

Research Article

Cite this article: Al-Dawoodi, Z. M. K. (2026). Phonetic Repetition in Omani Folk Discourse and Its Contribution to Arabic Language Teaching. *Educational Process: International Journal*, 24, e2026081.
<https://doi.org/10.22521/edupij.2026.24.81>

Received September 28, 2025

Accepted November 27, 2025

Keywords: Phonetic repetition, Omani popular discourse, teaching Arabic to non-native speakers

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Phonetic Repetition in Omani Folk Discourse and Its Contribution to Arabic Language Teaching

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Abstract

Background/purpose. Popular discourse has achieved great success in its use of the tourism aspect, and researchers have not paid attention to its role in teaching Arabic, as it includes different linguistic levels that may contribute to teaching Arabic to non-native speakers; So This study aimed to investigate the use of phonetic repetition in Omani popular discourse, specifically in the genres of Razfah and Al'āzy, based on discourse analysis theory. It also explored the suitability of this type of discourse for teaching Arabic to non-native speakers.

Materials/methods. The study relied on discourse analysis, as it is an important element of Arabic education. This is because the discourse analysis approach focuses on the parts of the text and the functions of each part, relying on explanation, interpretation, and exegesis, thereby making the text clear and evident. It focuses on language, style, and the mutual relationships between the parts and the whole.

Results. The study concluded that Omani popular discourse, with its inherent phonetic and rhythmic Coherence, is a valuable resource for teaching Arabic. The consistent phonetic structure and rhythmic flow of these poems create a musical effect that engages the learner emotionally and enhances their learning experience. Furthermore, these folk poetic forms, especially A'azi and Razfa, contribute to teaching learners about phonetic coherence, enabling them to distinguish, through direct application, the phonetic features associated with each pattern.

Conclusion. Due to the repetitive consistency of popular rhetorical arts, which has given it music that the learner tends to and is attracted to its melodies that are distinguished by its words and phrases, he repeats it with the members of the community, with joy and pleasure. It is an important means of shaping the educational reality for the non-native Arabic learner.



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1. Introduction

There are numerous theories of language acquisition and learning, and various criteria for evaluating the adequacy of a linguistic theory that describes and explains this phenomenon. Among the most prominent theories of language acquisition and learning is the interactionist theory, which includes discourse analysis. This theory emphasizes that language acquisition and learning occur through mastering the rules of language and using them communicatively to achieve linguistic functions. The ultimate goal for the learner is to acquire communicative competence, which encompasses grammatical, discourse, strategic, and sociolinguistic competencies. Discourse competence focuses on the coherence, cohesion, and fluency of the text. Repetition, in its various forms, is one of the most important tools for achieving text cohesion and coherence, and it is also a key element in effective communication. It is also used in teaching because of its significant role in conditioning behavior, as it is linked to a natural stimulus that elicits a response. This necessitates repetition in language learning, resulting in a natural and spontaneous acquisition and practice of the language. Furthermore, repetition significantly shapes the internal rhythm of different discourses. Psychologists consider rhythm to have significant psychological and educational value, as it contributes to the development of the learner's physical and sensory abilities, enhances observation skills, improves attention span, fosters the understanding of relationships, and develops melodic and rhythmic memory.

This study aimed to highlight the role of folk arts in teaching Arabic to non-native speakers, as it is a gateway to culture that many students seek to explore; Therefore, this study sought to examine phonetic repetition in Omani popular discourse, in order to highlight the ability of popular discourses to be employed in teaching Arabic to non-native speakers, since language and culture are two sides of the same coin, and teaching the language is inseparable from teaching its culture. Some researchers have considered it a fifth skill that accompanies the four language skills, as it is a fundamental complement and supplement to the linguistic content.

What prompted me to choose this topic and focus on the repetitive coherence in folk discourse was my observation that many visitors to the Sultanate of Oman, including some students who studied at the Sultan Qaboos Institute for Arabic as a Foreign Language, and those who participated in the winter courses offered by Sultan Qaboos University for Russian and Korean university students (in the 2024 and 2025 sessions), were keen to explore Omani culture, experience its rich heritage and traditional arts, and even attempt to imitate these various artistic expressions, both verbally and through movement. From this observation, the research problem emerged: folk discourse, as scholars agree, is a cultural discourse with a high status within the community. It addresses most, if not all, segments of society, speaking on their behalf and expressing their hopes, sorrows, aspirations, emotions, and feelings. While it is a cultural discourse, cultural discourse alone is insufficient for teaching purposes. Is this discourse characterized by a consistent pattern of sound repetition, creating a kind of musicality that facilitates its presentation to learners? What are the specific types of sound repetition that this discourse employs? Given the diversity of language acquisition theories, which encompass discourse, culture, and music, this study aimed to investigate the coherence of sound repetition in Omani folk discourse and its role in teaching Arabic, considering how repetition serves as a pedagogical technique that encourages learners to engage with and resonate with the text.

2. Literature Review

This study claims to be the first of its kind in the field of popular discourse; several other studies have preceded it. Among the most important of these are:

- The study by Balūlah Aḥmad Balūlah 'Abbās (2018), *al-awzān al-mūsīqīyah lil-shi'r al-sha'bī fī al-Sūdān, dirāsah ḥālat: al-shi'r fī minṭaqat al-Shāyiqīyah*. This study focused on the musical rhythms of

popular poetry in the Shaiqiya region, comparing these rhythms to the metrical Coherence of classical Arabic poetry as described by al-Khalil ibn Ahmad. The study analyzed the musical structure of folk poems according to the metrical system used in classical Arabic poetry. It concluded that popular poetry in the Shaiqiya region has developed its own unique metrical Coherence, which the author termed "musical rhythms."

- The study by Maryam mrāyḥyḥ, *taḥṭa ishrāf al-Ustādh al-Duktūr ‘Abd al-Laṭīf ḥny* (2019), *Ṣāḥirat al-Takrār wa-dalālātuhā al-fannīyah fī al-shi’r al-sha’bī al-Jazā’irī namādhij mukhtārah*, aimed to examine the use of repetition in Algerian popular discourse, highlighting its role in shaping the formal and semantic structure of the poem, and revealing the poet's psychological and emotional connotations. The study concluded that the two types of repetition identified—initial repetition and phrase repetition—contributed to the composition of the poems, giving them aesthetic appeal, semantic richness, and a melodic rhythm.

Our study differs from previous studies in that it focuses on the analysis of phonetic repetition in Omani folk discourse, specifically in the oral traditions of the Razfa and Aazi folk arts. Based on discourse analysis theory, it examines the nature of this repetition and its potential for teaching Arabic to non-native speakers. The study is divided into three sections: the first defines phonetic repetition; the second examines its occurrence in the Razfa art form; and the third explores repetition in the Aazi art form and its various types.

