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	Title of research article  The Poetics of Whisper and Repetition: Phonetic Resonances and Emotional Architecture in Hanin Omar's Poetrynization
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Abstract This study explores the aesthetic and semiotic function of repetition in the poetry of Hanin Omar, focusing on its role in shaping emotional resonance and internal musicality through what may be termed poetic whispering. By integrating phonetic, semantic, and affective approaches, the research demonstrates that repetition in Omar's work—particularly of whispered consonants such as /h/, /t/, /l/, and /n/—constructs a delicate yet persistent rhythm that mirrors states of loss, longing, and introspection. Through close reading and quantitative phonosemantic analysis of the collections Bāb al-Jannah and Sirr al-Ghajar, the study reveals how repetition operates as a self-resonant structure: it produces not only formal beauty but also a psychology of echo, where emotion is subtly refracted through sound. The repetition of lexemes and syntactic units further contributes to the architecture of affect, translating silence into speech and transforming whisper into revelation. Thus, Omar's poetic discourse exemplifies how repetition transcends ornamentation to become a dynamic force of expression, rhythm, and meaning in contemporary women's Arabic poetry.	
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Introduction:

Repetition constitutes a fundamental stylistic element within poetic structure, given its direct influence on rhythm formation, meaning condensation, and the generation of affective energy within the text. This phenomenon has long attracted the attention of critics and rhetoricians. However, modern poetry—especially in its female

expressions—has reconfigured repetition within a new aesthetic framework, based on phonetic and emotional deviation, and on the cultivation of internal confession and whispering language that implies rather than declares, conceals rather than exposes. In this context, repetition functions as both a phonetic and semantic tool to construct an intimate poetic world characterized by delicacy, fragmentation, and ambiguity, particularly when it relies on soft whispered sounds conveying the tremors and psychological and existential tension of the self.

From this perspective, this study arises from the question of how repetition is utilized in Hanin Omar's poetry to construct a whispering poetic language that conveys female emotional experiences and situates the self within the text, establishing an eloquence rooted in restraint, echoing, and measured resurgence. Does repetition in this poetic experience serve merely a decorative phonetic role, or does it constitute a semantic structure revealing psychological tension, existential transformation, and profound emotions? How does the phonetic structure (especially whispered sounds) relate to the affective-semantic dimension of the text? And how can this repetition be read through a modern critical lens that transcends form to reach the depth of the poetic self?

The significance of this study lies in its attempt to combine phonetic approaches with semantic analysis, through a critical reading based on selected examples from the collections *Bab al-Jannah* and *Sir al-Ghajar*, with the aim of uncovering the rhythmic, psychological, and aesthetic functions of repetition, and its relation to "poetic whispering" as an artistic strategy connected to the female experience and spaces of hidden and repressed expression.

1. Repetition and the Implications of Poetic Whispering:

1.1 Reciprocal Effects on Deep Affectivity:

When repetition emphasizes a specific emotional affect (and the condition for this type of repetition is that it appears within a highly emotional context, sometimes reaching a tragic level, so the repeated phrase amplifies the emotional intensity of the poem), (Al-Malaika, 1967) whispering imparts a sense of subtlety, softness, and calm, endowing the emotion with complete impact because it is presented indirectly. The reader senses the intimacy, veil, and poetic concealment of these emotions, which possess their own particularity and resist full disclosure.

1.1.1 Repetition of the Letter:

In phonetics, a letter is categorized into two main types: consonants and vowels. The consonant (Consonne) is distinguished by multiple features and linguistic functions, contributing to the structure of words and sentences through its repetition or distribution within a phrase. Its place and position within the context determine a distinctive functional role. Moreover, the repetition of a consonant or its proximity to other consonants creates an auditory rhythm that may vary between harmony and dissonance, forming a distinctive rhythmic image in the listener's mind. (Tabrmasin, 2003)

In modern poetry, consonant repetition is not arbitrary; rather, it reflects the poet's psychological state as mirrored in the structure of the poem. Studying these letters and their repetition requires statistical methodologies based on quantitative analysis and linguistic comparisons to identify specific patterns, rather than relying solely on visual text analysis. Hearing, as a sensitive perceptual tool, plays a crucial role in eliciting affective responses from the audience, making the effect and rhythm of repeated letters essential for perceiving the aesthetics of poetic texts and their psychological and rhythmic impact. (Tabrmasin, 2003) This is what we attempt to examine and explore through the poetry of Hanin Omar.

