

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

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ABSTRACT

The area and things that a poet links with his humanity, such as his dreams, suffering, and chanting, are referred to as 'homeland.' This study concentrates on the theme of home in the poetry of the Saudi poet Abdus-Salam Hashem Hafeth. It continuously attempts to shed light on some literary characteristics of contemporary Saudi poetry and the theme of home affection, as well as its relationship to the classical Arabic language. The study places special emphasis on the concept of 'homeland' as an illustration of where modern Saudi Arabian poetry is headed. One may argue that Saudi poetry is currently enjoying good conditions among Arab authors, critics, and poets. By using the poet's lovely city of Al Madinah Al Monawarah as a symbol of his devotion to his large nation, the Kingdom of Saudi Arabia, the researcher hopes to highlight, on the one hand, the poet's knowledge. On the other hand, the researcher makes an effort to examine the poet's genius in how he used the Arabic language in his poem. He also wants to show the poet's brilliance by utilizing his beautiful city as a metaphor for his love of his enormous country, the Kingdom of Saudi Arabia. The investigation begins with a brief introduction, then a look at the Saudi poet Abdus-Salam Hafeth. The research then employs a critical-analytical approach to examine a few selected verses from Abdus-Salam Hafeth's poem 'Nostalgia, Oh My Home' (الشوق يا وطني), emphasizing the concept of home as its primary concern. A brief conclusion to the study is followed along with some suggestions.

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Introduction

The enormity and importance of the Arabic language encourage it to be one of the most obvious languages in terms of its talent and dexterity, as well as its recurrent capacity to acquire familiarity with a vast array of different fields of study, knowledge, and sciences. The legacy of classical Arabic poetry served as the pillar of foundation for the modern Arab literary renaissance, without which it would not have been conceivable, and the topic of heritage has, without a doubt, occupied the attention of Arab poets and critics ever since. Arab poets rarely get together due to differences in attitudes, currents, and schools, as in the case of their meeting on the original poetic heritage, but the ancient Arab heritage is a never-ending source that successive generations of poets have drawn from to find what they believe meets their needs.

Poetry is the most notable example of the Arabic language's inspiration and originality in literature. The classical Arabic language has also merged all other Arabic expressions and dialects, creating one of those tongues' best components and modules. This has eliminated the flaws that were present in other dialects. It has the ability to satisfy a variety of terminological requirements, including the potential for correct real phrases to coexist peacefully alongside symbolic, allegorical, and metaphorical ones in a way that is uncommon in any other language.

The Arabic language's adaptability in use and assimilation is one of its advantages. A billion people utilize its alphabet, 400 million people are estimated to speak it and more than 1 billion and 700 million Muslims venerate its holy book, the Noble Qur'an. Because it is one of the easiest languages to translate simultaneously compared to many other languages, all of these benefits make it a language used in international media and scientific publications.

The principles of lovely aesthetic frameworks and amazing rhetorical imagery that combine to produce knowledge and delight are presented in the Arabic language. It removes the monotony barrier and enlarges the mind and consciousness. In addition to accurately expressing the diverse impressions, it

also aims to do so by applying the highest standards of overall quality and by adhering to the fairness and mastery pathways. The Arabic language stands out among modern languages due to these and other idealistic characteristics. As a result of these characteristics, it is said that it is the language that critics, historians, and current linguists are searching for in order for it to be a universal language. Koestler (1964), states, "If I were obliged, not to define poetry, but to name the class of things to which it belongs, I should call it a secretion; ... like the pearl in the oyster" (p. 317). And Hafith [also written as Hafeth] Ibrahim affirms, "The language speaks and compares itself to the sea in which deep inside it jewelry and ornaments are kept." (Dahami, 2019a). He says

أنا البحرُ في أحشائه الدرُّ كامِنٌ فهل سألوا الغَوَاصَّ عَنْ صَدَفَاتِي) (Al – Bawi, 2016, p. 49; Al Masri, 2015, p.)
(87)

I am the sea in which pearls are potential inside, if not sure ask the diver (Dahami, 2019a).

