Reiteration and ambivalence in Maha Al Otoum's *Upper Rooms* (2019): A translation-based stylistic study

Eman Mohammed Rabea[1], Mohammad Amin Hawamdeh[2], Abeer Bany Mustafa[3], Shafiq A. Banat[4], Haitham Al-Yousef[5]

[1,3]Arabic Language & Literature, Jerash University, Jordan
[2,5]English Language & Translation, Jerash University, Jordan
[4]English Language & Literature, Jerash University, Jordan
Correspondence: banymustafa@yahoo.com

https://orcid.org/0000-0002-8315-4042

Abstract
This study provides a stylistic analysis of the poetry of Maha Al Otoum, a Jordanian poet and academic. As a translation-based study, it focuses on the phenomena of reiteration and ambivalence in her *Upper Rooms*, exploring how these techniques contribute to the text's unity, harmony, and coherence. Reiteration emphasizes the rhythm and energy of the text both verbally and nominally, contributing to its cohesion. Artistically employed, ambivalence combines seemingly discordant elements to achieve aesthetic goals and enrich the text's interpretation. This stylistic focus allows the reader to appreciate the depth and nuance in Al Otoum's poetry and understand how these techniques contribute to her distinctive poetic voice. Delving into this sort of poetry dissecting the distinct style and pulling back the curtain on a particular poetic craft, Al Otoum (2019) provides depth to its meaning(s), pushing readers towards a closer, more in-depth reading of the text. In conclusion, the critical stylistic analysis of Al Otoum's poetry reveals how she employs such two key phenomena as reiteration and ambivalence to enrich her work, shape her poetic voice, and stimulate a deeper reader understanding and appreciation of her text. This comprehensive study provides a fresh perspective on Al Otoum's oeuvre and the stylistic choices she makes as a poet.

Keywords: stylistics, reiteration, ambivalence, translation, contemporary poetry, *Upper Rooms*

Public Interest Statement

This study explores the use of ambivalence and repetition in Jordanian poet and academic Maha Al Otoum's Upper Rooms poetry. While ambivalence blends seemingly incongruous components to achieve artistic aims and enhance interpretation, repetition stresses rhythm and drive. Through this stylistic focus, readers can comprehend how Al Otoum's poetic skills contribute to her unique voice while also appreciating the depth and richness of her poetry. By exploring this kind of poetry, Al Otoum (2019) helps readers get a closer, more thorough reading by giving the poems' meanings greater depth. Al Otoum employs these strategies to enhance her poetry, develop her poetic voice, and foster a more profound comprehension and appreciation of her writing, as demonstrated by the critical stylistic study of her poems.

1. Introduction

Concerned with the study of literary texts, stylistics is a prominent modern and contemporary critical approach. Idiomatically, the term 'stylistics' cannot be "defined in a satisfactory manner due to the broad fields that it has been used in" (Dawoud, 2002, p. 7; Ateeq, 2012, p. 11). It reveals the special features of expression based on bilingualism and speech demonstrating poetic and aesthetic characteristics. Since its emergence, there have been many stylistic trends, including general stylistics as theorizing for the study of style and the applied field of stylistics being individual, expressive… etc. Linguistically speaking, Alzamakhshari defines style in his *Bases of Rhetoric*: "I have followed the style of so-and-so in his/her way and words" (1984, p. 17). Style is also the 'path' as "a line of palm trees [that] has a style, and every extended path is a style: so style is a way, destination and doctrine" (Firuzabadi, 2005). Also, it is the art of saying or a writer's method in his/her book (Ibn-Manzur, 2005), how words are chosen, formed and used" (Ghalib, 2003, p. 392), or devoted to detailed analyses "of linguistic choices […] in non-literary contexts" (Adous, 2007, p. 35).

In addition, stylistics has its roots in the depth of modern linguistic studies, and it derives its sayings from the views of Ferdinand de Saussure. The first to use this term was Charles Barley, a student of de Saussure, who "presented a methodology […] based on the verbal event and the distinction between language and speech" (Giroud, 1994, p. 54). Alshayeb defines the style as "the verbal image that expresses meanings; the speech formation and composition to perform ideas and present imagination; the coordinated verbal phrases to perform meanings" (Alshayeb, 2003, p. 46). In the Dictionary of Literary Terms, style is "the method of action and a means of expressing thought through words and combinations" (Alloush, 1985, p. 114). Others define it, as "the style is the man, the choice, and the deviation" (Jawad, 1996, p. 101). Stylistics focuses on:

- "the circle of language, that circle that took its roots and mapped its area from another basic circle, which is the circle of philology; then it was nurtured by language with delicate care until it matured" (Alzahra, 1997, p. 3), and
- "one of the areas of literary criticism based on its linguistic structure with no concern with any other social, political, intellectual, or other influences" (Suleiman, 1997, p. 9).

