

Repetition as a Stylistic Feature in Mansour Al-Helou's Poetry: A Literary Aesthetic Perspective¹

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ABSTRACT

At the outset, we must point out that we have the lead and leadership in writing about a poet that the scientific community did not write about, and here we are, God willing, writing the first of these academic scientific researches on the poet.

Mansour Mahmoud Al-Hilu was born in the Al-Najaf Governorate in a locality called Al-Amara, and he was Alawi of Iraqi parentage in the year 1930, and his immediate rank was among his three brothers. Time and his grandparents, father, uncles and uncles participated in the Twentieth Revolution. Hence, he grew up loving the country and science together. He was enrolled in primary and secondary schools. He was fond of science and studies, and he was ranked first in all his academic stages.

Then he completed his studies in Baghdad at the Teachers' High School, which is called today the College of Education. He obtained a bachelor's degree, and took teaching as a profession. He moved in the governorates and schools of Iraq. He married his cousin, who bore him four daughters, and he had one son, who was named Munjid. He held many positions, including the head of the Teachers Syndicate in Basra Governorate for several years. He moved to the Ministry of Culture and Guidance to become a general manager in one of its structures. Then he was transferred to Kirkuk Governorate to receive his new duties as Director General.

Finally, he became a director in the Ministry of Culture and Information again in Baghdad. In 1972, he was subjected to various practices of abuse and harassment in order to be a member of the Baath Party, as the party was at the height of its glory, and in order to preserve his dignity and commitment to his values and principles that did not leave him in all areas of his life, he submitted his resignation and was approved in the same year.

He lived after that, moving between various works, but he never left poetry, as it was his life companion. He traveled to all countries of the world, including Switzerland, and was dazzled by the beauty of nature in Geneva. He wrote his poem "The Tourist Poem" that town that charmed him with its atmosphere, but he did not continue to mention his country, so he balanced between them. And he showed his homeland when he said: "You are sweet, Geneva, but my homeland is a thousand times more beautiful than you".

His artistic career and poetic endeavor culminated in the following:

A collection of poetry entitled {Rejected Love Poems in 1975}.

His second collection entitled "Thoughts at the end of the night in 2012" was presented to this collection of poetry by the late Professor Dr. Inad Ghazwan.

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There is a book in which he collected the popular poetic heritage, which he called {Colorful Iraqi Pictures}. The poet was exposed to a sick crisis for a period of time, and then moved to the side of his Lord in 2013, thus ending the life of a poet who had lived with Al-Sayyab, who was a close friend to him, and the poet Baland Al-Haidari and Al-Jawahiri, who is proud to know the poet, as Al-Jawahiri called him Al-Badawi, many critics wrote about him, and he obtained their favours.

POETIC FEATURES

His poetry is characterized by romanticism and sentimentality, as it expresses the poet's spiritual love, as well as its warm and gentle dialogue that reveals the poet's ability to be creative and formulate the poetic phrase in a clear and gentle language that invites its reader or recipient to respond to it, an honest experience far from pretentiousness and workmanship, in which the print is authentic and soft paper. It has the eminence and sentiments of a lover, openness of heart and solace. It contains transparent symbols inspired by the poet's reality and his memories. you and her, the unknown lover, friends, dancing visions, complaint and other group poems, night thoughts and rejected love poems in which are poetic paintings drawn in an emotionally realistic language that establishes permanence in his individual and social relations The different cultural and temporal aspects, which combine with his artistic sensitivity, to make the poems of these groups a rich source for analyzing the art of poetry for Mansour Al-Helou, the poet who chooses the weights of poems and their rhymes freely and genius manifested in this accidental coloring in more than one poem.

His poetry in these two groups may be an expression of a missing thirst, the poet tries to honestly and sincerely express through a symbol or frankness, an artistic ambiguity or simplicity, a suggestion or an allusion, a fact or a metaphor. Reality....his poetic images seem to be blowing blood and burning lamps plucked from the depths of the poet's depths from himself and his belonging, his patriotism, his nationalism and his humanity.

