

Home in the poetry of Saudi Arabia Poets: Abdus-Salam hafeth an example of a distinguished arab (5)

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Abstract

The term "homeland" refers to the place and things that a poet associates with his humanity, including his dreams, suffering, and singing of his triumphs. This study seeks to illuminate some literary traits of contemporary Saudi Arabic poetry, with a focus on the Saudi poet Abdus-Salam Hashem Hafeth and one of his poems. It emphasizes the idea of "homeland" in particular as an instance of the position of contemporary Saudi Arabic poetry. One may say that among Arab writers, critics, and poets, Saudi poetry is currently in a favorable situation. The researcher aims to highlight, on the one hand, the poet's wisdom by utilizing his beautiful city – Al Madinah – as a sign of his love for his vast country, the Kingdom of Saudi Arabia, by using it as a depiction of the poet's adoration. On the other hand, the researcher endeavors to explore the brilliance of the poet in exploiting the classical Arabic language in his poem.

The research begins with an introduction before analyzing the subtitle, Arabic Poetry: The Tongue of the Arabs. An overview of eternal Saudi poetry and the Saudi Poets' Conceptions of Homeland follows. Then the study tracks a concise outline of Al-Madinah Al Monawarah as a Landmark of Thought as well as Abdus-Salam Hafeth as a Man and a Poet. The main body of the study uses a critical-analytical approach to assess the poem 'Nostalgia, Oh My Home' (الشوق يا وطني) with a special reference to some verse lines of the poem, which focuses on the notion of "homeland" as the poem's main theme and the Arabic poetic language as the classical tongue. The research concludes briefly with a few observations and a conclusion.

Keywords: Arabic literature, Arabic poetry, home in poetry, Kingdom of Saudi Arabia, Saudi poetry

Introduction

With its constant reliance on connotation, meaning, and sound, many critics believe that Arabic poetry is a versatile form that can accommodate any metrical arrangement. It is extremely important, and there is an endless supply of it that is passed down orally. The fact that all listeners admired them—high or low, wealthy or poor—was very interesting. Arabic poetry is rich in melody and

beautiful accents. Poetry may have a significant approach to the changes developing in distinct cultures, evolutions, and literary affiliations, as eminent ancient and modern Arab poets and versifiers have often emphasized. Arabic poetry has long been regarded as *Diwan Al-Arab*, a place to turn to in times of joy and sadness, victory and loss, and an embodiment of the Arab people's lofty cultural values.

In addition to being the language of poetry and oratory, Arabic is also the language of literary culture. It has been shaped and fashioned along with the several tribal dialects of Arabic that are spoken by each tribe. Its usage is straightforward, endearing, and cozy, and other heterogeneous societies may easily understand it. It is precise, flawless, accurate, and devoid of restrictions and defects. Arabic is regarded as a sophisticated, ancient poetic language. The descriptions (*wasf*) of it suggest that there are countless poets in the Arabic language. Furthermore, Faris (1963) declares that the two ostensible driving forces behind the formation of the enormous melting pot at the heart of which the scientific titans of the Arabic-speaking world stand are Islam and the Arabic language. (p. 221). The Arabic language is suitable since it is easy to hear and understand, especially when speaking lyrically and rhythmically and when singing verses.

According to various critics, the phrase 'poetry is the forum of Arabs' (*Ash-Shir Diwan Al-Arab*) refers to the significance of poetry for Arabs and is a well-known Arabic expression or adage. It suggests that poetry is 'the repository of Arabs' as well. Even though most people presumably do not understand the proverb's true meaning, they are all familiar with it. The Arabs are divided up into tribes where the young are educated and groomed as poets and warriors. Numerous linguists and academics refer to *fus-ha* (فصحى), or Classical Arabic, as the literary style in which such oral poetry was first recorded. According to some scholars and historians, pre-Islamic poetry's *fus-ha* exhibits a high degree of intensification, amplification, and magnification in its inflectional system (a linguistic technique that modifies the brightness of the sound and the tone or quality of the voice), a copiousness in its inflectional morphology, and an ostentatiously 'synthetic' attraction.

