

Home in the Poetry of Saudi Arabia Poets: Abdus-Salam Hafeth an Example of a Distinguished Arab (2)

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ABSTRACT

This study aims to shed light on some literary aspects of modern Saudi Arabic poetry, focusing on the concept of homeland as an example of the standing of modern Saudi poetry, with a specific reference to a contemporary Saudi poet, Abdus-Salam Hashem Hafeth. The researcher seeks to show the poet's intellect by showing his gorgeous metropolis as a symbol of his love for the grand home - the Kingdom of Saudi Arabia. The study begins with a brief introduction to Arabic poetry and its language. Then it gives a symbolic picture of the outstanding Saudi poet – Abdus-Salam Hashem Hafeth and Saudi poetry in general. Following that, the study takes a critical-analytical approach to the second four verse lines of Hafeth's poem, 'Nostalgia, Oh my Home,' focusing on the concept of home as its main theme as well talent of the poet in using the grand Arabic language. Eventually, the research is concluded with a short premise and comments.

ARTICLE HISTORY

Published June 30th 2022



KEYWORDS

Abdus-Salam Hafeth, Arabic Literature, Home In Poetry, Saudi Arabia Poets, Home in Poetry

ARTICLE LICENCE

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1. Introduction

Since pre-Islamic times, classical Arabic poetry has been at the heart of all kinds of literature in all Arabic kingdoms, territories, and realms. Arabic poetry is regarded as one of the oldest and most profound poetic fountains among Arab poets, to the degree that words and connotations become among the most important elements of Arabic poetry for all intents and purposes. There is an inextricable link between language and poetry, just as there is between a mother and her child. Throughout much of history and time, the nature of the relationship between language and poetry has been a tight one, tied to an experiential relationship. Poetry is useless without language, and language is worthless without poetry, its beauty, metaphor, and the depth of its interpretations that propagate its purposes.

Many critics, poets, and scholars agree that poetry in the Arabic language is rich in thrills and exhilaration, shaking the perspectives of conscience through language and its copious and exquisite terminology. Poetry plays an important role in Arab society because of the beauty of Arabic representation and inflection, with its complex and beautiful movements, its constant and unending reliance on phonetic correlations, and the profundity of its meanings. Modern Arab poets typically assert that Arabic poems play a critical role in the emergence of cultural and social transformations.

Arabic poetry has been said to be the foundation of all other types of Arabic literature. Tallying to this generalization, it is reasonable to conclude that the advancement and expansion of poetry in the modern age among Arabs is a positive sign. Since it is commonly regarded as a central, powerful, and unbroken portion of the Arabic literary legacy, it may be proposed that Saudi poetry is comprised among contemporary Arabic literature.

Arabic poetry is distinguished by its adherence to rhythm, meter, and rhyme throughout all of its forms and ages. Although some current attempts lack rhythm and rhyme, they are in actuality endeavors that cannot be counted on as poetry in any way since they fall into the sphere of prose. In addition, Arabic poetry is the Arabs' agency during the pre-Islamic period, and their grasp of what they did not know as well as their understanding of that which they had knowledge. Arabic poetry remains an imperative literary art form, although it competed with many other arts, notably rhetoric.

Arabic poetry is rhythmical and occasionally rhymed in the way it is written in the Arabic language. With the exception of so-called free verse, all varieties of poetry, ancient and modern, including contemporary poetry, require

rhythm, whereas most types of poetry require rhyme. One of the crucial features of great poetry is that it contains external and internal rhyme, which is essential for any type of poetry at any time, whether during pre-Islamic, Islamic, Umayyad, Abbasid, Andalusian, or modern.

For Arabs, Arabic has been the means of poetry from the pre-Islamic era until today. Arabs used to celebrate a happy day if a creative poet was born. Poetry among Arabs is used to elevate one tribe and denigrate another. It was also used in the early days of Islam to defend Islam's message against the infidels and polytheists of Goraish also written as Guraish (قريش). Poetry is used among clans as well as intellectuals to communicate their thoughts and defend their ideas in the face of their opponents. As a result, Arabic poetry has had a significant impact on literary, intellectual, and political life. It evolved as a result of the Arab and Islamic peoples' interactions with other peoples like the Romans, Berbers, and others.

2. The Vein of the Arabic Language is Arabic Poetry

Arabic poetry, like the majority of the world's best poetry, is lyrical and musical. It is the soul's language and an indication of potential or unseen realities. The remarkable suppleness of the Arabic language proved to be a mouthpiece for accurate, genuine, and direct utterances. Furthermore, "the purest portrait of the original Semitic that developed in the Arabian Peninsula is the Arabic language which indeed initiated as a perfect culture; it is not a mere tool of culture but a tool and culture together" (Dahāmi, 2018c). Faris (1963), states that the language that rates so high for reasons of eloquence and lyrical flight now effortlessly adapts itself to the demands of exact and positive expression (p. 222). According to Wortabet (1907), the Arabic language is primarily rich in literary proverbs, and its proverbs are frequently suitably incorporated into a conversation, correspondence, and books, and give considerable emphasis to what is said or expressed (p. 12).

Arabic poetry expresses nature's fascination through metaphors, terminologies, and meanings. The Arabic literary texts visibly engraved by Arabs at this time are undisturbed by external influences. O'leary, (2013), declares that it is undeniable that poetry, the work of expert rhymesters and poets who chant and sing of wilderness life and combat lament the empty camping grounds, brag about their clan, and slander their adversaries. It belongs to a separate type of poetry that has evolved its own literary criteria and achieved a high level of perfection in its own right (pp. 103-4).

Critics, philosophers, and scholars, such as Nicholson in his study *Literary History of the Arabs* (2004) and Dahami (2018a), emphasize that Arabic poetry was and continues to be a constant process of literary conversation. The Arabic nation has poets who instinctively communicate what they think, feel, recognize, and appreciate. Their words flew across the desert more swiftly than arrows and landed in the hearts and bosoms of all who did hear them (p. 72). Furthermore, Al-Musawi (2006), states that Arab poets' attitudes towards their lyrical lineage and tradition may be considered a trustworthy predictor of their level of contemporaneity. As expected, distinct stages in the formation of modern Arabic poetry were characterized by corresponding shifts in attitudes toward the former indigenous culture. (p. 10).

Poetry, as defined by Zaidan in the work *History of Arabic Language Literature* (p. 50), is a delightful and keen literary work that Arabs refer to as important or ultimate art. Poems, painting, and music are three examples of beautiful and enjoyable literature. All of these leading literary arts represent nature's majesty and magnificence, with engravings emphasizing nature and painting describing it with clean and consistent lines, colors, figures, and patterns. Bertram (1937), says that poetry is the only significant literary art in an otherwise uninspired world (p. 7). Poetry, on the other hand, connotes nature through a plethora of concepts, symbols, and judgments. It expresses our love and thankfulness for nature. Furthermore, nature expresses our happiness through poetry.

The people of Arabia are societies of courage, chivalry, and daring in all conditions. Their pleasant nature and way of existence encourage fearlessness. In line with Dahāmi (2015), and Hitti (1989), it can be said that the Arabic-Muslim-speaking people were the principal bearers of the torch of culture, knowledge, and civilization throughout the world, consistent with popular belief. They are persistent wanderers who migrate and roam from place to place in search of the necessary water stream for their living region, in parallel with chanting grandiose verses full of intuition for the nourishment of their souls.

Without a doubt, it is Arabic poetry that guides, provides, and serves as a portal through which one identifies how to envision the condition, whether moral, ethical, communal, social, or political, of the Arabic nation's culture. Above and beyond, it is a defense mechanism and a sword-like confrontation with opponents. Poetry is as keen and penetrating as a blade and as quick as an arrow thrown from an arch. An Arabic poet is a significant person. In line with the opinion of

Hoyland (2001), it can be said that for a poet was a weapon to ward off damage to their good name, and a method of continuing their wonderful acts and securing their fame eternally (p. 212).

Classical Arabic poetry is a reinforced and essential means of the language at all levels and types of literature, upon which human growth and culture are founded, as the nation's integrity is built on its literary tongue's knowledge. Classical Arabic poetry has greatly contributed in creating the Arabic tongue to become an inexhaustible, bottomless, and eternal source of motivation. It is so owing to its abundance of imagery, analogies, and profound meanings that it makes it superior to other tongues. Poetry is considered to have been the language of superiority among clans and families in the past due to their command of the standard Arabic language. Because Arabic poetry is a bequest, Arabs all over Arabia, past and present, have exaggerated it.

Arabic poetry has a massive appeal to its listeners and aficionados because everyone who listens to good Arabic poetry is fascinated and happy. Whether the audience is famous or not, rich or poor, of the noble class or lower class, the curiosity is palpable. It can be argued that the honest Arab poet's desire for poetic unity stems from his or her passion and enthusiasm for the Arabic language and homeland. It should be noted that Arabic poetry comes in a variety of forms. They are many, as they begin to be passed down from individual to individual and age to age.

The expertise and creativity of Arab poets have historically developed the notion of poetry as a literary art form. Since before Islam, the poet has been his clan's oracle, their peacekeeper, and their ally in battle as well as glorifying their homeland. The arrival of a poet, custodian of its rhymes, and singer of its grandeur and splendor delighted the entire clan. The Arabs' brilliant, magnificent, and wonderful behaviors are formalized in Arabic poetry, ancient and modern. Today is like yesterday; modern Saudi poets are no less than the great ancient Arab poets who have ascended with their nation to the peak of standing.

3. Saudi Arabian Poetry and Literary Movements

Nationalism is a spirit embodied in the respect of the nation, fascination with it, striving for it, defending it, and preserving it. It runs in their souls. Consequently, Saudi poets enjoyed writing poems about the splendors of nationalism. Self-sacrifice, promise, and selflessness allure and attract Saudi people to nationalism. Loyalty elevates nationalism and the love of the homeland to the ranks of the virtuous and heroes. It is poetry that reflects and conveys the struggles, passions, longing, challenges, devotion, and even anxieties of citizens. Poets write poems to express their aims, hopes, and reasons for national concerns. They are convincing, strong, and emphatic.

The Kingdom of Saudi Arabia's revival and the renaissance began with the invitation and demand of Imam Muhammad ibn Abdul Wahhab, who greatly urged people to stand for the unification of the one strong homeland. Countless Saudi and Arab authors and literary personalities have acknowledged the effect of this exhortation on their eloquence, poetry, and creative writing. The key historical and pedagogical factors and inspirations for this comeback or revival can be identified and easily witnessed.

When both central territories, Najd and Hejaz, were reunified with other provinces under the authority of one strong country led by King Abdul Aziz, the newborn Saudi authorities recognized that supporting learning, schooling, and gaining knowledge, along with culture, could be a decisive element in the nation's affluence and power. As a result, the kingdom hastened to build schools, colleges, and universities, and establish periodicals, cultural and press media, as well as other educational and cultural organizations. It is possible to say that the current state of Arabic poetry among Arab poets, writers, and critics is positive. It is correct to generalize that the same would be identical to contemporary innovative Saudi poetry, provided that it is naturally considered a primary, dominating, and continuous measure of Arabic poetry.

The Kingdom of Saudi Arabia is a central part of the vast and populous Arab nation. For most Arabic countries, Arabic literature, especially poetry, is at the heart of all literary forms. This assessment suggests that the progress of poetry writing in modern Arabic literature is a beneficial step. At that stage, the same would be applied to modern Saudi literature, which is usually considered a basic, necessary, and integral part of Arabic literature. Poetry is a well-known form of literature in Saudi Arabia. Love, praise, irony, sarcasm, mourning, religious, epic poetry, and other genres are popular in the Kingdom of Saudi Arabia.

Numerous prominent Saudi poets, as well as frequent reviewers, were moved and inspired to compose an astonishing category of poetry. It is known as national poetry because it depicts the beauty, splendor, and grandeur of the country including the enthusiasm of its people. The powerful nation seizes the holdings of advancement, which is how Saudi Arabia has been offering and affording free public education, learning, and teaching with all their protocols, not to forget mentioning remunerating students and researchers in universities. As the foundation and source of civilization,

knowledge, and wisdom, the Kingdom took great care of its people. "Several papers opened their gates to intellectuals and writers to contribute to the literary movement's progress. Many writers, critics, and literary figures availed such an excellent opportunity to bring inert notions into the public" (Dahāmi, 2020). One of them is Abdus-Salam Hafeth.

The majority of the literary figures in the opening phase are admired for their profoundly rooted association and correlation [with] the origin. Their longing to be their language dense and sturdy and their design established with the roots of rhetoric and expression with the excellent edifice. It is well-defined in the writings of Abdul Wahab Ashi, Abdul Rahman ibn Ahmed Al-Sudairy, Abdul Mohsen ibn Abdul Aziz Aal Saud, Ibrahim bin Abdul Rahman ibn Hussein Khafaji, Yahya Tawfiq Hasan, Hasan bin Abdullah Al-Qurashi, Ghazi Abdul Rahman Al-Qusaibi, Husein Sarhan, and several others (Dahāmi, 2020).