A good literary work is what gives multiple readings whenever an aspect is studied. As the reader's role is to read, understand, and analyze the texts, he/she becomes "the judge of quality or mediocrity and the person who accepts or rejects the [given] text" (Suleiman, 1997, p. 21). Based on an Arabic-English translation, this study uses the stylistic approach to critically analyze Al Otoum's *Upper*

Rooms, focusing on the stylistic phenomena of reiteration and ambivalence. The subject work of art is argued to be of a simple language yet complex significances; its style is based on the consistency of words and structures, the splendor of description and analogy, and the sweetness of musical instances, the matter which goes along with her feminine nature in various themes. It explores the special impacts of reiteration and ambivalence as well as the aesthetic images and semantic dimensions by answering the following two questions:

1. What are the main stylistic phenomena identified in Maha Al Otoum's *Upper Rooms*?
2. How is the poetic style approached as to the impact of the author's mood and psychological conditions on stylistic choices?

2. Related literature

Due to the necessity of developing critical and rhetorical studies, Arabic stylistics has been perceived since the mid-seventies though the originality of stylistic research among Arabs cannot be negated. In fact, the Arab studies are superficial; they are rarely related to the living fabric of literature. "Trabelsi described what we have received regarding the science of criticism explains the emergence of stylistics in its well-known form" (Jawad, 1996, p. 15-16). A close connection between heritage and modernity is verified (e.g. Almasadi's *Stylistics & Style* and Salah Fadl's *The Science of Stylistics*). Aljurjani' also stresses that linking stylistics with rhetoric was the focus of these studies (Abdulmuttalib, 1994). Others (e.g. Abdulmuttalib's *Rhetoric and Stylistics* & Abu Zaid's *The Concept of Systems*) also did "link the style to the author in terms of how the style relates to the author's mood and psychological conditions, and linking it to the author's intellectual image" (Jawad, 1996, p. 65). Hence, stylistics "seeks the effective value of the elements of organized language, and how effective the expressive elements […] form a system of linguistic means" (Almasadi, 1983, p. 76).

Stylistics is "the search for what distinguishes artistic speech from any other discourse, and this distinction is often achieved by renewing the rules of an ordinary system at all levels, especially its figurative domain" (Bashir, 2009, p. 2). Therefore, it is now an essential element in reading a text as a whole as "the linguistic study of a work of art certainly turns it into a stylistic study" (Abdulmuttalib, 1994, p. 272). As an art most related to human emotions and feelings, poetry is a means of expressing the thoughts and narrations that flow in a poet's mind. The language of poetry is a mixture of words, lexical significance and brevity in both symbols and proposals. Linguistic formations contribute to revealing the semantics in the text and turn what is familiar to something new with connotations that give rise to more spacious horizons. Poets create paintings from poetry as they depict values and feelings. They also express how specific their words and images, emotions it generates in their souls and deep connotations it proposes are chosen.

In Abushihab (2020), eminent authors who immigrated to America in the 19th century make an effort to concentrate on evaluating and describing the key elements of Arab-American poetry. Some authors who wrote in both Arabic and English are Naimy (1889-1988), Rihani (1889-1940), and Gibran (1883-1931). Others, like Abumadi (1890–1957), wrote in Arabic. The majority of their poems in Mahjar (Place of Emigration) reflect nostalgia, love for their native countries and ancestors, and concerns about the Arab world. In this vein, Mayuuf & Witwit (2021) examine imagery in two chosen Arabic and English poems from a semantic and stylistic standpoint. Literature's key device for bringing readers into a tale, poetry, or drama is imagery. Literature would be dry and uninteresting without such a literary device. This analysis is based on a psychoanalytic perspective and on Leech's (1981) use and interpretation of lexical elements. This study clarifies the idea that stylistics and semantics can function

as an integrated field for a more in-depth literary analysis because no other study has attempted to investigate imagery in these poems from a stylistic/semantic perspective.

Selvi & Malar (2021) noted that Frost's conversational style in his poems creates the atmosphere of a rural person speaking to other countrymen, bringing up ambivalent perspectives on human affairs. Despite this gorgeous backdrop's apparent simplicity, the author's true focus is a sober examination of how man and god interact. Frost's poetry displays a basic conflict between two ideas of god, a religious view and a secular or even agnostic view, because of ambivalence. Frost's poetry exhibits ambivalence throughout, from the beginning to the very conclusion. Frost's poetry exhibits ambivalence because of his contradictory disposition. Almazaidah, Alzubi & Alzubi (2021) looked at Ibn Al-Qaysarani's poetry from his visit to the walled cities, Al-Thughriyat. The poet was attracted by the walled towns he visited as well as the Western civilization, which he could not find in his nation, and they discovered that this work of art was roughly fifteen verses at its best. The study revealed that the poet's words were gentler than they had been because his jihadist poetry was a faithful representation of classical Arab literature, doubting in contemporary Arab writers like Abu Tammam.