Thematic organizational patterns, conventional imagery, and reiterated linguistic chances are thought to indicate an oral-formulaic origin or root of the kind intended for the poetic legacy of the oldest language. The astonishing flexibility of the Arabic language proved to be a useful tool for expressing ideas clearly and concisely. The phrase "language that ranks so high for purposes of eloquence and lyrical flight that it now effortlessly lends itself to the needs of exact and positive expression" (Dahami, 2021a) refers to that.

Objectives of the Study

The determination of this investigation is to analyze and ascertain the identity of the poet's insight by employing his attractive city – Al Madinah – as a sign of his love for his country, the Kingdom of Saudi Arabia, by using it as a portrayal of the poet's adoration. On the other hand, the study attempts to investigate the intellect of the poet in his use of the classical Arabic language in his poem.

Methods

The methods used in this research are analytical- critical- descriptive. The information discovered by this kind of research would have been obvious from a close examination of the literary devices. These are crucial, especially when presented analytically. It proves the reliability of rigorous, methodical analysis that evaluates the incorporation of portraits and the use of metaphors in the selected verse lines. This study, a literary analysis, measures the study's occurrences using critical and analytical methodologies. A detailed inspection of the literary constructs would have revealed the knowledge obtained through this type of inquiry. These are important, particularly when they are presented analytically. It demonstrates the validity of genuine methodical research that assesses both the integration of portraits and the usage of visual metaphors in the chosen poem.

1. Arabic Poetry: The Tongue of the Arabs

More than 1500 years before Islam, poetry was developed in the Arabian Peninsula and accompanied Arabs both at home and on the road. It was and still is a way for them to convey their emotions, which include love, joy, and despair. Since Arabic poetry is a way of conveying the adversity and difficulties of existence, it is also regarded as a chronicler of their lives and environs, with all of their changes and transformations. Authentic values and ethics, traditions, and customs are also described, along with human conduct, including human disappointments and happiness, achievements, and even failures. It might be true that "poetry is the blossom and the fragrance of all human knowledge, human thoughts, human passions, emotions, [and] language" (Dahami, 2019b; Maxwell, 2017, p. 277; Alexander, 2012, p. xxiv; Coleridge, 1886, p. 1004). An in-depth discussion of Arab relationships, culture, and thought is also provided.

Of all the literary genres in the Arabic language, Arabic poetry holds the highest rank. The multiple tribes' lives were dominated by poetry, which was both prolific and plentiful. Poetry also served as a linguistic bridge and a bridging force between the various tribes. The Arabs owe their sense of identity as a nation to poetry. It "profuse and abundant, not only dominated an exceptional place in the life of the numerous tribes but also functioned as an interlanguage and unifying force among them. It is to poetry which the Arabs

owed their consciousness" (Dahami, 2019a). It gives value to their creative, intelligent, and wonderful expression. Poetry was and continues to be the Diwan of the Arabs, or the customary salon where writers congregate in their spare time. "The Arabs did not equate poetry with words, because poetry glorifies them and sanctifies them by mentioning them" (Galqīlah, 1990, p. 119; Nahshalī, 1983, p. 135; Nahshalī, 1980, p. 155). They value the significance of speaking, watching, and attending to poetry in their gatherings and meetings.

The particular voice of Arabic poetry echoed through the village, town, and desert. Furthermore, it served a variety of purposes at religious feasts and commercial fairs. The Arabic language is the official language of poetry, oratory, and proclamation, as well as the intellectual humanities. It is the vein of deeply moving poetry. "Arabic poetry raised a distinctive voice that reverberated across [the] desert, village, and town. Among its functions at religious feasts and commercial fairs was its influence in confirming a common macro culture across the varying micro-cultures of Arabia" (Dahami, 2021b; Dahami, 2020b; Allen, 2006: 78). Without any prior understanding or training in poetry, the ancient Arab poet used to structure his works according to their rhythms and feet. It was more of an Arab disposition.

