

Poetic Identity and Thematic Contexts in the Poetry of Mona Bint Mohammed

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Abstract: This study aims to explore the relationship between the use of repetition and the poetic identity of the poet Mona bint Mohammed, linking its various forms to the psychological and thematic contexts of her texts. It examines repetition as a poetic identity that transcends mere verbal repetition, establishing a distinctive semantic structure. The research employs a linguistic, stylistic, and analytical approach that reveals the structural and semantic patterns of repetition, demonstrating its diverse forms and connecting them to the psychological and thematic contexts of the texts. This study represents a valuable contribution to the field of modern linguistic and stylistic studies in Arabic literature.

Keywords: Poetic identity, psychological contexts of texts, thematic contexts of texts, poet Mona bint Mohammed.

INTRODUCTION

Repetition in contemporary Arabic poetry has acquired a distinctive character, different from its uses in classical poetry. It has transformed from a mechanism for emphasis and assertion into a stylistic structure imbued with immense expressive power, capable of conveying the poetic experience in all its complexity and contradictions. This development reflects a shift in the very concept of poetics, as contemporary poets have become more aware of the linguistic and artistic potential of repetition, employing it as a tool to construct rich and profound, integrated poetic worlds.

In this collection, the poet Mona bint Mohammed, one of the most prominent female poetic voices in the Arabian Gulf region, presents a unique poetic experience characterized by its boldness in addressing sensitive human issues and its profound expression of the contemporary woman's experience. A study of repetition in her works reveals the linguistic and artistic dimensions of this experience, highlighting the ways in which the poet has skillfully employed this technique to serve her poetic vision and deepen its impact on the reader.

THE IMPORTANCE OF THE RESEARCH

The importance of this study lies in its attempt to uncover the relationship between the use of repetition and the poetic identity of the poet Mona bint Mohammed, and to connect its various forms to the psychological and thematic contexts of the texts. This contributes to expanding the field of modern linguistic studies that link structure and function. The research also gains particular importance because Gulf women's poetry possesses a unique cultural and social character that warrants research and study to understand the nature of the feminist poetic experience in this region and its relationship to the general cultural context.

RESEARCH OBJECTIVES

The current study seeks to achieve the following objectives:

1. To demonstrate the relationship between the use of repetition and the distinctive poetic identity of the poet Mona bint Mohammed, and how this use reflects her artistic vision and her stance on the issues she raises in her texts.
2. To connect the various forms of repetition to the psychological and thematic contexts of the texts, and to demonstrate how repetition interacts with the content to serve the overall poetic purpose.

RESEARCH PROBLEM

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

- 1) How does repetition express the features and uniqueness of the poetic self? And what is its relationship to the central themes presented in the collection?
- 2) To what extent is the poet's use of repetition distinctive compared to its traditional uses in Arabic poetry? And what qualitative contribution does she make?

PREVIOUS STUDIES

Several academic studies have addressed the phenomenon of repetition in Arabic poetry from various perspectives. Nazik al-Mala'ika's study in her book "Issues of Contemporary Poetry" (1962) is considered one of the most important pioneering studies that pointed to the role of repetition in free verse and its importance in the rhythmic structure of the contemporary poem. Muhammad al-Ahbabi's study, "Repetition in Modern Iraqi Poetry: Poets of the Seventies... A Stylistic Study," also addressed repetition from an applied stylistic perspective on specific poetic models.

RESEARCH METHODOLOG

The stylistic approach is used to link the linguistic structure to the expressive and aesthetic function by analyzing the relationship between repetition and poetic emotion, and studying its role in shaping the poet's style. As for the descriptive analytical approach, it is applied through a comprehensive induction of examples of repetition in the Diwan, classifying them according to their patterns and functions, and describing the characteristics of each pattern. This integrated methodology ensures a comprehensive and balanced approach to the phenomenon of repetition in the Diwan, which achieves the desired objectives of the research and answers its proposed problems.

THEORETICAL FRAMEWORK

Modern Linguistic Foundations: Based on Jakobson's research on poetic function and Muhammad Muftah's analysis of repetitive structure.

Historical Trajectory: Tracing the development of repetition from the pre-Islamic era to modernity, revealing the transformations of its meanings across the ages.

