

Home in the Poetry of Saudi Arabia Poets: Abdus-Salam Hafeth an Example of a Distinguished Arab (7)

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ABSTRACT

A poet's 'homeland' is the place he associates with his humanity, such as his aspirations, pain, and incantation. The focus of this study is on the Saudi poet, Abdus-Salam Hashem Hafeth, and the concept of home as he depicts it in his poem 'Nostalgia, Oh My Home'. The paper consistently makes an effort to illuminate some literary traits of current Saudi poetry, the theme of national affection, and its connection to classical Arabic. This investigation aims to elucidate some literary facets of contemporary poetry in the Kingdom of Saudi Arabia. The issue of 'homeland' is given particular attention in the study as a sign of the route that contemporary Saudi poetry is taking. There is a case to be made that Saudi poetry is currently flourishing among Arab writers, critics, and poets. The researcher wants to emphasize the poet's knowledge while also emphasizing his dedication to his vast country, the Kingdom of Saudi Arabia, by using the poet's wonderful city of Al-Madinah Al Monawarah as a symbol. The researcher, on the other hand, makes an attempt to look at how the poet utilizes the Arabic language in his poem. This study uses the critical-analytical method in assessing Hafeth's poem, 'Nostalgia, Oh My Home,' concentrating on the image of homeland as its major theme as well as the aptitude of the poet in masterfully employing the Arabic language. The result of the study shows the importance of the concept of homeland in the poetry of Saudi Arabia and the greatness of the Arabic poetic language as a beacon of illumination. By employing the poet's lovely city – Al-Madinah - as a metaphor for his love of his infinite homeland, the Kingdom of Saudi Arabia, he also hopes to demonstrate the poet's brilliance and ingenuity. After a brief introduction, the study turns to an outline of Saudi poetry and then a concise introduction of the poet Abdus-Salam Hafeth. The study then applies a critical-analytical method to analyze a few lyrical lines from the poem 'Nostalgia, Oh My Home', placing a focus on the idea of home as its main theme. The study's succinct conclusion is followed by a few recommendations.

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Abdus-Salam Hashem Hafeth; Al Madinah Al Monawarah; Arabic literature; Arabic poetry; home in poetry; homeland; Kingdom of Saudi Arabia; Nostalgia; Saudi poetry

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1. Introduction

Despite dialectal diversity, the Arabic language has managed to maintain its exceptionality. Language historians, academics, and critics have all claimed that the Arabic language is energizing and limitless. Arabic is undoubtedly a rich, productive language that has been affected by many different cultures. The Arabic language, according to a number of critics, is the expression of Arabic poetry and rhetoric as well as the speech of an educated citizen. Also, "Arabic is the master of speech" (Mackintosh-Smith, 2019, p. 253; Suleiman, 2019, p. 43). As a middle-class form of oral poetry, it seems to have had authority in Arabic culture. The flaws that other tongues have been lessened to a great extent by the Arabic language.

Among all the literary genres in the Arabic language, poetry holds the highest position. The profusion and abundance of Arabic poetry served as a linguistic and unifying force among the diverse tribes, in addition to occupying a special place in their lives. The Arabs owe their sense of identity as a nation to poetry. It gives value to their creative, intelligent, and wonderful expression. They value the significance of speaking, watching, and attending to poetry in their gatherings. This study seeks to specify and analyze the image of home in Saudi Arabia poetry with regard to a distinct poet.

Poetry is a literary work in the form of an expression of the author's heart in which there is rhythm, lyrics, rhyme, and rhythm in each line (Fairuz et al., 2022). Packaged in imaginative language and composed with dense and meaningful words, poetry has its own aesthetic value (Saleh et al., 2021). Each poem has its own characteristics from one another. Furthermore, to get to know more about poetry, it needs to understand its physical elements, characteristics, types and how to make it (Rahman, 2017).

2. Methodology

As a literary study, this paper applies critical, analytical, and descriptive methods as its tools for measuring the events of the study. It is divided into four parts, of which the third main part is also divided into sub-parts. The first part deals with some crucial standpoints, views, and assessments of the Arabic poetic language. The second sheds light on the aims and methods of the study. The third part is the heart of the study; it is divided into several sections that deal with a) the language of poetry; b) a concise glance at Saudi poetry; c) the concept of homeland in poetry; d) Abdus-Salam Hafeth, the man and the poet; e) analysis of the poem "Nostalgia, Oh My Home"; f) recommendations and discussion. The fourth main part covers the central part of the study.

