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HOME IN THE POETRY OF SAUDI ARABIA POETS: ABDUS-SALAM HAFETH AN EXAMPLE OF A DISTINGUISHED ARAB (1)

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ABSTRACT

Classical Arabic poetry is the core of all categories of literature in all Arabic lands, territories, and realms since the age of pre-Islam. This study is an attempt to shed light on some literary facets of modern Saudi Arabic poetry focusing on the concept of homeland as an illustration of the standing of modern Saudi Arabic poetry with a particular indication to a contemporary Saudi poet, Abdus-Salam Hashem Hafeth. It can be right that the progress of Arabic poetry in the present age, among Arab poets, writers, and critics has a positive measure. It is true to generalize that the same would be identical to current innovative Saudi poetry given that it is naturally considered a principal, commanding, and uninterrupted measure of Arabic poetry. The researcher endeavors to illustrate the poet's intellectuality in depicting his glorious city as

a representative of his adoration for the big home - the Kingdom of Saudi Arabia. The study commences with a concise introduction. Then, it analytically moves ahead to inspect the noteworthy Saudi poet – Abdus-Salam Hashem Hafeth. After that, the study portrays a critical-analytical attitude to the first four-verse lines of the poem of Hafeth, ‘Nostalgia, Oh my Home’, focusing on the concept of home as its principal theme. In conclusion, the study ends with a concise assumption and recommendations.

Keywords: Abdus-Salam Hashem Hafeth, Al Madinah Al Monawarah, Arabic Literature, Arabic Poetry, Home in Poetry, Kingdom of Saudi Arabia, Saudi poetry.

INTRODUCTION

According to several critics, many contemporary Saudi poets moved and were stimulated to an impressive category of poetry. It is termed the nationalist poetry that covers the magnificence, brilliance, and grandeur of the nation as well as the passion of its people. The powerful nation is the one that grips the possessions of progress, that is the way the Kingdom of Saudi Arabia has been delivering and offering public schooling, learning, and teaching with all their protocols free, not only that but also remunerates students and scholars in universities. The Kingdom paid enormous care to its constituents as the foundation and fountain of civilization, intelligence, and wisdom.

Consequently, the result or the outcome is positively crucial in all types of sciences, the applied and the social or humanities. Literature has a great portion. Saudi poets appreciated creating poetry about the grandeurs of nationalism. Nationalism is “a spirit represented in the love of the homeland, infatuation with it, working for it, defending it and preserving it and running in the souls. To it, people are endeared by self-sacrifice, surrender, and altruism. Loyalty raises it to the ranks of the righteous and the ranks of heroes” (Sayed, 2006, p. 15). It is poetry that depicts and renders citizens’ difficulties, passion, nostalgia, challenges, affection, and even worries. Poets make their poems to reveal ambitions, optimism, and their elucidations of national concerns. They are persuasive, powerful, and forceful.

The revival and awakening of the Kingdom of Saudi Arabia have embarked on the call and urge of Muhammad ibn Abdul Wahab, the Imam of renovation. The inspiration for such appeal is observed in the Saudi literature such as rhetoric, and poetry. It is also seen in the writings of different literary genres by various Saudi writers and literary individuals. Several young and old people activated their hunger for thought, renovation, and revitalization via their pens under the king's sagacious sustenance. Those literary figures had great occasions and chances to start writing in diverse fields of literature, for instance, criticism of its different types, and many other varieties of thought, intelligence, and literature, particularly classical Arabic poetry.

The foremost influences and encouragements of this renaissance or revival can be comprehended as education, historical, and enlightening. One of the most crucial factors of such revival is magazines and newspapers, which were spread in most of the big cities of the kingdom. Saudi philosophers, scholars, writers, and critics are inspired by the magazines and newspapers, which revealed ways for books from abroad. Because of the expansion, elaboration, and progress of the Kingdom of Saudi Arabia in all phases and sides of life, several features motivated the resurgence of poetry, such as printing presses, media, radio, libraries, literary clubs, and some other common inspirations on literature progress.