In terms of translation, Ben-Ari (2023) asserted that repetition serves a significant purpose in literature and that it is a global form of writing. Repetition can be avoided in a variety of ways, such as by replacing it with synonyms or simply announcing it. The main difference(s) between canonized and semi-canonized books regarding repetition is the quantity of cases and the difficulty of the answer. Repetition is occasionally used in translated writings as per conventions. However, they have a different nature since they are influenced by normative, repertory limitations. Its rigidity and prevalence in so many literary systems may indicate that, in the TL culture, acceptability takes precedence over adequacy. In relation to this difference in English, Almehmadi (2012) cites Mohamed & Omar (2000) noting that cohesion is repetition-oriented Arabic whereas it is change-oriented in English. Two distinct strategies could be employed: a literal item and equivalent replacement.

3. Research method

For the sampling frame and sample size,[1] Maha Al Otoum's (2 019) collection of Arabic poems *Upper Rooms* was chosen to be the textual sample of the present study. Her book has five rooms (*with 10-13 poems per each*), in which she presents her experience, visions, hopes, and pains and gains (see Figure 1).

---

[1]   A Jordanian poet and academic, working at the University of Jordan at the Language Center as a professor. She was born in Suf, one of the villages of the Mina of Jerash. She wrote manuscript books, and many critical researches published in Arab and international refereed scientific journals, in addition to many literary and cultural contracts in literary, local, Arab, and intellectual journals. She is also the editor-in-chief of *Amman Cultural Magazine* (2008-2011), and participated in many festivals and published five collections (see Al Otoum, 2019, p. 174-175).

In her rooms, the poet depicts the stages of her life, moods and feelings, as if she is writing an autobiography making the recipient in a state of surprise and excitement to continue reading, studying and analyzing. The title itself lets us think about the phenomenon of ambivalence, as the word *upper* directly suggests a *lower* thing. As such, the recipient is attracted to the title and becomes curious, which prompts him/her to keep on reading the poems. Also, the word 'rooms' has repeated eleven times (Al Otoum, pp. 12, 16, 25, 45, 75, 109, 141) and this repetition makes us wonder if these rooms resemble the stages of the poet's life or any important stages the poet has encountered. The recipients judge the quality of the work, as they are the decisive factors in accepting or rejecting the text:

"[t]here is no text without an author; and there is no understanding, influence, or communication without a reader" (Suleiman, 1997, p. 21).
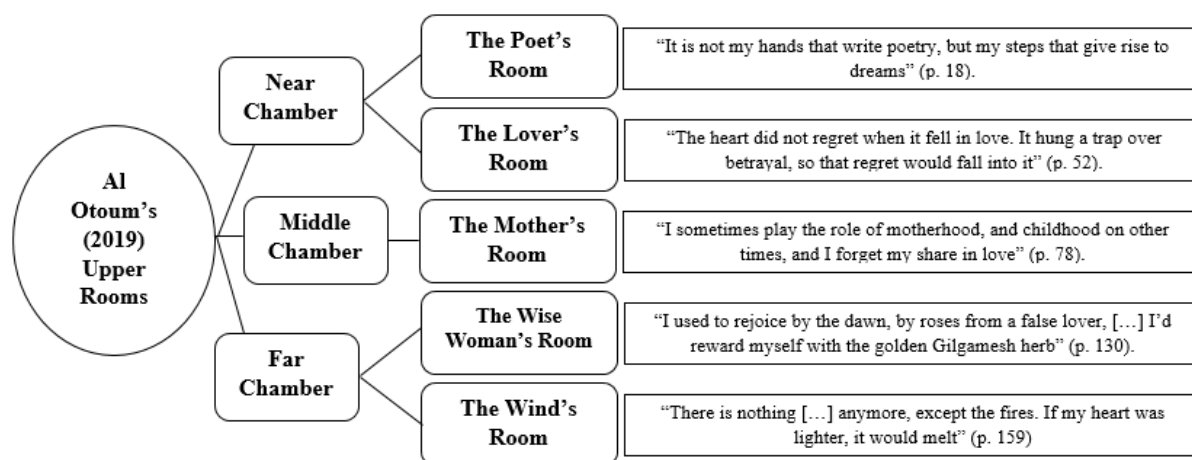

