "There: «هناك»" three times, which deepens the memory of the place, showing a deep gap between the happy past and the miserable present of Basra.

Repetition has contributed to a depiction of the magnitude of the transformation and the enormity of the crime done by Al-Zinj in Basra, as well as the dreadful social and economic sorrow they've inflicted, as indicated by dispersing the people and ripping up the gathering. What AlZink stole was sold low since they do not know its worth. He described the political hardships they had endured. The inhabitants of the impenetrable palaces were too difficult to breach. The poet then began to ponder what had transpired over the preceding days, alluding to the change in circumstances by contrasting the recent past with the current state of affairs, where the markets were crowded with diners and shoppers, and commercial ships were arriving from everywhere. The great ships are leaving their ports. Where is the rigid framework? Where did they construct opulent mansions, and where did they reside in grand manors? He repeated the question tool "Where" to paint a picture of Basra city clothed in splendor and majesty before the Al-Zing invasion and thriving on its creative culture.

This repetition of "where" «أين» refers to the question of the identity of the place and its memory. It is a question of the manifestations of civilization and humanity that were teeming with the city of Basra. Then the poet repeats the same tool "where" «أين». In another context, the identical inquiry is repeated to arouse the recipient's religious fervor. And while he was concerned about the recurrence of words in this poem, he is also concerned about the repetition of ideas. In another instance, it reexamines the status of women imprisoned in Al-Zinj. He laments the inaction of the public on the humiliation of the Basra ladies and a violation by Al-Zinj, repeating the query tool. "How" «كيف» In his question ². The poet blames by repeatedly questioning those who fail to protect the sanctities and those who refrain from denouncing Al-Zinj's crimes, which other crimes cannot equalize. The poet then feels bad for what transpired in Basra.

The terror of tomorrow's gathering is in the hands of the Lord of lords, and the prophet, peace be upon him, will be there to witness it. They fell to support the vulnerable and oppressed Basra. Repeating the letter "Wa" «وا» three times. It is a letter of anguishing ³. And the word "shame on me" «واحيائي» expanding the horror of the afflicted and the great calamity. As the poet applied repetition to show the horror of the event, he also applied it to show the horror of the criminals, their great guilt, and their lack of entitlement in Basra ⁴. He repeated the word "cursed" «اللعين» three times, with what the word "cursed" «اللعين» suggests of ugliness. He who has this description is out of the group and expelled. His penalty is uprooting along with his transgressing companions. They should not be treated mercifully or sympathetically. He also repeated the word: "disgrace" «سوءة» twice. And the word: "sleeping" «النيام» twice, all this for reprimanding and bashing and a call to encounter the mean aggressors. The repetition in Ibn Al-Roumi's poem arose concerning the aim he wanted: the expression of the great prostitute who came to Basra and its people. We successfully used different sorts of repetition, so the poem arose with a repeated letter, word, phrase, and meaning.

Additionally, the poet drove contextual dialogues. He described the affluent condition of the city of Basra and its inhabitants before its assault and subsequently became wretched and sad. The poem Al-Khuraimi regretted by Baghdad is an example of repetition in the sorrow of cities (AL-Najjar & Ibrahim, 1997).

He repeated the name Baghdad three times to emphasize its significance, for Baghdad was afflicted by the disaster and assaulted by a tragedy. Through repetition, he induced the recipient's mind to experience his sorrow and to feel the magnitude of the Baghdad disaster. He addresses the reason for the calamity. It was due to the indifference of the Almighty God and the prevalence of grave sins that this disaster occurred.

In a poem by Shams Al-Din Al-Kufi that lamented the destruction of Baghdad, the caliphate's capital, at the hands of the Mongol troops, where all well-constructed structures were demolished, its residents were displaced, and its treasures were taken, the poet skillfully employed repetition (Al-Kutbi, 1973).

The poet lamented the House of the Caliphate of Baghdad, which fell in 656 AH at the hands of the Tatar invaders, with true emotion, employing repeated letters and words to indicate his sincere passion. He repeated the word "houses" «ديار» five times, proceeded by the letter "Ya" «يا» four times. He also repeated the question tool: "Where" «أين» three times, and the addressing K كف was repeated four times. He repeated the words: "turned away" and the word "lost" «فقد» " he repeated it twice to express the great loss, which is the calamity of the fall of the capital of Islam in the era of Bani Abbas.

B. Repetition in the Description of Palaces

Palaces are an essential component of cities and a symbol of civilization and national advancement. The Abbasid period was marked by stability and civilization growth. There is a great deal of urban development and construction care.