The ancient poet chose his poems specifically because they rhyme, making them easier to remember and more beautiful when recited. The Arabic poet discovered that thanks to its wide range of synonyms and its abundance of idioms, the language was a wonderful refuge for him to turn to. Al-Muhalhal ibn Abi Rabi'ah is believed for being the first to prolong poetry and introduce more verses into Arabic poetry, which had previously only allowed for one line of poetry and two hemistiches. Up to Al-Muhalhal ibn Abi Rabi'ah, who is credited with being the first to lengthen poetry and construct a poem with two hemistiches, Arabic poetry had only one line of poetry and two hemistiches. See more at (Al-Batalusi, 2021, p. 100; Abdul-Mateen, 2019, p. 196).

Other poets continued to follow Al-Muhalhal until they arrived at Al-Mua'llagat. The poem was finished there in its final form. Al-Mua'llagat were the cornerstone of pre-Islamic Arabic literature and the essence of pre-Islamic poetry. The issue persisted for a very long time until Al-Khalil ibn Ahmed Al-Farahidi investigated it and changed the Arabic poetry's meter back to fifteen poetic rhythms (Mustafa, 2016, p. 171; Ibrāhīm, 2003, p. 141). Arabic poetry is renowned for its ability to contain pain, attraction, entertain the soul, and pass the time.

The person who imagines and describes events with new meanings and new content is the poet, with his abundance of sensations. He is the architect and determiner of emotional linkages and connections that other members of the general public might not be aware of. The first Arabic poetry was written by Bedouins in the desert, where the vast expanse of sky, the level ground beneath

their feet, and the grazing camels served as inspiration for sayings containing wisdom. The Arabic language is full of proverbs, wisdom, perspicacity, and sagacity.

The idea of the homeland is a significant theme in Arabic poetry in general and specifically in Saudi poetry. Abdus-Salam Hafeth's poem is unquestionably one of the best examples of contemporary Saudi poetry. "Poetry in Saudi Arabia is a significantly noticeable genre of literature. The prominent genres of Arabic poetry in the Kingdom of Saudi Arabia are love, praise, irony, sarcasm, lamentation, religious, heroic poetry, and several others" (Dahami, 2020a). Abdus-Salam Hafeth's poem has demonstrated the outstanding and laudable quality of Saudi literature's enduring legacy. Through his poem, Abdus-Salam Hafeth reveals and exemplifies how it carries a consciousness of contentment and love for the kingdom via his love for one of the holiest cities in the universe – Al-Madinah Al Monawarah. While Abdus-Salam Hafeth is away for a while, the poetry in this study arouses and stokes desires for the realm. As a result, the poet makes allusions to his love of his city and country and utilizes poetry to express his beliefs.

1.1. The Saudi Poetic Movement

History is a trustworthy witness, so, almost in the sixties of the twentieth century, and perhaps before, the renewal movements began in Saudi poetry that identified with the Arab heritage in its glorious eras. It was available from the renewal movements influenced by the West, and this was the beginning of the emergence of competing and sometimes conflicting literary schools. The Realism Movement, as its supporters call it, sees the necessity of commitment emanating from Islamic and Arab values and is proud of the Arab poetic method in terms of preferring rhythm, while taking on modernity in a manner that does not conflict with those values, and that does not spoil or amputate the relationship with heritage and history. As for the trend of modernity, the advocates for it were confused in their interpretation, in the clarification of its features and limits, and in what entered into it and what did not. Therefore, their visions and tendencies differed, and they were placed in categories, not in one category but in a variety of books and studies, with literary and poetic variety.

'The influence of literature among nations, from a country to another and from a continent to another, is tangible and palpable all over the ages. No one can deny the contribution and influence of Arabic and Islamic civilization on the West' (Dahami, 2017). This influence [was] initiated with the rise and growth of Islam, which saw the light in Makkah but then again steadily has expanded in Yathrib (يثرب), later named Al-Madina[h] Al-Monawarah (المدينة المنورة), in which several talented figures accompanied Prophet Mohammad ﷺ and remarkably produced great and

elegant Arabic poetry supporting goodness and virtue against evil and wickedness (Dahami, 2020a).