When critics take a look at the homeland in the poetry of Saudi poets, they find a diversity of visions and trends in the poems of the homeland. They find poems that glorify the homeland, but their visions are either religious, social, cultural, or sentimental, and they may also be political. It all stems from the poets' love for their homeland. Therefore, critics find poets proud of glorifying the homeland and participating in its glory in every gathering. They stand with the homeland at the sword of the pen in every battle. The Saudi poets believe in their message towards their homeland and, likewise, realize their duty towards it. Such poets ponder their love for their homeland, describing its splendor with the finest meanings and most beautiful, honest images. Abdus-Salam Hashem Hafeth is among those great Saudi poets.

Al-Madani, the poet Abdus-Salam Hafeth's nickname, relates to his birthplace and upbringing in Al-Madinah. In his poems, he emphasized the theme of the motherland and was concerned with its high and cherished status. It is crucial to note that the significance of the homeland in modern poetry was accompanied by a richer influence of the mother Arab poetry, which has committed itself to the place since its ancient past. Without a doubt, the connotation of homeland contains great suffering for individuals with plentiful feelings, which develop into ideas and figurative drawings in the brains of their listeners and followers of his poems. As a result, all poets, particularly Arab poets, contemplate the poetic image. They are capable of classical Arabic and have the most fundamental and distinguishing aspects of poetry in order to achieve a creative aesthetic. The poetic picture is a fundamental component of all literary work. The poetic picture is also one of the building blocks upon which the poet relies to express the capacities of his emotions, moods, and sentiments.

Whenever a poet utilizes images and symbols, he hopes to exert some impression on the conscience and reputation of the recipient of his poetry. Furthermore, the poetic picture lets the listener live the experience that the poet draws and conveys, and then the listener interacts with it either positively or negatively, depending on whether the conveyed experience comes from the poet himself or from the outside world. In fact, he perceives it and conveys it to his surroundings, gathering its elements rather than dispersing them.

The poet breathes with it and blends with it on an interior level. The poet then expresses it in the shape of a picture or a drawing and conveys it to the recipient to make him join in being touched by what he draws and transforms it into a tale about a perception the poet has with the country and others who live there.

4. The Arabic Saudi Poet Adores the Homeland

The careful poet in reading his poems reveals several creative meanings between religious poetry and sorrowful poetry. Emotional poetry and these goals demonstrate the depth of Abdus-Salam Hafeth's creative motivations. They differ in the variety of situations and motivations that inspire the poet's readiness and supply him with a plethora of meanings and sentiments that he converts into pleasant poetry, the pure implications of which flow with serenity and tranquility. As we understand from the poem of this study, the emotional concept of poetry by William Wordsworth is profoundly employed in the lyrics of Abdus-Salam Hafeth. Nevertheless, we must recollect Wordsworth's phrase, which demonstrates the deepest tranquility of feeling. In the opinions of Dahami (2018b), as well as Waugh (2006), poetry depicts the spontaneous outpouring of tremendous feelings; it derives from passion recollected in tranquility (p. 53). The poet himself, and his creative spontaneity, distinguished him from other poets of his period.

Al-Madani, Abdus-Salam Hafeth is a poet who was present at the start of the modern literary renaissance in Saudi Arabia. Hafeth was born under the shadows of Al-Madinah. He was raised and educated in the regular school known as Al-Kuttab, as was the case in several parts of Arabia. He was able to recite passages of the Holy Qur'an at a young age. He visited several sheikhs and keepers of Prophet Mohammad's Hadith to learn from them.

Hafeth's intellect shone early through his questions as he asked his tutors and scholars. He profited from his teachers' and sheikhs' experience in a variety of diverse and vital sciences for the community, which had a significant and

good influence on the language and literary unity of the community from the start. He was also helped by his varied readings and interpretations, as well as his work in the fields of education and literary writing.

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 (Dahami, 2022).

Nonetheless, he does not violate the standards linked with the transcending of Arab customs as given by true faith. Abdus-Salam Hafeth has produced numerous articles that have appeared in the most prominent and well-known literary journals, including the Saudi newspaper Al-Bilad and Makkah Al-Mukarramah-based Al-Manhal journal.

Abdus-Salam Hafeth thrived in various fields of culture and literature and wrote numerous books. His historical literary publication, Al-Madinah Al-Monawarah in History, is one of his great historical works. Another literary work is Raheb Al-Fikr (The Monk of Thought), a poetic epic, and In the Mihrab (في المحراب), as well as tens of additional literary, historical, social, and societal achievements. Many reviewers have commented that Hafeth's poetic style is invigorated, with the issues of poetry mostly centered on the issues of the Orient and the growth of progress. One of the themes that dominated his poetry was the search for transcendence in order to achieve a better existence for humanity. Another section of his poetry is dedicated to the homeland.

It is the poet's affection for home, with its wide sense, that bears within him the abundance of sensation that every human being feels for his or her homeland. Anabtawi (2016), declares that the phenomenon of nationalism is a universal human experience. The Arab poet has retained numerous creative works that demonstrate the poets' fondness for their homelands. It is an image of an Arab coupled with a location or place, which is the homeland (p. 61). However, only a skilled poet can portray this affection, bringing what is in the mind to the pages of history through literature.

Poetry has a significant following among poets and rulers, as well as among ordinary people who appreciate beauty and loyalty. It is capable of serving the language in a variety of contexts, including times of peace and war, as well as praise and pride in one's homeland. Ash-Shams, (2021), mentions that when the poet sings about home, adores it, and accentuates its beauty and pride, the poet reflects the identity that an individual experiences via belonging to (p. 19). Abdus-Salam Hafeth is the owner of these talents, through which he expresses his affection for his beloved big home, the Kingdom of Saudi Arabia. Hafeth authored many passionate poems, which demonstrate his extensive authorship, notably in poetry. According to the poet Abdus-Salam Hafeth, the national movement, the national interests, and the love of the homeland occupy a broad space in parallel with numerous intellectual tendencies until the end of the scene. Hafeth passed away in Al-Madinah at the age of sixty-eight.

5. The Poem Analysis: Nostalgia, Oh My Home

All over the ages, man is linked to his or her home and place of residence, which he or she continuously recalls the avenues of childhood and youth. Association and loyalty are innate sensitivity and a genetic predisposition. It may be stated that a man's affection for his homeland develops and evolves with him/her until it becomes part of his/her consciousness. The expansion of Arab human heritage reveals a relationship with numerous aspects of opposition. There are several types of relationships that demonstrate respect, adoration, and love, as well as others that demonstrate pain, longing, and desire. Many Arabic poems, including the one under consideration, depict this bond in its various and varied forms and dimensions, implying nostalgia, longing, and craving for the motherland.

Dahami (2022), states that

Abdus-Salam Hafeth's poetry carries feelings of love, pride, and admiration for his homeland. The poem begins with the word (دَارِي وَسِرُّ الْهَوَى الْبَاقِي وَأَوْطَانِي), 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:

دَارِي وَسِرُّ الْهَوَى الْبَاقِي وَأَوْطَانِي

يَا طَيِّبَةَ النُّورِ يَا رُوحِي وَوَجْدَانِي (Dahami, 2022; Hafeth, 1993, p. 59)

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

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

The previous verse line indicates the beginning of the poem with which Hafeth started his poem about the homeland and longing.

In this paper, the researcher sheds light analytically and critically on the next few lines of the poem from the fifth to the eighth. They are made as a bridge between the two pieces of research. The fifth verse line starts as:

5. أَيْنَ الصِّحَابِ الْكَرَامِ الصِّبْدُ تَنْظِمُنَا مَجَالِسُ الْأُنْسِ فِي صَفْوٍ وَتَخَنَانٍ؟

Where are the honorable companions that exhilarate us in gatherings of affability, in serenity, and tenderness?

This verse line is the fifth of the poem and the first in this critical analysis. It is clearly associated with the previous one in which it starts with an interrogation. The forth line says 'أَهْلِي وَمَوْطِنُنَا الْعَالِي وَوَجْدَانِي؟ أَنْقَلُ الطَّرْفَ أَيْنَ الْأَهْلِ؟ أَيْنَ هُمْ؟' I move the eye, where are the families? Where are they? My family, our precious home, and my affection, where?