Figure 1. Description of the Al Otoum's (2019) *Upper Rooms*

As a research instrument, the two questions raised in the introduction illustrate the task of a stylistic analyst as "an attempt to find the artistic principles underlying a writer's choice of language" (Leech & Short, 1981, p. 74). The priority in analyzing a (poetic) text stylistically in current times can be almost the understanding of the relationship between the text itself and how it is perceived. The author-reader relationship is also essential since the recipient interprets the text, revealing its style and artistic characteristics (Jawad, 1996, p. 42). In this vein, two phenomena were examined: i) reiteration and ambivalence. The former serves a structural function, enriches the rhythm, and is a dominant feature in *Upper Rooms*, and ii) the latter gives balance to the language elements achieving a high artistic value for musical arrangement, deepens the meaning(s), and stimulates a deeper understanding of the poetic text. Now, it is the matter to explain how the meaning of the text is created by means of the poet's linguistic choices, as every writer has his/her own individual qualities. Such levels of organization could be together forming the expression plan of language: semantics, syntax and phonology, along with graphology.

4. Results and discussion

4.1 Reiteration

Reiteration, one of the most fundamental stylistic elements, is crucial to understanding literary texts. It is a persistent rule as a permanent pillar, one of the aesthetic and essential components of poetic language (cited in Obeid, 2015, pp. 20-21). Poetry therefore appeals to the reader's emotions rather than mind. As a result, repetition "does not tell but expresses and increases the intensity of expression" (Jatlawi, 1992, p. 80), which is one of a poetic text's features. To reiterate is a linguistic term that can indicate

"over and over [...] many times" (Ghalib, 2003, p. 39) or "repeating or phonemic symmetry in language, [the matter] which means going over and over again" (Alsayed, 1986, p. 782). Reiterating, though idiomatically defined as "to reproduce similar or close units on the same content" (Alloush, 1985, p. 188), contributes to the confirmation and reinforcement of the meaning(s), as well as the suggestion of a certain aim or intention. Thus, functions closely related to stylistic study based on the speaker's posture include drawing attention to a delicate point in a phrase and indicating the author's interest in it (Rababah, 1992, p. 191).

The reiteration of particles helps shape the internal rhythm of a poietic line in addition to its contribution to forming and suggesting the meaning(s). A particle itself has no real value but it helps link the parts of speech together (see Al Otoum, 2019, pp. 13-17, 19, 30, 22, 25-26, 30-32, 35-36, 38-42, 47, 49-50, 53, 56-57, 61-66, 70, 72, 80-81, 85, 87-89, 97, 106, 111-112, 125, 137-138, 143, 158-160, 165, 167-168, 171-172). Repeating the particle in a word or phrase has both an auditory and intellectual characteristics; the first is due to its music and the second to its meaning" (Alsayed, 1986, p. 12). See the lines below from *A Poet Who Crossed from Here*:

> "My home will become my word,
> And it will become empty when I die,
> And it will be inhabited by strangers" (Al Otoum, p. 14).

As a stylistic choice, the poet resorts to for giving a previous syllable strength affecting the recipient's soul and directs the context to a desired goal. The particle و (*Wa* in Arabic) was repeated twice above according to an intended flow to reveal how the poet faces hardships to reach her home, the matter does not change until death. Therefore, this kind of repetition is of an urgent request for meaning and a direct indication of the poet's interest in the function of poetry. In addition, this particle is the most frequently used conjunction in Arabic in general and in the whole subject book in particular. It links between the two words, phrases or clauses in both *I'rab* (parsing) and condition in an absolute way (Alghalayni, 1973, p. 185). For the preposition يف (*Fi* in Arabic), the poet repeats it three times, which contributes to the cohesion and coherence of the text by making each syllable appear as a single line, and also reflects the poet's psychology in her emphasis on the continuity of her profound love. In her *A Fundamental Amendment*, Al Otoum says:

> "You used to,
> In the movie, in the dream,
> Encourage singing in my lips" (p. 50).

The poet uses reiteration as a method of exploiting the latent energy in language, attempting to establish rules for its real potential(s) (Ayyad, 1981, pp. 127-128). Repeating the particle of negation مل (*Lam* in Arabic) four times attracts the reader's attention and prepares him/her for a figurative scene the poet creates. The repetition contributes in creating a kind of emotionally influential melody and rhythm can be really demonstrated due to the psychological hints left by and consistent repetitions of these particles (Kubaisi, 1982, p. 146). In *The Moments*, she states:

> "I do not remember,
> I do not regret,
> I do not look back, nor forwards.

I just think that
this moment in the poem is what's left of me.
And I live my life there" (p.168).

Other particles were found to repeat in the previous stanza, including *Wa* four times and *Ila* twice. The poet intends to choose the technique of reiteration consciously to indicate to the preference for these features over other alternative ones (Maslouh, 1980, p. 23). These types of repetitions fulfill an expressive function by confirming the poet's situation and the idea she wishes to convey to her potential readerships in addition to achieving an aesthetic purpose by means of the rhythm formed by the succession of these particles (see Table 1).