Several Saudi poets have powered perception, thoughts, thinking, and representation from antique poetry. Saudi poems matured and developed along with economic and national growth. Before all of that, there were other central inspirations in the revival of Saudi poetry, like the

Holy Qur'an, the Hadiths of the Prophet, and the ancient literature ... also include modern literature, where the impact of all the doctrines, poetic movements, and trends that emerged in the Arab countries after the contemporary renaissance, such as migration literature and free verse. The influence of all these movements appeared in Arab and Saudi poetry (Dahāmi, 2021a).

Arabic Poetry: The Artery of the Arabic Tongue

Classical Arabic poetry is a strengthened and central language at all altitudes and genres of literature, in which human advancement and cultivation are based, as the nation's integrity lies in the erudition of its literary tongue. Classical Arabic poetry has made the Arabic tongue an inexhaustible, bottomless, and endless intention, with its wealth of description, correlations, and profound connotations that made it grander to other tongues. "Arabic verse was countless in number and is transmitted from mouth to mouth" (Dahami, 2015). It is said that poetry is the tongue of superiority among the clans and kinfolds in the past via their mastery of the standard Arabic tongue. The Arabs, all over Arabia, ancient and modern, overestimated Arabic poems, since it is the bequest that they have received. Most of the tribes and clans in Arabia were skilled in delivering poems and therefore acquired the morality of authority among others.

Arabic poetry has a pronounced appeal to its hearers and connoisseurs since every person who listens to satisfactory Arabic poetry is captivated and pleased. The fascination is obvious whether the listener is, notable or below, rich or poor. It can be stated that the aspiration for the poetic uniting of the trustworthy Arab poet lies in the appetite and affection for the Arabic tongue, and it should be observed that Arabic poems are of various natures. They are countless as they begin to be conveyed from a person to a person and from one generation to another.

Many critics, poets, and scholars recognize that poetry in the Arabic tongue is full of delight and euphoria that shook the approaches of conscience via tongue and its abundant and graceful terminologies. Poetry portrays a necessary role in Arab society. Such is the magnificence of the Arabic expression and inflection with its compound and gorgeous movements, with its perpetual and unceasing dependence on phonetic associations in addition to the profundity of its connotations. Modern Arab poets frequently maintain that Arabic poems have key positions in the arising renovations of cultures and people.

Historically, the inkling of poetry as an art is developed through the mastery and artistry of Arab poets. The poet, since before Islam, is the prophet of his clan, their guardian in peace, and their supporter in a fight. The whole clan was gratified to reveal the advent of a poet, protector of its concords, and singer of its grandness and glory. Arabic poetry is an official measure to record Arabs' glorious, splendid, and wonderful manners.

Critics such as Ibn Khaldoun highlight that poetry for Arabs is an unmatched deed. History and experience are associated, and it is similarly the dominant reference point for wisdom, experience, knowledge, insight, and erudition. To repeat Ibn Khaldoun 1958, "(Poetry) in the Arabic language is remarkable in (its) manner and powerful in (its) way" (p. 373). The leads and clannish descents with the praise of morals and respect values for instance tolerance, generosity, courage, boldness, and cordiality. The Arabic language was and still is the impetus

and stimulus for the development of many sciences, particularly the sciences of literature and language.

The classical Arabic tongue is abounding with proverbs, intelligence, knowledge, and insight. It is an uncontaminated illustration of the classic of Arab integrity, which devotes itself to the Arabic expression *muruwwa*. Correspondingly, the opinion is supported that the “classical Arabic poetry is the literary canon from which medieval Arab linguists, genealogists, and other scholars take evidentiary verses (*shawiihid*) to support their arguments. In this way ancient poetry ‘judges’ many a scholarly case” (Dahāmi, 2020; Gruendler, 2002, p. 257). Lying on that, it can be identified that the passion for a poetical arrangement is affectionate in the Arabic tongue.

Conception of Home

The poet Abdus-Salam Hashem Hafeth, whose nickname is Al-Madani, refers to his birth and life in Al-Madinah. In his poetry, he took care a lot of the concept of homeland and was concerned about its high and dear stature. “It is important to point out that the existence of the homeland in the modern poem was paralleled by a richer presence of the mother Arab poem, which, since its ancient history, devoted itself to the place” (Aal Hammadi, 2015). There is no doubt that the meaning of homeland carries deep sorrows for those with abundant feelings, which turn into images and metaphorical drawings in the minds of his listeners and readers of his poetry.