To understand, different techniques must be combined. It offers information that would have been clear from a close examination of the textual structures. In the context of analytical representation, these are crucial. Since it shows how the analysis would be influenced by both the predicted societal norms and the poetic characteristics to fit with the existing sorting mechanism, the critical-analytical method can be helpful in this situation.

3. Result and Discussion

A. The Arabic Tongue: the Language of Poetry

Based on it, the Arabic language exhibits a longing for a poetical construction. Arabic poetry is passed down orally and is endless in numbers. Zwettler (1978), supports the idea by saying that "pre- and early Islamic Arabic poetry had been produced and transmitted through the operation of some kind of 'oral tradition'" (p. ix; Khouri & Hamid 2022, p. 3). Arabic poetry is rich with melodies and beautiful accents. "The Arabs had produced poetry with no knowledge of its rules, beyond their own innate feeling for poetic rhythm" (Huart, 1903, p. 5). With its constant emphasis on rhythmic sound and connotation, it plays a crucial role. It might have a central idea about the changes emerging in the humanities and civilizations, as some notable modern Arab poets have frequently argued. The Arabic language has also expanded and developed more than any other language.

Arabic can be thought of metaphorically as a bottomless, deep sea where diamonds, valuable stones, amethysts, and pearls can be found. The Arab poet compared the magnificence of the Arabic language in its diversity and riches to the grandeur of the vast sea, a wonderful description of both form and content.

فَهَلْ سَأَلُوا الْعَوَاصِرَ عَنْ صَدَفَاتِي! أُنَا الْبَحْرُ فِي أَحْشَائِهِ الذُّرُّ كَامِنٌ (Al-Sayyad, 2018, p. 290; Al Bahamah, 2013, p. 162; Al-Shoum, 2007, p. 46)

I am the sea, in which pearls are potential inside,

If not sure, ask the diver (Dahami, 2022a).

The poet Hamad ibn Khalifa abo Shihab brings us another great example of the greatness of the Arabic language. He says:

لغة القرآن يا شمس الهدى صانك الرحمن من كيد العدى (Abo Shihab)

O! Language of the Qur'an, thou art the sun of guidance

Allah preserved you from the conspiracy of thine enemies (Dahami, 2018)

Ibn Khalifa talks to the Arabic tongue and portrays it as a shining sun. A direct Arabic wasf marks the beginning of the poem. The Arabic language, according to Hamad Abo Shihab, is compared to the sun in this opening verse line, which illuminates the road for travelers. Furthermore, it directs the minds and hearts down the route of intellectual understanding, logical philosopher's knowledge, and experience. According to Ibn Khalifa, Allah has protected this language because of the Holy Qur'an.

Despite being old, the language has been revived. The Arab poet Hafith Ibraheem is posing a question in this stanza of poetry. Its goal is to put the scales back in their proper place; pride. Through it, the poet uses priceless pearls

to depict the language's creation and meanings. The Arabic language stands out for its stability, consistency, and interesting, attentive resilience; it has not changed or transformed over the years since being passed down to the generations that speak it. While many sounds in other languages are found to vary, alter, or even totally disappear from their phonetic discipline, Arabic retains all of its sounds.

The observer and those who are interested in the Arabic language discover that its sounds are taken in and disseminated in a balanced manner along the longest runway of a speech apparatus known to a human language, resulting in it coming out clear, distinct, simple, and smooth. Many critics might opine that

poetry has two elements or fundamentals; verse has only one. Poetry advantageously surpasses verse because it comprises (1) meaning but not only meaning, however. It should have a deep or profound meaning that I might call it connotation, not the easy direct denotation, (2) poetry is completed by music, or what is called 'verse' in which verse means the musical or poetical devices needed in poetry. Conversely, verse comprises only the musical or poetical devices. Verse is part of poetry but poetry is not" (Dahami, 2020).

Poetry was and continues to be the Diwan of the Arabs (الشعر ديوان العرب), or the customary salon where writers congregate in their spare time. See more at (Al-Ghaini, 2019, pp. 98, 294; Halasah, 2018, pp. 42, 44, 73; Cantarino, 2004, pp. 24-30).