Although the influence of the ancient literary tradition is evident and obvious, it takes the work of academics and researchers to properly and adequately emphasize it to the public in a magnificent nation like Saudi Arabia. By identifying the nature of the link between the influencer and the influence and disclosing how the poetry was handled and how poets benefited from the legacy, scientific study plays a part in assessing the actuality of the impact.

Since the Kingdom of Saudi Arabia is a crucial part of the Arabic nation, all that have been mentioned about Arabic poetry reasonably apply to Saudi poetry as well. Poetry in the kingdom “is one of the pristine fields that compels researchers to stop and reflect a lot, and to research and study. Saudi poetry still needs evaluation, analysis, criticism, and balancing, in order to know its artistic characteristics, poetic schools, and literary doctrines” (Az-Zaid, 1989, 256; Sobh, 1984, p. 1).

One of the major developments in the kingdom's literary scene is the press. Al-Manhal magazine and Umm Al-Qura newspaper are the most notable in terms of literary letters and journalistic essays. In 1379, after Hijra, when Al-Jazeera magazine first emerged, it adopted the standard and style of highly regarded and popular literary writing. As a result, it serves as one of the driving forces and objectives for improvement, both in terms of language and style and in terms of profundity and intensity of thinking. Other magazines, including Al-Manhal magazine, copied the transition of Al Jazeera into a newspaper. Newspaper versions of Al-Yamamah, Al-Arabiyyah, Al-Faisal, and a number of other publications are available. The literary essay, literary writing, and literary criticism genres have attained a prominent position in contemporary Saudi literature among Arabic nations.

1.2. The Concept of Homeland

Unquestionably, contemporary Saudi Arabian poetry conveys a sense of identity and belonging based on the situation of the kingdom. It represents the current civilization as well as the recollections and aspirations for the future. This interpretation must, therefore, have clear and noticeable impacts on the poetry of numerous Saudi poets. There are many beautiful and opulent manifestations of emotions and devotion that Saudi poets' awareness of their love and care for the nation has taken form. Inspiring are the depths that are rooted in the center of the kingdom.

There is no doubt that the duty of literature to spread the culture of patriotism is tangible throughout the ages and in various places. We cannot establish the concepts of patriotism in isolation from culture and literature. The glorification of the homeland, its adoration, its deification, and the singing of its

greatness and state require a sincere honesty emanating from within the human being towards his 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" (Dahami, 2022b). Therefore, the role of literature and culture in general, and poetry in particular, comes into play, which is the overflowing feelings and emotions. Through poetry, the talents and creativity of poets flow with the tones and versifying of the poems that stem from the depths of their conscience.

2. Al-Madinah Al Monawarah: a Landmark of Thought

The Prophet's migration to Al-Madinah gave all the civilizational factors and cultural characteristics that it was known for throughout the Islamic ages. All of these factors, the accompanying embracing of the Islamic faith by its people, and their dedication to defending Islam and spreading its lofty teachings in all countries, were among the foundations that made Al-Madinah Al Monawarah one of the most important Islamic cities. Al-Madinah lost its political center, as the capital of the Caliphate moved to Damascus first, and then to Baghdad. However, it did not lose the cultural and scientific role represented by the travel of people who seek wisdom and knowledge, turning to it. Whenever they need a broader understanding of the religion and the messenger, as well as the rulings, hadith, Sunnah, interpretation, and hadiths of the first Islamic call and immigration details, they find all of that in Al-Madinah Al Monawarah.

The central lineages of Al-Madinah were Al-Awos and Al-Khazraj. They dwelled there along with three Jewish tribes.

Some tribes of Al-Awos and Al-Khazraj are considered part of the supporters of Al-Madinah, while the other parts are from the lineage of the forty scholars who were accompanying "Tuba' Al-Akher" (تُبَعِ الْآخِرِ). He is Tuban As'ad Abu Kareb. He is one of those who built the Sacred House in Makkah - Al-Kabah, and attire it with garments. The scholars passed through the city – Al-Madinah and asked Tuba' to let them stay there because they found in their books that it is the place of an immigrant prophet named Muhammad. They hoped to stay until they met him. He built a house in the name of the Messenger of Allah to descend there. Tuba' gave their elder a book sealed with a gold seal declaring his faith in him and his message to hand it over to the Prophet, if he or his son or grandchildren find him (Hafeth, 1982, pp. 30-31).

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

The poet Abdus-Salam Hafeth was born and raised in Al-Madinah, where the city's holy surroundings served as his primary source of inspiration. He is regarded as a pioneer of new thinking in Saudi Arabia and a cornerstone of the unquestionably successful literary movement. The poet's verse and literature have a style that emphasizes transcendence toward a better life as well as

renewal, talking about the issues of the Arabs, and revolting against foreign domination.

One of the nation's most significant and serious modern pioneers is considered Abdus-Salam Hafeth. He is a cornerstone of the Arabic literary movement in the Kingdom, which is one of the nation's most valuable cultural and literary resources and is expected to produce literary and creative productions. He benefited from the learning and experience of some scholars and teachers' expertise in a range of crucial sciences for the neighborhood, which had a positive and significant influence on the community's organization, language, and literary coherence from the beginning. His wide reading, interpretation, and work in the literary and educational worlds all benefitted him greatly. Abdus-Salam Hafeth is a talented poet and author, who lived in one of the holiest and purest locations on the planet,

He was born, schooled, and brought up in one of the holiest and most pristine residences on the earth. A poet named Abdus-Salam Hafeth was there when Saudi Arabia's contemporary literary renaissance first began. Hafeth was born in the shadow of Al-Madinah. He was well-known in many regions of Arabia and was raised and schooled in the regular school known as Al-Kuttab. Early on, he was able to memorize verses from the Holy Qur'an. He went to numerous sheikhs and Hadith memorizers in order to pick their brains.

The spirituality of Al-Madinah, which is related to the spirituality of Muhammad, the Messenger of Allah, has been given a specialty that is not found in any other city. It is said that its inhabitants do not find the unpleasant smells that are usually found in other cities. It is also noted that it "does not have the hustle and bustle that is found in densely populated cities" (Ash-Shagawi, 2013, p.387). The reason for this is due to the privacy of Al-Madinah and the great blessing of its land. It absorbs disturbing sounds to permeate stillness, calmness, and tranquility. It is also narrated about it how its land and its mountains appear to the beholder with beauty, attractiveness, and splendor that is not seen in other towns.

4. The Poem Analysis: Nostalgia, Oh My Home

This study deals with the group of verse lines from the sixteenth to the nineteenth. We still remember the poem titled 'Nostalgia, Oh My Home', by Abdus-Salam Hashem Hafeth, who says at the beginning of it, "My home and the secret of the surviving passion and my homeland, oh the goodness of light, my soul and my conscience" (Dahami, 2022b). It is a clear indication and portrait of homeland love, affection, and longing. Here, the poet talks about the homeland, starting with Al-Madinah, which was famous in history as being Yathrib as well as Taiybah (also Teebah). It is the poet's home; it is the city, and

it is a secret place through which one breathes and respire pure air. It is the most beautiful thing that man has left; it contains light, soul, and passion.

Through the poem, the poet is able to draw an artistic illustration that the literary aspects can be associated with the spiritual and religious aspects. The name of Taiybah is Yathrib or Al-Madinah Al-Monawarah, which is the abode of the Messenger ﷺ, may Allah's prayers and peace be upon him, his Masjid, his house, and his burial. Therefore, longing for it is almost natural for every Muslim. Nevertheless, not everyone or every person can express the sayings of his abundance, like Abdus-Salam Hafeth. The first verse line of this study says:

16. هُنَاكَ مَسْقُطُ رَأْسِي حَيْثُ أَسْرُنَا مِنْ آلِ حَافِظٍ مِنْ أَحْقَادِ عَدْنَانَ (Hafeth, 1993, p. 592)

There! My hometown is where our family

Belongs to the family of Aal Hafeth, who goes back to the grandsons of Adnan.

Through the poem, it can be said that the homeland is the birthplace, the village or city in which a person lives. At this juncture, Abdus-Salam Hashem Hafeth delves into his poem, which consists of 30 verses that deal with various elements of the homeland. It is all about patriotism and jingoism. The above verse line is the first poetic line of this research paper, which starts from the sixteenth, as we mentioned above, in which the poet says, "There is my hometown, where our family is from the family of Aal Hafeth, from the grandsons of Adnan. "There is evidence of the distance and that the poet is far from his hometown, as we indicated in previous research papers that Abdus-Salam Hashem Hafeth traveled to Egypt for treatment and recreation, and besides that, in order to meet with a number of Arab literary figures and poets in Egypt. He says 'There is my hometown.' That is, it is the place where he was born, grew up and lived in it, grew and drank from its water, and ate from its fruits.

How beautiful are the city's fruits, or goodness of Taiybah, because it is known for the diversity of its agricultural production. The most famous thing about it is the dates of Al-Madinah (رطب المدينة). In this particular line of poetry, the poet depicts himself in it, symbolizing himself and then his family, which he mentioned by name. Here, he is able to make his family name - Aal Hafeth - eternal in history with the immortality of this poetic line. He says that Aal Hafeth belongs to the grandchildren of Adnan. Of course, it is an exaggeration style in poetry, which shows the poet's ability in self-esteem description or *Wasf* (وصف). Here is a degree of pride and dignity in his belonging to the Adnanites.

As we mentioned, the poet is proud of his affiliation with the Adnanites, who are one of the main entities for the formation of the Arabian Peninsula: a language, a land, and a tribe. The Arabian Peninsula, as mentioned by historians, consists of two sides or two main branches: the Adnanites, whose source is the north, and the Qahtanis, whose source is south Arabia or Yemen.

In this poetic verse from his poem 'Nostalgia, Oh My Home', the poet has linked his hometown, which has many connotations in his childhood life, his youth, and beyond. See more at (Talas, 2020, pp. 50-52; Ibn Kathir, 2015, p. 172; Irving, 1868, p. 66).

It is the poet's ingenuity through which he merges his affiliation to Al-Madinah with his family and refers to his family as Aal Hafeth. The most striking of those is the strongest historical link, which is a linkage with one of the great historical entities that were associated with the Arabian Peninsula: land, people, and language. It is the Adnanites tribe. We can find in this poetic line literary and poetic glimpses related to language. When we read it, we do not find any foreign words; they are all in Standard Arabic. This makes us realize the dexterity of the poet, his ability, and his mastery of the classical Arabic language. This is one of the privileges that distinguishes the poet Abdus-Salam Hafeth.

Among the poetic aesthetics that we observe and witness in this poetic line are the rhythm and the internal cadence of the poetic line, as we find in the second hemistich of the poetic verse, in which the poet says: 'from the family of Hafeth; from the grandchildren of Adnan.' We find a repetition of the word (من) 'from' twice, which indicates its poetic rhythm and creates a sort of musical cadence. Poetic measure and rhythm often occur in the form of repetition, whether at the level of sound or the level of words. In this poetic line, the poet's ingenuity and mastery of the classical Arabic language, which prevails in the entire poem, is evident.

17. لَنَا بِطَيْبَةِ أَمْجَادٍ يُعَزِّزُهَا جِهَادُنَا
وَالْبَقَاءُ الْحَقُّ لِلْبَانِي

In Taiybah, we have glories that have been strengthened by our struggle
And the true survival of the builder

In this poetic verse line, the poet says, 'We have the goodness of glories that are strengthened by our struggle and the righteous survival of the builder.' It is the seventeenth verse line of the poem, in which we find images of pride and satisfaction drawn by Abdus-Salam Hashem Hafeth about his city and his home. It is Taiybah, which he repeated more than once. An example of this is found in the first poetic line in which he says, 'My home and the secret of the enduring passion and my home, O Taiybah of light, my soul and my sentimentality.'

There is a recurrence, but the curve is diverse in terms of expression inputs and in terms of feeling and what the poet wants to send to those who read his poem and appreciate its deep and hidden aesthetics.

In Taiybah, we have glories that have been strengthened by our struggle
(jihad) and the true survival of the builder

In this verse line, we realize that the poet, in using the word 'our,' (ﻭ) does not mean a specific person, but rather wants to extend his nation and his polity through it. So it is acceptable to say that it begins with the Arab nation, in the same place- Al-Madinah, which is the people of the city, and then expands with a larger, more comprehensive, and superior circle, that is the human beings within this homeland, the Kingdom of Saudi Arabia.

Prudent and alert readers and critics consider Al-Madinah to be part of this great entity. It is a firm commodity because of Allah's grace, willingness, and generosity. It can also be noted that the aforementioned word (ﻭ) is used to refer to all Muslims, as the city of Al-Madinah is one of the destinations that travelers are drawn to. Al-Madinah is the second most influential and holiest city after Makkah, and the third, as every Muslim knows, is Jerusalem - Al-Guds, in which Al-Aqsa Masjid is situated. We extrapolate from this point the poet's departure from his subjectivity and the connection of his ideas until they reach the great circle represented by the nation more largely and strongly.

What draws attention is the glories that have been strengthened through jihad, and not any jihad but the positive jihad, which is represented in the struggle of the soul against injustice and corruption in all its forms and types. This jihad results in survival, continuity, and permanence. Returning to the words of the poem about 'the builder', we find this great entity, beginning in Al-Madinah, and the development it witnesses in all fields is clearly visible. So to say, the development includes all fields, together with religious and secular. The second part of this poetic line, 'and the right survival for the builder', refers to the hypothesis that the poet means by the word 'the builder' that it is the human being in general, the human who can build and construct. In addition, the term called the builder, meaning the building, has two states: the first is the physical and material architecture, which is represented in construction, and the second state is a spiritual and moral image.

As we mentioned about holy architecture or spiritual architecture, Allah Almighty says:

Al-Hilali, 1997, p.) "إِنَّمَا يَعْمُرُ مَسَاجِدَ اللَّهِ مَنْ آمَنَ بِاللَّهِ وَالْيَوْمِ الْآخِرِ وَأَقَامَ الصَّلَاةَ وَآتَى الزَّكَاةَ وَلَمْ يَخْشَ إِلَّا اللَّهَ"

(246, verse 18 Surat At-Taubah)

"The Mosques [Masajid] of Allah shall be maintained only by those who believe in Allah and the Last Day; perform As-Salat (Iqamat-as-Salat), and give Zakat and fear none but Allah" (Al-Hilali, 1997, p. 246, verse 18 Surat At-Taubah). The call to spiritual phraseology is not just a building but also a daily permanent connotative building, including five times a day. This kind of implicit structure makes Al-Masjid full of worshipers, and a large number of prayers is considered spiritual architecture. Likewise, we can understand and realize through this phrase in the poet's saying, 'And the right survival of the builder' that survival, continuity, and permanence are

only for those who build, but in truth. There is no doubt that the great building and the strong buildings will remain and last. As for the fragile construction, it breaks and decays, then ends and vanishes.

Once again, we return to the language, especially the poetic language, as we do not find any strange, abnormal, or alien words in the classical Arabic language in this poetic line. On the contrary, we find all the words and terms in classical Arabic clear and unambiguous.

18. وَفِي الْمَدِينَةِ أَحْلَامِي وَعَاطِفِي وَذِكْرِيَاتُ الصَّبَا وَالْمَأْمَلُ الدَّانِي

In Al-Madinah my dreams, my affection [I left],

The memories of my childhood, and the hope that is near.

