

Analyzing Repetition and Exploring its Aesthetics in The Diwan (Quddās Jasad)

¹Dr. Wadha bint Ahmed Musad Al Warqash, ²Dr. Rasha Abdel raouf Abdel fattah Elhebishy and ³Dr. Reem bint Mohammed bin Abdullah Al-Jalil

^{1, 2, 3}Department of Arabic Language, College of Arts and Sciences, Najran University, Saudi Arabia

*Corresponding Author
Wadha bint Ahmed Musad
Al Warqash
(waalwargas@nu.edu.sa)

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Abstract: This research aims to analyze repetition and explore its aesthetics in the poetry collection "Quddās Jasad" by the poet Mona bint Mohammed, considering it a stylistic technique that transcends mere verbal emphasis to form a complex aesthetic structure. The research employs a stylistic and linguistic analytical approach that reveals patterns of phonetic and verbal repetition, demonstrating their expressive functions in constructing rhythm, shaping imagery, and highlighting the dialectical conflict between the spiritual and the physical. The study's significance lies in its shedding light on a contemporary Gulf feminist poetic experience that has received limited attention in Arabic scholarship.

Keywords: Aesthetics of Repetition, Linguistic Analysis, Contemporary Arabic Poetry, "Quddās Jasad" Collection.

INTRODUCTION

Poetic language in the modern era is undergoing fundamental transformations that reflect the evolution of human consciousness and the complexity of contemporary experience. It is no longer merely a means of expression but has become a living entity that interacts with reality and reshapes it through sophisticated linguistic mechanisms that transcend the traditional functions of the word. In this context, the phenomenon of repetition emerges as one of the most important stylistic techniques, revealing the profound relationship between linguistic structure and psychological significance. It is not simply verbal reiteration but a complex expressive system that carries within it intertwined aesthetic, psychological, and social dimensions.

Within this diverse poetic landscape, the collection "Quddās Jasad" by the poet Mona bint Mohammed stands out as a distinguished example of the conscious and creative use of repetition. This collection, published by the Literary Club in the Najran region, carries in its title a deep symbolic significance that reveals the dialectical tension between the sacred and the profane, between the spiritual and the physical. This tension is clearly reflected in the linguistic structure of the texts through the use of repetition as a mechanism to embody this internal conflict and translate it into a powerful poetic language.

THE IMPORTANCE OF THE RESEARCH

The importance of this research lies in its attempt to analyze repetition and explore its aesthetics in the poetry collection "Quddās Jasad" by the poet Mona bint Mohammed. This is achieved by revealing the aesthetic and influential role of repetition in shaping the poetic text. The research is particularly significant given the

scarcity of specialized studies on Gulf women's poetry, making it a valuable addition to the Arabic critical library, which needs more in-depth applied studies that examine the works of contemporary women poets using modern linguistic methodologies.

RESEARCH OBJECTIVES

This research aims to achieve the following objectives:

1. To analyze repetition as a linguistic phenomenon with multiple functions in the poetic text, by identifying and classifying its various patterns and explaining the characteristics and expressive function of each pattern.
2. To explore the aesthetics of repetition in terms of its contribution to building poetic rhythm, shaping artistic imagery, and creating semantic tension that enriches the text and deepens its impact on the reader.

RESEARCH PROBLEM

The central problem of this research revolves around a set of fundamental questions that the study seeks to answer:

1. What is the nature of repetition in the collection "Quddās Jasad"? What are its various patterns and forms? And how are these patterns distributed throughout the poems of the collection?
2. What aesthetic and semantic aspects does repetition produce in this collection? And how does it contribute to deepening meaning and enriching the poetic experience?
3. Does repetition in the poems of the collection represent a deliberate and calculated style on the part of the poet, or is it a spontaneous emotional structure stemming from her psychological and emotional state?

PREVIOUS STUDIES

The study "The Role of Repetition in Shaping the Image of War in Persian and Arabic Poetry in the Last Quarter of the Twentieth Century" presented an analytical approach to the aesthetic and psychological functions of repetition. Specialized studies on "Aspects of Poetic Language in Nazik al-Mala'ika" also emerged, addressing the linguistic structure of free verse and its aesthetic implications.

Despite the abundance of such studies, there is a clear lack of specialized research addressing repetition in contemporary Gulf women's poetry in general. This research fills this gap by offering an in-depth analytical study that combines linguistic and stylistic approaches to analyze the phenomenon of repetition in the collection "Quddās Jasad", thus enriching the Arabic critical library with a specialized applied study in this vital field.