APPLIED STUDY

- Identifying patterns of repetition in the Diwan across the following levels:
- Syntactic repetition (parallelism of sentences and styles)
- Semantic repetition (semantic fields and symbols)
- Then, analyzing its aesthetic and semantic functions and the characteristics of the poet's artistic repetition.

CONCLUSION

The results showed that repetition is no longer merely a decorative tool, but has transformed into a profound expressive philosophy, offering research recommendations that call for deepening its study and

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

THEORETICAL FRAMEWORK

1 .Repetition in Language

In the Al-Wasit Dictionary: "To repeat something: to do it again and again." In linguistic terminology, repetition refers to the reiteration of a word, phrase, sentence, or sound within a single context, for the purpose of emphasis, drawing attention, creating effect, or other rhetorical and stylistic aims.

2 .Repetition in Arabic Rhetoric

Early Arab rhetoricians were concerned with the phenomenon of repetition and included it within the fields of figures of speech and semantics. Ibn Rashi al-Qayrawani states in his work "Al-Umdah": "Repetition has contexts where it is appropriate and contexts where it is inappropriate. Most often, repetition occurs in words rather than meanings." Rhetoricians categorized repetition into several types according to its purpose: - Repetition for regret and sorrow. - Repetition for threat and warning. - Repetition for supplication and mercy.

3 .Repetition in Modern Linguistics:

In modern linguistic studies, repetition is viewed as a stylistic phenomenon with multiple dimensions. Roman Jakobson defines repetition as "one of the fundamental principles in the organization of poetic discourse," and that it is not limited to the mechanical reiteration of linguistic elements but encompasses all forms of parallelism and symmetry in linguistic structure.

REPETITION IN ARABIC POETRY FULFILLS SEVERAL AESTHETIC FUNCTIONS

- **Rhythmic Function:** Repetition contributes to creating an internal rhythm that transcends traditional metrical patterns. Kamal Abu Deeb states, "Repetition generates a unique rhythm that resonates with the emotional state of the text".
- **Figurative Function:** Repetition helps in constructing and intensifying poetic images through the accumulation and gradation of meaning.

PHONETIC REPETITION

Phonetic repetition includes the repetition of individual sounds (letters), syllables, or intonation. It is divided into:

- **Alliteration:** This is the repetition of a specific sound at the beginning of successive or closely related words.
- **Paronomasia:** This is the similarity of two or more words in sound but with different meanings. It has several types: perfect, imperfect, suffixal, and imperfect.
- **Rhyme and Sound Parallelism:** This is the similarity of the final letters or the morphological weight of the rhyme.

Semantic Repetition: This is the repetition of meaning with different words and structures. It includes: Repetition of semantic fields: using vocabulary belonging to the same semantic field; Repetition by contrast: using opposites to emphasize meaning through its opposite; Symbolic Repetition: repeating specific symbols or images that carry fixed meanings in the text.

Aesthetic Functions: - Musical Function: Repetition creates a special rhythm that transcends traditional prosody. Muhammad Bennis says: "Repetition establishes an internal music that springs from the heart of the poetic experience".

- **Structural Function:** Repetition contributes to building the structure and cohesion of the poem by creating links between its different parts.

- **Formative Function:** Repetition works to shape poetic images and highlight their aesthetics through accumulation and gradation.

Table (1): Syntactic Repetition

Poem Title	Page Number	Theme of Repetition in the Verse	Type of Repetition	Function of Repetition
Elatre	12	Was I ever... breaths exhaled... water from your lips... traces denied... drops of sweat?	Syntactic parallelism (interrogative style)	Creating a state of existential contemplation
To whom do I speak of you?	16 – 18	To whom do I speak... to whom do I tell... to whom do I sing... to whom do I draw... to whom do I write?	Repetition of the interrogative style with "to whom"	Intensifying bewilderment and searching
Absence	19	A heart beating slowly... heavy breaths... the stillness of a body... a faint smile... a hoarse voice.	Syntactic parallelism (nominal sentences)	Depicting a scene of stillness
And another creation	26 – 27	I see in you... I see eternity... I see light... I see life... I see the fields.	Repetition of the sentence "I see"	The progression of mystical vision
A wreath of roses	41 – 42	Enough of the joy of wishes and roses... enough of the distance and roses... enough with departure and roses.	Repetition of the style "enough"	Affirming contentment with little
Without an alphabet	43 – 45	Without self... without voice... without body... without custom... without letters... without books... without alphabet.	Repetition of the structure "without a name"	Affirming complete detachment
Crossing	47 – 49	Ah, the nights... Ah, the clouds... Ah, life... Ah, fate.	Repetition of the structure "Oh, from"	Amplifying the light of sorrow
On my behalf	54	What am I? I no longer understand... I no longer know... What am I? "Pleasure" intoxicates me.	Repetition of the structure "What am I + verb"	Affirming helplessness
I will not leave	55	Don't clench your fist... don't be silent... and avert your gaze.	Repetition of the prohibitive style with "for"	Affirming hope and supplication
I will not leave	57 – 58	Do you remember me... when you're gone? Do you remember me... when I see you?	Repetition of the sentence "Do you remember me?"	Creating an inner dialogue