Arabic Poetry: The Tongue of the Arabs

Ibn Al-Husain Al-Nisaburi said that Omar Ibn Al-Khattab, who mentioned poetry, said to Kab Al-Ahbar, 'Do you find a mention of poets in the Torah?' Ka'b said: I find in the Torah a people from the offspring of Ismail, whose Gospels are in their chests, uttering wisdom and giving proverbs. We know nobody but the Arabs (Ibn Rachiq Al-Gayrawani, 1981, p. 8). Is there poetry in which the author does not resort to some of the traditions in its styles, themes, and meanings? Whoever goes back to the pre-Islamic era finds poetry subject to many traditions and drawings inherited by poets, whether in its words and meanings or in its meter and rhymes, so that he can never submit to the idea of nature and what has folded in it that poetry is an instinct and an inspiration. Ignorant people used to create and sustain their own crafts, and in this industry and work, they are subject to numerous terms and fees.

One of the most important characteristics that distinguishes Arabic poetry is the diversity of words, formulas, connotations, and rhythm. Other imperative features are the distinct qualities, especially the forms in which emotion transcends and in which the creator takes words, letters, shapes, sounds, structures, and formulations as an important means to embody the poet's thoughts, as well as the ability of the Arab poet to draw beautiful, moving pictures. Dahami (2018b), adds, "Here is a portrait of the imaginative power of the user of Arabic with its rich and varied synonyms and connotations. Here we have an example of the greatness of the language of the Arabs".

The poet makes the language in his poetry a wide, multi-dimensional suggestive that transcends words in which their lexical connotations and contextual and emotional connotations are familiar and defy all recognized linguistic manifestations. "The Arabs had their intellectual talent limited to theoretical and linguistic expression. Ibn Khaldoun says: The speech of the Arabs is divided into two categories: the first is poetry, which is metered and rhymed speech, and its meter is based on one narration, i.e., one rhyme" (Al-Ganouji Al-Bukhari, 2016, p. 194; Cultural Life, 2006, p. 256; Ibn Khaldoun, 2005, p. 272). The poetic language continues to grow and expand without limits in these fine literary styles. The most prominent examples of this are in poetry and pure emotional self-expression, which in their language and general character are close to poetry.

We do not deny that poetry was originally a talent. However, this talent soon turns into practice and a long study of the traditions and terminology inherited from the history of art, and he adheres strictly to these traditions and terms in what he makes and works. "Poetry and eloquence, but especially poetry, were assiduously cultivated by the Arabs" (Clouston, 1881, p. xxx). The ancient Arabs themselves called their poetry industry and described it with descriptions of industries, and the same was the case with Greece and all modern nations. For this reason, critics in Western nations associate poetry with sculpture, photography, dance, and music; like him, such works of art are based on effort and toil. All this prompted me to reject the idea of dividing poets into people of nature and craftsmanship, even in the pre-Islamic era, when all poets were masters of craftsmanship, effort, and cost.

The narrators tell us that some of them were shaping the poem for a full year. There is no doubt that those who follow the pre-Islamic poet feel a clear sense that he was accepting of his craft as the manufacturer turned to his craft. It provides in it many drawings and traditions, and it is this that made learners take the word craftsmanship that the ancient critics used to denote the first doctrine that meets us in Arabic poetry. Zohayr's poems "are called *Al-Hawliat* (annuals), which means yearly. The poet used to write a poem in four months and to be refined in four months and to be spoken for four months, that is a year" (Dahami, 2019b). And the image of this doctrine in Zohayr continued to dominate, with a weakness in this form of art and industry, the pure lyrical poetry that was accompanied by playing and beating on musical instruments from the pre-Islamic age.

The word 'poet' in the Arabic language is close to its meaning in Greek, so the poet means the scholar, and poetry means knowledge and science, as it is known, joins the door of craftsmanship. In addition, traces scattered in the poetry of the ancient Arabs that they were

proofs that poetry is a type of creativity. They made it look like nerves and like blazers, overcoats, and brocade. It is similar to the manufacture of clothes, in which there is color and non-color, in which there is delicacy and non-discoloration, but we see Arabs calling it creativity. Al-Jaheth narrated that Omar Ibn Al-Khattab said 'the best of Arab industries are verses that a man presents in the presence of his need. In the Arabs' and Greeks' opinion, poetry is an industry, and it is a complex industry subject to strict, precise rules in its accuracy so that poetry makers do not deviate from them except to add to them other rules that continue to grow with the growth of poetry and develop with its progress. See more at (Masoud, 1993, p. 113; 'Amir, 1985, p. 120; Thaif, 1946, p. 13-14).