The critic could grasp the history of Arabic developments that had gone unnoticed for a considerable amount of time and scattered them with gradual movement and tough and pliable solidity, initiated by the passage of time to be called resurrection or revival. If he considers and contemplates the history of each demonstration of Arabic, such as integrity, beliefs, ideologies, moral standards, culture, or laws, as it extends and surpasses through its development. The reason for such revivals is typically due to the conceptual changes brought about by immigration and nation-to-nation blending, which are sometimes necessary due to issues like scarcity, conflict, and terror.

Additionally, it is the importance of political or social accomplishments, the relationship between typologies, the diversity of races, views, and convictions, as well as literature, of which speech is a fragment. It is the insulating of those changing impressions. The Arabic language welded all other Arabic dialects and expressions together and created one of those languages of components and modules that safeguarded and fortified all of that for times after the extinction of such ethnicities or ethics. It no longer possesses the flaws that other dialects have.

With its constant reliance on connotation, meaning, and sound, many critics believe that Arabic poetry is a versatile form that can accommodate any metrical arrangement. Arabic poetry is extremely important, and there is an endless supply of it that is passed down orally. The fact that all listeners admired them—high or low, wealthy or poor—was very alluring. Arabic poetry is rich in melody and beautiful accents. However, it frequently differs from verse and is usually accompanied by reservations. Furthermore, Arab poets "were very sensible to the charms of music, poetry, and oratory, and as a general rule, the Arab chieftain was brave, generous, and munificent" (Dahami, 2020; Dahami, 2019; Wilson, 1900: 5). As eminent ancient and modern Arab poets and versifiers have often emphasized, poetry may have a significant approach to the changes developing in distinct cultures, evolutions, and literary affiliations.

Arabic poetry has long been revered as Diwan al-Arab, a refuge in times of joy and grief, victory and loss, and an embodiment of the cultural ideals and lofty goals of the Arab people. Many critics have noted that Arabic poetry has discussed conditions and philosophies, beliefs, perspectives, and thoughts both nationally and internationally as well as expressed Arab honor, ethics, and morality. One of the Semitic languages is the poetic language of Arabic. See more at (Huehnergard, 2019, p. 367; Zitouni, 2014, p. 270-271; Goldenberg, 2013, pp. 14-15).

It is the ancient, universal, common language of the Arabs' land and the people who have lived in the Arabian Peninsula. It is also the language of Arabic poetry. The primary literary form for the Arab people has traditionally been poetry, both Arabic and international. Listeners are invited to replicate the communal and communicative quality that Arabic poetry has always possessed from its inception by gathering in the evening in the poet's tent and listening to people's lives as they are told in verse. This tradition dates back to the pre-Islamic era. "Each tribe had at least one poet to sing its praise and represent it on occasions of pilgrimage and at seasonal market gatherings" (Beeston, 1983, p. 32).

B. Saudi Poetry: a Concise Glance

The core of all Arabic writing, across all genres, is poetry. It might be right to say that the modernization of poetry among Arabs is a good sign in line with this generality. Since modern Saudi literature is often seen as a central,

authoritative, and undivided element of Arabic poetry, the same focus would be placed on it in that argument assuring the enormous home, the Kingdom of Saudi Arabia.

The influence of literature among nations, from a country to another and from continent to another, is tangible and palpable all over the ages. No one can deny the contribution and influence of Arabic and Islamic civilization on the West. It started since the middle ages until the renaissance period and likely after, with witnesses of Andalusia, Constantinople, Holy Mecca and Al Madina El Monawarah, Baghdad of Iraq, Al Quaraouiyine Masjed of Morocco, Great Masjed of Kairouan in Tunisia, Al Azhar of Cairo, Umayyad Masjed in Damascus, and many other beacons of learning and knowledge in Arabic Islamic world (Dahami, 2017).

Arabic literature, principally poetry, serves as the foundation for all literary forms in the majority of Arabic-speaking nations. This assessment suggests that the development of poetry writing in contemporary Arabic literature is a good development. The same would therefore apply to contemporary Saudi literature, which is widely regarded as a fundamental, necessary, and essential component of Arabic literature. In Saudi Arabia, poetry is a very prominent literary form. In the Kingdom of Saudi Arabia, the main categories of Arabic poetry are love, praise, irony, sarcasm, lamentation, religion, heroic poetry, and many others.