3. Methodology

Given the diversity and richness of popular discourse in the Sultanate of Oman, this study focused on two specific genres: the "Razfah" (or "Razha" as it is called in some provinces) and the "Aazi" poetry forms. These were chosen because they are often performed together and are prevalent in most, if not all, of the Sultanate's governorates. The study focused on the consistency of phonetic Coherence, as the sound aspect is fundamental to language learning; if learners master the phonetics, they can more easily acquire other skills. The study employed discourse analysis, a key element in Arabic language teaching, as coherent and consistent texts facilitate learning; This is because the discourse analysis approach focuses on the parts of the text and the function of each part in it, relying on explanation, interpretation, and exegesis; thus, making the text evident, as it focuses on language, style, and the mutual relationships between the parts and the whole.

The research involved interviewing 100 elderly individuals (aged 60 and over) from the Al Dakhiliyah Governorate, who recited various poems from the Razfah and Aazi traditions. To contextualize these traditional forms within the modern era, the study also examined online recordings. The study did not rely solely on written texts, as the focus was on the spoken performance and the ability of phonetic repetition to create musical rhythm. The study collected at least 300 texts from the art of Al-Razfa and 100 texts from the art of Al-Azi. The study maintained the confidentiality of personal data at the request of those interviewed.

The study focused on texts agreed upon by more than 10 interviewees who practice this art. It was divided into three sections: the first defined repetitive cohesion; the second examined repetitive cohesion in the Razfa art form; and the third studied repetition in the Aazi art form and its types. The study thus explored the types of repetition found in both art forms and their effectiveness in teaching Arabic.

4. Results

The study concluded that Omani popular discourse, with its inherent phonetic and rhythmic Coherence, is a valuable resource for teaching Arabic. The consistent phonetic structure and rhythmic flow of these poems create a musical effect that engages the learner emotionally and enhances their learning experience. Furthermore, these folk poetic forms, especially A'azi and Razfa,

contribute to teaching learners about phonetic coherence, enabling them to distinguish, through direct application, the phonetic features associated with each pattern.

Due to the repetitive consistency of popular rhetorical arts, which has given it music that the learner tends to and is attracted to its melodies that are distinguished by its words and phrases, he repeats it with the members of the community, with joy and pleasure. It is an important means of shaping the educational reality for the non-native Arabic learner.

5. Repetition

Repetition is a fundamental element of rhythm. It has a significant musical and rhythmic impact that extends beyond mere stylistic and structural considerations in the text. It also encompasses the phonetic and morphological aspects, which contribute to the rhythmic dimension that resonates with the reader or listener (Hindāwī, 2002, p. 189). Repetition plays a crucial role in establishing internal rhythm, thus enhancing the persuasiveness of the text. The auditory effect of repetition makes the message more harmonious and appealing, facilitating its acceptance by the audience. The rhetorical principle of repetition necessitates continuity in discourse, allowing the same topic to be discussed while maintaining consistency in the description (Bū Qurrat, 2009, p. 100).

The phenomenon of repetition contributes to the structure and coherence of the text by highlighting the main idea and reinforcing it, a factor related to comprehension. "Comprehension is faster when repetition uses the same words rather than synonyms" (Muḥammad, 2009, p. 105). Repetition provides semantic support for the text, suggesting stability and coherence, and aligns the text's surface with its underlying meaning. It also emphasizes rhythm through similar phonetics and Coherence in words and phrases. Repetition is a model of the deep structure that governs the flow of meaning in various rhetorical devices, and this truth can only be revealed by examining the rhetorical elements in their surface form and then linking them to the flow of meaning ('Abd al-Muṭṭalib, 1995, p. 109). Regarding the relationship between balance, proportion, and repetition, Mohammad Abdel-Motalib states: "The element of rhythm is a prominent characteristic of poetry, and to a lesser extent, of prose. We find much variation, balance, parallelism, and symmetry in both—all rhythmic elements... This balance and proportion stems from a repetitive background" (Abd al-Muṭṭalib, 1995, p. 110). Rhythm is the fundamental power of poetry, its essential energy, and it is inexplicable. We can only say about it what we say about magnetism and electricity: that they are forms of energy" (Ghātshf, 1990, p. 52). Repetition is a clear phonetic element in discourse and an element of its varying rhythm. It gives discourse its tonal quality because "it relies on repeating words within a verse. The rhythm is strengthened if the word appears in the middle of the verse and is then repeated in the rhyme" (Jabbār, 2010, p. 30). Its effect is evident in the desire. The ear, upon returning to the original sound after having become accustomed to a different one, is drawn back to the initial sound because it follows the natural rhythm of the language (Mdās, 2009, p. 225). This effect is significant because it evokes a particular auditory emphasis in the listener. It emphasizes an important aspect of the phrase that the poet considers more significant than other parts; it highlights a crucial point and reveals the speaker's focus. In this sense, it has valuable psychological significance, which benefits the literary critic who studies the work and analyzes the author's mindset" (al-Malā'ikah, 1965, p. 242). Furthermore, in my view, it benefits language learners by helping them understand the strengths and weaknesses of words in the language and when and where they are used or avoided, thanks to the phonetic structure that captures the listener's attention.

The significance of repetition stems from its ability to reinforce meaning in a text, as its rhythmic structure resonates with the author's emotions. "Repetition has two key advantages: first, it emphasizes and reinforces the meaning, and second, it imparts a certain musicality to the text, harmonizing with the poet's emotions—whether of tranquility, anger, joy, or sorrow." (Abū al-'Adūs, 2007, 264).

Repetition is also a memory-retention strategy, as the mind operates on the principle that the more something is repeated, the more adept we become at it, and the fewer errors we make. Repetition stimulates and enhances mental and cognitive skills, and the repetition of phonetics and words aids in language acquisition through a behavioral, structural process based on imitation and practice. (al-'Uṣaylī, 1423h, p. 319). Repetition thus has an emotional and cognitive impact on the learner, as it helps to solidify vocabulary and grammatical structures in their minds.

According to researchers, learners possess two linguistic systems. The first, and more important, is the acquired system, comprised of inherent language-learning abilities. This system is present in humans and is supplemented by unconscious linguistic knowledge, acquired through the rules of the learned language. The second system, the learned system, is formed as a result of teaching and education in educational institutions. It is conscious and aware, acting as a monitor and guide for the acquired system. Krashen argues that its activation requires sufficient time to practice grammar, focus on the form or fluency of the language, and develop a thorough understanding of grammatical rules (Krashen, 1982; McLaughlin, 1987). This can be achieved through repetition.