Ahmed Muhammad Al-Maatouq (1996), states that the creative writer continues to walk the language and carry it from generation to generation, reflecting the developments it has undergone and at the same time preserving its originality, innate nature, and personality, or special identity. This is what prompted the ancient Arab narrators to exert great care in collecting and surveying examples of fine literature, from poetry and others. (p. 107). Furthermore,

Nations of Arabs used to maintain dominance and supremacy. It is established in the noteworthy land of Arabia, especially in Mecca and Medina, in addition to in Najd or what is called 'the high land of central Arabia, at the time when the earliest extant Arabic literature was produced. There is no doubt that these spoke with all the grammatical inflections. The poetry of the period is sufficient proof' (Chenery, 1869: 12). In the same way, [with] respect to the point of how we can speak, 'Mecca made a nearer approach to the contemporary standard of civilized life than any other settlement in peninsular Arabia' (Dahami, 2020a; Hogarth, 1922: 17).

The Concept of Homeland in Saudi Poetry

The Arabs are an eloquent nation that called itself the Arabs because of their fluency, the ability of their speech, and their skill to express what is in their chests in the best manner and in various ways, so they call others non-Arabs as if their words are not words but are pure voices. They are people who are distinguished by their sensitivity, accuracy of reason, and the flow of emotion. The poet conveyed to them the intense love for the homeland and nostalgia for it in the conditions of distance and being afar.

The poet has within him the wealth of feelings that every person has for their country of origin because of his or her ultimate affection for home, which has a broad definition. Abdus-Salam Hafeth as well as "Ibrahim Khafaji, the poet, inhabits Saudi people and Saudi

literature and intone about affection and the homeland through his poetic works” (Dahami, 2021a). Poetry holds a prominent place in the hearts of both poets and people in positions of power, as well as among regular people who value beauty. 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. Numerous detractors claim that nationalism is a universal human feeling.

Poetry now became one of the most vital elements of national existence, and that not only in the tents of the various chiefs or at the courts of the petty kings, but among all the members of the shiftless nomadic groups, which, as they roamed over the dreary waste of their unmeasured deserts, made the Welkin ring with songs commemorating heroic courage, fidelity, and love" (ABLER, 1867, pp. 8-9).

The Arab poets have preserved a large body of original works that reflect their love of their native countries. It is a representation of an Arab and their homeland as a location. However, only a talented poet can capture this devotion, transferring what is in the heart to the written records of the past. 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.

Several critics find in the Arab poet the most affection for his homeland, the most outpouring of emotion, and the most longing and nostalgia for him. They find the Arab poet busy with the same waves of longing, nostalgia, and sadness. Therefore, they note that there is a big difference between the feelings of the poet and others. The poet is not like other people, as it is transferred through his feelings into a sincere work of art. It stems from the depths of his conscience, and a person feels its sincerity when he or she hears it or reads the words, even after a long time.

The concept of ‘home’ is essential in Saudi poetry. Consequently, the poem by Abdus-Salam Hafeth is without a doubt among the finest examples of modern Saudi poetry. 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 poem has 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 “allowed the poet to combine highly descriptive, realistic passages with metaphorical expressions of loss, nostalgia, longing, and desolation (Elinson, 2009, pp. 4-5).

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. Fawzān (1981), has stated that while Abdus-Salam Hafeth is away from home; the poetry in this study stimulates and stirs thoughts of longing for the motherland (p. 1004). 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.

Abdus-Salam Hafeth: The Man and the Poet

The poet Abdus-Salam Hafeth was an active literary figure at the outset of Saudi Arabia's contemporary literary renaissance and renewal. He is a talented poet who was raised in Al-Madinah Al Monawarah and finds inspiration in the city's revered setting. "He has written poetry as well as many other literary genres" (Al-Jubouri, 2003, p. 447). Despite the fact that his exact date of birth is unknown, Hafeth was reportedly born in 1929 in the Prophet's city. He was raised and educated in the ordinary school known at the time as Al-Kuttab, as was typical in many areas of Arabia. He was able to memorize passages from the Holy Qur'an at a young age.