Saudi Arabia is a significant and vital part of the Arabic world, where Arabic literature, particularly poetry, is the most popular literary genre. In line with this notion, it is possible that the development and success of poetry in modern Arabic literature is a positive development. "Saudi Arabian poetry developed and progressed according to social, economic, and cultural developments" (Dahami, 2021). The same might be said of current Saudi literature in that reasoning, since it is unavoidably regarded as a fundamental, preeminent, and essential component of Saudi literature today. Poems can be categorized into categories such as love, lament, irony, sarcasm, religion, praise, heroic poetry, and many others in Saudi Arabia.

King Abdul Aziz assumed command as soon as the Najd and Hejaz, the two central regions, had been merged and amalgamated with other regions under the authority and governance of a single, powerful realm. The newly established nation had the advantage of establishing a powerful administration that was dedicated to fostering civilization and stability by supporting some essential elements of the country's development. The intended goal may be attained through factors like fostering literary and cultural periodicals and newspapers; learning; education; and knowledge acquisition; as well as culture.

As a result, the monarchy raced to open and support educational institutions, including schools, universities, community colleges, and newspapers, as well as cultural and mass media. All of these cultural and educational components contributed to the resurgence of Saudi literature in general and poetry in particular. The dominating nation controls the resources and elements of advancement, which is why the Kingdom of Saudi Arabia has supported and encouraged free public education and schooling via all of its principles and policies. The fact that the kingdom regularly awards all academics in the field of higher education is a white page in the history of education. There is complete prosperity as a result.

Additionally, the Kingdom of Saudi Arabia has been working hard to improve and modernize education quickly. In terms of distinctiveness and upholding the standard, it serves as a dominant leader for other Arab countries. In contemporary Saudi poetry, affection poetry takes up a significant amount of space. Poetic prosperity resembles a binary-sided golden model in spades. On their first side, the poets express their feelings about affection and the events that lead to it, including reunion and separation, joy and comfort, as well as yearning and spiritual heartache. They mold this representation of their skills and abilities while expressing their emotions.

The second side reserves the right to state its oblique goals and aspirations. The sentimentalities of all genres of writing were thrown in by the poets. The study of contemporary Saudi affection poetry necessitates a thorough understanding of what the poets said in both urban and rural locations. Supporting the Saudi poetry movement requires understanding what the early poets wrote in this spirit and how the contemporary creatives of Arabian nations organized their works. Additionally, exposure to the distinctive scenery in which Saudi affection poets like Abdus-Salam Hafeth produce their works is necessary. By doing so, it clarifies the impact of predecessors on successors, makes the return of divisions to their roots more understandable, and establishes a link between this type of writing and its equivalents in other Arabic-speaking nations. As a result, critics are able to make a fair judgment about affection poetry in the Kingdom of Saudi Arabia. This kind of poetry has a lot of wealth, both in terms of form and content. It is an argument that can be used to deduce various viewpoints and evaluate a variety of feelings, sentiments, emotions, and fervor that display both their realistic and made-up representations.

In Arabic poetry in general and Saudi poetry in particular, the idea of home is important. The poetry of Abdus-Salam Hafeth has been shown to be of such great importance through his poems. He has proven that it includes sentiments of admiration and pride for the nation. All other forms of Arabic literature are thought to have their roots in Arabic poetry. According to this generalization, it is possible to draw the conclusion that the development and growth of poetry among Arabs in the current era is a good indicator. It might be argued that Saudi poetry belongs in the category of modern Arabic literature because it is frequently recognized as a crucial, potent, and unbroken part of the Arabic literary legacy.

Saudi poets delight in composing poems that celebrate nationalism. Saudis are drawn to nationalism by selflessness, promise, and sacrifice. Loyalty raises patriotism and love of one's country to the status of virtue and heroism. Poetry captures and expresses the sentiments, challenges, longings, devotion, and even worries of residents. Poets use poetry to express their aspirations, hopes, and justifications for social issues. They are resolute, powerful, and emphatic. Many Saudi and Arab authors and literary figures have acknowledged how this commandment has influenced their ability to write persuasively, poetically, and creatively.