In these two groups, Mansour Al-Helou unleashed his heart to speak frankly, as this whispered poetic speech translates into vigilance and attention that draws him gently and tenderly to his reality, society and country. The artistic and this is shown to us by {Rejected Love Poems} and "Thoughts for the Brothers of the Night" with their clear surface and their transparent, expressive symbols. There is no doubt that in both surface and symbol, he loves truth and beauty and seeks their harmony. The poet in these two groups monitors every memory and focuses on the idea that it may become for him a kind of immortality of the dream of the moment for him, which is made of his smile or of a word, or of groans, or of some look, a poetic image full of tenderness, hope and comfort that makes a pearl out of a tear, as the dream of the moment turns for him into awareness that draws him to his reality with enthusiasm and feeling two poets.

PRELIMINARY OF THE PROBLEM:

In the beginning, we must stop at the method and define it so that we can access the search for its purpose. The method was defined by Al-Jurjani by saying: "A kind of system and the method in it" {Al-Jurjani Dala'il Al-Mijaaz 361} as he considers it the mode in which he weaves the structures.

We find it among modern critics, the method of performance or the method of expression that the writer uses to portray what is within himself or to convey it to the recipient with this linguistic phrase, which is the method of writing and the choice of words to express it with the intention of clarification and influence. {Al-Shayeb, Style 44}.

In order to trace the repetitive structures in Mansour Al-Helou's poetry, we have to stand on the linguistic and idiomatic significance of repetition.

THE LINGUISTIC SIGNIFICANCE OF REPETITION

In Lisan al-Arab, repetition is a language of affliction in the sense of return, and it comes in the sense of repetition and kindness, so he repeats something and repeats it again and again {Ibn Manzur, 1997, article repeat}.

REPETITION

It is the sign of the pronunciation over the meaning.... and the other is in the meaning without the pronunciation {Ibn Al-Atheer, DT, 3/3}, which is the insistence on an important aspect of the phrase by which the poet means more than he cares about anything else, and repetition has great technical importance that helps those who analyze the text Especially the critic, in studying and analyzing the poet's psychology, coffee puts between our hands and our eyes the domineering idea that dominated the poet and made him repeat what he said, so it is the key that opens to us the feelings and emotions of the poet, which made him submit to this type of writing.

The importance of repetition lies in the ability to shed light on the writer's thoughts and extrapolate what is in his mind. By his nature, he focuses on the urgent idea on him by selecting words that serve this aspect and nourish. If repetition has technical and psychological connotations that indicate interest in a topic that concerns the mind, whether positive or negative, for good or evil, beautiful or ugly, and this attention takes over the human senses and his place. Repetition depicts the extent of the dominance, value and ability of repetition (Rajah, 2007; 225).

We must say that the importance of repetition in the two groups, whether this repetition is at the level of the letter, word or phrase, is an attempt to elicit its effect on the general significance in line with the internal music. We have observed a lot of this style, which is a significant stylistic feature and a distinguishing mark in his poetry.

Repetition as a Term

Repetition in poetry is a linguistic and artistic expressive phenomenon that puts our hands on the key to the idea that dominates the mind of the poet. Thus, it is one of the unconscious lights that poetry sheds on the poet's horizon so that he looks at it, or to transfer part of the emotional engineering of the phrase, and the poet tries to organize his words so that he establishes a foundation emotionally kind. { Almalayika, 234}. As, it is one of the means of expression, that attracts the recipient and draws his attention and provokes his feelings towards the idea intended by the poet.

Types of Repetition

One of the most common types of repetition is the repetition of letters.