Many distinguished poets place the interrogation as an important rank in their poetry. Of course, it is the mastery of Hafeth to make his listeners and readers participate with him. Everyone will try to find an answer from his imagination to the question of the poet. However, many of them might put themselves in the circle of the question in which the answer is universal, not personal. If the readers remember the previous line of this poem, they will notice that this verse line is like a chin; one is connected to the next or even after the next. In the fourth verse line, the poet says:

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

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

In order to understand the connotation of this fifth verse line, we have to go back with our minds to the fourth line as an opening of the interrogation. It is not only modern poets, like Hafeth, who apply the interrogation pattern in their poems but also the prominent ancient poets of pre-Islam who refer to interrogation in their poems and Mua'llagat. Zohayr ibn Abi Solma in his Mua'llagah can present the first instance.

تَبَصَّرَ خَلِيلِي هَلْ تَرَى مِنْ طَعَائِنِ تَحْمَلْنَ بِالْعُلْيَاءِ مِنْ فَوْقِ جُرْثُمِ (Dahāmi, 2021; Az-Zawzani, 2011, p.72)

Look closely, my friend, do you see women carried on howdahs atop camels, crossing elevated tracts, above the Jurthum brook?

This verse line shows that the poet is obsessed with crying rather than looking at the places he mentioned. He asked a question but no one beside him to answer. The question is forwarded to any reader or listener of this poem to share his views and feelings. The poet asks if the addressee can see women (طَعَائِنِ) carried by the ships of the desert traveling through highlands – metaphorically referring to a specific land (Dahāmi, 2021).

The hint of the question in this verse line is seen in 'do you see women carried on howdahs atop camels'. The pattern of interrogation is also felt in Saudi poet Mohammad Hasan Awwad's poem known as 'Night and Me' who says:

هل أنت مثلي أيهذا الظلام (Dahāmi, 2020; Al-'Aof, n.d.)

Are you comparable to me, O Darkness?

The poet initiates his verse in this poem, *Night and Me*, with an inquiry. It is a request for information, but the attractive point is that he has a conversation with an object, not a human; the night is personified and given the characteristics of a human to create a portrait of an individual who can share a speech with the poet. The speaker asks if darkness has any type of fear in this comparison (Dahāmi, 2020).

We find in this first line of Awwad's poem the pattern of interrogation. In this interrogative line, the poet creates several points or diminutions, such as ambiguity, comparison, and personification.

Another instance is by one of the most prominent modern Arab poets. He is Hafeth Ibraheem, who says:

أنا البحرُ في أحشائه الدرُّ كامنٌ فهل سألوا الغواصَّ عن صدقاتي؟ (Al Rasheed, 2021, p. 264)

I am the sea in which pearls are potential inside, if not sure, ask the diver.

Hafeth Ibraheem glorifies the Arabic language The matter is similar to that of Amru ibn Kolthoum. In his Mua'llagah, he says:

قَفِي نَسَأَلُكَ هَلْ أَحَدْتَنِي صِرْمًا لَوْ شِئْتُكَ أَلْبِينُ أَمْ حُنْتُ الْأَمِينَا (Ash-Shangidi, 2021, p. 104; Dahāmi, 2019)

Halt to ask you, easily forgetting the too short instants we spent together, you have since shattered the bonds that unified us, and grassed my truthful love.

"The poet asks the lady-traveler on the mount to stop and answer his question about her hastily departing" (Dahāmi, 2019).

Abdus-Salam Hafeth, in this fifth verse line, indirectly tells us about his longing for his big home, in which he used to attend the literary and cultural forums, assemblies, and discussions with his counterparts and friends.

6. أَيْنَ الْمَشَاهِدُ مِنْ دَارِ الرَّسُولِ بِهَا مَعَاهِدُ الْفَضْلِ وَالْتَقْوَى وَالْخَانِي؟

Where are the scenes, of the house of the Messenger that has institutes of virtue and piety and my melodies?

The six-verse line expresses the inner picture of longing. The poet creates an interrogative situation, like the previous one, but with different dimensions. In these dimensions, the poet evokes the portrait of the dwelling home of the Prophet (صلى الله عليه وسلم). It is a great portrait created by Abdus-Salam Hafeth who mixes ancient with the modern, place with spirituality, and love with sadness. The love is eternal but the sadness is temporal. Al Madinah Al Monawarah is the city of the prophet and it is the city of the poet. Furthermore, it is one of the most important cities in the Kingdom. In this ancient-modern city, the poet recollects not only the dwelling of the prophet but also the many religious institutions that are spread in every corner of it. The poet does not forget to refer to the spiritual and literary centers, which he used to attend and participate in with his poetic melodies.