Whispered Sounds and Voiced Sounds: Affective Implications in Hanin Omar's Poetry

1- Whispered Sounds: Calmness and Ambiguity

Whispered sounds (such as “s,” “sh,” “f,” “th”) are characterized by their softness, producing no vibration in the vocal cords. This feature associates them with ambiguity, calmness, and affective states expressing reflection, sadness, or estrangement. In poetry, the use of these sounds may signify:

- **Inner Calm:** Whispered sounds reflect a quiet or subdued psychological state, making them ideal for depicting scenes of introspection or meditation. When the poet expresses solitude, sorrow, or self-exploration, whispered sounds provide a gentle, flowing rhythm to the text.
- **Ambiguity and Uncertainty:** Repetition of whispered sounds can create a sense of mystery or doubt. When the poet wishes to convey psychological confusion or uncertainty, these sounds effectively evoke haziness and obscurity.
- **Softness and Delicacy:** At times, these sounds indicate tenderness, especially in verses conveying love or subtle emotions. The soft articulation of the whispered consonant conveys warmth and fluidity.

2- Voiced Sounds: Strength and Conflict:

Voiced sounds produce vibration in the vocal cords and are inherently strong and distinct, conveying meanings very different from whispered sounds:

- **Power and Courage:** Voiced sounds are often used to express strength or resilience. In poetry addressing themes such as resistance, inner strength, or challenge, these sounds enhance the perception of power and determination.
- **Movement and Conflict:** When the poet wishes to depict dynamic or tense scenes, such as struggle or confrontation, voiced sounds increase intensity and excitement. Using these sounds in specific positions can make the reader feel the momentum of action or collision.
- **Clarity and Emphasis:** Voiced sounds lend a clear and direct tone to the text. When the poet aims to convey a concept or message strongly and explicitly, these sounds enhance clarity and amplify impact.

1- Repetition of the Letter L (Lam):

Examining Hanin Omar’s poetry through the lens of repetition and whispering, we find in her poem *Al-Hālimūn Bilā Amal Wal-Āmilūn Bilā Ḥulm* (Dreamers Without Hope and Those Who Hope Without a Dream): (Omar, 2003)

*"Al-Hālimūn Bilā Amal
Like (a woman :
An anthem fell upon her lips, and she sang
And poured poems to the sky
They did not inform her that she
In the midst of the melody, was lost from a string
They did not inform her that she
Was killed by beauty when adorned
Those features of hymnatic weeping
Crucified in her grief like the Magdalene
A torn heart that expanded in the vastness!"*

Whispering: (*Do not dream!!!*)

The letter **Lam** appears 84 times in this poem, creating dramatic patterns that express sorrow, grief, loss, and the beauty doomed to vanish.

The line “*Al-Hālimūn Bilā Amal*” opens with a tragic portrayal of dreamers without hope. The L in *Al-Hālimūn* and *Bilā* establishes repetition highlighting the continuity of dreaming without resolution, evoking a sense of endless wandering. The dreamers “without hope” traverse an infinite loop, adding an underlying, subtle, whispered melancholy.

In “*Like a woman: an anthem fell upon her lips and she sang*”, Omar likens the dreamers to a singing woman, emphasizing the continuity of action through verbs *fell* and *sang*. The whispered “t” (Tā’) creates a soft murmur, suggesting these actions occurred quietly or suddenly, reflecting abrupt emotional rupture, as if singing results from a hidden, involuntary state of grief.

“*And poured poems to the sky*” continues with a whispered expression through *poured*, denoting a quiet internal confession or subtle acknowledgment. The repetition of L in *poems* and *sky* links poetic creation to enduring spiritual hope.