The main historical, educational, and inspirational influences that led to this resurgence are readily discernible. The new Saudi authorities realized that promoting education, culture, and knowledge acquisition could be a key factor in the country's prosperity and power when both the central territories, Najd and Hejaz, were reunited with other provinces under the rule of one powerful country headed by King Abdul Aziz. The kingdom hurriedly established journals, cultural and press media, other educational and literary organizations, clubs, schools, colleges, and universities as a result. One could argue that Arabic poetry is currently in a good place among Arab authors, critics, and poets. Given that it is naturally regarded as a primary, dominating, and continuous measure of Arabic poetry, it is accurate to generalize that the same would be identical to contemporary innovative Saudi poetry.

The enormous and populous Arab nation is centered in the Kingdom of Saudi Arabia. Arabic poetry, in particular, lies at the core of all literary forms for the majority of Arabic-speaking nations. According to this evaluation, poetry writing has advanced in contemporary Arabic literature, which is a positive development. At that point, the same would be said of contemporary Saudi literature, which is typically regarded as a fundamental, crucial, and essential component of Arabic literature. In Saudi Arabia, poetry is a well-known genre of literature. In the Kingdom of Saudi Arabia, popular genres include love, praise, irony, sarcasm, mourning, religion, and epic poetry.

C. The Concept of Homeland: East or West, Home is Best

Whenever a person goes, "east or west, home is the best" (Kakarla, 2021, p. 33; Vasbinder, 2017, p. 141; Apperson, 2006, p. 165). Loyalty to one's country is considered a part of faith. The love of the homeland is a great love that should not be mixed with doubt because the one who truly loves the homeland is the one who belongs to it or lives in it and whose feelings sing about it. The homeland lives on the breath of its children, flourishing with their arms and developing with their minds. It is no wonder that poems that are said about patriotism remain immortal and are repeated by everyone, regardless of their levels and/or knowledge. That is why poets and writers have long sung about the homeland and said that it contains the most wonderful immortal poems and the most attractive lyrics and words, including Abdus-Salam Hashem Hafez.

National poetry, which celebrates a country's splendor and its people's fervor, is another stunning genre that modern poets have shifted to and were encouraged to produce. The writers delighted in writing poetry only about Saudi Arabia, Arabs, and the splendors of nationalism. It is poetry, which implies that it depicts the struggles, hardships, and concerns of the residents. Their goals, aspirations, and analyses of these challenges are solid, convincing, and persuasive.

The richness and depth of Saudi literature are best exemplified by the poet Abdus-Salam Hafeth. His poetry was and continues to be a light torch, glimmering with a lovely and alluring vocabulary that stands above the ranks of other great literature. His poetry is the result of feeling and emotion; it has a loving and emotionally conscious tone. The poet Abdus-Salam Hafeth inhabits the Saudi people and Saudi literature via his poetic works and sings about affection and the home. He wrote about home longing in his poems, which allowed him to express affection, value, and estimation.

The Kingdom of Saudi Arabia has been providing free public education in accordance with all of its legislation because it believes that the influential country is the one with development potential. Not only that, but students also get benefits during their higher education years. The result is cultural and educational success. Additionally, Saudi Arabia has been working hard to quickly expand and improve education by inaugurating tens of universities and hundreds of

colleges in the majority of governorates and emirates. It might serve as an ideal model for other nations in terms of excellence and upholding the standard.

Some critics claim that discussing renewal and creativity in the Kingdom of Saudi Arabia's educational and literary landscapes without mentioning Abdus-Salam Hafeth is not fair. He is one who advocates innovation, both in principle and in practice. This declaration led to harsh literary criticism of him. It is also important to note that his rejuvenation did not aim to foment conflict and hatred between tradition and modernism; on the contrary, he might have meant that modern theorists could benefit from good traditions. Therefore, poetry holds a prominent place in the hearts of both poets and people in positions of power, as well as among people who value beauty. In addition, it can benefit the language in a range of contexts, such as glorification and national pride, as well as in times of peace and conflict.

When a poet sings about, glorifies, and emphasizes the beauty and pride of home as a key poetic expression, it expresses the identity that a person feels via belonging to that place. According to the poet Abdus-Salam Hafeth, national sentiment and love for one's country take up a lot of scope at the expense of numerous intellectual movements until the end of one's life. The poet Abdus-Salam Hashem Hafeth speaks of Al-Madinah as the place of his birth and upbringing. He gives the idea of the realm a lot of thought in his poetry and is concerned about its lofty and irreplaceable status. It is crucial to note that the ancient Arab poem, which has given itself to the location since its ancient history, coexisted more fully with the presence of the hometown in the modern poem. Without a doubt, the concept of 'home' conjures up individuals with strong emotions or profound pains that manifest in the minds of their listeners and readers of their poems as images or metaphorical illustrations.