1. Letter's Repetition:

The letter that is a small phonetic unit hardly possesses any suggestive or expressive value and is not considered significant if it is isolated from the structural pattern of the word, and then its importance emerges in its involvement within a syntactic logic that generates a sign and leaves a certain suggestion and the repetition of the letter either is, to introduce a phonetic diversity that comes out Saying about the stereotypical familiar meter in order to create in it a special rhythm that emphasizes it, or it is to draw attention to a particular word or words by corrupting the sounds between them, or it is for a matter necessitated by the intent, so that the repeated letters in its pronunciation are equal to the significance in its expression, {Ayachi, 2002, 78}.

The repetition of letters is also one of the most prominent vocal and musical formations with artistic and mental significance for the poet, because the vocal harmony emanating from repetition permeates the poetic line and spreads a certain psychological state, as the frequency of the letters means the letter's association with a picture or meaning of the poet's unconscious. {Al-Sayegh, 1692}. It is worth noting that the phenomenon of repetition of letters is present in Arabic poetry and has its own impact on the psychological effects of the recipient. Poetry has its tone that dominates the text because the thing about which no two disagree is that there is no musical poetry without something from the general awareness of its meaning or at least of its emotional tone, {Abu Murad, 2003, 111}. Dala names his poems. In his son Munajid, he praises him with his poem "In Praise of My Son Munajid" in his collection {Thoughts at the end of the night, 70}:

Abba Al-Joud, Hashemi, descent, and you are the top in piety and literature.

And oh page of the old years, you rose above what they did not know.

You rose from the absurdity of the absurd, and spent your night among the books.

Aba Al-Joud, you are the adornment of youth and that you are from the core of the head of the Arabs.

And you are a symbol of those who are upright, not just for the Most High.

And that you are that boy and that you are good mother and father for generosity.

Aba Al-Joud, you are the flower in the garden, you are the fragrance of science, art and love.

I asked God for the glory of life, he answered and here you are that request.

The "n" sound, which was evident in this poem, was repeated twenty times in eight verses, as it surpassed the rest of the other voices and gave the rhythm a depth, and in that a researcher says, that the rhythm must be interrupted by

this internal struggle of the soul and its pent-up emotions. {Al-Salami,1980,245}. The sound of "n" has an indication of majesty, pain and grief, and the reason for this indication is the singing of the "n" voice and its music, which extends with the melody and does not hide it, {Al-Farabi, 1072}.

So, the letter "n" is one of the easiest sounds to pronounce, because of its simplicity and it is light on the tongue. It is medium in the bell, {Al-Zaydi, 1987, 464}. Despite the subtlety and lightness of the letter "n" on the tongue, it requires effort from the throat and lungs because of the continuous passage of air and sound together. Its significance is:

Indication of the inner, the core, the soul, its pent-up emotions, things, and their formations is seen.

We found the repetition of the letter Yaa, which had a place in the poem "If You Know" in his collection "Rejected Love Poems:"

If you knew how much I longed, if you knew what I find
 If you were aware of what attributes the interestingness of the meeting,
 You would have forgiven my greed, and I would not have indulged in hugs
 Brunette, who tastes cloves, who perfumes the waterwheels
 God, from your eyes, from your lips, from your Iraqi blood

The intonation of this poem, which is based on the description of the beloved that infiltrated the poet's imagination, penetrates into his being and transcends his presence in his present and grows day after day, which is in harmony with the letter "Yaa'," the letter of the tide, which contributed to the sections of the field to express what is experienced in the soul freely without restrictions or obstacles, and this letter that extends With it the soul comes out free once without being subjected to an obstacle that contributes to concealing a suggestive extension stemming from the extension of the soul during its pronunciation, in addition to that this letter has a superior ability to musical color as it gives the recipient different melodies and various psychological effects and creates two types of harmony between music and the situation Psychological creativity of the creator {Katanah, 2000, 147}.