Abdus-Salam Hafeth paid visits to several professors and sheikhs of Al-Hadith. His brilliance was evident when Abdus-Salam Hafeth questioned academics and scholars. The researcher/critic Abdullah Aal Hammad (2015), states, in his paper entitled 'Homeland among the Renewal Poets in the Kingdom of Saudi Arabia,' [talks] about educational and literary rejuvenation as well as renewal and innovation in the Kingdom of Saudi Arabia (Dahami, 2020a). The poet's verse and writings are geared toward transcendence toward a better life, rejuvenation, and resolving the issues of the Arab nation. They also focus on the revolution against foreign colonization.

When the poet sings about home, respects it, and highlights its beauty and pride, it is thought that he or she is expressing the identity that a person sees through belonging. Abdus-Salam Hafeth is the owner of these talents, which he used to express his love for his beloved country, 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 country, along with many intellectual currents, occupy a significant amount of space until death. A poet named Abdus-Salam Hafeth was there when Saudi Arabia's contemporary literary renaissance first began.

Despite enjoying intellectual independence, he upholds all of the noble Arab traditions that only the authentic Islamic religion could bring. Numerous of his writings have appeared in the Saudi newspaper Al-Bilad as well as the Makkah-based Al-Manhal magazine. In addition, he wrote a number of patriotic poems, including 'Nostalgia, Oh My Home,' the subject of this study, which reflects his breadth of poetic, linguistic, and literary experience. Abdus-Salam Hashem Hafeth visited Egypt on multiple occasions for medical care, leisure, and to take advantage of the opportunity to meet writers and intellectuals from Egypt and the Arab world. His name gained recognition in literary and cultural circles when he published many of his literary works in periodicals. "In his poems, he emphasized the theme of the motherland and was concerned with its high and cherished status" (Dahami, 2022a). Normally, the lyrical poems of Abdus-Salam Hafeth could be assessed as some of the admirable prominence of the Saudi literature. It comprises motivating modern approaches and culture among Saudi poetry within the modern age. Hafeth's 'Nostalgia, Oh My Home' has been brought to light as a piece of poetry of exceptional ingenuity.

The Poem Analysis: Nostalgia, Oh My Home

It has been remarked from the previous verses in the earlier papers on the poet's affliction and nostalgia for the previous days he spent in the bosom of his homeland by remembering his past life. "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" (Dahami, 2022b). Abdus-Salam Hafeth says:

1. دَارِي وَسِرُّ الْهَوَى الْبَاقِي وَأَوْطَانِي يَا طَيِّبَةَ الثُّورِ 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 (Dahami, 2022b)

In the previous first verse line, Abdus-Salam Hafeth, starts his views with attachment and fascination, with the homeland.

20. بَيْنَ الْمَدِينَةِ وَالْآثَارِ زَاهِرَةٌ بِهَا الْحَيَاءُ وَفِيهَا الْخَيْرُ كِفْلَانِ (Hafeth, 1993, p. 592)

Between Al-Madinah and the remains thriving with life

In it the life and therein the goodness twofold

The first verse line in this paper is the twentieth of the poem "Nostalgia, Oh My Home." We can realize that this verse line is connected with the previous line as well as the following. In the previous line number nineteen, we remember what the poet has said:

19. بِمَشْهَدِ الْمُصْطَفَى خَيْرِ الْجَوَارِ بِهِ يَا عِزَّهُ مِنْ جَوَارٍ فِيهِ تَلْقَانِي

In the scene of the chosen one [Al Mustafa] صلى الله عليه وسلم, the best neighbor he is,

What a glory of a neighborhood, in it you meet me

For the poetic purpose, the poet used the first word (بين), which means ‘between’, instead of the proper word (في), which as a preposition means ‘in’. If we are looking at the meaning only, we might say that the preposition ‘in’ is the most suitable one. However, poetry has a higher rank over prose in which it can evade the total grammatical structure to achieve its objectives; mixing deep effective meaning as seen in the usage of metaphor, simile, and allegory, with the musical rhythm and meter to create a great literary portrait. Furthermore, “poetry is a literary art that depicts life as the poet feels it and depends on rhythm, emotion, and imagination” (Al-Gaisi, 2019, p. 96).