6. Repetition in the Art of Razfa

Repetition is a fundamental element in the art of Razfa (or Razha/Aazi), contributing to its organic structure. The forms of repetition in Razfa are diverse, and among the most prominent are:

- *Geometric Repetition:*

Geometric repetition plays a significant role in the poem's structure. In Razfa, this often involves repeating a specific verse or repeating a phrase at the beginning or end of several verses. Perhaps the most striking example is the repetition of the entire final verse. This repetition occurs during the performance, not in the written poem. For example, in a Razfa:

Tamurru wfwākh wshāqny munẓar s'āl	Hāth Hadīyah wa-lā ḥdd qymth
Māshī mkhāfh kullunā 'Ammā wkhāl	Dhukhr altfq ḥāl al-Zamān wa-ghāyatih

The first step is for the lead singer to receive the musical rhythm associated with the performance, or what we call the melody, in which the verses are to be sung. Then he is given the first verse, which is:

Tamurru wfwākh wshāqny munẓar s'āl	Hāth Hadīyah wa-lā ḥdd qymth
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Then he turns to the second team to give them the second verse, but before doing so, he repeats the second half of the first verse in its entirety, which is: "Give it as a gift and do not specify its value." Then he gives them the second verse.

Māshī mkhāfh kullunā 'Ammā wkhāl	Dhukhr altfq ḥāl al-Zamān wa-ghāyatih
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Then he returns to the first group again. Before repeating the first verse, he gives them the second half of the second verse, which is: "Dhukhr altfq ḥāl al-Zamān wa-ghāyatih" Then he repeats the first verse for them, and then he returns to the second group to reinforce the message once more, and the performance begins with the rhythm of the drums.

The verses that are repeated can be summarized as follows:

first team	Tamurru wfwākh wshāqny munzar s'āl		Hāth Hadīyah wa-lā ḥdd qymth
Team two	Hāth Hadīyah wa-lā ḥdd qymth		
	Māshī mkhāfh kullunā 'Ammā wkhāl		Dhukhr altfq ḥāl al-Zamān wa-ghāyatih
first team	Dhukhr altfq ḥāl al-Zamān wa-ghāyatih		
	Tamurru wfwākh wshāqny munzar s'āl		Hāth Hadīyah wa-lā ḥdd qymth

This applies to any rhythmic pattern in Arabic poetics, as defined by Arabic poetics, which is determined by the nature of the words and the structure of the sentences.

The geometric repetition, in which the second half of each verse is repeated for each group participating in the performance, links the different parts of the text or art form, unifying them into a single entity. No verse can be separated from another, drawing the audience back to the beginning; thus, engaging them and allowing them to respond to the rhythms created by this repetition. This fosters a sense of internalization and appreciation. The repetition precisely and sequentially unifies all the meanings, resulting in a hexagonal structure during performance, as each group performs three verses instead of two. If we examine the geometric structure, we find that this cohesive and harmonious form places the audience within a closed loop; the text begins where it ends, at the end of the second verse. While the text itself is written in only four verses, its creator imbued it with profound meaning, resulting in a logical and aesthetically pleasing structure in which each section coheres with the others, achieving a harmonious balance through repetition.

6.1. Repetition of form and rhythm:

This refers to the repetition of similar phonetics and rhythms in the words used in the text, creating a rhythmic pattern. This rhythmic pattern plays a crucial role in linking the various elements of the text and enhancing its coherence through its consistent repetition throughout the text (al-Hulwah, 2012, p. 27). The resulting sonic repetition reinforces the main idea that the author intends to convey to the reader.

When examining the various forms of Omani folk art, it is found that these art forms place great emphasis on repetition, due to the aesthetic appeal of the resulting phonetics. This repetition helps establish the poem's internal rhythm, enhancing its impact on the audience. The auditory effect created by this repetition resonates with the listener and helps shape the text's semantic structure. For example, the Arabic proverb states:

first team	yā mwz alghtāly		Ṭāḥ wthdf fī swāwynh
Team two	Ṭāḥ wthdf fī swāwynh		
	Abkī 'alā Mālī		Ghāb al-Nakhl wbqt 'wāwynh
first team	Ghāb al-Nakhl wbqt 'wāwynh		
	yā mwz alghtāly		Ṭāḥ wthdf fī swāwynh

Upon examining this rhythmic verse, we find that the poet in the first line used the word "sawaweene," and in the second line, he used "awaweene." These two words share the same meter,

resulting in a consistent rhyme, rhythm, and cadence. The choice of these two words was not arbitrary; they were carefully selected to perfectly complement the intended meaning and effectively convey the message to the audience. We also observe this in the statement of the linguist:

first team	mā ḥsbk yā al-sab' Mzzāḥ		‘Ḍytny bnāb wrḥyh
Team two	‘Ḍytny bnāb wrḥyh		
	Wṭḥt almḥshā ‘Awd Tuffāḥ		Ythmr bi-lā shuriba wsqyh
First team	Ythmr bi-lā shuriba wsqyh		
	mā ḥsbk yā al-sab' Mzzāḥ		‘Ḍytny bnāb wrḥyh

We observe that the poet in this verse did not merely repeat the rhyme pattern of the last word in both lines, but rather repeated the rhyme pattern of the last word in both the first and second halves of each line. The word "Mzzāḥ" at the end of the first half of the first line rhymes with "Tuffāḥ" in the first half of the second line, both words having the same metrical pattern (F'āḷ). This metrical pattern lends an additional internal rhythm to the verse, in addition to the rhythm created by the repetition of the syllable, which we have termed "geometric repetition."

He also deliberately used this repetition in the second half of the first verse and the second half of the second verse, employing the same rhythmic pattern, which gave it a pleasing musical flow. This rhythmic pattern remains present in the reader's mind, preparing them to receive the intended meaning, as they perceive a consistent structure throughout the text. The interplay between rhythm and syntax enhances the meaning, giving it a deeper, more impactful, and more memorable quality.