7. أَيْنَ الْعَبِيرُ يُغَدِّبُنِي إِذَا خَشَعْتُ جَوَارِحِي فِي مُنَاجَاتِي بِإِيمَانِي؟

Where is the aroma that nourishes me when my soul is tender during my soliloquy of my faith?

In a similar vein to the previous verse line, the poet still asks questions but with no answers. In the process of interrogative poetry, some poets create an interrogative point and answer it. However, some others create issues through their questions, but they let the listeners decide or even share their own views. Since the poet is abroad from his home, he depends on getting solace through asking questions and expects to find a clear response either through his second hemistich of the line or through the imagination of the readers/listeners of his poem. In this line, the poet asks about food, but it is a different food. It is not food for eating but for nourishing the spirit, like perfume to nourish the soul.

8. فِي (الْمَسْجِدِ النَّبَوِيِّ) عِنْدَ الرَّسُولِ أَرَى نُورَ الْهُدَى مَاجِيًا هَمِي وَأَشْجَانِي

In (Al-Masjid Al-Nabawi) with the Messenger, I glimpse the light of guidance, wiping out my worries and griefs.

The poet, in this verse line, changes the pattern of interrogation. It can be an answer to any question from the previous lines. Here, he deals with his soul and spirit. Now it is time to clarify and respond to the preoccupation that troubled the poet in the previous three verse lines. At this point, the readers/listeners find a great part of the answer when the poet mentions the cure for his gloomy nostalgia. It is the remembrance of the city of the prophet, particularly his Holy Masjid (المسجد النبوي الشريف). What a glorious imagination to present several facets at the same time. It is the city of Al Madinah Al Monawarah that has a vital position in the hearts of not only Abdus-Salam Hashem Hafeth, nor the native people of Al Madinah, but also all the Saudis and Arab Muslims. The poet Abdus-Salam Hafeth incarnates the situation of meeting and seeing the Prophet (صلى الله عليه وسلم). At this meeting, the poet receives illumination for the straightway, which deletes the agonies and lessens the longing. This particular verse line reminds us of a very prominent verse line by the famous poet K'abb ibn Zohayr who says:

إِنَّ الرَّسُولَ لَنُورٌ يُسْتَضَاءُ بِهِ مُهَنَّدٌ مِنْ سُيُوفِ اللَّهِ مَسْئُولٌ (As-Sa'adi, 2013, p. 65)

Indeed, the Messenger is illumination with which to be enlightened, Muhanadun of the swords of Allah that is furnished.

6. Conclusion

Abdus-Salam Hafeth's poetry is regarded as part of the nation's magnificent heritage. Home is an important theme in Arabic poetry in nature, and particularly in Saudi poetry. The verse of Abdus-Salam Hashem Hafeth has exhibited and demonstrated that it carries a sense of satisfaction and affection for the nation. Al-Madinah Al-Monawarah is a significant city in history; hence, the poet expresses his thoughts in his poetry, which is an allusion to the position of home-loving.

When Abdus-Salam Hafeth is away from home for a purpose, feelings of passion for the home are evoked and stirred in this poetry. In his poem 'The Nostalgia, Oh My Home,' the author creates a sense of estrangement, melancholy, and longing.

The poem ends with a love of the city and the great home, the kingdom. Abdus-Salam Hafeth's verse has provided fullness and hegemony of diction with the vigor of enthusiasm and vision, specifically the point dealing with home and nationalism. The poem of Hafeth is regarded as one of the examples of Saudi poetry. The poem contains fascinating current approaches to Saudi and Arab poetry on nationality and affection for the home in the contemporary age. The poem concludes with adoration for the city and the grand home, the kingdom. The poem of Abdus-Salam Hashem Hafeth, 'The Nostalgia, Oh My Home', is regarded as one of the most significant contributions to Saudi poetry.

7. Recommendation

Despite the fact that Abdus-Salam Hashem Hafeth is a notable Saudi national poet, one of the researcher's concerns is the scarcity of references and resources in English regarding the poet and his work. It is advised that the literary works of Hafeth be given careful consideration through research and study. Researchers are encouraged to conduct additional research on the poet and his poetry due to the importance of studying the mind of Abdus-Salam Hafeth as a renowned Arabic poet who represents an example of Saudi pioneers who contributed to the evolution of Saudi Arabic poetry.

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