In “*They did not inform her that she was killed by beauty when adorned*”, the L in *informed*, *killed*, *beauty*, and *adorned* reinforces the rhythm and conveys continuous warning or foreboding. The notion that the woman was “killed by beauty” suggests that beauty, usually a blessing, turns into a curse. Here, Lam audibly reconstructs the tragic event: the woman adorned herself yet met her downfall through the very beauty she sought.

In “*Those features of hymnic weeping*”, the L in *features* and *weeping* conveys inner, whispered emotion. These features are not merely external; they carry profound internal grief. Hymns of weeping suggest ongoing “sorrowful rituals” within her being.

“*Crucified in her grief like the Magdalene*” uses Lam in *crucified* and *Magdalene* to evoke submission and internal torment, likening the woman to Mary Magdalene, a literary symbol of penitence and suffering. The Lam in *crucified* signals a static, inescapable grief, akin to the permanence of the cross.

Thus, **Lam and whispering** play a crucial role in conveying the poet-woman’s emotions. Lam, through persistent repetition, symbolizes continuity and fluidity in life, though painfully marked by loss and wandering. Whispering adds subtlety and mystery, expressing suppressed emotions and hidden events. This interplay between **Lam and whispering** reflects the poet’s journey from *dreaming* to *loss* to *destruction*, as if trapped in an unescapable cycle

2. Repetition of the Letter Tā’ (T):

The letter **T** recurs prominently in Hanin Omar’s poem *Kam Tushbihuka al-Qasā’id al-Qadīmah* (“How Much the Ancient Poems Resemble You”): (Omar, 2003, p. 30)

*"Qad: the poem resembles me
It flows over my fingers
And two adventurous streams drip from me
Of the pearls of memory
And from a love that merged in amber eyes
Threads of light
I hang in them
Between me and the ultimate
My soul that...
Goes to it and does not return
It transforms me with its departure into a jasmine garden in love
And I become a small bird fleeing from the cage of the horizon
Roses of tenderness grow on my lips
The dew-adorned body decomposes"*

In this piece, the repetition of **T** is evident, imparting a sense of softness and whispering. **T** is not merely a repeated sound but a structural element enhancing the poem's overall atmosphere.

In the line "*Qad: the poem resembles me*", **T** repeats in *tushbihuni* ("resembles me") and *al-qasā'id* ("the poem"), expressing the identification between the poet and the poem. **T** in *tushbihuni* reflects the poet's self-reflection and integration into the poem, functioning as a whispered sound, suggesting an internal, quiet, and intimate dialogue between the poet and her words.

In "*It flows over my fingers*", **T** in *taḥāl* ("it flows") describes the gentle, continuous movement, conveying the smoothness and serenity of the poem as it takes shape over the poet's fingers. This whisper-like articulation emphasizes calmness and contemplation in the text.

In "*And two adventurous streams drip*", **T** in *tasyīl* ("drip") repeats, enhancing the sense of continuous flow. This whispering **T** conveys the fluidity of movement, creating internal musicality and harmony between the poet and nature, as her thoughts and emotions flow like "two adventurous streams."

In "*My soul that goes to it and does not return*", **T** in *tamḍī* ("goes") and *ta'ūd* ("returns") expresses the ongoing movement of the soul. Whispered **T** here evokes departure and absence, describing a soul's path with inevitable, serene finality.

In "*It transforms me with its departure into a jasmine garden in love*", **T** in *taḥīlū* ("it transforms me") and *bustān* ("garden") reflects the poet's transformation into something new and beautiful. **T** conveys change, while *bustān* emphasizes beauty and purity after transformation. The repetition of **T** here imparts clarity, continuity, and quiet metamorphosis, giving the poem a sense of simplicity and serenity.

In "*Roses of tenderness grow on my lips*", **T** in *tammū* ("grow") and *shaḥay* ("my lips") reflects growth and flourishing, connecting lips with roses and tenderness. The repeated **T** contributes to the softness of expression, enhancing the intimacy of the poem and reinforcing poetic whispering.