6.2. Repetition of phonetics:

Repetition of phonetics is a linguistic technique used to imitate an event by repeating specific phonemes within a phrase or sentence, thereby emphasizing the rhythmic and melodic effect. This technique is clearly evident in Omani popular discourse. One of the most noticeable examples of this repetition is found in the 'Al'āzy' poetry genre, where the final consonant of each line is consistently repeated throughout the poem. This applies to most such poems, as illustrated in the following example by the poet:

Yā al-Rīm min dārsh 'nyty

Ḥissin alghwā wālzyn kullahu

Laylah Qamar Sābi' ḍwyti

‘Wdsh Ḥulw wṣghyr Sinnah

We observe that the poet here chose the phonetic "h" sound, and he probably used it as a rhetorical device, a pause in the verse. The inclusion of this phonetic "h" completes the meaning the poet could not express directly; it serves as an expressive pause. Through this phonetic "h," the poet conveys his own inadequacy in describing the beloved's beauty and perfection, as the beloved possesses all desirable qualities, thus echoing the words of Nizar Qabbani:

F'dhā wqft amāma ḥsnk ṣāmtan

Fālṣmt fī ḥaram al-Jammāl Jamāl

The translator skillfully conveyed his emotional state in response to this beauty, fearing that words might diminish its splendor. He achieved this by employing pauses and silences, thus ensuring that this emotional resonance would be transmitted to all listeners. The lightness of the meter and the flowing rhythm further enhanced this effect. The choice of words was also carefully considered;

he began with the word "Reem," referring to the gazelle, an animal frequently used by poets to symbolize the beloved, due to its graceful form, elegant movements, and melodious voice. He then reinforced this image of beauty with another phrase: "On the night of the seventh waxing moon, you shone brightly." On the seventh night of the lunar cycle, the moon is in its first quarter phase, appearing shortly after sunset with approximately half of its surface illuminated. Through these techniques, the translator condensed the text, allowing the words and rhythms, along with the repeated rhyme, to convey the emotional impact powerfully, thus engaging the listener and encouraging them to resonate with the poem's rhythm.

We have observed in some poetic verses or stanzas the repetition of rhyming letters, specifically those used in the end rhyme, the main rhyme, and the connecting rhyme; this can be seen in the following example from Arabic poetry:

Ḥām al-Nisr wa ḥām 'Azzān	wa-Lā sabaqa qabla al-Nusūr bsā'h
Wa dārbwā ibn 'Īsā wsrḥān	wa-Mā lāfwā min alb'yr ṭmā'h

We observe that the poetic performance utilizes both vowels and consonants. In the rhyme scheme, the poet uses the vowel 'alif' (long vowel), while in the final syllable of the verse, he employs the consonant 'ayn'. Furthermore, he uses the silent 'ha' at the end of a word to facilitate the flow of the verse. We note that the poet deliberately chose these phonics to suit the intended meaning and convey the desired emotional effect. The long vowel 'alif' is a smooth, flowing sound, which corresponds to the word "ham" (meaning "soaring"), signifying the act of soaring with outstretched wings, high in the air. This is followed by the consonant 'ayn', a more emphatic sound that represents the intensity and effort involved in soaring and turning. Finally, the silent 'ha' signifies the sense of tranquility and peace the poet felt, providing a moment of respite. Through these rhythmic Coherence, the poet successfully conveyed his emotions and meaning to the audience, creating a memorable and impactful experience.

As we observe in other texts, he was careful to repeat the rhyme letter and the connecting vowel in the rhyme scheme, as seen in the following statement by the author:

Mā d'ytwny Ajallib lḥwny	Bashtakī minkum ma'a almtṛbyh
Mṭrbyh fī al-Baḥr ghrqwny	Wtrkwny fī sywḥ al-khalīyah

And his statement:

Ma'adhdhbny ṣghyyr al-Sinn	W'qny (F) wdyāni wsywḥi
wa-al-Hawā mā ynṣbr 'anhu	Dām Bāb al-Widd maftūḥ

As we can observe in both texts, the author used vowel phonics in his writing, employing them as the rhyming element. In the first text, he used the long vowel /i/ as the rhyming sound, while in the second text, he used the long vowel /u/. Furthermore, he relied on glottal phonics, which are characterized by the natural flow of breath from the lungs without any interference from the articulators. Additionally, these are voiceless phonics, which help non-native Arabic learners pronounce them easily and effortlessly, as they do not require any specific tongue placement or articulation effort.

Both texts share a very important aspect in their overall meaning: breadth and inclusiveness. The authors of both texts achieved this breadth and inclusiveness by employing various vocal styles. In the first text, these vocal styles complement the melodies, as the melodies are numerous and

varied, and they also suit the diverse group of singers. The best evidence of this is the author's description of their musical repertoire as vast, like an ocean that can drown someone who cannot swim, and the vast difference between their style and his own is likened to the emptiness of a desert, where even trees cannot grow. Here, the author skillfully employed this metaphor, particularly by using the word "desert" in its emphatic, superlative form, emphasizing the complete absence of anything resembling his own style, thus conveying a sense of permanence and distinctiveness.

Furthermore, the author of the second text successfully achieved coherence among repetition, rhythm, words, and their meanings. This clearly demonstrates that the choice of words and phonics was not arbitrary, but rather carefully selected to convey his feelings to the audience and evoke similar emotions in them. The word "torments me" is particularly apt, as the suffering in love can take many forms and be all-encompassing. Moreover, love cannot exist without affection, which must be genuine and spontaneous. Affection cannot be forced or faked, and those who fall in love cannot control their feelings. One of the most beautiful aspects of his use of rhythm and meter, which serves both the meaning and the intended psychological effect on the reader, is his use of the "Şawt al-Nūn" (M'dhdbny). This sound, along with the rhythm it creates when added to the word "patience," conveys a beautiful meaning: the inability to be patient due to the intensity of love, that is, the strong attraction to the other person. This helps the reader enrich their vocabulary through the use of different rhythms, as rhythm is "a means by which words can influence each other to the greatest extent possible. In rhymed verse, the predictability increases significantly, to the point that in some cases, when rhyme is used, the meaning becomes almost completely clear" (Rytshārdz, 2005, p. 190). This is precisely what occurred in the previous rhyme. The author allowed the reader to anticipate the word and rhyme in the second line, so the reader can indeed predict that the next word in the second line will be "open." This is for two important reasons: firstly, the rhyme in the first line is "siwuh," so any word ending in "-wuh" would be a suitable rhyme. Secondly, the word "door" (Bāb) precedes it, followed by the word "love" (al-Widd), so it must be an open door.

6.3. Repetition of words and their derivatives:

The poetic folk tradition of Oman, particularly in the Al'āzy art form, often employs the repetition of words and their derivatives, due to their impactful rhythm and the profound meaning and resonance they convey. Through such repetition, the author of the text is able to effectively convey his message, make it more accessible to the audience, and engage their emotions and feelings. For example, in one of the Al'āzy poems, the author says:

Rūḥī mā lwmh min ḥn wbká Sulṭān

Jiddan bsātynh wkhālḥ mḥdrh

S'din mslf wa-sulṭān 'alá Bustān

Niṣf almqyḍh wqyḍ w'ty drāhmh

The author of this text repeatedly uses the word "Sultan," which is a proper name, and we can say that this character is central to the narrative. The entire story revolves around him. As mentioned earlier, this is a concise text that conveys several meanings. It recounts the story of Sultan, who divorced his wife to please his mother, even before they had any children, after only a short period of marriage, despite his wife being innocent of any wrongdoing and despite his deep love for her. When he divorced her, he was overcome with grief and wept bitterly. People felt sorry for him because of his intense sorrow, and they compared his situation to that of someone who owns a palm grove but cuts down the palm tree just as it begins to bear fruit, while the fruit is still green and unripe. The repetition of the word "Sultan" twice in the text creates a pleasing musical rhythm, making the text memorable, especially since it is a word with a two-syllable structure (F'alan) and appears in the rhyming couplet, thus grammatically echoing the word "grove," further enhancing the musical rhythm of the text.