Therefore, the poetic image is considered by all poets, in particular by the Arab poets. They are capable of classical Arabic and possess the most important and most distinguished elements of poetry in achieving the creative aesthetic. The poetic image is a cornerstone of basic literary work. The poetic image is also one of the building blocks on which the poet leans and relies on conveying the faculties of his thoughts, emotions, and feelings.

When the poet resorts to the image and the symbol, he seeks from this to create a kind of influence on the conscience and the reputation of the recipient of his poetry. In addition, the poetic image makes the listener lives the experience that the poet draws and expresses, and the listener interacts with it negatively or positively, whether the expressed experience stems from the poet himself or the outer world. In general, he senses it and brings it to his surroundings, so he gathers its elements and does not disperse them. The poet lives with it internally and merges with it. Then he expresses it in the form of a picture or a drawing and transmits it to the receiver to make him participate in being affected by what he draws and turns it into a story with an experience the poet shares with the homeland and those who live on this homeland. See more at (Sayed, 1999, p. 355).

Abdus-Salam Hafeth: Arabic Saudi Poet Adores the Homeland

Abdus-Salam Hashem Hafeth is one of the poets who accompanied the beginning of the modern literary awakening in the Kingdom of Saudi Arabia. Hafeth was born in the shadows of Al-Madinah but the date of birth is not confirmed. There are those who said he was born in the year 1929, and others said in 1927. He grew up and was educated in the traditional school known as Al-Kuttab as was the custom of the educational process in various aspects of the Arabian Peninsula. At an early age, he was able to memorize parts of the Holy Qur’an. He traveled to a number of sheikhs and preservers of the Hadith of Prophet Mohammad. His brilliance was apparent as he inquired of professors and scholars. Abdus-Salam benefited from their knowledge in a number of multiple and important sciences for society, which had a great

and positive impact on building its fabric and linguistic and literary unity from the beginning. In addition, He was helped by his various readings and interpretation, besides his work in the field of education and literature.

Abdus-Salam Hafeth is a creative poet and writer, born, educated, and raised in one of the holiest and purest places on earth. In this tender city, Al Madinah, he drew his inspiration from its sacred environment. Hafeth is considered one of the leading modernist thought leaders in the Kingdom of Saudi Arabia. He is one of the pillars of the literary movement in the Kingdom, who is hoped to bear its literary and cultural fruits, which is closely linked to one of the important entities that is the Arabic language.

Despite the great difficulties that stood before him, he was not defeated, but he began to satisfy his inclinations and satisfy his literary desires through reading and writing. Abdus-Salam Hafeth was influenced by his private studies through several symbols of the Arab literary and cultural movement, such as Al-Rafi'i, Jubran, Ali Mahmoud Taha, and many others. Undoubtedly, the wide knowledge and acquisition of many types of literary understanding made his intellectual faculties free and unrestricted as a result of the diversity of sources and intellectual awareness that he acquired.

However, despite this, he does not compromise the rules associated with the transcendence of the Arab traditions that were brought by the true religion. Abdus-Salam Hafeth has written many articles that were published in the most important and famous literary newspapers, such as the Saudi newspaper Al-Bilad, as well as Al-Manhal magazine, which was issued from Makkah Al-Mukarramah.

Abdus-Salam Hafeth excelled in many branches of literature and culture and has written many books. One of his productions is the historical literary publication entitled Al-Madinah Al-Monawarah in History. Another literary production is a poetic epic entitled Raheb Al-Fikr (The Monk of Thought) and In the Mihrab, as well as dozens of other literary, historical, cultural, and societal contributions. Many critics comment that Hafeth's poetic style tends to be renewed in which the topics of poetry revolved mainly around the problems of the East and the development of treatments. One of the topics that took a wide space in his poetry is the quest for transcendence in order to reach a better life for humanity. Another space is about the homeland.