Table 1. Frequency of reiterated instances of particles in Arabic poetry

Sr.	Reiterated particle(s)	N.
1	*wa*	36
2	*fi*	22
3	*la*	21
4	*lam*	12
5	min	9
6	hatheh	7
7	mithl	6
8	kul, hatta	5
9	ʔaw, ya, law	4
Total		122

Another poetic device the poet attempts to invest all the energies of the noun by is the repetition of nouns. This kind of reiteration helps articulate and put away near and far suggestions in chorus, for affecting the quality of stillness and constancy it refers to (Al Otoum, pp. 12, 16, 21-22, 25-26, 30-34, 36, 40-42, 49, 58, 63, 65-67, 69-70, 76-78, 80, 83-85, 88-91, 95, 101, 104-105, 112, 115, 119, 125-126, 129-130, 133, 137, 144-145, 147-149, 151, 157-159, 164, 169-173). A word is the block formed by succession in a specific order and a phrase provides a meaning(s) in the systematic context. Horizontally parallel or vertically successive, these nouns demonstrate stillness and constancy, as they are frequent in their occurrences according to the context. They work to achieve their functions, helping express the same as per the goal the author wants to achieve by a language usage. Actually, the method the poet uses in order to establish the process of communication with the others is the basis and purpose of the language itself.

For the reiteration of nouns, the lines below demonstrate a repetition' of the lexical item *laundry* twice, with a subtle variation in the second repetition denoted by the definite article 'the' (*Al* in Arabic). Clearly, the second repetition is a text-building device that contributes to the text's cohesion. The translator repeats the same lexical item literally, which corresponds to its meaning. In fact, the same is to reiterate the same word in the TT and possibly alter the meaning of the sentence, as *laundry* could mean *cloth-line*, maintaining lexical cohesion (cf. Jawad, 2009). Nonetheless, this translation is not faithful to the ST, as the meaning of the first repetition *laundry* is distinct. The first one signifies the same in both such completely different languages as Arabic and English, which lies in the effectiveness of this phenomenon at the level of construction, as it gives the text its own unity, harmony, and coherence" (Obeidat, 2003, p. 14).

"Pieces of laundry are seen flying,
And a bird is swinging…
over the laundry hooks" (p. 33).

Thus, some of the Arabic intended meanings and functions are completely lost. In addition to the contradiction between the two words *delusion* and *certainty*, there are multiple repetitions of words in this passage. The word *life* is repeated twice, as is the word *light* and there is a repetition of the preposition *between*. The poet chooses her linguistic structures in her own unique manner (Maslouh, 1992, p. 38), to be frequently relying on the repetition of a noun or phrase to emphasize both the meaning(s) and impact it could have on the expression of the poetic tone. The same actually helps lead to greater effectiveness in formulating the meaning, and a clearer contribution to the inner music of the poem. It "represents a more prominent and effective presence in creating patterns and structures that work together to form the architecture and structure of the text" (Muhammad, 2010, p. 50). She says in *Between Thirty and Forty*:

"Fly as if life was your wings,
and the light between life and you.
So, you can see, as you fall in the light,
the wisdom of the heart of a butterfly
between delusion and certainty" (p. 115).

4.2 Ambivalence

The poet uses a distinctive artistic language with elements that mimic poetry in speech. She uses a variety of stylistic devices to achieve attention-grabbing aesthetic aims, including condensing, metaphor, repetition, and contradiction. While reading, the reader actually enters a unique state of mental awareness and realization and uses his or her cognitive skills, which adds to the text's richness and encourages more fresh interpretations. One of the underlying structural mechanisms the poet used to build her *Upper Rooms* was ambivalence. It is full with ambiguities, whose pictures and other lyrical expressions give wit and nuance to their meaning. Contradiction is a time-honored literary device that has long piqued the theoretical and inventive curiosity of critics and authors. As a result, it has been included into almost all literary works and studied under such labels as correlation, incongruity, and opposition (Omari, 1990, p. 47). The terms above mean the combination of antonyms, that is, the opposite meanings in sentence (Alqazwini, 1993, p. 188).

The term 'ambivalence' has gained popularity in contemporary criticism and has been found to replace the three labels referred to (i.e. correlation, incongruity, and opposition). Ambivalence is a literary term that infiltrated the Arab critical literature from contemporary Western criticism, within the scope of terms in relation to 'duality.' According to Arab rhetoricians, this group is a kind of abstract innovation, through which the improvement of speech could occur. In this section of the data analysis, we are delving deep to probe the extent of this special phenomenon in Maha Al Otoum's poetry, to see its impact(s) on drawing those highly splendid poetic images. In its simplest sense, ambivalence is *oppositeness* as something is argued to be the opposite and antithesis (Ghalib, 2003, p. 4; Anis et. al, 1960, p. 536). A set of opposites is that two existential qualities go in sequence in one subject yet it is impossible to combine them (e.g. black and white, positive and negative).