Moving on to the third verse line of this paper, which represents the eighteenth line of Abdus-Salam Hafeth's poem 'Nostalgia, Oh My Home,' in which he says, 'And in the city are my dreams and my affection, and the memories of childhood and hope.' We find in it, through analysis that the poet began to declare, not allude, but to declare directly about the city. From Al-Madinah, the remembrance continues as he says, 'I left in my city my dreams and my passion.' These are the dreams that the poet lives even while he is in Egypt, and his passion is shared between his presence outside the Kingdom, his memories, and his current situation. As well as his saying 'and the memories of boyhood,' meaning that the process is now linked to the precious memories of his childhood, his upbringing, and his youth. It is the memories of boyhood in which he hopes that his return home will be soon. By contemplating the connotations of the words, we find that the meaning indicates hope or expectancy. The near hope is the longing that the poet desires to be real by returning soon to his homeland, which he has been remembering and longing for; that is, Al-Madinah.

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

In the scene of the chosen one [Al Mustafa] ﷺ, the best neighborhood he is,

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

The poet Abdus-Salam Hashem Hafeth, in the following line of his poem, says, "In the scene of Al-Mostafa, the best neighborhood, O glory, from a neighborhood in which they meet me". It reminds us of another verse scene of the Messenger in which the poet says, "Where are the scenes of the house of the Messenger that has institutes of virtue and piety and my melodies" (Dahami, 2022a)? In the midst of his longing meditations and nostalgia for his hometown, the poet says, 'In the Prophet's Masjid with the Messenger, I see the light of guidance. Not only that, but the heart is stimulated if the Messenger, may Allah bless him and grant him peace, is mentioned or wanders in mind'. In

this scene, the poet imagines being near the Prophet, which is better than any other neighborhood.

The interesting thing that draws attention to this poetic line is the method of personification; the beautiful poetic style in which the poet has mastered and given the personality of man to non-humans when he says, 'from a neighborhood in which I meet.' The main point is that the neighborhood is where the poet made it into a human being who can meet and encounter. The neighborhood has more than a metaphor wanted by the poet, as it does not mean the place alone, but conceivably his Masjid, his house, or his grave ﷺ. The finest neighborhood expressed by the poet is 'in the sight of the chosen one, the best of the neighborhood,' as this neighborhood is the enjoyment in the poet's imagination of the scene of the chosen one. He is really, as the poet describes it, 'the best of the neighborhood.'

Conclusion

In the poem *The Nostalgia, Oh My Home*, the author conveys feelings of loneliness, melancholy, and longing. The poem by Abdus-Salam Hafeth has brought richness and grandeur of diction with the intensity of enthusiasm and vision, especially in the themes dealing with respect and longing for the home, nationality, and homeland. The poem under study is considered to be one of the most well-known examples of Saudi poetry. The poet delivers unique new perspectives on national identity and love of home in contemporary Saudi and Arab poetry. The poem expresses the admiration that Al-Madinah merits. After such analysis, we can realize that one of the most significant contributions to Saudi poetry is the poem by Abdus-Salam Hashem Hafeth.

The poem offers a fascinating modern take on national identity and affection for the home in contemporary Saudi and Arab poetry. The poem ends with praise for the city and the magnificent residence, the kingdom. Abdus-Salam Hafeth is one of the important contributions to Saudi poetry and is regarded as being the poet of the poem 'The Nostalgia, Oh My Home', which has a thrilling and stimulating ending neighboring the Prophet Mohammad ﷺ. The poem provides an attractive modern point of view among Saudi versifiers of the twentieth and twenty-first centuries. It contains an exciting contemporary viewpoint about the fondness of the homeland and shows the skillful ability of the poet in adapting the perfect Arabic language with a glorious portrait of admiration and veneration for the kingdom.

Abdus-Salam Hafeth's poem is regarded as a precious relic from the nation's illustrious past. It is advised that readers, academics, and researchers attentively and persistently assess and study his literary works. The significance of comprehending Abdus-Salam Hafeth's thought process as a notable Arabic

poet who helped identify Saudi pioneers who contributed to the development of Saudi Arabic poetry may inspire researchers to conduct a deeper inquiry into the poet and his poetry.

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