The author skillfully employed the repetition of two key words, which can be referred to as the source term and the target term, in accordance with conceptual metaphor theory. The difference is that the source term, "garden," appears in the plural in the first instance and in the singular in the second. The target term, "ruler," however, appears only once, in its singular form. This is because the ruler is the central figure in the story—the man who divorces his wives to please his mother, while the women he marries are numerous and not a single entity. This repetition reinforces the poem's central theme, helps express the author's emotions, and adds a pleasing musical rhythm and sonic appeal to the text.

One example of repetition found in this art form is the statement made by the author of the text:

Hādhā Buraysim wā Ghazal	Min al-Buraysim hālghzl mā fndh
Hayā yā ‘Āmir kāna tsāqb wdnā	Hayā yā ‘Āmir kāna tsāqb ghāyṭh
wa-Allāh mā asāqb Law yaḥkumu ‘Alī Imām	Wyzydny ḥattá almdyby wrdth

Despite its brevity, this text effectively uses noun and verb repetition. The author skillfully draws attention and reinforces certain concepts in the reader's mind. He repeats words commonly used in everyday language, particularly those related to clothing and expressing opinions about quality, such as "old silk." The word "silk" is used both with and without the definite article, as is the word "yarn." This repetition emphasizes the key ideas and reinforces their meaning.

The author of the text repeated the root (S-Q-B) three times in the present tense. In the first two instances, he used the second-person singular form (you), resulting in "tasāqib". In the third instance, he used the first-person singular form (I), resulting in "asāqib". This is an example of a common grammatical construction. The repetition, particularly with the second-person form, emphasizes the speaker's intense desire for the beloved. The repetition highlights the other person's persistent insistence that the beloved be given to him. This insistence is that of someone who has no real power or authority. The use of the word "kan" (كان) with the repeated form "tasāqib" further reinforces this point; "kan," here, as used in the dialect, means "if," implying that the decision ultimately rests with the beloved's owner. This explains why the author used "asāqib" only once in the beloved's owner's response, prefacing it with the oath "By God." The oath carries greater weight than mere repetition. Furthermore, the author avoided excessive repetition to maintain natural flow. By using the oath with "asāqib" in the first-person singular, the author emphasizes the speaker's unwavering commitment to his beloved. He doesn't stop at the oath, but goes on to state that he will not relinquish her, even if the judge (imam) orders him to do so, and even if the judge were to grant the other party complete control over the area.

Through these repetitions, the performer conveyed the desired emotional impact to the audience, maintained the musical rhythm the audience appreciates, and reinforced certain concepts in their vocabulary. Repetition of phrases: Repetition of phrases is a common technique in folk art, particularly in the "Razfa" genre. This refers to "repeating a phrase in the same way, meaning the same grammatical structure, although with different words" (Himāh, 1998, p. 37). Examples of texts that employ this phrase repetition include:

Hādhā Buraysim wā Ghazal	Min al-Buraysim hālghzl mā fndh
Hayā yā ‘Āmir kāna tsāqb wdnā	Hayā yā ‘Āmir kāna tsāqb ghāyṭh
wa-Allāh mā asāqb Law yaḥkumu ‘Alī Imām	Wyzydny ḥattá almdyby wrdth

We observe that the author deliberately repeated the phrase "Hayā yā 'Āmir kāna tsāqb." This phrase consists of the imperative verb "Hayā," the vocative particle "Yā" (used to address someone directly), the name "Amir," "kan" (which in this dialect means "if" or "when," indicating a future time), and the verb "Hayā. This forms a complete sentence. Had the author said "Hayā yā 'Āmir Kāna tsāqb" and stopped there, the sentence would have been complete and understandable. However, in the first instance, he added the word "Wdnā " (meaning "friend" or "beloved"), and in the second instance, he added "Ghāyṯh " (meaning "its time"). Through this repetition, the author conveyed the emotional tone and intent of the message, thus enhancing the text's impact on the reader. The repetition also contributes to the dynamism and flow of the language, maintaining the text's coherence. This repetition helps the reader, especially Arabic learners, understand how words can be used flexibly within sentences, demonstrating the Arabic language's versatility. Furthermore, the repetition of specific words creates a rhythm and musicality in the text, appealing to the listener's ear and enhancing the overall flow and readability.

7. Repetition in the Al'āzy art form

Repetition is just as important in the Al'āzy art form as it is in the Razfa art form. This is because both are performed in various social settings, in public squares and at diverse social gatherings, in the presence of all members of the community, both ordinary people and those of higher status. This compels the performer to pay careful attention to the structure and rhythm of the verses to convey the intended meaning to the audience effectively. Furthermore, the performer must possess a strong, resonant voice, good vocal control, and the ability to manage pauses, intonation, and emphasis skillfully.

The Al'āzy art form differs from the Razha art form in the number of verses and the style of performance. It consists of verses and stanzas, each stanza being made up of two verses. Before beginning, the performer recites the phrase "wa-al-Muslimīn tkbrwā" to which the chorus responds with "Allāh Akbar" in a melodious voice. When the performer finishes the first verse, the chorus responds with "Wslmt." Then the performer moves on to the second verse and, upon finishing it, he says "Ṣibyān akbār alshym," to which the chorus responds with "wa-al-Malik lillāh ydwm." In some regions, after the second verse, they repeat "Īh ywāb." This marks the end of the first stanza, and the performer then moves on to the second stanza. At the beginning of each stanza, he begins with "Īh ywāb," signaling the transition to the next stanza, thereby creating a harmonious flow between the performer and the chorus and emphasizing the continuity of the performance. For example, the Al'āzy song "Al'āzy Al-Jarfa" has fifty-four verses, meaning twenty-seven stanzas. The Al'āzy song "Pride and Glory for the Leader of the Renaissance" has thirty-two verses, or sixteen stanzas. The division of the poem into stanzas in Al'āzy's art allows for the freedom to choose the rhyme scheme, avoiding repetition throughout the text. This may be due to the nature of Al'āzy's art itself, which is meant to inspire, motivate, and glorify the nation, as well as other aspects that require dynamism and constant movement, whether praising leaders for the nation's development and advancement. This dynamic nature is reflected in the ever-changing rhyme scheme, which does not imply randomness, but rather a meticulous selection of phonics that suit the subject matter.