Idiomatically, ambivalence is a characteristic of existence and the basis of contrast or contradiction in language. This is also confirmed by Badawi as he says: "If change is the essence of existence, then contrast is from the essence of existence as well..." (Badawi, 1955, pp. 24-26). The word in certain instances can be used to refer to the meaning and its opposite" (Yaqoub, 1987, p. 181). In modern literature, ambivalence is "among the causes of movement and tension in speech; it draws attention to the meaning and makes the poem more poetic" (Tarabulsi, 1981, p. 96). Several types of ambivalence may be encountered or achieved in *Upper Rooms*, yet in simple forms. They represent the occurrence of two words with opposite meanings, without being constructed in the form of images. An example of the same is what we find in *This Winter* as the poet says:

> *They turn me to the other way and start quarreling*
> *on when to sleep, when to wake up, and when to cook.*
> *I look from the little hole of the night.*
> *I see one of them is about to sleep,*
> *And the one which is within me keeps on coming and going* (p. 23)

Ambivalence also allowed the readership to "express a long bridge extending between these two extremes, and that bridge in which there are many, and with degrees varying from the meaning, of the two extremes, so it approaches this side by the amount of its distance from the other. It contains the meanings of encompassing, comprehensiveness, and broadness of vision" (Qalqilah, 1987, p. 319). This signposts the extent of the poet's interest in this stylistic phenomenon and how it affects the construction of her poem. Ambivalence has extended in the folds of the poems of her *Upper Rooms*, which have given them a balance between the elements of language and helped attain a high artistic value for special rhythms and musical arrangements. Furthermore, ambivalence in all its forms must be related to the general expressive meanings, so that most important structural element in poetry enhances the rhythm of poetic clauses (Omari, 1990, p. 47). See also Table 2 for an illustration of his literary and communicative phenomenon.

Table 2. Further instances on ambivalence in *Upper Rooms*

Sr.	Poetic lines	Explanation
1	From *Heavens*: *Maybe the roads were dirt,* *And winter writes,* *and erases* *footsteps* (p. 66).	The verbs *writes* and *erases* are ambivalent as they confirm that the two lovers are no longer together, as dirt roads and winter are able to erase these steps.
2	From *Housework*: *You are afraid of the morning silence,* *And the chatter of the night.* *You are afraid that your heart* *will stop* (p. 103).	Ambivalence comes from the two words that have opposite meanings: *silence* and *chatter*. It depicts the pain the poet wants to highlight in her experience.

3	From *Housework*: *The day is hammering its nails into your hands, and you are waiting for a messenger to take away gravity from a body* (p. 127).	The type of ambivalence in this instance Al Otoum's poetry seems to be what is almost mentioned in the explanation above.
4	From *Some Knives*: *Stop! Garden.* *After the long sleep, on two legs, which if they walk, jasmine falls, jasmine rises,* *and jasmine sprouts* (p. 148).	The ambivalence is clear in the opposite meanings of *stop* and *walk* (and *falls* and rises), and the artistry in designating images affects and highlights it.
5	From *Irbid*: *Do you remember?* *I forgot...* *I remember that I forgot too,* *I forgot the keys while they remain at the door* (p. 167).	The counterpoint here is between *You remember* and *I forgot* as well as between *I remember* and *I forgot*. Eventually, the poet draws pictures and emotions and expresses visions and thoughts.

Contradiction aims to expose and reveal the facts and show the advantages of things, so the author can influence the recipients by comparing the two extremes. Counterpoints are repeated twice, and it is not surprising that the poet follows this strategy for observing the rhythm of her poetic writing. The instances of ambivalence were found to occur 63 times (Al Otoum. pp. 13, 19, 21, 23-24, 27, 30, 39, 55, 66, 68, 77-78, 82, 87, 98-99, 102-106, 112-115, 119, 121-122, 125, 127, 134, 148-151, 155-157, 163, 166-168, 171), the matter which asserts that *Upper Rooms* has its own appropriate words for meanings, images, and emotions. Maha Al Otoum uses a simple-yet-complex style, as the style itself is a force of pressure on the readerships as almost broken down into elements, most notably such ideas of influence, persuasion, and enjoyment (quoted in Jawad, 1996, p. 42). It can be observed that the poet has mastered the use of ambivalence to express her psychological state(s) as well as special emotions, aspirations, ambitions, pains, and concerns, thereby demonstrating her poetic experience.

