

Saudi Poetry in the Last Quarter of the 20th Century: a Creative Analysis

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Abstract

The aim of this study is to analyse Saudi poetry in the last quarter of the 20th century, in the light of its historical, cultural and desert dimensions, using the Fugitive Meaning Approach, which was based on Structural Stylistics and Creative Thinking. After describing the history and literary evolution in Saudi Arabia in Chapters One and Two, and explaining the Fugitive Meaning Approach and reviewing the literature in Chapters Three and Four, the four main poetic phenomena in Saudi poetry in the selected period have been studied. The four poetic phenomena, analysed in Chapters Five to Eight, are the qualitative employment of popular heritage, affiliation and the domination of anxiety, Saudi women and the inevitable conflict, and vagueness and the adventure of distinction.

Chapter One sets out the historical and cultural background of Saudi Arabia during the 18th, 19th and 20th centuries. It focuses on the 20th century by classifying modern Saudi history into five stages, in which some developmental factors and aspects have been included.

Chapter Two examines the stages of literary evolutions in Saudi Arabia: Neo-classicism, Romanticism and Modernism. It focuses on the Modernist period in the country, including its history, and general features, such as revolutionary spirit, vagueness, conflict and renewal.

In Chapter Three, the Fugitive Meaning Approach, which is based on Structural Stylistics, as a linguistics background, and Creative Thinking, as a means of analysing literary texts, has been described. After explaining Stylistics with its common features, such as foregrounding, deviation and parallelism, Structuralism, Structural Stylistics, Creative Thinking, with its principles, devices, fields and stages, the chapter explains the approach, focusing on its originality and concepts taken from other approaches.

Chapter Four reviews the literature on Saudi poetry in the selected period, which covers studying the employment of heritage, the artistic features, intellectual attitudes, the transformation of the poetic movement and the relationship between Saudi poetry and Saudi society.

Chapter Five analyses the qualitative employment of popular heritage, illustrated by four poems by ʿAlī al-Dumaynī, Saʿad al-Ḥumaydīn, Jāsīm al-Ṣuḥayyih and Muḥammad al-Thubaytī.

In Chapter Six, affiliation and the domination of anxiety has been investigated through studying four poems by ʿAbdullah al-Rushayd, ʿAbdullah al-Zayd, Aḥmad al-Ṣālīḥ and Muḥammad al-Mansūr.

Chapter Seven examines Saudi women and the inevitable conflict by analysing three poems by Thurayyā al-ʿUrayyīḍ, Laṭīfah Qārī and Ashjān al-Hindī.

Chapter Eight analyses vagueness and the adventure of distinction via studying three poems by ʿAbdullah al-Khashramī, Fawziyyah Abū Khālid and Muḥammad al-Dumaynī.

Table of Contents

Abstract	I
Table of Contents	II
Declaration	VII
Acknowledgments	VIII
Transliteration	IX
Abbreviations	X

Introduction	(1-7)
1. The Significance of the Study of Saudi Poetry	1
2. The Purpose of the Study	2
3. The Selected Period	2
4. Methodology of the Study	3
5. Organisation of the Thesis	5

Chapter One (8-32)

Historical and Cultural Background

1.1. Introduction	8
1.2. The Arabian Peninsula in the 18 th and 19 th Centuries	10
1.2.1. Introduction	10
1.2.2. The First Saudi State (1745- 1818)	12
1.2.3. The Second Saudi State (1823-1891)	13
1.3. Saudi Arabia in the 20 th Century (1902- present)	14
1.3.1. Introduction	14
1.3.2. Stages of Evolution of Modern Saudi History	15
1.3.2.1. Establishment of the Political Entity (1902-1932)	16
1.3.2.2. Establishment of the Basic Institutions (1932-1960) ...	18
1.3.2.3. Social Interactions with Governmental Policies (1960-1975)	20
1.3.2.4. Economic Growth (1975- 1990)	22
1.3.2.5. A Stage of Stability (1990- present)	27
1.4. Conclusion	29

Chapter Two (33-75)

Stages of Literary Evolution

2.1. Introduction	33
2.2. Neo-classicism (1902 - 1940s)	33
2.2.1. