

Home in the Poetry of Saudi Arabia Poets: Khalid Al-Faisal an Example of a Distinguished Arab (3)

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Abstract

Poetry is the singing of birds, and the homeland is the nest of those birds. Accordingly, we find that there is a mutual link between poetry and the homeland. In order to show the originality and creativity of one of the founders of poetry who loves the homeland, the aim of this research study is to highlight and review some of the values in Saudi poetry. In addition, the study attempts, through critical analysis, to show the status of poetry in the Kingdom of Saudi Arabia, a rapidly growing Arab country that supports contemporary poets and literary giants, in addition to literature, learning, and culture. One of these prominent poets is Khaled Al-Faisal, who devoted his life to the development of the Kingdom of Saudi Arabia and to the production of many styles of contemporary Saudi poetry. It is known that philosophers may express their attachment and belonging through a small part of the larger homeland, and thus they express their love and loyalty to it.

On the one hand, the researcher seeks to highlight the poet's experience and show his love for his great homeland, the Kingdom of Saudi Arabia, through the influential poem bearing the title "Umm Al-Gura" by the poet Khalid Al-Faisal. On the other hand, the researcher makes an effort to evaluate and analyze the poet's talent for using poetic images and symbols in his poetry with reference to this poem. The study begins with a brief introduction to poetry, its magnificence, and its importance. It then moves to a brief review of Saudi literature and provides an overview and a quick look at the importance and status of the holy city, Makkah Al-Mukarramah. The researcher moves on to the main subject of the study, which is represented in analyzing and exploring the rest of the poem "Umm Al-Gura" by the Saudi poet Khalid Al-Faisal. The study uses a critical analytical approach with a focus on the homeland as the main emphasis of the study, which ends with a brief conclusion.

Keywords: home in poetry, Kingdom of Saudi Arabia, Makkah Al-Mukarramah, Prince Khalid ibn Faisal, Saudi poetry, Umm Al-Gura.

الملخص:

الشعر هو غناء العُصافير، والوطن هو عُش تلك العُصافير، بناءً على ذلك، نجد هناك علاقةً ارتباطيةً متبادلةً بين الشعر والوطن. من أجل إظهار أصالة وإبداع أحد مؤسسي الشعر الذي يهوى الوطن، جاء هدف هذه الدراسة البحثية إلى استكمال إبراز واستعراض جزئية من القيم في الشعر السُعودي. بالإضافة إلى ذلك، فالدراسة تحاول من خلال التحليل الناقد إظهار مكانة الشعر في المملكة العربية السعودية، كدولة عربية سريعة النمو، تدعم الشعراء المعاصرين وعمالقة الأدب، بالإضافة إلى الأدب والتعلم والثقافة. أحد هؤلاء الشعراء البارزين هو خالد الفيصل الذي كرس حياته لتطوير المملكة العربية السعودية، وإنتاج أتماتٍ عديدة من الشعر السُعودي المعاصر. ومن المعروف أن الفلاسفة قد يعبرون عن ارتباطهم وانتمائهم من خلال جزء صغير من الوطن الأكبر وهم بذلك يعبرون عن حبهم وولائهم له.

من جانب، يسعى الباحث إلى إبراز خبرة الشاعر وإظهار حبه لوطنه الكبير، المملكة العربية السعودية، من خلال القصيدة المؤثرة التي تحمل عنواناً وطنياً هو "أم القرى" للشاعر خالد الفيصل. ومن جانب آخر، يبدل الباحث جهداً في تقييم وتحليل موهبة الشاعر في استخدام الصور والرموز الشعرية في شعره، مستشهداً بهذه القصيدة. تبدأ الدراسة بمقدمة موجزة عن الشعر ورؤيته وأهميته، ثم تنتقل إلى استعراض موجز عن الأدب السُعودي، ثم تقديم لمحة ونظرة سريعة على أهمية ومكانة المدينة المقدسة، مكة المكرمة. ينتقل الباحث إلى الموضوع الرئيسي للدراسة والمتمثل في تحليل وسر غور بقية قصيدة "أم القرى" للشاعر السُعودي خالد الفيصل. تستخدم الدراسة نهجاً تحليلياً نقدياً مع التركيز على موضوع الوطن كمحور الدراسة الرئيسي، والتي تنتهي بخاتمة موجزة.

1. INTRODUCTION

Poetry and other literary works intended to revive and confront the issues facing the monarchy while also inspiring readers toward a better way of life. Poetry conveys a deeper meaning than what is typically perceived as the straightforward meaning provided by the literal meanings of the words. Poetry, with what is distinguished by the moving feelings that move permanently in the heart and mind and what is generated from action and reaction and the multiple sensations, stands tall and stands up to any attack that diminishes its value and its lofty status among the Arabs, through the splendor of the saying and the splendor of poetic meter. His smoothness and flexibility in the Arabic language—it can be said simply that one of the factors for this is the inclusion of the characteristics of harmonious rhythm in poetry, along with the abundance of meaning and the depth of its perceptions.

Poetry attracts passages from life through a journey or trips that are evoked and brought to light, inspired by the cultural heritage of the nation. Opinions like this invite readers and critics to reflect on their admiration for poetry in the ancient and modern Arab world.

The Arab poet, with his wonderful and wonderful poetic language, continues to point out that he is one of the true makers of the word and one of the few glorious ones to express it in his poems, which are undoubtedly a wealth through which thoughts and feelings are conveyed, and he made poetry a tool through which people communicate. "It might be true that 'poetry is the blossom and the fragrance of all human knowledge, human thoughts, human passions, emotions, [and] language'" (Dahami, 2022d; Dahami, 2019; Maxwell, 2017, p. 277; Alexander, 2012, p. xxiv; Werner's Magazine: A Magazine of Expression, 1900, p. 95). The poet, as considered by the ancients, is the artist who paints the most realistic and lifelike pictures. He is also the messenger of the tribe who speaks with his tongue, and the poet is also the one who gives strength and prestige to his people through the magnificence of his poetry. "Since before Islam, the poet has been his clan's oracle, their peacekeeper, and their ally in battle as well as glorifying their homeland" (Dahami, 2022a). He is the person who imagines and depicts new connotations and significance, and he is the creator and innovator of sensory relationships and bonds that may not be realized except by those who have been given the faculties of inspiration and the beauty of photography and creativity.

1.1. Objectives of the Study

This study aims to define and examine the notion of national Saudi Arabian poetry in connection to a certain poet. By employing the poet's seductive literary theme, "the homeland," as a declaration of his love for the poem's subject, the Kingdom of Saudi Arabia, it is possible to examine and appreciate the poet's vision. On the other hand, the study makes an effort to look at the poet's perceptions through the influence of contemporary Saudi poetry. The importance of the poem "Umm Al-Gura", lies in its being a literary work that bears a substantial theme within Saudi poetry.

2. Research Method

In order to evaluate the study's events, this paper employs critical, analytical, and explanatory methodologies. There are four portions in all. The first point outlines a few essential stances, observations, and evaluations of poetry, demonstrating its status as an influential form of literature. The next point relates to Makkah Al Mukarramah, which is used by the great Saudi poet Khalid Al-Faisal to symbolize the homeland in one of his melodies. The study makes an effort to reveal details that would have become clear through a careful investigation of the example of a poet who values the kingdom.

3. Results

3.1. Literature in the Kingdom: An Appetizer

The literature of the Kingdom of Saudi Arabia in all its eras is, in fact, a form of Arabic literature. This literature has become a term that denotes Saudi society, the country, and everything related to this society and what comes out of it. Literature has also become associated with the history on which the Kingdom was established and the rulers of Aal Saud, and with the support of monotheistic scholars who supported the establishment of the Kingdom, led by Sheikh Imam Muhammad ibn Abdul-Wahhab. We realize from this that it is the beginning of a homeland that relied on religious rules of faith that Imam Muhammad ibn Saud, the grandfather of the ruling royal family, adhered to. And Sheikh Muhammad ibn Abdul Wahhab, who called for a return to the truth of pure monotheism on the path of the righteous predecessors.

Scholars, critics, and thinkers unanimously agreed that modern Arabic literature began in the Kingdom in the nineteenth century, after a wave of influences created by a group of factors at that time. Thus, it is permissible to say that the history of literature in the Kingdom does not differ much in its temporal beginning from the history of the beginning of modern Arabic literature in that period of the nineteenth century when promising vanguards of Saudi literature appeared in that period.

No one was allowed to publish any periodicals in 1961; hence, there was no journalism. It saw the publication of two publications as early as 1962. The first, *Commercial Weak*, was published in Jeddah and concentrated on the characteristics of the commodities imported by owners of commercial facilities in Jeddah as well as the definition of goods received by the city's residents. More so than for the economic analysis and scientific inquiry, it was more for the announcement and advertisement. The second pilgrimage journal, along with the name of the Association of the Islamic World in Makkah (also written as Mecca), which was in charge of it under Mohammed Saeed Al-Amoudi, was published. This publication, which continues to be published monthly from Makkah, was created to cover Islamic and Muslim matters in many nations. Scholars from all Islamic nations made substantial contributions to it. Those who were granted licenses to publish newspapers and periodicals during that time were prominent characters in the nation's literature and intellectual life. They accepted their responsibilities with courage and sincerity, and they gained a reputation as serious authors.

On the path to their quest, they encountered challenges and stumbling blocks. The press is restricted, which has led to a blossoming of literature. There was a deluge of literary criticism and articles in the newspapers. Dramas and short stories started to appear. On both national and international stages, poetry flourished. A book emerged from this fertile and thriving literature as each author started to gather and compile their works in order to have them published as books. Without a

doubt, the overabundance of authors in newspapers and magazines did not help their inventiveness and, to some extent, hurt their writing abilities. In addition, a small group of them decided to climb the summit after seeing their names shine and their literature discussed. They failed to produce innovative works as a result of succumbing to false pride and arrogance.

The influence of Saudi literature can be seen in the rhetoric, writing, poetry, and literary works of various Saudi and Arab writers, as well as literary figures. The most important effects and motivations of Saudi resurgence or revitalization are historical, didactic, and educational. As the source and pond of knowledge and civilization, the country placed a high value on these constituents. Poetry, novels, and drama are prominent literary genres in Saudi Arabia. Narrative Arabic literature is the nation's primary literary form. See more at (Fadel, 1998, p. 89).

The Kingdom of Saudi Arabia represents a significant and large region of the Arabic world. According to this viewpoint, the literature's evolution and culmination in the modern era is a positive step. Naturally, contemporary Saudi literature is regarded as a fundamental, important, and necessary component of modern literature. Several authors exemplify the importance and affluence of Saudi literature. With their beautiful and appealing vocabulary that starts to rise above the ranks of great literature, their critical writings are shining beacons. Their literary works are born of emotion and feeling, evoking intonations of love and a sentimental conscience of society's needs. Several writers, including poets, novelists, and dramatists, inhabit Saudi people and Saudi literature, invoking love and improving the homeland through their literary works, particularly poetry. They write about a variety of values, attempting to divulge the image of the reformation in their inscriptions. See more at (Hāzimī, 1981, pp. 11, 28; Saudi Arabia, 1987, p. 9).

The framework that the poets of the early modern era acquired destroyed their poetic tradition, thus they turned to the legacy of their forebears in earlier periods. Their successors carried concepts from the human literature they had read, and these ideas were conveyed to the highest degree of quality and beauty. Delivering even an old notion in a new garment is more important than bringing new concepts and ideas.

In the opinion of Dahami (يحيى دحامي) (2023a; ٢٠٢٠; ٢٠١٧), Over the millennia, literature has had a concrete and tactile impact on cultures in different countries and on different continents. The contributions and influences of Arabic and Islamic civilization on Western culture cannot be disputed. Poetry has influenced them over time. Some of its most important features are praise, satire, elegy, lament, and pride in homelands. The Arabs, in general, and the Saudis, in particular, have been interested in poetry since ancient times until now. It is well known that when a philosopher articulates his or her love for and affiliation with the homeland, he or she may represent the great homeland through a limited part of this homeland. It is worth noting that Makkah Al-Mukarramah is simply a

small, light representation of the great homeland, which embraces Makkah Al-Mukarramah like the heart of the body.

Saudi poetry evolved and advanced as a result of the Kingdom of Saudi Arabia's ascent in a variety of spheres of life, reflecting social, economic, and cultural successes. The press, radio, educational institutions, libraries, printing presses, and other general impacts on the evolution of literature were some of the factors that contributed to the revival of poetry. The influence of Saudi literature can be seen in the rhetorical, literary, and poetic works of numerous Saudi and Arab authors. In addition, "The Kingdom is a remarkable realm in modern history because of the many poets who call for the renewal of poetry but do not forget its originality. Consequently, the poet, via his poem, bears his thoughts, and it is a reference to the status of home-loving" (Dahami, 2022b).

History, didactics, and education can be understood as the main consequences and motivations of the Saudi revival. As the wellspring and fountain of knowledge and culture, the nation paid close attention to its constituents. It has become one of the enormous structures at the level of the Arab world in the literary, cultural, and monetary spheres as a result of scientific and literary conferences held in several Saudi universities, which have enriched literary and critical studies pertaining to Saudi literature.

As a result, many books, research papers, and studies—including those addressing literature generally—were produced. At that point, government bodies, scholars, and critics were interested in the history of Saudi literature. These studies include those that present or explain how others see this literature, such as how Arab scholars see Saudi literature or how others see our literature. Some people investigate the influence of one or more Saudi writers, while others are exposed to a particular phenomenon, such as symbolism in Saudi poetry, or they chronicle an artistic genre within it, such as autobiography in Saudi literary writing. Furthermore, "poetry is still at the forefront of [all] arts because it is developed on the long history of the poets of the Arab nation, both in Saudi Arabia in particular and in Arabia in general" (Dahami, 2022b; El-Shennawy, 1978).

It is not surprising that poetry is a mirror that reflects society and the events and variables that ripple through it. Accordingly, the poetry that accompanied the establishment of the Saudi state at the hands of King Abdul Aziz was the first stage of the poetry of the homeland. It was a speaking image of the general climate and an expression of the homeland and its condition. At this stage, the poets focused on embodying the stark contrast between the state of the island before King Abdulaziz and the fear and dispersion that surrounded it. Then fear was replaced by security, and the difference changed into intimacy and brotherhood. The poets kept repeating with pride in their poetry the conquests that resulted in the anticipation of a national land pulsating with enthusiasm and flowing with strong feelings. Most of the poets focused their poems on the pure Islamic faith, which has been the heart of the homeland and the soul of its people since its founding.

Poetry holds a prominent status among poets, among people in positions of power, and among ordinary people who value beauty. It can support the language in a variety of situations, including glory and national pride in times of peace and during times of conflict. Poets emphasize the homeland as a fundamental poetic image, which stands in for the sense of identity one experiences through belonging. The poet exalts and emphasizes the beauty and pride of home when he sings about it. “The phenomenon of belonging is one of the most important positive phenomena in modern Arabic literature” (Dahami, 2022b; Al-Khawaji, 2008). Furthermore, “chanting for the homeland and singing about it is a patriotic duty and an opportunity for the poets and Saudi poets to express their love for their homeland” (Dahami, 2022c).

3.2. Makkah Al Mukarramah (2)

There is no holier city than Makkah in the Islamic religion. This is the birthplace of the prophet Muhammad, and it played an important role in the development of the Muslim faith and practice. Makkah is located on the western edge of modern-day Saudi Arabia, close to Al-Medinah, Islam's other holy city. The Hajj, one of Islam's Five Pillars, is a mandatory pilgrimage to Makkah; each Muslim must make at least one trip to Makkah during his lifetime. Makkah is also the geographical center of Islamic prayer; Muslims all over the world pray to face Makkah. See more at (Peters, 2021, p. 58; Peters, 2017, p. 284; Mubarakpuri, 2002, p. 19).

The prestige and splendor of Makkah have overshadowed the soul of every human being who believes in history, peace, and holiness. His appearance in front of the Ka’abah and its representation in the mind-blowing image that he found in front of his sight made him move from a realized, earthly world to a heavenly world. The status of Makkah rises from the prevailing meaning of a familiar place to a higher and higher status. It is located in the realm of Allah, Who made it the first place where the first Masjid of worship was built on earth. It is the most ancient holy building; Makkah is the Gibleh of Muslims, and the Ka’abah, whose pillars were raised by the prophets of Allah (peace be upon them), Ibrahim, and his son Ismail. Repeated and successive reflections and invocations that dominate the thought of the visualizer of the image of the Ka’abah that Makkah embraces. Makkah draws eyes to it, and hearts rush toward it. When one enters it, the heart does not find it distracted, and he feels when looking at it a tremor that fills all of his existence. His feet move toward the Ka’abah with reverence and awe.

Makkah acquires a distinct air of privacy because it is the holy capital, which has a special status for all Muslims in all parts of the world. Hundreds of millions of Muslims yearn for it. Makkah is the beating heart of the Muslim nation. They are nostalgic to visit the place of revelation and the Gibleh of Muslims, which they turn toward five times every day in the vast, vast land of Allah. Every establishment of prayer reminds them of the honorable Ka’abah, that ancient house to which the hearts of all believers yearn, in compliance with the command of Allah Almighty to perform the Hajj and to complete the fifth pillar of Islam. Every Muslim longs to know everything that is in Makkah,

what is going on there, and the impressions and feelings it records about it that translate the feelings stored in his conscience.

3.3. **Khalid Al-Faisal: The Poet**

According to the poet Khalid Al-Faisal, until one dies, one's love for one's country and country takes up a lot of room to the detriment of other intellectual movements. Khalid Al-Faisal, who had previously led the Makkah Province from May 2007 until December 2013, was reappointed in January 2015. His territory includes Makkah, the holiest city in Islam, as well as Jeddah, the second-largest city in Saudi Arabia and the country's main harbor. Moreover, Prince Khalid Al-Faisal serves as the Custodian of the Two Holy Mosques, King Salman ibn Abdul Aziz, as an adviser. Prior to this, Khalid Al-Faisal served as Saudi Arabia's Minister of Education by order of the late King Abdullah ibn Abdul Aziz, the Custodian of the Two Holy Mosques.

In the past, Khalid Al-Faisal held the position of minister in the Saudi Arabian government. To foster an environment where poets, authors, composers, and musicians can flourish, Khalid Al-Faisal is still making a lot of effort. The Cultural Council of Makkah, which brought together the region's top individuals, was founded by Khalid Al-Faisal in 2008. A 10-year plan for the region's growth and an annual award for excellence in six categories, including two prizes for culture and the arts, are two of the initiatives the new council has revealed. Khalid Al-Faisal served as the governor of Asir Province in southwest Saudi Arabia from 1971 to 2007; this breathtaking area served as an inspiration to him as a poet, artist, and art patron. See more at (Anishchenkova, 2020, p. 243; Craze, 2009, p. 168).

The Literary Club of Abha, the Abha Singing Festival, the Abha Prize for Cultural Excellence, and the Al-Miftaha Visual Arts Village, which is located in Abha's historic district and has artist studios and lodging, exhibition galleries, shops, and a bookstore, are just a few of the numerous initiatives he has previously founded. One of the first contemporary theaters in Saudi Arabia, created by Khalid Al-Faisal, has seating for 3000 people and hosts poetry, music, and singing performances.

Khalid Al-Faisal is a distinguished visual artist, and more than that, he is one of the most creative Saudi poets. He is poetically nicknamed Dayem AlSaif. He held many social, literary, political, and national positions and could not mention them all. One of the many positions related to literary and scientific aspects is that of a member of the Board of Trustees of the Institute for the History of Arab and Islamic Sciences at the University of Frankfurt in Germany. Khalid Al-Faisal is also the honorary president of the Fez Saïss Association for Cultural, Social, and Economic Development in the Kingdom of Morocco, as well as its president and one of its founders, who are concerned with the Arab identity and its promotion. Khalid Al-Faisal is Vice President of King Abdulaziz and His Companions Foundation for Giftedness and Creativity "Mawhiba" (Dahami, 2023b).

Khalid Al-Faisal introduced Painting & Patronage in 1999. The organization's president, Khalid Al-Faisal, is involved in the day-to-day management of the business. One of the most well-known cultural and educational exchange initiatives between Saudi Arabia and Europe today is Painting & Patronage. The King Faisal Foundation's managing director is Khalid Al-Faisal. One of the largest philanthropic and benevolent organizations in the world, the Foundation works to support the self-sufficiency of underprivileged communities, promote Islamic civilization, and foster artistic and academic endeavors that benefit humankind.

Khaled Al-Faisal cared about thought and culture, and this was evident in his collections and the folds of his poems, the classical (الفصح) Al-Fasih and Al-Nabati (الشعر النبطي). As expressed by his brush, which is full of colors and expressive forms, a number of which coincide with poetry. The painting appeared complementary to the poetic verse, or interpreted and clarified for it, which indicates that His Highness was able to use his pen, his feather, his standing, and his weights. Khaled Al-Faisal excelled in the fields of poetry, literature, and plastic art, and he had a distinguished personality and creative spirit, which were reflected in his poetry, writings, and drawings and gave them a uniqueness. These arts reflected the personality of our poet, which was linked to the place in which he lived and the heritage he was proud of. He was allowed to move between the various regions of the kingdom and imbibe from them, which is reflected in his poetry. See more at (Interactive Digital Library, n.d).

Khalid Al-Faisal published various literary diwans, organized numerous compilations, poetry readings, and art exhibitions both inside and outside the Kingdom, and took part in all of them. He keeps putting in a lot of effort to provide the ideal conditions for Saudi and Arab poets, writers, composers, and musicians to develop. Additionally, he founded the Makkah Culture Council, which unites some of the most prominent figures in the area and rewards brilliance with an annual prize in six categories, including two cultural and artistic awards. He also founded the first literary and cultural conference in Riyadh. "Khalid Al Faisal's Chair also aims to enhance national loyalty among members of the Saudi society, presenting a successful model of an Arab Islamic country, which adheres to its values, yet is open to scientific and cultural achievements of the modern times in a manner that does not contradict the essence of Islam and its values" (Culture & Education, 2015). Khalid Al-Faisal was Director General of the Presidency of Youth Welfare before being named Governor of Asir Province. Many academic institutions have honored Khalid Al-Faisal for his contributions to advancing the understanding of culture, the arts, and education, and he has received decorations from all around the world.

The significance of Al-Faisal's poetry lies in two main factors: the first is the poetic language he used, which is similar to the language of Najeeb Mahfouth in the novel that mediated between the colloquial dialogue and the eloquent dialogue. Al-Faisal came up with an unprecedented poetic

language in contemporary Arabic poetry, and he was distinguished by this language. His poetry became a linguistic stamp of its own. The second factor is that the poet Al-Faisal has restored modern Arabic poetry in general and contemporary Saudi poetry in particular in the language of virginal love in the eighth century. See more at (Nabulsi, 2006, pp. 11-12).

In his poetry, Khalid Al-Faisal gave the idea of "homeland" a lot of attention and expressed concern over its lofty and valuable position. It is significant to note that the meaning of the homeland in contemporary poetry echoes that of traditional Arab poetry, which has devoted itself to the location since its prehistoric origins. For those who possess these impulses, the concept of "homeland" unquestionably arouses strong feelings of pride and admiration, which, in the minds of his listeners and readers of his poems, appear as images and figurative images. "Khalid al - Faisal, the poet ... wrote about love, wisdom, and patriotism" (Freer, 2021, p. 182).

3.4. Umm Al-Gura: Poem Analysis 2

Khaled Al-Faisal is naturally happy to be both a Muslim and a Saudi because the Kingdom of Saudi Arabia is an Islamic nation with a Muslim population. Makkah and Al-Madinah are the two holiest places for worship, and this is the main topic of controversy. They serve as the guiding stars for everyone, including Saudis, Arabs, and Muslims. We are thinking about a full existence when talking about poetry, especially when debating the homeland. People have a very particular place in their lives and emotions for the idea of the motherland. Poetry is the language of the country. Poetry is the best medium for expressing the most intense and deep feelings and emotions. Poetry is a more profound way to honor the beauty of the country. The poet's voice is raised aloft in praise of Umm Al-Gura Makkah Al-Mukarramah. He descants:

The poet employs a standard amplification technique for poetry. It is normal for a newborn to have no awareness of his surroundings because his senses and sensations are still developing. In order to convey the depth of devotion to the homeland that surpasses everything else, the poet's composition descended to a metaphorical level. See more at (Al-Ḥaras Al-Waṭani, 2005, p. 122).

أم القرى

(Al-Faisal, 2000 p. 422) وأعشق أرضها واهوى سماها أحب أم القرى حبي لنفسي

I love Umm Al-Gura as myself, and I adore its land and attach its sky.

Who can stop himself from loving that pure, holy place? It is the instinctive nature of Allah; every Muslim turns to it every day at least five times. Whether this Muslim is in the east or west, in the north or south, Makkah is his qiblah, which he turns to, adores, and hopes to see and visit. It possesses special faculties that surpass all cities in the world in terms of sanctity and prestige. If this is the feeling of every Muslim, even those who did not have the opportunity to visit it for Hajj or Umrah,

then what about the one who was born on its land, whose soul is nourished by its breezes, and touched its Ka'abah and its stone?

In this poetic line, the poet expresses a huge amount of love, passion, and appreciation for Makkah Al-Mukarramah. For a person to love his city with the same passion as himself is one of the greatest feelings and sentiments. Love for a place denotes in many cases something that is more than mere love. Rather, it may reach a higher space, a deeper meaning, and a more comprehensive or broader definition. It may be stated that the poet used the word love because it is a link between many elements and meanings such as adoration, dearness, loyalty, redemption, and sacrifice. This poetic line is classical Arabic.

وَحَجَّ الْبَيْتِ هُوَ غَايَةَ مَنَاهَا يَصَلِّي بِمَهَا مَلْيَارِ مُسْلِمِ
A billion Muslims pray toward it, the pilgrimage is its goal

This poetic line is a sacred religious verse par excellence. The poet Al-Faisal senses the two most important entities that bind the Islamic world, which are the pillars of daily prayer and pilgrimage. The Muslim directs his prayers to Makkah Al-Mukarramah - Umm Al-Gura at every prayer, wherever he is. One of the exaggeration formulas used by the poet is the number of people who go-in-face into Makkah when performing the obligatory prayer. This exaggeration is a benign exaggeration, indicating two important points. The first importance is that there is no place of worship on the whole earth like Makkah, as more than a billion Muslims turn towards it at all times and anywhere. The second importance is the importance of unity, as all Muslims on earth share the same orientation. This approach is one of surrender, submission, and faith in Allah, the One, the Individual, the Unique, the Eternal.

The second pillar is the pilgrimage to the Sacred House for those who can afford it. In Islam, Hajj is the fifth pillar, and it is linked to ability. The reason for this is that many Muslims cannot perform Hajj, either because of spatial distance or financial ability, and thus those who are unable are exempt from this pillar. This is one of the tolerances of Islam, in which there is no hardship for a Muslim except for his or her ability. In this poetic line, the poet Al-Faisal senses the great and venerable position of Umm Al-Qura—Makkah Al-Mukarramah—and what Allah has bestowed upon it in sacred bounties that are not found anywhere else.

In this poetic line, all the words are classical Arabic, except for the second word (Yamaha), which is a local dialect. Advocates of the classical Arabic language see this as a defect and shortcoming in the poetic verse, but there are those whose opinion contradicts and supports the poet's utterance, as the local language has the impact of music on the listener, especially in the wide segment of Saudi and Gulf society. The word *yamaha* (يَمَهَا) means (نحوها) "towards it", and here comes the preference for using the vernacular due to its harmony with the rhythm of the poetic verse because the second letter of the word (نحوها) "towards it" is heavy and phonetically abnormal in comparison with the rest of the words.

Figuratively, the poet Khalid Al-Faisal has presented a personal passion as well as a representative of all Saudis who love, admire, and adore Makkah the city, and Makkah the first holy and sacred city in the Kingdom of Saudi Arabia. We might believe that Al-Faisal uses such a great city as a symbol of the wide and big kingdom.