RESEARCH METHODOLOGY

This research employs an integrated methodology combining analytical linguistic, stylistic, and descriptive-analytical approaches. The analytical linguistic approach is applied through the study of repetition at multiple levels, including the phonological, lexical, syntactic, and semantic levels.

RESEARCH STRUCTURE

Introduction: This study examines the phenomenon of repetition as a fundamental stylistic device and interaction within Arabic poetic structure. It aims to uncover its mechanisms of operation in Mona Muhammad's collection "Quddās Jasad" using the descriptive-analytical method.

Theoretical Framework: This framework covers the following axes:

Linguistic and Rhetorical Dimensions: An induction into the definitions of repetition in Arabic dictionaries and an analysis of its rhetorical functions according to Ibn Rashiq and al-Qazwini, such as emphasis, amplification, and magnification.

Modern Linguistic Foundations: Drawing upon Jakobson's research on poetic function and Muhammad Muftah's analysis of repetitive structure. The applied study identified patterns of repetition in the collection across several levels:

Sound repetition (alliteration, rhyme, parallelism)

Verbal repetition (direct, derivational, synonymous)

Then, its aesthetic and semantic functions and the characteristics of the poet's artistic repetition were analyzed.

CONCLUSION:

The results showed that repetition is no longer merely a decorative tool, but has transformed into a profound expressive philosophy. The study offers research recommendations calling for further investigation into its

aesthetic and semantic dimensions, thus opening new horizons for future research.

THEORETICAL FRAMEWORK

Repetition in Language

Repetition in Arabic is derived from the verb "karrara," which comes from the trilateral root (k-r-r). It signifies repeating or returning to something time after time. The Lisan al-Arab dictionary states: "Al-karr: returning. It is said: karrahu and karra bi-nafsihi, and karra al-shay' and karkarahu: he repeated it time after time."

REPETITION IN ARABIC RHETORIC

It is less common in meanings than in words. Al-Sakkaki defined repetition as: "The mention of something two or more times for a purpose." Rhetoricians divided repetition into several types according to its purpose:

-Repetition for emphasis and confirmation.

-Repetition for magnification and aggrandizement.

REPETITION IN MODERN LINGUISTICS

Muhammad Miftah pointed out that "repetition is an essential characteristic of poetry, and it manifests itself at all levels of language: phonetic, morphological, syntactic, and semantic." This means that repetition is not merely a superficial phenomenon, but rather a fundamental component in the construction of the poetic text and the production of its meanings.

Repetition in Ancient Arabic Poetry: Arabic poetry has known the phenomenon of repetition in its various forms since the pre-Islamic era. In Imru' al-Qais's Mu'allaqa, we find the repetition of "Let us pause and weep" at its beginning, and the repetition of vocative and interrogative particles in several places. Ibn Qutaybah indicated that "the Arabs repeat speech for emphasis and clarification, as well as for threat and intimidation." In Umayyad and Abbasid poetry, the methods of repetition developed and their purposes diversified. We find in Jarir used repetition of morphological patterns for satire and invective, while Abu Nuwas repeated wine-related words to create an atmosphere of ecstasy and merriment. Al-Mutanabbi, however, employed repetition in a highly sophisticated artistic manner, as in his line:

"I am he whose poetry the blind can see / And whose words can be heard by the deaf"

where he repeats the first-person pronoun "I" at the beginning of successive verses to emphasize the poetic self.

REPETITION IN ARABIC POETRY SERVES SEVERAL AESTHETIC FUNCTIONS

- **Psychological Function:** Repetition reflects the poet's psychological states, such as anxiety, tension, longing, and pain. As Suzanne Bernard states, "Repetition reveals the deep psychological structure of the poetic text".
- **Semantic Function:** Repetition deepens and enriches meaning through contextual variation.

Vocabulary Repetition (Verbal Repetition): This involves repeating the same word within the text and takes several forms:

- **Direct Repetition:** Repeating the word without change, such as a noun, verb, or particle.

- **Derivational Repetition:** Repeating words from the same root (e.g. كُتِبَ, كَاتِبٌ, مَكْتُوبٌ, كِتَابٌ).
- **Synonymous Repetition:** Using different words that are similar in meaning.