Coming back to the language structure in this verse line in which the poet uses the word ‘between’ (بين) instead of the word ‘in’ (في) where he has the purpose of linking this line with the previous and perhaps with the next one. If the poet has used the word ‘in’ (في), it means that the sentence should end here. However, poetry might elongate a sentence to reach several verse lines. That is what happened at this point. The poet is still in the process of remembering the glory of his homeland, in which we can comprehend his longing reflexes in showing the magnificent position of Al-Madinah spiritually and naturally. The poet portrays it that a person can find historical and religious relics, which indicate that the city is rich with them.

21. ضَمَّتْ فَضَائِلَ أَجْيَالٍ جَوَانِحُهَا وَالْدَّهْرُ يُعْلِي تَوَارِيخًا بِبُرْهَانٍ

It has embraced the virtues of generations,

And time exalts dates with proof.

This verse line indicates the reason why the poet used the word ‘between’ (بين) in the previous line. It is connected to the previous one for which it embraced the virtues for generations between its center and suburbs. Not only that but also Al-Madinah is praised and exalted with tangible proof for dates and ages. It is time, which is controlled by Allah, for that time elevates Al-Madinah, as is proved by history. History is a witness to such elevation and loftiness.

22. سِرُّ الْجَلَالِ بِهَا وَاللَّهُ كَرَّمَهَا بِالذِّينِ وَالنُّورِ مِنْ وَحْيٍ وَقُرْآنٍ (Hoymel, 1999, p. 303)

The clandestine of majesty is in it, and Allah has honored it

with religion and illumination through inspiration and the Qur'an.

The poet is still describing the entitlements, privileges, and honors of Al-Madinah Al-Monawarah. He says that the secret of its majestic rank is involved in it, for which Allah has

bestowed it with honor and dignity. The honor and high rank that it reached are because of the revelation that descended on the prophet and the Holy Qur'an.

23. أَوَاهُ مِنْ شَوْقِي الْمَحْمُومِ يَشْغَلْنِي عَنْ كُلِّ أَمْرٍ سِوَى دَارِي وَأَوْطَانِي

Ooh, from my fervent longing that confuses me
From everything except my home and my homelands.

In this verse line, the poet moves back to a mental and spiritual state of mind, mentioning his home. His longing is great to the degree that it makes him ill with fever. The fever is more spiritual than physical. Because of the constant busy thinking of his homeland, his mind is always astray. He is unable to concentrate or focus on anything other than his home, Al-Madinah, and his homeland, the Kingdom of Saudi Arabia.

In this verse line, we can discover alliteration in the four words (شَوْقِي) *shawgi*, (يَشْغَلْنِي) *yashghalni*, (دَارِي) *darri*, and (أَوْطَانِي) *awtani*. They alliterate in the last sound or syllable *i*. All of this is owing to the extraordinary capability of the poet Abdus-Salam Hafeth, through which he demonstrates his vast skills in dealing with the poetic line and placing and harmonizing his expressions in a way that raises the status of the poem to a very high level of elegant literary work. Another issue is the theme of longing and for the homeland, which touches everybody's soul.

24. رَبِّاهُ حَقَّقْ لَنَا عَوْدًا نَقَرُ بِهِ لَا شَيْءَ عَنْ وَطَنِي يَدْعُو لِسُلْوَانِي

O Lord, fulfill for us a return that we settle in it,
Nothing to solace me but my home

The poet in this verse line shifts to another side of his description of the homeland. Now he is supplicating to Allah to make his return to his home easy and fulfilled. It is a sort of soliloquy. He apostrophizes Allah for helping and sustaining, where the poet believes that the power is in the hand of Allah alone to achieve his dream of returning home. According to the poet, readers and critics discover that there is nothing on earth that relieves the poet except his homeland – the kingdom of Saudi Arabia. The poet, in this case, is using a superlative case in comparing the whole universe with his homeland, and the result is that his homeland is dearer.