It is the love of the homeland that carries inside the poet abundant feelings that fill the hearts of every human being towards their homeland. "The phenomenon of nationalism is a general human sensation. The Arab poet has preserved for us many creative texts that testify to the poets' affection for their homelands, for example, the poem of Malik ibn Ar-Raib, in which he laments himself the time his death approached when he was far from his homeland. It is a picture of the Arab associated with a place, which is the homeland" (Anabtawi, 2016, p. 61). However, only the capable poet can reveal this love and that fondness who can bring what is in the heart to the page of history. It is Abdus-Salam Hafeth who owns these faculties through which he proclaims his love for his dear homeland, the Kingdom of Saudi Arabia. Hafeth wrote many patriotic poems that testify to the length of his writing, particularly in poetry.

Arabic poetry is considered one of the oldest and deepest poetic springs among Arab poets, including the poets of Hejaz until words and meanings became among the most prominent features of Arabic poetry for all purposes. There is a permanent correlation between language and poetry, such as the connection between a mother and her infant. Throughout history and

time, the nature of the relationship between language and poetry was not shaky or weak, but rather a close relationship, linked to an integrative relationship. Neither poetry is useful without the language, nor does language dispense with poetry, its beauty, its symbolism, and the depth of its meanings that spread its goals.

Poetry occupies a strong position among poets and among the rulers of people, and the same among the common people who love beauty. It is able to serve the language in many circumstances, in peace and the hours of battle, in glorification and pride in the homelands. "Poets focus on the homeland as a major poetic representation, which represents the identity that an individual feels through belonging to when the poet sings about home, glorifies it and highlights its beauty and pride" (Ash-Shams, 2021, p. 19). It may be said that the national trend and the concerns and love of the homeland according to the poet Abdus-Salam Hafeth takes a wide space at the expense of many intellectual trends until the end of his life. Abdus-Salam Hashem Hafeth died in 1995 in Al-Madinah, at the age of sixty-eight.

Nostalgia, Oh my Home: The Poem Analysis

The human being is associated with his home and place of residence, where he/she constantly evokes the avenues of his childhood and youth. The association and devotion are an innate tenderness and a congenital tendency. It may be said that the affinity to the homeland is formed with man and grows with him so that it becomes part of his cognizance. The extrapolation of the Arab human heritage divulges the association that takes multiple dimensions of contrast. There is a kind of relationship that shows the side of respect, admiration, and love, and there is another side that shows pain, nostalgia, and eagerness. Many Arabic poems - one of them is the poem under study - represent this relationship with its various and varied forms and dimensions, which imply nostalgia for the homeland.

Abdus-Salam Hafeth's poetry carries feelings of love, pride, and admiration for his homeland. The poem begins with the word (داري وَسِرُّ الْهَوَى الْبَاقِي وَأُوْطَانِي), which bears his thoughts, and it is a reference to the status of Al-Madinah and its remarkable history. In this poem, feelings of love and nostalgia for the homeland ignite at the time the poet is away from home for long or short periods, and a reason or more. It generates a feeling of alienation and nostalgia then fondness. In his poem entitled 'The Nostalgia, Oh my Home' the poet sings:

1. دَارِي وَسِرُّ الْهَوَى الْبَاقِي وَأُوْطَانِي يَا طَيِّبَةَ النُّورِ يَا رُوحِي وَوَجْدَانِي (Hafeth, 1993, p. 592)

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

Oh Teebah of light, oh my soul and my sentiment

In the first verse line of the poem of Abdus-Salam Hashem Hafeth, the poet commences his thoughts with fondness, obsession, and infatuation with his home. In fact, it is not only his own home but also the home of all who possess such an ascending dream for a dignified country, city, town, or even village. The poet, like many of the great ancient poets of the period before Islam, makes the first word of the line to mention (الدار) *addar* referring to the house, the home, or the dwelling place. The ancient great poets, particularly the poets of Al-Mua'llagah used to mention, in the introductory lines, the houses, and homes of their beloved and dear ones. Zohayr ibn Abi Solma is one of the most important poets of the Pre-Islam age. He is an obvious example who mentioned the place of dwelling in his first line of Al-Mua'llagah. "Al-Mua'llagah of Zohayr starts with the following line" (Dahāmi, 2021b).