حفظها ربنا من كل عابث وأمن بيئتها حامي حماها

May Allah protect it from all malfeasance, may the Protector secure its Ka'abah

As is the custom of the creative poet, he makes a link and connection between the poetic verses so that they appear homogeneous and related to each other, whether in the synthetic and verbal context or with regard to the meaning. This is what we find in this poetic line, where we find the poet crowning his love and adoration for his homeland, mentioned in the previous lines, by praying to God, Lord of the Worlds, to preserve and protect Makkah from every mischievous enemy. In the first part of the poetic verse, we find a very important word: that word is all, as the poet Khaled Al-Faisal excelled in putting it because it has a great meaning. If the word (all) was excluded, the meaning would differ in its content, and the meaning would become abstract and deficient in its meaning. The word (all) prevented any doubt or shortcoming in the poet's intention but rather made the appearance as well as the implicit meaning complete.

It is a sincere call from an empowered poet who puts the power in the hands of the Almighty, the Preserver and says that He is God, who is the protector of it from whoever begs himself to touch her with harm. Instinctively, historically, and ideologically, we know that God's Great Masjid is protected and preserved by God's preservation, and historical evidence for that is abundant. Also among the aesthetics of this poetic line is the poet's humility; he bears the responsibility of caring for Makkah as a direct official, but he feels the care of God, the Powerful, the Almighty, the Preserver.

وانا افدي كل شبر من بلادي وابيع الروح في أصغر حصاها

I redeem every inch of my homeland, and sell the soul for its smallest pebble

It is a testament to the poet Khalid Al-Faisal's greatness that he uses the holy city of Makkah as a representative city to create a number of magnificent images of the greatness of the homeland. The conclusion of the poem is successful, in which the wisdom, physiognomy, and brilliance of the poet are evident. The poet Al-Faisal declared and did not hint that Makkah Al-Mukarramah—Umm Al-Gura—was a symbol of the great homeland, the Kingdom of Saudi Arabia. The poet, after giving Makkah the veneration, sanctification, honor, and elevated status it deserves, concluded his poem by making himself a sacrifice for the homeland. Every inch of the homeland deserves to be glorified, protected and benefited. Dahami 2023c; 2022e; and Sayed 2006), support the concepts of homeland, loyalty, and sacrifice that Khalid Al-Faisal has sung in this poetic line.

Saudi poets appreciated creating poetry about the grandeur of nationalism. Nationalism is 'a spirit represented in the love of the homeland, infatuation with it, working for it, defending it, preserving it and running in the souls. To it, people are

endeared by self-sacrifice, surrender, and altruism. Loyalty raises it to the ranks of the righteous and the ranks of heroes'.

The most precious thing a person has is the soul and nothing else. Here, the value of the poet's love for his country and his willingness to sell his soul cheaply is evident, not in exchange for the country but rather for the smallest pebbles of this country. It is a poetic and moral exaggeration through which the poet shows the amount of love and loyalty with which he concludes his poem. It is an acceptable exaggeration in the poetic formula but rather praiseworthy because it embodies an entity that touches the feelings and sentiments of every human being. On the other hand, words like these coming from a person like Khalid Al-Faisal must be true.

4. Conclusion

Several Saudi Arabian poets have left behind a sizable number of creative works that reflect their passion for their home nations. One of its founding poets is Khalid Al-Faisal. The poet expresses a great deal of love, passion, and enthusiasm for Makkah Al-Mukarramah in this poem, "Umm Al-Gura." It is an innate love that grows with a person, especially if the place has a particular sanctity, like Umm Al-Gura, which symbolizes the deeper and more expansive love of the Kingdom of Saudi Arabia. The figurative representation of the Saudi Arabian Kingdom is in the poem. One of the greatest emotions and sentiments is to love one's city and kingdom with the same ardor as oneself. For his home, Khalid Al-Faisal talks. It is feasible to conclude that Khalid Al-Faisal's talent and capacity for using poetry to exalt his grand homeland, the Kingdom of Saudi Arabia, has significant and obvious importance after examining and evaluating the poem's chosen poetic lines. It is crucial to investigate Khalid Al-Faisal's poetry and pay close attention to his originality in order to comprehend the history and heritage of Saudi poetry. This essay's goal was to analyze and evaluate the symbolic and sentimental pictures in a poem by contemporary Saudi Arabian poet Khalid Al-Faisal about his native country.

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