In "*The dew-adorned body decomposes*", **T** in *yataḥallal* ("decomposes") conveys transformation and dissolution into the surrounding world, emphasizing the transition from the physical body to spiritual purity, embodying gentleness. This decomposition is portrayed not as painful but as a quiet, natural process invoking subtle renewal and whispering serenity.

3. Repetition of the Letter Nūn (N):

The letter **N** recurs prominently in her poem *Sir al-Ghajar ilā Anīr al-Ghajar* ("**The Secret of the Gypsies to the Gypsy Prince**"): (Omar, 2003, p. 23)

*"O Gypsies arriving in the caravan of departure
The anklets carved by dances in the steps of departure
So I walked
Above the fringes of resonance
Towards the fringes of the suns
O life suspended in the evenings of the moon
O aged poetry upon lips
We followed its melody reluctantly
And willingly we followed...
Your night immersed in the darkness of my hair
And we followed...
(Your night of life) adorned in skirts that sing"*

The letter N appears 85 times in this poem. Analyzing N through its recurrence and poetic whispering:

In *“O Gypsies arriving in the caravan of departure”*, N in *ālāūn* accompanies the notion of continuous movement, secrecy, and sorrow, as if the gypsies are constantly arriving and departing in hidden ways. N whispers subtly, akin to unseen, quiet footsteps.

In *“The anklets carved by dances in the steps of departure”*, N in *naqsh* (“carved”) creates repeated sounds evoking the rhythmic, continuous motion of anklets during dance. N functions as a hidden whisper accompanying the movement and rhythm.

In *“So I walked above the fringes of resonance towards the fringes of the suns”*, N in *ar-ranīn* (“resonance”) conveys a melodic, light rhythm, enhancing the continuous movement. N links resonance with the suns, turning the journey over “fringes of resonance” into a subtle, ongoing path toward hope. These repeated N sounds resemble poetic whispering, creating a faint internal music that animates the text.

In *“We followed its melody reluctantly and willingly we followed”*, N in *tabī‘nā* (“we followed”) and *lahnaha* (“its melody”) establishes rhythm. N resonates with obedience and melody, reinforcing the idea of following an inner, hidden sound, whether by compulsion or choice. These resonant sounds resemble inner whispers compelling movement.

In *“Adorned in skirts that sing”*, N in *tanānīr* (“skirts”) and *tughannī* (“sing”) reinforces imagery of decoration and hidden singing. It conveys the rhythm echoing within the skirts as they move, producing a sense of internal music associated with life, adornment, and song.

4. Repetition of the Letter Fā’ (F):

The letter F recurs in Hanin Omar’s poem *Sayyidat al-Daw’* (“The Lady of Light”): (Omar, 2003, p. 73)

*“I companioned the darkness of the heart with my depression
Seduced by the cold in the time of ice
I embroidered the edges of my wound with bleeding
I brushed it off with eagerness
All the dreams of intentions for healing
And ended up in my regret..
Seeking exit
And there is no exit
From the mercy of ancient death
On the weeping paths.”*

The sound F plays a pivotal role in shaping the internal rhythm of this excerpt. It signals a suppressed desire to express pain or to escape it. Yet the whispered F keeps this desire incomplete, reinforcing a sense of inner conflict. The whisper of F mirrors a hidden psychological state: pain exists but is not openly declared. Instead, it lingers as a continuous, searching murmur that seeks confession but to no avail.

In *“I embroidered the edges of my wound with bleeding”*, F repeats in *atrāf* (“edges”) and *al-naẓīf* (“bleeding”). Here, F reflects delicate, subdued movement, as though the wound itself whispers. The pain is “embroidered” onto the edges in a meticulous but muted way. F adds a steady, restrained rhythm echoing both physical and psychological continuity of pain. This whisper allows the reader to feel pain not as a scream but as persistent, unavoidable murmurs searching for release.