أَمِنْ أَمْ أَوْفَى دِمْنَةً لَمْ تَكَلِّمْ بِحَوْمَانَةِ الدُّرَّاجِ فَالْمُنْتَلِمِ (Az-Zawzani, 2011, p.72)

These ash-covered ruins, that did not talk to me, in Hawmanat Al-Darraj and Al-Mutathallami, where they ever the dwelling place of Um Awfa (Maso'd, 2013)

Zohayr ibn Abi Solma commences this poem like all of the pre-Islamic poets, who, in the opening of their poems, used to stand on the remnants of a beloved. The poet asks about the homes and lands of Umm Awfa in which he points out the years that have passed. These years passed to the degree that Umm Awfa no longer identifies [with] him and their virtual and platonic relationships. The lands that were inhabited by Umm Awfa are names of belonging the poet wanted to make a piece of touchable evidence about his kinsmanship (Dahāmi, 2021b). Furthermore, "Umm Awfa, whom our poet calls at the opening of his *Mua'llagah*, is the first wife of the peacemaker poet. All of the children Zohayr had had from her having died either at the time of giving birth or at a young age" (Dahāmi, 2019a). The second instance is Tarafah ibn Al-A'bd. He is "one of the greatest Arab poets ever" (Dahāmi, 2018). In his *Mua'llagah*, he says:

Az-Zawzani, 2004, p. 71; Ibn Al-A'bd, 2003,) تَلُوْحُ كَبَاقِي الْوَشْمِ فِي ظَاهِرِ الْيَدِ لَجَوْلَةِ أَطْلَالٍ بَيْرُوقَةٍ تَهْمِدُ (p. 25

The remains of Khawlah's dwelling in the stony track of Thahmad that shines like a tattoo on the surface of the hand.

Tarafah speaks about his beloved's ruins symbolized by the vestiges of tattoo marks on the *surface* of a girl's hands. Readers look to share the poet's bafflement, anxiety, and astonishment over the traces of the dwellings. Such dwellings are in tune with what occupies the mind and heart of the poet. *Al-Atlal* refers to ruins, relics, traces, or remains of the beloved's abandoned place (Dahāmi, 2018).

The next example is Al-Harith ibn Hillizah who refers to (الدار) *addar* in the second line of his *Mua'llagah* saying:

(Ibn Hillizah, 2020, p. 13; Az-Zawzani, 2011, بَعْدَ عَهْدِ لَنَا بَيْرُوقَةٍ شَمَاءَ ءَ فَأَذْنَى دِيَارِهَا الْخَلْصَاءُ p.153)

After sweet times we spent together in *Bargat Shama*; her home came closer to *Al-Khulsa*,

It is natural that the majority of the great poems of pre-Islam contain a sort of pain as a result of parting, valedictory, or departure. The reader/critic easily find[s] censure, condemnation, blame, or admonition. *Bargat Shama* (بَيْرُوقَةٍ شَمَاءَ) and *Al-Khulsa* (الْخَلْصَاءَ) are places, which denote the places they used to meet in their earlier years of courtly love among dignified people. We might conceive that the area of the beloved Asma is near these mentioned places. Not only that but also the poet refers to the new residence of his beloved as the new place called *Al-Khulsa* after she used to dwell in the old place of *Bargat Shama* (بَيْرُوقَةٍ شَمَاءَ) (Dahāmi, 2019b).

Among the other examples is *Mua'llagat A'mru ibn Kolthoum* who mentions in the eighth verse line:

(Al Qurashi, 2016, p. 117) وَأُخْرِى فِي دِمَشْقَ وَقَاصِرِينَا وَكَأْسٍ قَدْ شَرِبْتُ بِبَعْلَبَكِ

Several times, we drank, in Baalbek, others in Damascus and Cacerin.

Confirming being a rational man and brave, the poet says that he is accustomed to the drink because has drunk several times in different cities and places such as Baalbek and Damascus (Dahāmi, 2019c).