The art of Azawagh music focuses on the repetition of two key phrases throughout the performance. The first phrase is "Īh ywāb," which, as mentioned, is used by the lead singer to begin each verse, and may also be repeated by the chorus after each verse. The second phrase is "Wslmt," which is sung by the chorus after the lead singer. These phrases help the audience understand the message the artist is trying to convey and allow the lead singer to take a breath, ensuring a clear and smooth performance of the following verse and enabling the audience to easily grasp the meaning.

Various types of repetition are prominent in Al'āzy's poetry. This repetition contributes to the rhythmic coherence of the text, highlights the emotional aspect conveyed by the poet, and

emphasizes the meaning the poet intends to communicate to the audience. Repetition is not used arbitrarily; rather, it serves to clarify the central theme and primary objective of the poem. Among the most prominent types of repetition in Al'āzy's poetry are:

7.1. Repetition of Phonics:

As mentioned earlier, the Al'āzy poetry, or the art of Al'āzy poetry, is characterized by its division of the text into stanzas, which allows for a variety of rhyme and coherence, rather than adhering to a single rhyme scheme. This flexibility serves the subject matter. For example, in the Al'āzy poem "Al'āzy al-Jarfa," the poet uses a variety of consonant phonics, including M, N, R, B, D, L, H, and T. This creates a unique musical rhythm. The phonics of M and N, in particular, evoke a sense of lament and intensity through their repetition. This repetition occurs in various parts of the rhyme scheme, sometimes in the final syllable, the penultimate syllable, and the connecting syllable, and sometimes only in the connecting syllable. An example of this repetition of phonics in the final and penultimate syllables is found in the following line from "Al'āzy al-Jarfa":

Qaṭṭa' ghrāṣym al-fu'ād

Hādhī 'Abbārah ll'bād

He says:

Allāh risal sylin bjwd

Fīhi al-Ṣawā'iq wāl'r'wd

He says:

Mā tinḥiṣī bi'add wa-ḥisāb

Ta'līfihā ybghá Kitāb

He says:

Mā shlhā Sqāhā smūm

Qaṭṭa' ghrāṣym alnsm

A groan accompanies the act of tearing or ripping, and the sound of the letter "m" is used to represent this groan, which is repeated along with the rhythm of the verse, fittingly so for the word "smūm".

It is observed that these phonics are repeated in most of the poems of the 'Aazi'¹ art form, which suggests that the 'Aazi' style of poetry is typically used in challenging situations. It can be used to inspire and motivate people, and to recount heroic deeds and national achievements—all of which require strength and resilience, thus aligning with the overall meaning and linguistic structure of the 'Aazi' art form.

7.2. Repetition of grammatical forms and rhythm:

The author skillfully employed grammatical forms to enhance the musical rhythm of the text. These grammatical structures were used consistently throughout the text, based on the content, thus contributing to the coherence, harmony, and flow of the text, both in terms of sound, meaning, and emotional impact. We can take the example of the poem "Aazi al-Jarfa" to illustrate this point. The repetition of grammatical forms can be divided into two categories:

¹ The recorded performances of some Al-Azizi poetry can be accessed online, including the following links:

https://www.youtube.com/watch?v=Fh6hGJ58PBM&list=RDfH6hGJ58PBM&start_radio=1

https://www.youtube.com/watch?v=pjG7-GvtRTY&list=RDpjG7-GvtRTY&start_radio=1

https://www.youtube.com/watch?v=XyQ9ZrLHv8k&list=RDxYQ9ZrLHv8k&start_radio=1

These recordings showcase the excellent performance, delivery, and attention to detail in aspects such as intonation, rhythm, and pauses, which are crucial elements of Al-Azizi poetry.

7.2.1. Repetition of morphological Coherence in the rhyming verses and their counterparts in the non-rhyming verses:

This type of repetition occurs only in one line within each stanza. The author focused on distributing this morphological repetition throughout the poem. The repetition of morphological Coherence appears both in the rhyming and non-rhyming verses, and through this skillful technique, he avoided monotony for the reader. He carefully and precisely distributed these repetitions, harmonizing them with the phonetic repetitions found in the rhyme scheme, final syllable, and internal rhyme. This repetition was not continuous throughout the poem; instead, it was strategically placed in certain stanzas, thereby breaking the monotony that a reader might find tedious and aesthetically displeasing. The author used morphological repetition in only eight of the twenty-seven stanzas. Furthermore, he never repeated the same pattern in an entire stanza, but only in one line, usually the first line. This was done to reintroduce the pattern after a period of absence, thus maintaining the reader's interest. The first instance of this morphological repetition appears in the first line of the first stanza: " Karīm, Raḥīm " (generous, merciful); then in the first line of the fourth stanza: " Aljrāf, al-ṭawāf " (the plow, the pilgrimage); in the first line of the twelfth stanza: " al-Ziḥām, alrhām " (the crowd, the rain); in the first line of the fifteenth stanza: " Zākhrh, shāhrh " (abundant, prominent); in the first line of the eighteenth stanza: " A'lāmuḥā, ajrāmhā " (its landmarks, its celestial bodies); in the first line of the twentieth stanza: " al-Qaryatayn, al-janatayn " (the two villages, the two gardens); in the first line of the twenty-second stanza: " Alnāybāt, alzāyfāt " (the substitutes, the deviants); and finally, in the first line of the twenty-fourth stanza: " Kathīr, Ghadīr " (much, abundant). As we can observe, the distance between the first and second morphological repetitions is four syllables, and between the second and third it is also four syllables. However, the distance between the third and subsequent repetitions increases to nine syllables, and then gradually decreases again in later repetitions. This variation in spacing reflects the content and theme of the text. Starting with the twelfth syllable, the author describes the damage inflicted on specific regions and countries by the flood, thereby using the rhythmic pattern of the text to convey the continuous nature of the destruction that befell those villages and towns.