In *“I brushed it off with eagerness”*, F appears in *nafaḍtu* (“I brushed off”) and *balahfah* (“with eagerness”). The whispered F conveys an attempt to rid oneself of pain. Yet *balahfah* reveals the attempt’s hastiness and impulsiveness, failing to achieve its desired result. This whisper signals an incomplete wager: every effort to shake off suffering remains within the scope of ineffective murmuring, as though pain clings to the soul without hope of confession or healing.

In *“All the dreams of intentions for healing”*, F in *al-shilā’* (“healing”) represents fragile, fading hope. The whispered F at the end of the word suggests healing is postponed or impossible. This sound adds a tragic dimension to the concept of healing – it is not complete healing but an unfulfilled idea, remaining a whisper inside the poet’s dream.

In *“From the mercy of ancient death”*, F in *ra’fah* (“mercy”) signifies the quiet, gentle relief death may bring. Here, the whispered F hints that the search for death is not a harsh or loud solution but a calm, subdued one. The F-sound embodies a form of whispered relief or mercy in the poet’s pain-filled life – a promise of deliverance, but not a loud deliverance, rather a silent, hidden, whispered escape.

3-1-2 Lexical repetition:

- The repetition of words in a poem does not merely create rhythm or melodic flow as letters do; it generates something deeper and richer. It weaves a **temporal extension (prolongement)** of the poetic text, opening spaces beyond the immediate meaning. This repetition produces a gradual **growth (excroissance)**, making the reader sense continuous movement, as if the poem itself is in a state of emotional expansion, similar to waves that accumulate with every rebound.

In this context, the repetition of a word becomes like a continuous pulse, giving the text additional momentum. With each recurrence, the psychological and emotional impact accumulates, creating a sense of cohesion and structural strength within the poem. This echoing enhances not only the unity of the poem but also imparts an epic quality, where the reader engages with each repetition as if participating in ascending emotional rituals. (Tabrmasin, 2003, p. 211)

Ultimately, repetition deepens the reader’s relationship with the text. It does not simply make the poem pulsate with musical rhythm but provides a robust structure reflecting continuity and stability, adding irresistible allure and emotional depth.

Repetition of words based on musicalized sounds has been a technical tool used by poets across ages, but in contemporary poetry, it acquires a new dimension, transforming into a powerful artistic device that helps create a specific musical atmosphere in harmony with the poem’s intended meaning. Repetition is no longer merely decorative; it becomes a prominent **phonetic technique** that strengthens the philosophical dimensions of the poetic text.

Through repetition, the poet generates a rising sense of symbolic meaning and emotional resonance that transcends the surface meaning of words. Every sound in the text, whether a letter or a word, carries musical energy aligned with the poem’s overall rhythm. Repetition thus becomes not just a tool for musicality but a **phonetic technique reflecting a deeper philosophy** underlying the poem’s construction.

This phonetic approach in contemporary poetry expresses a philosophy regarding the depth of human experience. It aims not merely to fill linguistic gaps but to convey a sense of temporal extension, continuity of the moment, and repetition of life and experiences, giving the poem dimensions that go beyond mere words into the depth of emotion and sentiment. (Relationships between words exist as sounds; the meaning of the poem emerges more from the construction of sounds than the literal meaning of words. This emergence of meaning is the product of the sound construction). (Al-Saadani, 1987)

In a poetic text, relationships are built not only on the apparent meanings of words but primarily on the sounds they carry. The aesthetic value and deep impact of a poem lie more in the phonetic structure of words than in their direct meaning. This approach transforms sounds into a communication tool that transcends conventional linguistic semantics, allowing the poet to use sounds to generate sensations that resonate with the reader on a deeper level.