Syntactic Repetition: This includes repeating grammatical structures and phrases, such as:

- **Sentence Repetition:** Repeating a complete sentence with all its elements.
- **Syntactic Parallelism:** Similar grammatical structures with different vocabulary.
- **Stylistic Repetition:** Such as repeating interrogative, vocative, or imperative forms. **Semantic Functions:** - Emphasis and Reinforcement: Repetition is used to emphasize and solidify a particular meaning in the mind of the recipient.
- **Gradual Intensification and Escalation:** Repetition can create a gradual increase in meaning and emotion.
- **Suggestion and Symbolism:** Repetition imbues words with additional connotations that go beyond their lexical meaning.
- **Textual Cohesion:** Repetition connects the parts of the text and creates an organic unity between them.

An Applied Study of Types of Repetition in the Poetry of Mona Muhammad – Diwan "Quddās Jasad" Table (1) Sound Repetition

Poem Title	Page Number	Theme of Repetition in the Verse	Type of Repetition	Function of Repetition
Elatre	9	Your image in a hot coffee cup"	Repetition of the letters (seen and haa)	Creating a musical rhythm that mimics the sound of sipping
Elatre	10	And your fingertips in strands of light" Blonde"	Imperfect rhyme (shislat/ashqar)	Deepening the visual image
Elatre	11	I stayed up gathering firewood from my ribs and lit a fire in my chest	Repetition of the sounds sheen and raa	Imitating the sound of ignition
Sobat	14	And she fell asleep	Repetition of the letters ghayn and taa	Depicting the depths of sleep
Your face and the rainbow	21	"Gushing down in a torrential downpour"	Rhyme and parallelism (minhamran/hutuluhu)	Creating the rhythm of rain
a light	22	"Sipping drops of water in a nearby meadow"	Repetition of raa and qaaf	Imitating the sound of sipping
And another creation	25	"I cradle you with my right hand"	Repetition of haa and dal	Imitating the sound of lullaby
A wreath of roses	30	"The phantom of her past lives in my heart"	Rhyme (hayati madiha)	Connecting the present with the past
Without an alphabet	40	"Melting like wax"	Repetition of sheen and dhal	Embodying the process of dissolution
Crossing	44	"She passed by and wounded, then said, leaving"	Rhyme (abart/adamat/rahila)	Creating the rhythm of departure
If you didn't intend to leave	52	"And how much has this been... and how much has this been"	Repetition of the letters kaaf and dhal	Creating a tone of regret and reproach

Quddās Jasad	57	There is a star descending... There is a fragrant wind... a gathering of branches	Rhyme and phonetic parallelism	Creating the rhythm of a liturgical mass
The intoxication of the window	60	Birds sing of love... A flock of doves dances	Rhyme (gharam/hamam)	Harmony of nature's sounds
Without a homeland	64	"Far... far away"	Repetition of the long vowel and tanween	Prolonging the sense of distance
An angel on the breast of spring	68	Joy and a small bird... Joy that has become afraid... And a bird that trembles	Repetition of raa and haa	Embodying emotional turmoil

Table (2): Vocabulary frequency (verbal repetition)

Poem Title	Page Number	Theme of Repetition in the Verse	Type of Repetition	Function of Repetition
Elatre	12	"How I fear for you... I fear for you, woman."	Direct repetition (I fear for you)	Affirming fear and anxiety
Elatre	13	"I love you so much I don't know... I love you so much I don't know."	Direct repetition (I love you so much I don't know)	Escalating emotional arousal
To whom do I speak of you?	16	To whom do I speak of you... to whom do I say... to whom do I say... "To whom do I sing... to whom do I draw... to whom do I write?"	Direct repetition with variation	Creating a state of confusion and questioning
Absence	19	A table, a book... a pen... a coffee cup... a blank sheet of paper.	Repetition by synonym (writing tools)	Depicting a scene of loneliness
And another creation	24	"And whenever I miss you... I touch my fingertips and kiss my palm."	Derivational repetition (I longed for / my fingertips / my palm)	Embodying the act of longing
And another creation	26	"I see... I see... I see... I see... I see..."	Direct repetition (I see)	Intensifying vision and perception
A wreath of roses	31	"A rose... a rose... a rose... a rose... a rose."	Direct repetition (rose)	Establishing the fundamental symbol
I dance	34	"I dance... I play... I write."	Repetition by synonym (verbs of creation)	Affirming the act of creation
The rhythm of water	35	"To call... to call... to know."	Direct repetition with variation	Creating an echo of the call
Without an alphabet	39	"Blah... blah... blah... blah..."	Direct repetition (no)	Affirming the state of loss
Crossing	43	"Ah... ah... ah." Ah	Direct repetition (ah)	Escalating pain and sorrow