Quddās Jasad	65	There are waves... there is light... there is joy... There is serenity... there is a star... there is wind... there are branches... there is melody... there is a mass.	Repetition of the structure "There is + noun"	Creating a sacred ritual rhythm
Without a homeland	69	"Are you waving goodbye... are you blessing his journey?"	Repetition of the style (interrogative with "is it")	Intensifying anxiety and bewilderment
An angel on the breast of spring	60	So let me draw near and send hope... let me draw near and send "hope."	Repetition of the complete sentence	Affirming the desire for closeness

Table (2): Semantic Frequency

Poem Title	Page Number	Theme of Repetition in the Verse	Type of Repetition	Function of Repetition
Elatre	9 – 10	Dreamy mornings... Morning breeze... "The rose's whisper	Repetition of the semantic field (morning/nature)	Creating an atmosphere of serenity
Elatre	11	You are a child... and I am a mother"	Repetition by contrast (child/mother)	Embodying a protective relationship
Sleep	14 – 15	A glass... swayed... fell... mosaic" "Music	Repetition of the semantic field (movement)	Depicting awakening after stillness
Light	22 – 23	White roses... Trees of imagination... Blossoms" Lemon... Two birds	Repetition of the semantic field (nature)	Painting a natural scene
And another creation	24 – 28	Your scent... Oleander... Your heart... You are all of you"	Repetition of the semantic field (presence)	Embodying the beloved's fulfillment
And another creation	27	The Black Sea... Waves... Water..." "The water's claps	Repetition of the semantic field (sleep/stillness)	Creating a complete financial image
A wreath of roses	29 – 33	"The night... slept... calmed... dozed"	Repetition of the semantic field (paradise/fertility)	Deepening an atmosphere of tranquility
The rhythm of water	35 – 36	Orchards... Green meadows... Roses... Blossoms... Waterfalls	Repetition of the semantic field (innocence/beginnings)	Creating a garden vision
Without an alphabet	39 – 40	Stuttered... Childhood... Scattered..." "Blooming... emerging	Symbolic repetition (departure)	Depicting a return to origins
Crossing	43 – 46	A summer cloud... Passing by... Departing"	Repetition of the semantic field (calling to nature)	Reinforcing the idea of transience
On my behalf	47 – 51	O bird... O mulberry... O turquoise	Derivational repetition (root g-y-b)	Seeking help from nature
If you intend to leave	53 – 57	Disappear... Your absence... The absences"	Derivational repetition (root r-h-l)	Affirming the centrality of the idea of absence

I will not depart	54 – 56	Leave... I will not leave... Departing"	Repetition of the semantic field (religious rituals)	Intensifying the struggle between survival and departure
Quddās Jasad	57 – 58	Mass... Hymns... Kneeling... Prostrating... Light..."Temple"	Derivational repetition (root s-k-r)	Creating a sacred atmosphere
The intoxication of the window	59 – 62	"Intoxication... I get intoxicated... Intoxication... His intoxication"	Repetition of the semantic field (sea/travel)	Affirming a state of ecstasy
Without a homeland	63 – 66	Sea... Shore... Waves... Boat"	Repetition of the semantic field (beauty/holiness)	Painting a scene of migration
An angel on the breast of spring	67 – 71	"Angel... Spring... Roses... Bird..." Stars	Repetition of the semantic field (sea)	Creating an ideal world
And another creation	27	The Black Sea... Waves... Water.	Repetition of the semantic field (sleep/stillness)	Creating a complete watercolor image
A wreath of roses	29 – 33	Water deals	Repetition of the semantic field (paradise/fertility)	Deepening an atmosphere of tranquility
The rhythm of water	35 – 36	Night... Sleep... Calm... Doze	Repetition of the semantic field (innocence/ Beginnings)	Creating a garden vision
Without an alphabet	39 – 40	Orchards... Green meadows... Roses... Blossoms... Waterfalls	Symbolic repetition (departure)	Depicting a return to origins
Crossing	43 – 46	Stuttering... Childhood... Scattered... Blooming... Emerging	Repetition of the semantic field (the call to nature)	Reinforcing the idea of transience
On my behalf	47 – 51	Summer cloud... Passing by... Departing	Repetition of the semantic field (the call to nature)	Seeking help from nature