In this framework, it becomes clear that the **phonetic structuring of words** is fundamental in building poetic meaning. The sounds, through their repetition and arrangement, can evoke emotions and feelings unattainable by words alone, making the poetic experience deeper and more impactful. This is evident in the repetition of words in Hanin Omar's poetry, as seen in her poem *"Inbi'āth al-Yāsamin"* ("The Jasmine's Resurgence"); (Omar, 2003, pp. 57–58)

*"The jasmine of my balcony emerged
From my death in my resurgence and its passing
And the greenery spread with its coiled stem in the drought's grief!
It emerged...
After I bade farewell to the color of its flowers
And despaired of all life for no reason!
Is this the jasmine's resurgence???
Or my own resurgence...?
It visited me until I believed in the revolution of death, the brigade
If its scent veered...
And waves of the seas' dreams swept over
Is this the jasmine's resurgence
Or the resurgence of my fingers?
Bleeding became poems
Not written with ink
No...
Not woven by the pen
But...
Inscribed with sighs in the face of pain!
Oh my anguish...
Let it bloom in the soul until I end!!!"*

In these lines, the repetition of *"emerged"* (*inbi'athat*) and its derivatives expresses continuous whispering. Each recurrence is as if the poet summons the act within herself, gradually reconstructing herself through repetition. The poetic whisper extends beyond mere repetition to an internal renewal process, conveying an urgent desire to emerge from pain and loss.

Each instance of *"inbi'athat"* carries a different nuance. Initially, it resembles a slow attempt at recovery, an internal whisper akin to returning to life. With each repetition, the tone escalates, suggesting incremental progress toward life—not with outcry or emotional explosion, but with quiet, continuous whispering. This whisper represents a subtle attempt to rebuild the self, reflecting a tension between the desire for life and the fear of confronting reality.

Repetition of *"inbi'athat"* as a whispered act remains incomplete or uncertain. Rather than a shout of life or an explosion of force, it transforms into a soft echo through the poem's space. The poet seems to be testing the limits of her inner strength, questioning: *"Have I truly emerged? Or am I still in a state of internal death?"*

Here, repetition reflects the poet's tentative stance, using whisper and recurrence to express inner struggle while attempting to believe in the process of resurgence. Hanin Omar's repeated questioning—*"Is this the jasmine's*

resurgence? Or *my own resurgence?*”—illustrates profound uncertainty. The poet cannot ascertain whether her emergence is real or merely a reflection of nature’s resurgence around her. Whisper serves as a vehicle to express these internal doubts, and each repeated question intensifies the search for an internal answer.

Finally, the whisper reaches its peak in *“Oh my anguish... Let it bloom in the soul until I end!!!”* Here, the whisper transforms into an internal call directed at the self. The alternation between resurgence and anguish reflects the poet’s surrender to recurring pain. Emergence is no longer a natural act but the soul’s resurgence through suffering and anguish. The whisper evolves from a faint sound into an internal scream, yet it remains confined within the self. *“Let it bloom”* conveys a deep desire for the continuous transformation of the self, even if the process is painful.

Through repetition, the poet explores the boundaries of self between life and death, emergence and dissolution, while *“inbi’athat”* resonates throughout the text as an inner voice narrating a continuous journey from pain to healing, from whisper to muted scream, in an endless cycle

3-1-3 Sentence Repetition:

At this level of repetition, the structure is founded on the first and second levels and relies on the concepts of **“continuity”** and **“prolongement”**. However, prolongement here occurs laterally rather than longitudinally, whereas continuity in existence is an eternal concept unique to the Creator, may He be exalted. In verbal arts, particularly poetry, this continuity manifests through the repetition of elements, starting from the smallest up to the largest, where the poetic verse constitutes the maximal unit. Within this framework, the horizontal repetition of two or three words plays a decisive role in organizing or maintaining rhythm. When this pattern recurs across several verses, it forms a perpendicular arrangement. When **“perpendicularity”** intersects with **“lateral prolongement”**, a phenomenon described as **diffusion** occurs. This diffusion extends beyond auditory rhythm to encompass visual pleasure via literal ornamentation, delighting the ear with recurring motifs and enhancing the aesthetic appeal of the text. (Tabrmasin, 2003, p. 219)

This is evident in Haneen Omar’s poem *Sayyidat Al-Matarat*: (Omar, Diwan Bab Al-Jannah (The Gate of Paradise), 2010)