D. Abdus-Salam Hafeth: The Man and the Poet

Poet and author Abdus-Salam Hafeth is a gifted individual. His frequent readings, as well as his historical and literary works in the fields of education and literature, were greatly beneficial to Abdus-Salam Hafeth. In one of the most sacred and pure places on earth, he was born, educated, and raised. Al-Madinah Al Monawarah, a dignified, beautiful, and serene city, inspired him with its holiness. He is regarded as one of the nation's important and thoughtful modern pioneers. Hafeth is a pillar of the literary movement in the Kingdom, which is strongly tied to the Arabic language, one of the country's significant cultural and literary assets, and is anticipated to produce literary and artistic output.

In order to acquire knowledge, Abdus-Salam Hafeth visited a number of sheikhs and tutors of Al-Hadith and used to ask questions as an indication of his faculty. When he questioned his sheikhs and tutors, they realized his intellect, which was clear to grasp. Some critics claim that the Kingdom of Saudi Arabia is experiencing renewal and innovation in the fields of education and literature, which has reflected positively on the poetry movements. The poet wrote a number of national poems, together with 'Nostalgia, Oh My Home,' the subject of this study, that reflect his breadth of poetic, linguistic, and literary experience. In several of his poems, the poet intends to create hope among the Arab people to overcome their problems and transcend to a better life. Abdus-Salam Hafeth emphasizes the revolution against foreign colonialism and tyranny.

When the poet sings about home, he respects it and highlights its beauty and pride. It is thought that he is expressing the identity that a person sees through belonging. Abdus-Salam Hafeth is the owner of these talents, which he used to demonstrate his affection for his cherished homeland, the Kingdom of Saudi Arabia. Hafeth produced a large number of ardent poems, demonstrating his versatility in writing, especially poetry. According to the poet, nationalism, and love for one's realm, along with many intellectual currents, occupy a significant amount of space until death.

E. Nostalgia, Oh My Home: The Poem Analysis

Abdus-Salam Hafeth's poem (الشوق يا وطني) demonstrates his ability to create a literary model about one of the most valuable values a person can be proud of. It is the homeland that has been remarked from the previous verses in the earlier papers on the poet's affliction and nostalgia for the previous days, which he spent in the bosom of his homeland by remembering his past life. Longing for the homeland is a natural habit and behavior for every man. Nonetheless, not everyone or every person can express the feelings and sentiments of their soul; only great poets can do that like Abdus-Salam Hafeth. We need to bring into mind the first verse line of his poem, Nostalgia, Oh My Home, which sets off:

Hafeth, 1993, p. 592(يا طَيْبَةَ) وَوَجْدَانِي (الشوق يا وطني) 1. داري وسرُّ الهوى الباقي وأوطاني

1. My home and the secret of the lasting fondness and my homeland

Oh Teebah of light, oh my soul and my sentiment (Dahami, 2022b)

In the first verse line, Abdus-Salam Hafeth begins his observations with affection and attraction towards the homeland, but it is mixed with sorrow since he is abroad.

In the last paper before this, we reached line number 25, which says:

Hafeth, 1993, p. 592(فففي المدينة غاياتي ومثقلبي) 25. فففي المدينة غاياتي ومثقلبي

In Al-Madinah, my aspirations and my return,

My heart is excited and very thrilled about it.

The poet continues his explanation of his affection and yearning for the homeland. He describes it, stating that his dreams and goals are restricted to only one objective. He also remarks that his heart is not in its place. He is too excited to fly over the way to make him go back home. Abdus-Salam Hafeth and his heart are very overjoyed when he evokes his homeland. Moving to the next verse line, the poet says:

Hafeth, 1993, p. 592(وعشقت روجي ودنيا الطهر في وطني) 26. وعشقت روجي ودنيا الطهر في وطني

And the devotion of my soul and the world of purity are in my homeland,

Tomorrow we return to the land that built me up yesterday.