Abdus-Salam Hafeth does the same but with different dimensions. He glorifies his own home, his own love, and his own loyalty. In this first line, the poet passionately expatiates his thoughts deeply to expose his inner thoughts about his city, Al Madinah Al Monawarah, the second holy city in Saudi Arabia.

The poet imagines that he is conversing with his home. The dialogue is conceived through the second hemistich when the poet addresses his soul saying (يَا طَيْبَةَ النُّورِ يَا رُوجِي وَوَجْدَانِي) 'Oh Teebah¹ of light, oh my soul and my sentiment'. In his speech about Al Madinah, the poet expresses that his home is protected inside himself. It is his essence, infatuation, and delight. It is an ascending reaction and sincere feeling about the love of home. From this point, critics might understand that home is not something external but, on the contrary, internal. Furthermore, it can be both internal and external. The poet continues his argument by revealing (دَارِي وَسِرُّ الْهَوَى الْبَاقِي وَأُوطَانِي) 'My home and the secret of the remaining craving and my homeland'. This part of the verse line indicates that the poet, Hafeth, shows great and deep passion and sentiment before mentioning his city, which reflects that his home is valuable to an incomparable degree. Al Madinah for the poet, as a part of the great country, is not only the dwelling place but also it is the secret of the desire. It is a profound feeling for the whole country that is represented in the city.

دَارِي وَسِرُّ الْهَوَى الْبَاقِي وَأُوطَانِي يَا طَيْبَةَ النُّورِ يَا رُوجِي وَوَجْدَانِي

dari wasirr alhawaa albaqi wa awtani ya taybat alnnur ya ruhi wawijdani

As it is the nature of poetry, there should be an indication of the poetical devices. No poetry without rhythm, cadence, tone, foot, alliteration, assonance, consonance, intonation, or some of them. In this first line, we can discover inner rhythm as in the words (دَارِي) *dari*, which means 'my home', (الْبَاقِي) *albaqi*, the remaining, (أُوطَانِي) *awtani*, my homelands, and (رُوجِي) *ruhi* my soul, in which the reader/listener with a sensitive ear to music can realize variation of repeated alliteration. The rhythmical beat is in the last sound of all these examples.

2. الشَّوْقُ يَا مَا أَمَرَ الشَّوْقَ فِي كَبِدِي عَلَى مَدِينَتِنَا وَالْمَسْكَنِ الْخَانِي

2. Longing, O how longing is unsweetened in my liver

Over our city and the affectionate dwelling

The second verse line of the poem is associated with the first but with a deeper connotation. Longing naturally is sweet but the poet, Abdus-Salam Hafeth, depicts a contrary picture of the result of yearning. According to the poet, yearning is gloomy because of the deep fondness and feeling inside his heart. Sadness, which the poet suffers, is due to remoteness. The poet is traveling away from his city and kingdom. The poet shows a sort of wonder, bewilderment, and perplexity, however, the reason behind that is not clear. The reader/listener might realize that the fondness of the poet is austere. The austerity is a picture over his city and the affectionate dwelling, Al Madinah but still, there is a bit of ambiguity since the real reason is veiled. The ambiguity might be disclosed in the next line/s.

3. عَامٌ وَأَكْثَرُ فَذُ وَلَّى وَزِدْتُ جَوَى فِي مِصْرٍ مُعْتَرِبًا وَالشَّوْقُ أَضْنَانِي

3. A year and more has passed, emotional state has increased

Moved abroad to Egypt, the fondness has languished me.

¹ Teebah is one of the names of Al Madinah Al menorah and the Arabic meaning refers to goodness.

Yes, it is in this third verse line of the poem of Abdus-Salam Hashem Hafeth in which the ambiguity is revealed. The poet is out of the country for more than a year. Such remoteness from home created a state of homesickness, missing, and yearning. The time spent in Egypt increased the poet's agony because there is an obstacle that prevents him from feeling glad in his home, the city, and the country. Egypt is a very attractive, fascinating, and charming country. Nevertheless, all such positive qualities of the place he dwells in, his love and passion for his birth city surpasses all other glories.