It should be noted that some of the poems included the Yaa Al-Mutakallim, whose length is repeated by the words of the speaker, as they are the building blocks on which the poem is built, in which longing, love and eagerness appear clearly. My father, from a collection of rejected love poems, says:

my Lord.....:
 From after kissing your hands
 I pray for you well
 and wish you good health
 We, thank God, are all together
 happy
 We complain the pain of parting with you
 Me: I'm still coughing
 Do not think:
 It is an easy disease

The poet continues moving between the past and present verbs and between the noun and the letters colored with the letter ya, which took a large space in his poems, including the poem "The Unknown Beloved" in his collection "Rejected Love Poems:"

Baby, I don't know where you are

You seemed to me like a fleeting dream one day in my time

The day the garden had smiling face

The scent of the flower smells dew

Moments of satisfaction from you to me is so high

My love, she is better than my life

As for the other type,

2. Word Repetition:

Perhaps the simplest type of repetition: the repetition of one word in the beginning of each line of a group of successive verses in a poem, which is a common color in contemporary Arabic poetry. Its value increases with its generosity and harmony with what it is talking about, and the importance of repetition of the word within the context in which it is found is evident. It is not permissible to study this repetition in isolation from its general context. The word repetition is the simplest form of repetition {Almalayika, 264, 1981} and the most common among its various forms. Which is mentioned in it, otherwise it is a stilted verbal expression that is useless and there is no way to accept it {Ashour, 2003, 60}.

In spite of the foregoing opinions regarding the repetition of the word, it needs caution and attention in order to leave a clear imprint on the body of the text, thus nourishing the rhythm and the significance in that together. This repetition turns into a vulgar word (Almalayika, 236-264, 1981, 1981).

This type of repetition appears in the group "Thoughts at the end of the night" in his poem "The Tourist Poem" and one of the most prominent types of repetition for the poet is repetition "Introductory Repetition" which is the repetition of a word or phrase at the beginning of each verse from a group of consecutive verses, {Shartah, 2005, 8} This type of repetition aims, in the first place, to put pressure on the state of one language and stress it several times in similar and different forms in order to reach a specific poetic situation based on two main and semantic levels (Obeid, 2001, 18-19).

Where are the blue eyes in you from the blacks and the hair of the long hair is drooping?

Where is the fresh water of the lake from what God deposited in the Euphrates?

Where is this water from the splendor of the Nile that flows in the Lord of Egypt braids?

Where are you from Mecca and enriched by the linear of Gabriel above him is manifested

Where are you from the Gulf?

Where are you, Geneva, from the cedars of Lebanon, Alquds, Tunisia and Mukalla?

The poet wrote this poem in 1978 in Geneva and on the page of its wonderful lake, and in the course of his writing about this piece of art, he says: {In Geneva and on the page of its wonderful lake, a tourist trip roams us along its left bank for nine hours to return to where it began... People on this journey of mine on the same wide, wandering boat, they talk about the beauty of Geneva and the magic of its wonderful lake... I remembered my great Arab homeland and the magic, beautiful scenery and generous Arab creation, so the memory came to me and this poem was.....}.

The most prominent in it is the repetition of the circumstance {where} at the beginning of five consecutive verses. The poet balances between his country and its beauty and plurality and between this spot that robbed people of its splendor and in the end finds that he is born the sweetest in everything, and this repetition that the poet brought is the confirmation of the truth of his existence and his deep faith In his country, he addresses Geneva by saying:

You are sweet Geneva, welcome to the gathering of love for all lovers

They compete in your love for the affliction you are around them

What magic is this that resembles a dream, and I thought it was nothing but a dream.

Until he says in another line of the poem:

You are sweet, Geneva, but my country is a thousand times more beautiful than you.

The repetition here lends a kind of realism to his dialogue so that the recipient almost believes that all these countries, which are represented by a town, stand before him in all its beauty and splendor of its lands, so the repetition rose to be a hint of the text with its significance and tighten its buttons to gain it depth.