The first verse line of this paper starts with the conjunctive word (و) and, which indicates a connection between the previous verse line, number 25, and this one. The word in Arabic is light and smooth; it adds to the harmony of the intonation of the line. However, the same English word appears to be a bit harder when reading the line as poetic.

It is the hope and the dream of returning to their home and land and touching its pure sand. The soul of the poet speaks through his mouth, saying that the devotion is only for his home. Not only that, but it is also the realm of purity. According to the poet, there is nothing dearer and pure on earth except his home, the Kingdom of Saudi Arabia.

It is the hope of tomorrow to fly back to his home, with a great reference to yesterday, in which he grew up. A poetic portrait has been depicted by the poet, presenting his talent and skill in utilizing the Arabic language in its grand manner. Poetry is the honey of the language in which it feeds and sweetens. Readers can discover a poetic echo in the three words of this line. They are (روحي) ruhee, (وطني) watani, and (أنشاني) ansh'ani. They alliterate in the last syllable i. It is the capacity of Abdus-Salam Hafeth that demonstrates his enormous abilities for both the language and the theme of the homeland. This line is clearly understood after reading the following.

We live in it for a lifetime, accepting nothing but it, 27. نبقى به العمر لا نرضى به بدلاً

Until we catch death, wrapping us in shrouds.

The greatest degree of loyalty is presented in this verse line, in which the poet does not accept or prefer to spend the rest of his life anywhere else. He satisfactorily wishes to die in his homeland and to be buried in its sand. Since the poet is an immigrant, all the senses appeal to him to return home and stay there for the rest of his life. Once again, we understand that the deep affection of the poet for his home leads him to say that he will never accept another home except for his own home, the kingdom.

وإحساناً بالطفاف عند الحبيب تشمله الخلد ظلالاً يرؤم لا من 28.

Whoever does not seek the shade of eternity, embrace him,

With the beloved (محمد) with kindness and benevolence.

Is there anyone who refuses to seek eternity and to be embraced by sympathy and compassion? If yes, the person is neither lucky nor blessed. If no, it means that rationality is going in parallel to love of the homeland and the love of the land that Mohammad ﷺ lived on its ground. The poet confirms what he emphasized in the previous lines that no one could refuse to live eternally in the homeland where the prophet once lived. The beloved is no doubt the Prophet Mohammad, who is encompassed with kindness and benevolence.

وأرواني غذائي الوصل في الفكر أبداً وأصعدي تيهي طيبة أرضاً يا 29.

O the land of Taiybah, be ready and forever ascend,

The thought of connecting with you nourishes and satisfies me.

Again, the poet goes to the technique of conversation in his poem. Critics might conceive three poetic elements in this verse line. The first is personification, where the poet speaks with Taiybah (also known as Teebah) as a being who can understand and respond. The second is the dramatic element of dialogue between both Abdus-Salam Hafeth and Taiybah. The third element is the reiteration of the word 'Taiybah' several times all over the poem, which indicates its significance.

One might inquire why the poet mentions the word Taiybah instead of Al-Madinah since both refer to the same denotation. It can be said that it is more musical and rhythmical. What Allen (2006), has said about Al-Mutanabbi can perfectly apply to Abdus-Salam Hafeth in which "his lofty eloquence, musical and virile rhythms, aphorisms on life and experience, brilliant imagery, occasionally nostalgic tone, and deep insight into the human condition" (p. 29). Furthermore, Taiybah is more religious and then it is more literary than just a proper noun.

In the preceding lines of the poem, the poet sometimes says that he and his members of the family are spiritually thirsty; they wish to drink from its water, but now the matter is different. There is another poetic technique that the poet uses. It is the technique of contrast that indicates a way of supporting the meaning, even if it is indirect. The preceding verse line indicates contrast with the following verse line, which sings:

11. ظَمَانٌ آهَاتٍ فِي الصَّغِيرِينَ حَتَّى أَرَى أَلَسْتُ شَوْقُ كُنَّا بَلْ أَقُولُ.

I say: Nay, we are all longing. Do I not even see

The two little ones in groans of thirst?

The contrast is in the last words of both lines. In line 11, we have the word (ظَمَانٌ), which means thirst, and in line 29, we find (أَرْوَانِي), which means satiate me.