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

FIRST: THE AESTHETIC FUNCTIONS OF REPETITION

The Structural Function:

In the poem "I Will Not Leave," the triple repetition of the phrase "I will not leave" at the beginning, middle, and end of the poem forms a structural framework that governs the movement of the text. It begins with a firm refusal, then develops into a justification, and finally reaches a plea and supplication. This confirms that repetition creates links between the different parts of the text. The Formative Function

Repetition contributes to shaping and highlighting poetic images through accumulation and gradation. In the poem "And Another Creation," we observe the repetition of the verb "I see" five times consecutively: "I see in you... I see eternity... I see light... I see life... I see the fields," creating a gradual shift in vision from the personal to the universal, and from the tangible to the abstract.

The formative function is also evident in the poem "Without a Homeland," where the repetition of elements of the sea—sea, shore, waves, boat—draws a complete visual scene of displacement and the search for a lost homeland. This confirms the established principle that repetition shapes poetic images and highlights their beauty.

SECONDLY: THE SEMANTIC FUNCTIONS OF REPETITION:

Suggestion and Symbolism

Repetition of words carries additional connotations that transcend their lexical meaning in the poem "Without an Alphabet." The repetition of "without" seven times acquires the significance of transcending the familiar and entering a state of mystical detachment, where "without" becomes not merely a tool of negation but a symbol of liberation from the constraints of language, form, and the body.

Suggestion is also prominent in the poem "The Intoxication of the Window," where The root "sugar" is repeated in different forms (sugar, intoxication, intoxication, intoxication) to create a semantic field that refers to mystical ecstasy and annihilation in beauty. Abdullah Al-Ghadhami also confirms that repetition "carries words with additional connotations that go beyond their lexical meaning."

Textual Cohesion and Thematic Unity

Repetition serves to connect the parts of the text and create an organic unity between them. In the poem "On My Behalf," the repetition of the main phrase "On My Behalf" links the different sections of the poem, emphasizing the central theme: the poet's inability to directly express her feelings, which necessitates resorting to elements of nature.

In the poem "Without a Homeland," the repetition of the word "without" creates a connecting thread between the various images of displacement: without anchors, without a homeland, without a place, which deepens the feeling of loss. This is what Robert de Beaugrande confirms: that repetition connects the parts of the text and creates an organic unity between them.

CHARACTERISTICS OF REPETITION IN MONA MOHAMMED'S POETRY

The Mystical Dimension of Repetition

A clear mystical tendency is evident in the poet's use of repetition, especially in poems such as "And Another Creation," "Without an Alphabet," and "Mass of the Body," where repetition becomes a means to reach states of epiphany and annihilation. The repetition of "I see" mimics the mystical experience of revelation and witnessing, while the repetition of "without" embodies the mystical detachment from all material and linguistic constraints. In the poem "Mass of the Body," the repetition of "there" creates a state of mystical presence, where each instance of "there" becomes a sign of a new manifestation of the Beloved in the various elements of the universe, achieving what Sufis call the unity of existence through seeing the Beloved in everything.

Repetition and the Feminine Experience: Mona Mohammed's poetry features a distinctive use of repetition to express the emotional feminist experience. In the poem "Perfume," the repetition of "How much I

fear for you" and "I love you so much that I don't know the nature of feminine love," which blends protection, fear, and bewilderment, reflects this. In "On My Behalf," repetition embodies a woman's inability to directly express her feelings, so she resorts to elements of nature to express them on her behalf. Similarly, in the poem "An Angel on the Breast of Spring," the repetition of "I want you" serves to express explicit feminine desire, while in "I Will Not Leave," repetition embodies a woman's tenacity and determination to remain despite all difficulties.