4. أَنْقَلُ الطَّرْفَ أَيْنَ الْأَهْلِ؟ أَيْنَ هُمُ؟ أَهْلِي وَمَوْطِنُنَا الْعَالِي وَوَجْدَانِي؟

I move the eye, where are the families? Where are they?

My family, our precious home, and my affection, where?

One of the most significant verse lines of the poem is this verse line. It presents the focal and crucial theme of the love, admiration, and appreciation of home – Al Madinah and the kingdom. Al Madinah is the small dwelling place and the kingdom is the big home. In this fourth line, we can find the climax of the action. It is an inner action dealing with the feeling and sentiments. The action starts with the moves and winks of the eye. The eyes twinkled here and there searching for a sign to guide him grasping traces of the family and home.

The poet knows but the state of love and longing creates inside him a sentimental state expressing his spirit and inner emotions toward his home. It is an obvious declaration to measure the profundity and depth of the poet's reaction toward home. The reader of the line might conceive that there are two kinds of the eye. The first is the concrete eye, which people see by it. The second is hidden which not many people can use but the learned, erudite, and wise ones. Abdus-Salam Hafeth is one of them.

Abdus-Salam Hashem Hafeth is a prominent Saudi and Arabic poet. The proof is not only his deep connotations, passion, and feeling but also his skill with poetic devices.

أَنْقَلُ الطَّرْفَ أَيْنَ الْأَهْلِ؟ أَيْنَ هُمُ؟ أَهْلِي وَمَوْطِنُنَا الْعَالِي وَوَجْدَانِي؟

anqqilu attarf ayn alahlu? ayn humu? ahli wa mawtinuna alghali wa wijdani?

In this verse line, we find a metaphorical portrait comparing the eye with an instrument. The eye can be moved and controlled searching for something hidden or unseen. The poet, Hafeth, did not use the word eye as a direct sensation but replaced it with a symbolic one (الطَّرْفَ) *attarf* that refers to the sight resulting from seeing. In addition, we can find total alliteration in the interrogative word (أَيْنَ) *ayn* of the first hemistich as well as in the conjunction (وَ) *wa* which means and. In addition, we find rhythmical semi alliteration in sounds like (الْأَهْلُ) *alahlu* and (أَهْلِي) *ahli*.

CONCLUSION

Home is a crucial theme in Arabic poetry in general and in Saudi poetry in particular. Abdus-Salam Hashem Hafeth's poetry has presented and proved that it carries feelings of pride, and admiration for the homeland. Al-Madinah is a remarkable city in history, consequently, the poet, via his poem, bears his thoughts and it is a reference to the status of home-loving. In this poem, feelings of love for the homeland are provoked and aroused when Abdus-Salam Hafeth is away from home whatever the reason or the period is. In his poem entitled 'The Nostalgia, Oh my Home', the poet has generated a feeling of alienation and homesickness then longing.

The poem concludes with a fondness for the city and the big home, the kingdom. Abdus-Salam Hafeth via poetry has presented fulfillment and hegemony of phraseology with the vivacity of eagerness and vision, particularly the point, which deals with home and nationalism. Commonly, the poem of Hafeth could be assessed as one of the praiseworthy connotations of Saudi poetry. The poem comprises stimulating contemporary approaches to Saudi and Arab poetry concerning nationality and love of home within the modern age. The poem of Abdus-Salam Hashem Hafeth is measured as one of the admirable significances of the poetic efforts in Saudi Arabia. 'The Nostalgia, Oh my Home' contains an exciting contemporary viewpoint among the Saudi versifiers during the twentieth and twenty-first centuries.

Recommendation

One of the negative points faced by the researcher is the scantiness of references and materials in English about the poet and his poetry irrespective of the fact that Abdus-Salam Hashem Hafeth is a prominent national poet of Saudi Arabia. The poetry of Abdus-Salam Hafeth is considered among the great heritage of the nation. It is recommended that the literary works of Hafeth need to be paid with great consideration through investigations and studies. Researchers are requested to do further analysis on the poet and his poetry owing to the worth of examining the mind of Abdus-Salam Hafeth as a great Arabic poet representing an example of the Saudi pioneers who contributed to the evolution of the Saudi Arabic poetry.

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