5. Conclusion

Not only did stylistics develop from linguistics, but also from the growth of literary and critical studies. It is now a common technique and tool for analyzing texts. Regarding the poet's use of reiteration and ambivalence as stylistic phenomena, practical techniques were based on a statistical process to improve them. Al Otoum was discovered to be a master at using these language traits or strategies throughout her poetic writings by this reading in her *Upper Rooms*. Because of the potential structural or rhythmic role they could have, they happened on purpose. The poet also used 'reiteration' in three different ways: with particles, nouns, and phrases. Reiteration's rhythmic role in enhancing the text's music is what gives it its universal significance, along with any new connotations that enrich the text and raise its value. To reiterate in particular constitutes a stylistic dimension by means of which it reveals psychological connotations in Al Otoum's poetry.

Additionally, this study attempts to investigate 'ambivalence' as a stylistic, philosophical, and creative aspect of Maha Al Otoum's poetry experience and unique worldview in her Upper Rooms.

Language has the tendency to contradict itself, which extends throughout the book's pages, deepening and revealing the text's contents and inspiring readers to uncover the hidden meanings and connotations. This stylistic method is appropriate because it aids in examining particular linguistic choices and the poet's distinctive style. This represents a thorough examination of how ambivalence is used and affects the overall aesthetic status of the text. As necessary by the research, the stylistic approach is combined with additional techniques. The findings of this analytical methodology reveal that:

1. reiteration serves as a structural function that is a dominant feature in Al Otoum's poetry, enriching the rhythm and balancing the language elements with a high artistic value for musical arrangement and deeper comprehension of the text; and

2. differing according to certain goals, ambivalence serves as a structural function that is a dominant feature in Al Otoum's poetry that has a psychological significance helping literary critics efficiently study the work.

References

Abdulmuttalib, M. (1994). *Rhetoric and Stylistics.* Beirut, Lebanon: Library of Lebanon, and the Egyptian International Publishing Co.

Abushihab, I. (2020). A Stylistic Analysis of Arab-American Poetry: Mahjar Poetry. *Journal of Language Teaching and Research*, *11(4)*, 652-661.

Adous, Youssef Abu. (2007). *Stylistics, Vision & Application.* Amman, Jordan: Dar-ul Masira.

Alghalayni, Mustafa. (1973). *Collector of the Arabic Lessons.* Beirut, Lebanon: Dar-ul Ilm.

Aljatlawi, Hadi. (1992). *An Introduction to Stylistics: Theory and Practice.* Casablanca, Oyoun.

Alloush, Said. (1985). *Dictionary of Contemporary Literary Terms.* 1st Edition. Beirut: Lebanese Book House.

Al Otoum, Maha. (2019). *The Upper Rooms.* 1st Edition. Amman, Jordan: Alahlia Publishing and Distribution.

Almalaika, Nazik. (1978). *Issues of Contemporary Poetry.* 5th Edition. Beirut, Lebanon: Dar-ul Ilm.

Almasadi, Abdulsalam. (1983). *Stylistics and Style.* 3rd Edition. Libya & Tunisia: Arab Book House.

Almazaidah, I. S., Alzubi, M. G., & Alzubi, M. H. (2021). The Poetry of Ibn Al-Qaysarani: A Stylistic Study/Al-Thughriyat as a Model. *International Journal of Innovation, Creativity and Change*, *15(3),* 81-93.

Alqazwini, Jalal-ud Din. (1982). Explanation of the Abstract in the Sciences of Rhetoric. In *Dowidari, M. Hashem (Ed.).* Beirut: Dar-ul Jeel.

Alqazwini, Khatib. (1993). Clarification in the Sciences of Rhetoric. In *Khafaji, M. (Ed.),* 3rd Edition, 1(2).

Alsayed, Ezz-ud Din. (1986). *Refining Excitement and Influence.* 2nd Edition. Beirut: World of Books.

Alshayeb, Ahmed. (2003). *The Style: A Rhetorical Analysis of the Origins of Literary Styles.* 2nd Edition. Cairo: Alnahda Bookstore.

Alzahra, Shawqi A. (1997). *Roots of Stylistics from Angles to Circles: A Philological Study.* Cairo: Library of Arts.

Alzamakhshari. M. (1984). *Asas-ul Balagha.* Beirut, D. T.: Beirut House for Printing and Publishing.

Anis, Ibrahim et al. (1960). *Al-Mu'jam-ul Wasit.* Vol. 1. 2nd Edition. Cairo: Publisher.

Ateeq, Omar (2012). *Asian Studies in Umayyad Poetry: Alakhtal Poetry as a Model.* Amman, Jordan: Jarir Publishing & Distribution.