On my behalf	48	On my behalf... on my behalf	Direct repetition	Affirming the inability to express oneself
If you intend to leave	52	And how long... and how long	Direct repetition (and how much)	Affirming the length of the absence
I will not depart	54	I won't leave... I won't leave... I won't walk	Direct repetition (no legs)	Affirming rejection and clinging
An angel on the breast of spring	57	There... there... there... there... there... there... there	Direct repetition (gathering)	Creating a sacred, ritualistic atmosphere
Quddās Jasad	57	Raise the pen... raise the pen	Direct repetition	Affirming the cessation of writing
The intoxication of the window	63	Without anchors, without a homeland	Direct repetition (no)	Affirming the state of displacement
An angel on the breast of spring	69	I want you... I want you	Direct repetition (I want you)	Intensifying desire and need

ANALYSIS OF THE FUNCTIONS OF REPETITION IN MONA MOHAMMED'S POETRY

FIRST: THE AESTHETIC FUNCTIONS OF REPETITION

The Musical Function:

The analysis reveals that the poet Mona Mohammed utilizes repetition to create an internal musical rhythm that transcends traditional meters. In the poem "Perfume," we find the repetition of consonant sounds, such as "seen" and "haa," in "your image in a hot coffee cup," mimicking the sound of sipping, thus creating a sonic harmony that deepens the sensory experience. Repetition establishes an internal music emanating from the very core of the poetic experience. This usage is clearly evident in the poem "Mass of the Body," where the eight repetitions of "there" create a ritualistic rhythm that mimics the chants of a religious mass. Here, repetition is not merely an aesthetic device but becomes part of the ritualistic structure of the text. In the poem "The Intoxication of the Window," alliteration serves the purpose of the birds singing of love... a flock of doves dancing, creating a sonic harmony that mimics the sounds of nature in harmony.

Structural Function:

Different patterns of repetition contribute to the overall structure and textual cohesion of the poems. In the poem "To Whom Do I Tell," the sequential interrogative repetition—"To whom do I tell... to whom do I say... to whom do I sing... to whom do I draw"—acts as a backbone connecting the different sections of the poem, forming an organic unity that serves the central theme: the search for a recipient to speak of the beloved.

SECONDLY: SEMANTIC FUNCTIONS OF REPETITION

Emphasis and Affirmation:

Repetition is used extensively to emphasize and solidify core meanings in the reader's mind. In the poem "Perfume," the repetition of the phrase "I love you so much that I don't know" twice underscores the depth of love and its astonishing effect on the poet's self. Meanwhile, in the poem "Rose Necklace," the repetition of the word "rose" five times emphasizes the centrality of this symbol within the poem's world. In the poem "If You Intend to Leave," the repetition of "how many" carries the weight of emphasis on the prolonged period of suffering and waiting. Meanwhile, in "An Angel on the Breast of Spring," the repetition of "I want you" underscores the intensity of the desire and need for the beloved, thus confirming that repetition is used to reinforce a specific meaning and solidify it in the reader's mind.

Emotional Gradation and Escalation:

Through repetition, the poet achieves an escalating movement in meaning and emotion. In the poem "Crossing," the six repetitions of "Ah" create an emotional escalation that begins with lamenting the nights and days and ends with self-pity, forming a pyramid of pain crowned by the existential question: "Ah, how many 'Ah's' have you left behind?" In the poem "Mass of the Body," the successive repetition of "There" creates a spiritual escalation that moves from the material elements (waves, light) to the spiritual (joy, serenity, culminating in the sacred mass, hymns). This aligns with the point that repetition can create an escalating movement in meaning and emotion.

THIRD: CHARACTERISTICS OF REPETITION IN MONA MOHAMMED'S POETRY

Variety in Forms of Repetition:

The poet is distinguished by her diverse forms of repetition, ranging from direct to derivative, syntactic, and semantic, which creates a richness in the poetic fabric. While she uses direct repetition in "I see... I see... I see," she resorts to syntactic repetition in "To whom do I speak... To whom... do I say... To whom do I draw you?" and to semantic repetition in employing homogeneous semantic fields such as nature or presence. Her skill in derivative repetition is also evident. In the poem "If You Intend to Be Absent," we find the repetition of the root (gh-y-b) in different forms: "absent," "your absence," "absences," creating a tightly woven semantic network around the concept of absence. In "I Will Not Leave," the root (rah-l) is repeated in "leave," "I will not leave," "a traveler," forming an internal dialogue between departure and remaining.