In another poem, we find the group's pronoun "we" in its full presence, as he opened every line of poetry to confirm what was going through his mind to indicate to the youth the source of all joy and life and that they are life with all its meanings, and that they are the makers of life and they are the love that is planted in the earth. Hence we realize that the poet's special style and his poetic language is manifested in his choice of vocabulary, words and structures, and from what arises from living relationships that govern its artistic construction. {Abu Al-Azm, 48, 1988}, in his poem "Anthem of Love" in his collection "Rejected Love Poems:"

We are a generation that fills the world with love

An Arab who redeems the soul of his people

We are a believing generation of

happy life

The poet continues in his poem until he says in it:

And see the good work for the sake of life

We are the supporters of God

We are a believing generation:

We have mercy on people

We have inherited the good from a raise a star

We are candles and light for people

We are for the deprived, help and consolation

We are the flowers of life

We are advocates of love

The pronoun "we" has been repeated eight times. This is the pronoun of the group that brings the expression closer to the pronunciation and indicates its approach, even if it resorts to what makes it direct. Linguistically, it does not change its semantic value, whether the repetitive units are connected or separate. The word itself can maintain the same semantic content and change at the level of density. This repetition comes to confirm the growth of density, as the word is stronger than the single word (Cohen, 458, 2000).

Among the poems that were colored by repetition was his poem "Baghdad Al-Qasida" in "Thoughts at the end of the night:"

The paradise of the mole, or the fragrance, was enriched by Baghdad, its love and desire

And the antelopes that move in the garden are like their mists that keep their mouths closed

Baghdad and the chandelier are not the same in glory, but the chandelier is its wealth

Glory of lightning craves and suffices with every fragrance its scent

It is Baghdad that casts out every sun, and then captivates its shines in its sky.

Until he says:

What is Baghdad, a poem of genius poetry that he narrated and saw?

What, Baghdad, and the disasters are many, and I am not the one who can forget them,

The repetition here is nothing but an affirmation of the truth of the poet's faith so that the recipient believes that Baghdad, on which the poet stands, is the best in his mind and consciousness. The poet was able to leave an imprint in the body of the text by repeating the word Baghdad.

And there is a poem "You" in "Thoughts at the end of the night" in which the word "You occupy the centerpiece of the poetic line" is repeated, except for one.

You are my silence and you are my whisper and my thought You are my vast mind and my poetry

You are a light that illuminates all my paths You are my guitar, my poetry and my wine

You are something sweeter than a jerk of longing and sweeter than every rose and perfume

You are my fire, and you are the paradise of the mole, and you are all my ease and purity

You are my sail and you are my ship and my wind and you are the port of my life

You are to me the splash of life and a soul that Ishtar gave me the night of my destiny

The poet continues in his poem until he says:

You are a spectrum I look up to from a pink sky above

It was colored by the visions of spring, and the fresh starchy breeze breathed in it

Cups of Babylonian wine falter in the calm of the night and rain

Wedding in a night of life and the angels sing their eternal tunes

You are the secret of beauty in the darkness of the soul and a light that rises from its two eyes

You are a wave, an idea and an imagination, you are a color and its feathers are in my hands

You are my soul and you are all my love, my life and everything he has

And he concludes by saying:

You are a breath of God, come from your love, what dances the days

Burn me with love, for it is my life, and leave me growing in fire

Keep me; you are the secret of my immortality when time passes year by year.

We found that the pronoun {you} has relatively dominated the poem, as in most of the poem it occupies the forefront in the poetic line, and in some verses it is in the impotence of the house if it is not dead at the beginning of the line.

The pronoun {you} brings the expression close to and indicates directness, even if it resorts in the formulation to what makes it direct.

This repetition is nothing but an affirmation of the beloved's possession of the poet's soul and senses and her remarkable conjugation in the poem, for she is the one who gave him life and existence, as it is the window through which he overlooked Ishtar, and she made him drink alcohol from Babylonian cups. {Year by year}, the poet employed the symbol and legend and inserted it as a basic element in the construction of his poem for an aesthetic purpose, and he employed it artistically, making it a vital part of it until it was coherent with every element and format of the text, which made it abundantly semantic, knowledge momentum, and aesthetic values that sing about hundreds of homes.