7.2.2. Repetition of grammatical structures and meter in poetic verses:

This type of repetition of grammatical structures occurs throughout the entire stanza, meaning it is present in both lines, the first and the second. The repetition specifically involves the meter, particularly in the last word of the first half of each line. This breaks the monotony that can occur in poetry and recitation. It is observed that this type of grammatical repetition is most common in this particular poetic form. For example, in the poem "Aazi al-Jarfa," it appears in fourteen of the twenty-seven stanzas. This type of repetition harmonizes with the poem's theme. Let us observe how the poet begins his poem after praising and glorifying God; immediately following this, the grammatical repetition in the meter begins, as he says:

Abadī bmthāly fī al-suyūl

Wbdhā Maṭar ḥawla fuḥūl

Tghzr myāth fī al-nuzūl

wa-Fihi al-ʿawāṣif wālnqm

We observe that the most frequently used word Coherence in this type of repetition is " Fʿwl, faʿʿāl, afʿāl, fiʿl, fāʿilah, Faʿil, fʿltyn, fāʿlāt. " These forms denote exaggeration or intensification of qualities, as well as the occurrence of an event, and the sound or effect of something breaking or shattering. The poet used these forms appropriately and effectively to enhance the poem's meaning and theme. This can be seen in the poem "Aazi of the Silver Jubilee," which consists of twenty stanzas (forty lines). The poetic form is repeated in ten of these stanzas, representing half of the poem. Furthermore, the words "Coherence" used in this poem are identical to those used in the poem "Aazi

of Al-Jurfa." This indicates that these words of coherence are well-suited to the "Aazi" poetic style, given its characteristic intensity and expressiveness.

7.3. Repetition of words and their derivatives:

The repetition of words and their derivatives in the poems of the Al-Al'āzy art form constitutes a sonic device, a phenomenon readily apparent to those familiar with this art. This repetition contributes to the rhythmic and semantic coherence of the text, thereby unifying the composition. Furthermore, we observe that the poet often repeats a word from the second half of the second verse, i.e., a word from the rhyming line of the stanza, and repeats it at the beginning of the following stanza. This serves to remind the listener of the previous stanza and its musical rhythm. An example of this can be found in the performance of the "Al-Jarfa" poem, in the twentieth segment:

Muḥarram wa-Dār alqrtn	wa-Minhum yqwlwā al-janatayn
Ḥammal 'alīhn mwjtyn	Kammin w Kam Bustān zm

And his statement in the twenty-first segment:

Kam min basātīn wmwāl	Kashshaf 'lyhn M al-rimāl
Aṣḥābhn Nās Karām	Ashhd bi-him ahl allzm

We observe that the author uses the word "Kam " to emphasize the extent of the destruction. This is further emphasized by his repetition of the word " Kam " in the second half of the twentieth verse and again at the beginning of the twenty-first verse. He uses it only once in the twenty-first verse because he is referring to the plural terms "Bustān " and "mwāl," which denote agricultural lands typically planted with date palms.

The author of this text did not limit himself to simple word repetition; he also used words that were first introduced in one section and then repeated in subsequent sections. This repetition contributed to the overall coherence of the text. For example, the word " al-Saḥāb" is repeated twice: it appears in the second line of the fourteenth section (line 28 of the entire text), and again in the second line of the twenty-seventh section (line 53 of the entire text).

Among the words the author repeated were " Sham," which appeared three times. He first used it in the second line of the fourth stanza, then again in the second line of the seventh stanza, and finally in the second line of the eleventh stanza. The word " Wshām" was also repeated twice: once in the first line of the fifth stanza and again in the second line of the eleventh stanza. The word " Ḥalfīn" was used twice as well: once at the beginning of the second line of the second stanza in the eleventh section, and again in the second line of the second stanza in the twelfth section. The word " Tzāḥman" was also repeated twice: once at the beginning of the second line of the second stanza in the twenty-fifth section, and again at the beginning of the first line of the first stanza in the twenty-sixth section. These repetitions were not used arbitrarily but rather strategically by the author to enhance the coherence and rhythm of the text and to create a harmonious flow of sound, allowing the reader to fully grasp and deeply understand the meaning.

The repetition of words and their derivatives is a prominent feature of the Al'āzy poetry genre, clearly evident in its texts. This repetition contributes to the coherence and flow of the text, both phonetically and semantically. This phenomenon is a striking characteristic of the genre, present from the very beginning; indeed, when examining the Al'āzy poetry of the Jerfa region, we find this repetition of words and their derivatives at the start of the first verse.

The text begins with the verb "Sammyt" followed by the name "Bismak", thus creating a rhythmic flow of sound. This, in addition to the semantic rhythm it conveys, ensures that the word and its nuances remain present in the reader's mind.

In this art form, it is not necessary for the word and its derivatives to appear in the same verse. They may appear in the same stanza, but be repeated in the second verse after being mentioned in the first. An example of this can be found in the work of the "Jarfa" art practitioner in the seventeenth stanza:

Allāh rasal saylin bijūd	Fīhi al-Ṣawā'iq wālr'ūd
Wmkhāyluh swyn sudūd	Qabla al-Ḍuḥā almur'id nham

We can observe how the poet used the word "ālr'ūd" effectively. He first used it in the opening line of the seventeenth stanza, and then again in the second line, this time as a participle derived from the verb " almur'id ". This stylistic device helped the reader to follow the flow of the text and understand its meaning and rhythm.

This repetition, which involves repeating different forms of the same word, can also serve as a link between two sections, as seen in the following statement by the author of the text, A'azi al-Jarfa, in section twenty:

Maḥram wa dār alqaryatīn	wa-Minhum yqwlwā al-janatayn
Ḥammal 'alīhin mawjatīn	Kammin wkm Bustān zm

He says in the first verse of the twenty-first stanza:

Kam min basātīni wmuwāāl	Kashshaf 'alīhin M alrrimāl
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We can observe how the author skillfully used phrase repetition to create rhythmic flow and musicality in the text, thus achieving a cohesive and meaningful whole.

The artist of the Al'āzy al-Jarfa folk art form skillfully integrated the theme of his work, namely "the flood," into his text. He repeatedly used the word and its derivatives in various parts of the poem, sometimes linking them across different verses, and at other times across multiple stanzas. For example, in the first verse of the third stanza, he wrote:

Abadī bmthāly fī al-suyūl	Wbdhā Maṭar ḥawla fuḥūl
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In the second line of the sixteenth stanza, he says:

Tumṭir 'alā jam' alddiyaār	Allāh rasal saylin 'aram
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He says in the first verse of the seventeenth stanza:

Allāh risal sylin bjwd	Fīhi al-Ṣawā'iq wālr'wd
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In the first line of the eighteenth stanza, he says:

Sīmā atat a'lāmahā	Sayyl 'alā aḥrāmihā
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The author of the text used the plural form of the word "Alsayl" (al-suyūl) in the first verse and the singular, indefinite form (sylin) in verses sixteen and seventeen. In verse eighteen, he used the past tense verb form (Sayyl). This repetition is not accidental; the author deliberately chose it to create a consistent rhythm that harmonizes with the rest of the text, thus enhancing the flow and engagement of the reader. This rhythmic Coherence also helps the reader to understand the word, its derivatives, its meanings, and its various uses.

7.4. Repetition of phrases and clauses:

This is a stylistic device used in popular poetry, similar to that found in classical Arabic poetry. It involves repeating a phrase or clause to emphasize the meaning, reinforcing the coherence and flow of the text. This technique relies on the musical and rhythmic effect it creates to engage the audience emotionally.