The Narrative Function of Repetition:

It is observed that repetition in Mona Mohammed's poetry is not limited to aesthetic and semantic functions, but also contributes to the narrative structure of the poems. In the poem "Absence," the repetition of elements of the scene—table, book, pen, cup—creates a vivid narrative of loneliness and waiting. In "Crossing," the repetition of "Ah" tells a story of loss and departure. And in the poem "Without a Homeland," repetition tells the story of a woman sitting on the beach, watching a boat that might take her lover away.

The repetition of elements of the sea (shore, waves, boat) forms a narrative backdrop for the anticipated dramatic event.

CONCLUSION OF THE APPLIED STUDY

This applied study reveals the richness and diversity in the poet Mona Mohammed's use of the technique of repetition in her collection "Mass of the Body." She employed various types of repetition (phonetic, verbal, syntactic, and semantic) to serve multiple aesthetic and semantic purposes, making repetition for her not merely a verbal embellishment, but an organic structure that contributes to shaping meaning and deepening the poetic experience.

CONCLUSION

This study reveals that repetition in Arabic poetry is not a superficial phenomenon, but rather an aesthetic and semantic strategy rooted in linguistic and rhetorical heritage. Its concept was established with the definitions of "repetition" by ancient linguists in dictionaries, and crystallized in the theories of rhetoricians such as al-Sakkaki and Ibn Rashi, who revealed its emphatic and exaggeratory purposes. It then developed in modern linguistics with Jakobson and Miftah to become a structural principle governing the poetic text. On a practical level, analyses of Mona Muhammad's collection "Mass of the Body" demonstrate that

repetition forms as an organic fabric linking theory and creative practice, where its four types (phonetic, verbal, syntactic, and semantic) manifest as living tools serving the poetic vision.

RESULTS

- 1) The study revealed that the sound repetition in the collection "Mass of the Body" (such as the assonance of the letter "s" in "hot coffee" and the parallelism of the letter "r" in "sipping drops of water") creates an internal musical texture that transcends traditional meter, mimicking natural sounds and human emotions like sipping and igniting. This deepens the sense of poetic imagery and makes rhythm an organic extension of the psychological state.
- 2) The analysis demonstrated the dominance of direct verbal repetition (the repetition of "I fear for you," "I love you," "no") as a central tool for reinforcing feminist concerns. The repeated words are transformed into symbols signifying anxiety and longing, forming a link between the poetic self and the reader by emphasizing repressed emotions within a cumulative structure.
- 3) The study demonstrated that the repetition of grammatical structures (such as "To whom do I speak... to whom do I say?" and "There are waves... there is light") constructs a coherent narrative framework for the poem, unifying its parts through parallel sentences and interrogative techniques, thus transforming repetition into a backbone that connects disparate scenes into a harmonious poetic plot.
- 4) The use of semantic fields (such as the field of nature in "White roses... trees" and the field of sanctity in "Mass... hymns") manifested as a complex network of allusions, where the accumulation of semantic layers transformed everyday vocabulary into existential symbols expressing the major dualities: presence and absence, matter and spirit.
- 5) The examples (such as the repetition of scene elements in "Absence": table, book, cup) demonstrated the ability of repetition to construct a miniature story within the poem, by transforming the recurring elements into active characters that narrate a story of loneliness and waiting, thereby breaking down the barrier between poetry and narrative.

RESEARCH RECOMMENDATIONS

- 1) The researcher recommends studying repetition in Arabic poetry as a physical movement linked to bodily rhythm (breathing, pulse, gestures), by connecting text analysis with studies in bioacoustics and embodied linguistics. This would explore how repetition transforms language into a performative ritual that reflects the embodiment of emotions in the poem, as exemplified in the collection "Mass of the Body".
- 2) The researcher recommends developing digital text mining tools to detect hidden patterns of repetition in Arabic poetry. This would utilize algorithms that analyze circular repetition and fractal repetition,

particularly in modernist and postmodernist texts, potentially revealing unprecedented structural formations that redefine rhythm in contemporary poetry.

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