Internal Rhythm and Poetic Breath:

Through repetition, the poet achieves an internal rhythm that mimics natural breathing and psychological states. In the poem "Mass of the Body," the quiet repetition of "there" creates a contemplative rhythm befitting a state of spiritual tranquility, while in "Crossing," the repetition of "Ah" creates a rhythm of intermittent pain. In the poem "The Intoxication of the Window," the repetition of "Lift the Pen" evokes the moment of ceasing to write and immersing oneself in ecstasy, reflecting the close relationship between rhythm and psychological state in Mona Muhammad's poetry.

Conclusion of the Applied Study:

The study demonstrated that repetition in Mona Muhammad's poetry possesses a distinctly feminist character and reflects the depth of the poet's spiritual and emotional experience, making her collection "Mass of the Body" a distinguished model for the use of repetition in contemporary Arabic poetry.

CONCLUSION

Auditory repetition carved internal rhythms reflecting the whispers of the body, while verbal repetition enshrined the anxieties of the feminine self. Syntactic repetition constructed the poem's architecture through parallel structures, and semantic repetition wove symbolic fields expressing existential dualities. This integration of theoretical frameworks and applied analysis yielded a profound understanding of the transformation of repetition from a traditional rhetorical device into an expressive philosophy that encapsulates the dialectic of presence and absence, matter and spirit, sound and silence, to present a contemporary poetics that pulsates with life in every repetition. This is a summary of the study's most important findings.

STUDY FINDINGS

- 1) The analysis of poems such as "And Another Creation" and "Without an Alphabet" revealed that the repetition of the acts of seeing ("I see") and the negation of materiality ("without") reflects a gradual mystical experience, moving from sensory revelation to annihilation in the divine self, transforming repetition into a contemplative ritual in which time and space dissolve.
- 2) The repetition of phrases like "I want you" and "I won't leave" embodies a feminist rebellious language through which the poet expresses

her desire to transcend taboos. The intense repetition of pronouns and verbs transforms the female voice from the margins to the center, affirming her right to possess and to refuse.

- 2) The repetition of "Ah" (crossing) and "there" (the Mass of the Body) reveals an internal rhythm that parallels the pulse of emotions. Each repetition represents the inhalation and exhalation of the poetic self between pain and serenity, creating an invisible harmony between the body of the poem and the body of the writer.
- 3) The study demonstrated that derivational repetition (such as the derivations of the root "gh-y-b" in "absence...disappears") and synonymous repetition (writing tools in "table...pen") crafts intense visual tableaux, where words become a brush painting moving scenes that reflect the depth of sensory experience. 5) The analysis concluded that repetition in the Diwan transcends its status as a traditional rhetorical device, becoming an expressive philosophy that reshapes language. The innovative reiteration of words and structures transforms poetry into a dynamic space that encapsulates the dialectic of existence and establishes a poetics based on semantic rotation.

RESEARCH RECOMMENDATIONS

- 1) The researcher recommends studying the problem of translating Arabic repetition into other languages by analyzing the untranslatability of its phonetic and syntactic patterns (such as alliteration, parallelism, and derivational repetition) and proposing compensatory strategies that preserve aesthetic and semantic functions, especially in texts that carry unique cultural weight, such as Sufi and feminist poetry.
- 3) The researcher recommends studying repetition in Arabic poetry as a cultural dimension reflecting patterns of collective memory by analyzing the formation of recurring words (such as "water," "rose," and "mass") in the Diwans as anthropological symbols linked to rituals of birth, death, and transformation. This is achieved by applying the symbolic anthropology approach to poetic texts from different eras, exploring how repetition transforms language into a ritual space that preserves cultural identity, as seen in the repetition of "there is" in "Mass of the Body," which echoes religious hymns.
- 4) The researcher recommends analyzing the relationship between repetition and the creative unconscious by developing a psycholinguistic analysis model that links patterns of repetition (such as direct verbal or derivational repetition) to psychological defense mechanisms (such as projection, intensification, and negation). This involves studying poets' drafts and comparing them to the final texts to understand how repetition reshapes repressed anxieties—as in the repetition of "I fear for you" in Mona Mohammed's work—to transform trauma into aesthetics. The research should

be expanded to include poets such as Adonis and Suad al-Sabah.

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