An abundance of dwellings and markets distinguished cities during the Abbasid era. The caliphs were eager to construct luxurious mansions along the Tigris and Euphrates rivers. These palaces have excellent architecture and are surrounded by gorgeous gardens. It contains the most exquisite fruits and flowers. The Abbasids embellished their structures with various embellishments, eventually becoming a symbol of richness and a representation of extravagance. The caliphs and princes of the Sons of Abbas were enthralled by the poets' depictions of their palaces as wonderful works of art. Employing this, they illustrate the building's elegance, precision, and magnificence. And the breathtaking views of the palaces, regal statues, lush gardens, and scented flowers. These are the words of the poet Ashgaa Al-Salami (Muhanna, 1986), who was keen to repeat the letters of S س, R ر, and Q ك to match the decoration and splendor of these palaces to contain verbal music in the verses.

The repetition of these letters did not occur without a purpose or unintentionally. The S س occurs with the musical weevil, the Sad ص, and the whistling letters are a voiced sound. Fit the purpose of the description. He portrayed the palaces surrounded by water on all sides and surrounded by beautiful flowers on virgins wearing ornamental clothes. In another poem, the poet himself repeated the same portrayal when he described the Palace of Harun Al-Rasheed. He repeated the word "palace" «قصر» twice; for the importance of the palace to the poet and the recipient. He also repeated the word "ceilings" «سقف» twice to draw attention to them because of the beautiful decorations they have. He also repeated the word: «أعلام» «flags» twice to alert its clarity and the greatness of such structure. This is on the level of words, but on the level of meaning, the poet repeated the same message in this piece. The first and second palaces are surrounded by spring in the most beautiful and enchanting way possible, and they ascend into the clouds. Another poet replicated the description of the erected palaces and lofty peaks that restrict the size of the planets (Jaafar, 1996). As the poet used the method of repetition at the level of letters, words, and meanings as he repeated the letter "Ha" «هـ», an alerting letter, and the word: palaces and building palaces and they have harmony.

He repeated the word: جنى twice, between them and the paradises of Janat, and at the level of meanings, repeated the description of the palace at its height, and the surrounding by beautiful paradises.

The poet Abdullah bin Mohammed bin Abi Ayeh over-described one of the palaces (Qameiha, 1985). He repeated the word palace القصر three times to attract the attention of this magnificent palace. He portrayed it as the king on his throne and other palaces surrounding it like the parish, so he repeated the word الملك والملك king and the king to draw the attention and reverence in the mind of the recipient of this palace, which in terms of beauty differentiate it from the rest of the palaces.

There is evidence of repetition in the poetry of urban and other summonses, and based on the length of meditation and extrapolation, there will be sufficient healing. Still, the necklace that encircles the neck is long enough.

IV. CONCLUSION

This study demonstrated the relevance of repeated phrases and meanings in the city's sorrow throughout the Abbasid era, as repetition has psychological significance and an unsurpassable objective worth. Rather, it is a reason to analyze the dimensions and motives of the text, and it seems useful in confirming and strengthening detailed and aggregate meanings and entrenching them in the mind of the listener, in addition to the psychological motivation of repeating what occurred in the heart, the soul was drawn to it. The poet's emphasis shifted to him by presenting applied models of Abbasid poetry. This study demonstrated that the compositional nature of the language is based on the repetition of words and meanings, that the repetition of words and meanings is a phenomenon of rhetoric, and that it is a stylistic phenomenon used to understand the literary text, that ancient scholars have considered it, and that they have made room for it in the critical and rhetorical approach, which is to repeat a particular meaning or word, and repeat it more than once, with the preset meaning or meaning.

Addressing such topics - re-words and meanings - in the study maximizes its significance when it serves an honorable purpose and achieves a moral objective, such as clarifying what was difficult to comprehend, informing the unaware, confirming a meaning, revealing ambiguity, or communicating a message. Therefore, addressing such issues in the study benefits Arabic literature and reveals its splendor. If repetition is used effectively in the arts, it can be influential; in this instance, it cannot be considered a rhetorical or poetic shortcoming. It is rather a poetic advantage. It is an artistic creation that serves as a valuable contribution. Therefore, the researcher suggests that other researchers and interested parties perform comparable research. The nation's past is replete with literary treasures. It requires someone to immediately engage his intellect and pen, expose it to Arabic readers and others, and fill the void with quality works.

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