25. فِي الْمَدِينَةِ غَايَاتِي وَمُنْقَلَبِي قَلْبِي بِهَا مُسْتَهَامٌ جِدُّ جَدْلَانِ

In Al-Madinah, my aspirations and my return,
My heart is excited and very thrilled about it.

To continue his explanation of his affection and longing for his homeland, the poet describes Al-Madinah, stating that his visions and goals are limited to one goal. This thing is

Al-Madinah and returning to it. The poet mentions that the heart is not in its place. The heart is too excited to fly over the way to make him go back to Al-Madinah. The poet and his heart are very exhilarated when he remembers or listens to his homeland.

The Arabic tongue is the language of literary culture, in addition to being the language of poetry and grandiloquence. Every tribe speaks a different tribal dialect of Arabic, which has been sculpted and fashioned. Its application is straightforward, endearing, and convenient, and other different societies can easily understand its interpretation. It is precise, flawless, accurate, and devoid of restrictions and defects. Arabic is regarded as a sophisticated, ancient poetic language. Those who provide descriptions (wasf) of it imply that Arabic poetry is intense.

The Arabic language is suitable because it is easy to hear and understand, especially when spoken in lyrical and rhythmic utterances and sung verses. It "is one of the finest languages of our globe, and this in two respects: first as regards the richness of its vocabulary; and second as regards the fullness of its literature" (Dahami, 2018a; Dyck, 1894, p. 40). For all of that, we find the elegance of Arabic represented in deep meaning mixed with proper musical devices. In this verse line, we can ascertain another alliterative sound in the following four words: *fafi* (ففي), which means 'as in'; the second is *ghayati* (غَايَاتِي), referring to my ultimate goals; *munqalabi* (مُنْقَلَبِي), which means 'my return'; and *galbi* (قَلْبِي). They all alliterate on the last sound 'i', which creates a sort of cadence and metrical beat. Consequently, the poet, through these verse lines, presents an interesting piece of poetry that combines the arresting classical Arabic language and the appealing theme of home. In addition, it is a dignified home - the Kingdom of Saudi Arabia.

Recommendations

The researcher feels sad about the lack of sources and literary references about the poet and his works. He believes that this point is an essential unfavorable finding and one of the main challenges. The dearth of written or documented information about Abdus-Salam Hafeth's poetry is another outcome. 'Nostalgia, Oh My Home' is thought to be among the important pieces of poetry in the Kingdom of Saudi Arabia that needed to be given more investigation and analysis in both Arabic and English and in the diverse genres of literature to shed light on the depth of modern Saudi poetry.

CONCLUSION

It is worthwhile to investigate the poetry of Abdus-Salam Hafeth, paying attention to his creative output as a tradition and legacy of traditional Arabic poetry. The voice of affection for the homeland is Abdus-Salam Hafeth. He is the lawyer for his home. As the

kingdom enters a new phase that is its advancement, Abdus-Salam Hafeth allows critics and readers to see an original Saudi poet of creativity and loyalty. See more at (Al-Faisal, 1988, p. 58).

The foundation of this work was an examination and analysis of the symbolic and evocative portraits in the poem of Abdus-Salam Hafeth, one of the creators of modern Saudi Arabian poetry dealing with the theme of home. The study has endeavored to shed light on the significance of Saudi poetry by showcasing its vivacity and originality. The analysis also tried to rapidly place poetry in the Kingdom of Saudi Arabia as the Arab country that is actively developing and that encourages education, literature, and culture, in addition to modern poets and literary leaders. Abdus-Salam Hafeth is one of them; he worked assiduously to improve modern Saudi poetry and exalt Saudi Arabia high into the sky. The poem was written by our poet in the spirit of admiration for the nation. His approach, which incorporates unique and significant language, is best exemplified in the poem 'Nostalgia, Oh My Home.' It is possible to get the conclusion that Abdus-Salam Hafeth's skill and aptitude in using poetry to praise his outstanding home, the Kingdom of Saudi Arabia, had substantial and noticeable impacts after evaluating and examining the poem's chosen poetic lines.

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