We see that the poet's employment of the "legend" in his poem has given it success and raised its artistic value, after it was directed by the method of repetition.

3. Repeat the phrase:

It is intended for the poet to repeat a phrase in the poem more than once, usually at the beginning of the passage, as it occupies a certain area of the poem and emerges to the reader along its length to form bright spots that draw the recipient's attention and draw his attention.

Among the most prominent repeated phrases in his poem in lamenting Mr. Yousif Al-Hilu:

Brother Yousif, you are the robe of spring, and the calm of the night when it has fallen asleep,

I knew you young and old, so what did you turn away from your youthful eyes?

It is good to talk, if you do not utter, then save blood and deter the producer,

Knowledge flows from your side as it flows from your peers,

You have good lineage, good origins, for your grandfather, Al-Mustafa, foresaw it,

Brother Yousif, you are the source of tenderness, the planting of bones, and the symbol of dignity,

I rebelled when the coward fell silent, and I went out when I showed them the secret,

And affected a death, contented with life, dear dignity, divorced futurity,

Brother Youssef, I wish that death would not have passed you by, but the judgment of the judiciary,

Brother Yousif, what is the matter of parting, and what is the greatest longing for the meeting?

The phrase "My Brother Yousif" was repeated four times to form a semantic flash, and the poem embodies the reality of annihilation and the separation of loved ones and silence after the deceased. He was absent from his view, the poet began to suffer the pain of separation alone, wishing that the hand of death had not snatched him, so his soul rested when he knew that what was the ruling of the judiciary and to confirm the inevitability of death on all creatures and the poet has nothing but patience, we see him return wishing for the meeting with longing and eagerness.

He changed his collection "Rejected Love Poems." He has a poem entitled "Anthem of the Returners." He says the first thing that comes to our attention is the repetition of a phrase, which is similar to the imperative, "Repeat the morning glory," in which he says

Reply to Ghada dawn

The returnee's anthem,

And play above the dreamy dew,

Melancholy,

visions are green,

And the sea waves are generous groans,

Wriggling,

Among the dances of the stars.

So we can see him say:

Reply to Ghada dawn

Our beautiful songs

Winter is over

{Dian} is no longer Antar

We crushed him and he died...
And we buried him ... ,
To a stump of curses,
Green.
I'm no longer shocked
of ice,
He continues in his poem, saying:
Reply to Ghada dawn
The anthem of the victorious
For the returnees
I think you have lost your way
To the beach..... Lost! ???
In the maze of years! ?
Through thousands of centuries!!
You sow goodness and reap nothing
Her news:
I'm still on the covenant
faithful.

Repetition here has influenced the music and drew the attention of the recipient that the poet bragged to achieve his purpose, and from this repetition played a role in enriching the meaning and adding nice music that the text overflows with.

CONCLUSION:

In this study, we found a set of results that can be summarized as follows:

1- Repetition is a remarkable stylistic feature in the two collections of the poet Mansour Al-Helou, as he has been employing it to become an effective tool in the service of semantic goals, in addition to the rhythmic pattern it creates that creates an aesthetic horizon and affects the tonal frequency of the poem. The poet takes his interest to form for us a clear-cut vision about his moral secrets and hidden obsessions, just as repetition, with its lexical and phonetic selections, combine together to weave the text space.

2- We must say that the poet Mansour Mahmoud Al-Helou has not been studied before and we have pioneered the study of his poetic collections in a rhetorical study. It has an effective impact, and an infinite ability to advance the structure of the poem, let them be the focus of attention, and stand on it Repetition is a prestigious and aesthetic way in the poems of Mansoor Al Hilou.

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