*Ana imra’ah turid al-‘aysh ‘usfuran *** Fahal tardā turāliqihā janāhātī?*
*Ana imra’ah turid al-mawt sādiqah *** Wa-‘āshiqah wa-tāhirah al-ghalālāt*
*Ana imra’ah bila ardh wa-lākinni *** Ilā qil’ayka yā rajuli intīmā ‘āī*

The poetess uses the phrase **“Ana imra’ah”** to repeatedly assert her selfhood, a form of whisper that carries a subtle emphasis on her identity as a woman seeking liberation. This repetition signals a strong desire for alignment with concepts of freedom and emancipation—not only in life but also in death, as she desires to die **“sincere”** and **“passionate.”**

“Ana imra’ah turid al-‘aysh ‘usfuran” clearly expresses the desire for absolute freedom and flight; the bird symbolizes liberation, representing her aspiration to live without societal or traditional constraints.

“Fahal tardā turāliqihā janāhātī?” introduces a question addressed to a man, attempting to create a balance between the woman’s desire for freedom and the longing for companionship. The wings symbolize freedom and ambition and challenge the man to accept her as she is.

“Ana imra’ah turid al-mawt sādiqah” emphasizes another aspect of self: the desire to die with sincerity, faithful to principles and values. Death here is not negative; it affirms an honorable, truthful life. Repeating **“passionate”** reinforces love and affection as integral to this self.

"*Wa-lā'hirah al-ghalālāt*" reflects purity or spiritual innocence, which she wishes to preserve alongside her passions and desires. There is a balance between emotion and spirituality; she aims to live and love sincerely and purely.

"*Ana imra'ah bila ardh wa-lā'kinni*" expresses spatial non-belonging; she feels unanchored or possibly exiled, a sentiment common in women's literature where the female figure expresses instability or alienation.

"*Ilā dīl'ayka yā rajulī intimā ālī*" shifts from spatial detachment to seeking belonging through a relationship with a man. The rib symbolizes protection and closeness; here, the desire is to find a place of refuge in the chosen partner. Her belonging is not to land but to the person who embodies safety and support.

The repetitive use of "**Ana imra'ah**" strongly signifies the poetess's assertion of self in a world that may make her feel lost or alienated. The whispering evokes an internal dialogue with herself and with others—a subtle, silent demand for recognition as a being capable of love, passion, and independence.

Results:

1. Repetition is a functional structural device, not decorative:

Analysis shows that repetition in Haneen Omar's poetry is not merely for surface-level rhythm but is a foundational tool that carries semantic and psychological energy, contributing to a richly emotive poetic space .

2. Poetic whisper as a distinctive feminine expression:

Repetition combined with whispered sounds (like L, T, F, N...) produces what may be termed "**poetic whisper**," a stylistic expression aligned with the hesitant, contemplative, and reflective nature of the feminine voice confronting reality, self, or others .

3. Literal repetition as a means to reinforce affective intensity:

Statistical and close reading confirms that repeating whispered letters, especially in highly emotive contexts, imbues the text with an internal lyrical quality, enhancing psychological rhythm over overt musicality and reflecting affective states such as alienation, fragility, nostalgia, and emotional anguish (**Word repetition reflects inner tension and emotional dynamics**: Word repetition in Haneen Omar's poetry prolongs the internal temporality of the text, creating an accumulative emotional effect that enables the reader to engage progressively with the poetic scenario, reinforcing textual unity and internal musicality .

4. **Sentence repetition as a tool for building ascending emotional rhythm**: Reading shows that sentence repetition, particularly during self-assertion moments (as in "**Ana imra'ah...**"), grants the text emphatic and metaphorical dimensions, reflecting internal turmoil or the quest for recognition and existence, highlighting the poetess's socio-personal experience .

The poetics of repetition in Haneen Omar embodies an existential philosophy in writing: Repetition in her poetry is not merely a phonetic technique; it reveals an internal philosophy of contemporary female experience, turning poetry into a space for rebirth from pain and reconstruction of self through writing. Repetition thus becomes a secondary voice of the poetess, as significant as explicit meaning .

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Conflict of Interest

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