30. الدَّانِي الْقَادِمِ اللَّقَاءِ فِي يَأْ عِيدَنَا مَأْمَلْنَا أَنْتِ تَأْتِي سَوْفَ لَأَنَّا.

Because we will come, you [Taiybah] are our desire,

O! Our rejoicing in the ensuing near meeting.

When we come to the final verse line of the poem, we find that the line is very different from the previous ones. This line is full of hope and optimism for the close arrival of his home after a period of time abroad. The nostalgia for the home has now reached its peak after he drew amazing and gorgeous portraits and depictions of his longing. Quite sure, the poet is optimistic about the imminent return to his homeland – the Kingdom of Saudi Arabia. His realm is his dream. The time of coming home is a feast, and it is close.

The language that we interact with is one of the poet's remarkable potentialities, and the poet is adept at using classical Arabic precisely. In my opinion, "using precisely" refers to the vocabulary used in the poetry context rather than the grammar, structure, or syntax of the sentence. Poetry occasionally deviates from or disregards language as allowed by the text's intended meaning. Poetry is ingrained in listeners' brains and hearts from the very beginning in a variety of ways, including calming humming, singing, chanting, reciting, and savoring lyrics with their lovely rhythm, beat, regularity, tone, and cadence. It touches on a person's whole understanding and appreciation. It has to do with the man's connection with study, talent, and contentment in particular.

Poetry exudes a sense of liberation. The poet's inventiveness is seen in how he uses classical Arabic. This description applies to every word in every verse line. No archaic, irregular, or vernacular words can be found. The lines in this paper demonstrate how classical all of the terminology is. The verse lines further support the idea that all the words and phrases are classical. This study offers two essential dimensions that potentially sum up the task. The first is exalting and praising one's homeland, the Kingdom of Saudi Arabia. The poet's amazing and outstanding capacity to elevate the Arabic language by employing Standard Arabic is the second.

Despite the fact that Abdus-Salam Hashem Hafeth is a well-known Saudi national poet, the researcher is concerned about the lack of English references to the poet and his literary work. Abdus-Salam Hafeth's poetry is regarded as a precious part of the nation's extensive cultural heritage. It is advised that academics carefully assess and research Hafeth's literary works. Researchers might conduct more in-depth research on the poet and his poetry since it is crucial to comprehend the thought process of Abdus-Salam Hafeth, a well-known Arabic poet who is regarded as one of the early Saudi pioneers who helped shape Saudi Arabic poetry

4. Conclusion

The analysis also attempted to quickly situate poetry in the Kingdom of Saudi Arabia, an Arab nation that is actively growing and supporting literature, education, and culture, in addition to contemporary poets and literary figures. One of them is Abdus-Salam Hafeth, who worked tirelessly to elevate Saudi Arabia and develop contemporary Saudi poetry. The poet expressed his affection for the country in the poem. The poem "Nostalgia, Oh My Home" is the best example of his style, which uses distinctive and important language. After analyzing and examining the poem's chosen poetic lines, one might come to the conclusion that Abdus-Salam Hafeth's skill and aptitude in using poetry to celebrate his great country, the Kingdom of Saudi Arabia, had significant and noticeable repercussions.

Unquestionably, one of the best examples of modern Saudi poetry is the poem by Abdus-Salam Hafeth. It has proven the exceptional and admirable qualities of Saudi literature's lasting legacy. A proclamation of affection for the city and the royal residence punctuates the poem's conclusion. Abdus-Salam Hafeth's poems have provided richness and supremacy of diction with the intensity of emotion and vision, especially at the point dealing with home and nationality. The poetry of Abdus-Salam Hafeth has demonstrated that it carries a spirit of joy and love for the nation. As a result, the poet makes allusions to his love of the home—the huge home—and utilizes poetry to express his beliefs. While Abdus-Salam Hafeth is away from home, the poetry in this study stimulates and stirs thoughts of longing for the motherland.

In the poem "The Nostalgia, Oh My Home," the author expresses feelings of estrangement, loneliness, and longing. The poem, written by Abdus-Salam Hafeth, is considered to be one of the most well-known examples of Saudi poetry. Therefore, it is believed that the poem by Abdus-Salam Hafeth is one of the landmarks of contemporary Saudi poetry because it deals with a crucial theme of the homeland. The study has suitably been undertaken to shed light on the implication of Saudi poetry by highlighting its energy and innovation among Arabs.

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