The author of the Al-Al'āzy poetry text relied heavily on repetition of phrases. He repeated phrases that appeared at the beginning of the second half of the second verse in several sections of the text, thus creating a consistent rhythm, musicality, and meaning throughout. For example, we find that the author repeated eleven distinct phrases in eleven different places, while a similar phrase was repeated twice in two different places.

Accordingly, the author of the text repeated the phrase "Byduh almu'āfá"; thus, linking the second section to the preceding one, particularly since the two sections were separated by the phrase "And the kingdom belongs to God forever," a phrase that is a recurring motif in the 'Azī art form, appearing at the end of each section. By repeating the phrase that ended the first section, the author effectively bridged the gap between the two sections, creating a consistent musical and rhythmic structure that allows the audience to engage with the text and fully grasp the message the author intends to convey. The use of words, repetition, and the resulting rhythms, therefore, played a crucial role in the coherence and semantic unity of the text.

In the fourth stanza, he repeated the phrase "Fīhi al'awāṣif," which appeared in the third stanza, and in the fifth stanza, he repeated the phrase "Fayyaḍ 'alá nazwá," which appeared in the fourth stanza. This repetition reflects the author's deliberate intention to maintain a consistent flow and rhythm within the text, creating a series of three consecutive stanzas with a similar rhythm. He separated these sequences by varying the structure; he did not link the third stanza to the second by repeating the exact phrase or a similar one. This deliberate approach clearly demonstrates that the repetition is not haphazard, but rather carefully planned. The author recognized that a consistently repetitive rhythm throughout the entire text would lead to monotony. After establishing the rhythm in the first two stanzas, he shifted to a different rhythm, avoiding the repetition of phrases. He employed this technique in various other places, linking the first stanza to the second, the third to the fourth, the fourth to the fifth, the seventh to the eighth, the eighth to the ninth, the ninth to the tenth, the thirteenth to the fourteenth, the sixteenth to the seventeenth, the eighteenth to the nineteenth, the twenty-first to the twenty-second, and the twenty-fourth to the twenty-fifth. It should be noted that the sections that were not linked by repeating phrases or clauses were not left without any connection. Instead, they were linked using other devices, such as, as previously mentioned, morphological repetition, word repetition, or even letter repetition. This demonstrates the author's ingenuity and ability to employ various stylistic devices to enhance coherence, which contributes to the text's reception by the audience. The text is imbued with psychological and rhythmic elements, encouraging the audience to repeat these verses and incorporate its vocabulary into various aspects of their daily lives. Studies have shown that the cultures of languages are embedded in their lexicons; the lexicon is the link between the symbolic system and the cultural framework. The lexicon of a language is limitless, as every language system has an unlimited capacity to generate new vocabulary according to evolving needs and purposes. Furthermore, communication

between culturally diverse social groups is not determined by socioeconomic status, as evidenced by the fact that a single cultural group can encompass individuals with varying socioeconomic backgrounds, nor by the level of linguistic knowledge, since they all use the same phonological, morphological, and syntactic rules (al-Awzā'ī, 2010, pp. 161-180).

Since the folk traditions of the Razfa and Azay dances require a rhythmic structure that is conveyed only through oral performance, we can utilize this heritage in teaching Arabic to non-native speakers, focusing on listening and speaking skills. These two skills are complementary and help learners progress from being unable to speak to being able to communicate effectively. These dances are performed at various social occasions, excluding mourning events, and their music is captivating, appealing to both young and old. The rhythmic nature and joyful atmosphere of these dances encourage participation, even from those unfamiliar with the art form. The listener is drawn to repeat the words they hear, words that are all part of the Arabic lexicon. The key advantage of using these art forms is that they train the ear to recognize and internalize the phonics and phonetics of the language. If a learner cannot internalize these phonics, a flaw will be noticeable to the trained ear. Furthermore, these art forms help learners practice different sentence structures, starting with nouns or verbs, and so on. The repetitive nature of the performance, which continues until the leader signals its end, reinforces learning. The learner directly absorbs the phonetics of the surrounding community, learning the specific phonetics, their characteristics, and their variations. Through direct application, the learner can distinguish the phonetic features inherent in each sound, whether it is a single sound or a combination of phonemes. The learner imitates what they hear, relying on the musical rhythm and rhyme of the performance. The musical element is what captivates the audience. Language, especially when the sound pattern follows a regular rhythm, helps restore balance for both the speaker and the listener, thereby meeting their emotional and intellectual needs (Faraj, 2007, p. 121).

Given the inherent rhythmic and repetitive nature of traditional folk art forms, which lends them a musical quality that appeals to learners and draws them to the melodies and phrases, allowing them to recite and participate with joy and enthusiasm, these forms are an important tool in shaping the learner's educational experience. If a learner is shy, the rhythmic Coherence and musical elements will inevitably help them overcome their shyness, encouraging them to participate and engage with others. The musical rhythms, along with the intonation and tone, motivate and enhance the learner's enthusiasm and engagement. These art forms can therefore be effectively used in teaching Arabic, helping to create engaging and expressive learning experiences that connect with the learner's understanding and aspirations for knowledge and learning (Abū Mughlī, 1986, p. 47). Furthermore, these texts offer an objective and artistic approach to presenting socio-cultural heritage, integrating it with the language dynamically and interactively.

8. Results

Our discussion of phonetic repetition and rhyme in the poetic folk discourse of the Sultanate of Oman, and its role in teaching Arabic to non-native speakers, has yielded the following findings:

1. The creators of this type of poetic folk discourse, particularly in the genres of Razfa and A'azi, have successfully achieved coherence between the various types of phonetic repetition, rhythm, and the meaning and connotations of the words used. Their choice of phonics and words was not arbitrary.
2. Poetic folk discourse is a type of text that can be used in teaching Arabic to non-native speakers, given its inherent phonetic coherence, which results in rhythmic and musical consistency. This allows learners to engage with the text on an emotional and intuitive level.

3. The most relevant skills for utilizing these two genres in teaching Arabic to non-native speakers are listening and speaking skills.

4. These folk poetic forms, especially A'azi and Razfa, contribute to teaching learners about phonetic Coherence, enabling them to distinguish, through direct application, the phonetic features associated with each pattern.

9. Suggestion

The study demonstrates that it is necessary to expand such studies and examine different cultures to teach languages, showing that language is behavior and practice. The study also recommends the inclusion of popular cultural texts in Arabic-language teaching curricula for non-native speakers, as they teach the culture of peoples as well as the language, since language is a fundamental element in the production of texts.

Declarations

Conflicts of Interest. The authors declare no conflict of interest.

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