Ayyad, Mahmoud. (1981). *Modern Stylistics: An Attempt to Definition.* Fosoul Magazine, 1(2), 127-128.

Badawi, A. (1955). *The Existential Time.* 2nd Edition. Cairo: The Egyptian Renaissance Library.

Bashir, Taurit. (2009). Levels & Mechanisms of Stylistic Analysis of the Poetic Text. *Journal of the College of Arts and Humanities*, *5,* 1-17.

Ben-Ari, N. (1998). The Ambivalent Case of Repetitions in Literary Translation. Avoiding Repetitions: A Universal of Translation. *Meta: Journal des Traducteurs Translators' Journal*, *43(1),* 68-78.

Dawud, Amani S. (2002). *Stylistics & Sufism: A Study in Alhussein Ibn Mansour Alhallaj's Poetry.* Amman, Jordan: Dar Majdalawi.

Firuzabadi, Hasan. (2005). *Alqamus-ul Muhit.* Beirut, Lebanon: Alresala Inc.

Ghalib, Hanna. (2003). *Treasures of the Arabic Language: Encyclopedia of Synonyms, Opposites & Expressions.* Beirut: Library of Lebanon Publishers.

Giroud, Pierre. (1994). *Stylistics.* Trans. Munther Ayachi. Aleppo, Syria: Center for Civilization Development.

Ibn-Manzur, M. (2005). *Lisan-ul Arab.* 4th Edition. Vol. 2. Beirut, Lebanon: Dar Sadir.

Jawad, Ibrahim A. (1996). *Stylistic Trends in Modern Arab Criticism.* Amman: Ministry of Culture.

Jawad, Hisham. (2009). Repetition in Literary Arabic: Foregrounding, Backgrounding, and Translation Strategies. *Meta, 54(4),* 753-769.

Kubaisi, Imran. (1982). *The Language of Contemporary Iraqi Poetry.* Kuwait: Publications Agency.

Leech, G. and Short, M. (1981). *Style in Fiction.* London, UK: Longman.

Maalouf, Louis. (1908). *Munajjid in Language and Media.* Beirut: Dar-ul Mashreq.

Maslouh, Saad. (1980). *Statistical Linguistic Study.* 2nd Edition. Kuwait: House of Research.

Maslouh, Saad. (1992). *The Style: A Statistical Linguistic Study.* 3rd Edition. Cairo: World of Books.

Mayuf, H. H., & Witwit, M. A. (2021). A Contrastive Stylistic Semantic Study of Imagery in Badr Alasiab's *Your Eyes Are Two Palm Forests* and Eliot'. İlköğretim Online, *20(5).* 129-148.

Mohamed, A. & Omer, M. R. (2000). Texture and Culture: Cohesion as A Marker of Rhetorical Organization in Arabic and English Narrative Texts. *RELC Journal, 31(2),* 45-75.

Muhammad, A. Ali. (2010). Repetition and Signs of Style in Alshabi's *Anthem of Life. Damascus University Journal, 26(1),* 50-68.

Obeid, Hatem. (2015). *Repetition and Verb of Writing in Altawhidi's In Divine Signs.* 1st Edition. Amman: Kunouz-ul Ma'rifa.

Obeidat, Mahmoud. (2003). *The Structure of Poetic Language for Muslim Ibn-il Walid.* An Unpublished Master's Thesis, Yarmouk University, Irbid, Jordan.

Omari, Muhammad. (1990). *Poetic Discourse Analysis: The Phonemic Structure in Poetry.* Casablanca: International House of Books.

Qalqilah, A. (1987). *Idiomatic Rhetoric.* Cairo, Egypt: Dar-ul Fikr-il Arabi.

Rababah, Musa. (1992). Repetition in Pre-Islamic Poetry: A Stylistic Study. *Mutah Journal for Research, 5(1),* 188-207.

Salih, Awad M. (2000). *Modern Arabic Poetry in Libya: A Study of its Attitudes and Characteristics.* 1st Edition. Alexandria: Manshat-ul Maaref.

Selvi, T., & Malar, A. A. (2021). The Element of Ambivalence in Robert Frost's Poetry. *ISSRA Journal of Education, Linguistics and Literature, 1(1),* 1-3.

Suleiman, Fathallah. (1997). *Stylistics: A Theoretical Introduction & Stylistic Study.* Cairo: Bookshop of Arts.

Tannen, Deborah. (1987). Repetition in Conversation: Toward a Poetics of Talk. *Language, 63,* 574-605.

Tarabulsi, M. Abdulhadi. (1981). *Characteristics of Style in Shawqiyat.* Tunisia: Tunisian University Press.

Yaqoub, E. Badi. (1987). *Philosophy of the Arabic Language and Its Characteristics.* Beirut: House of Culture.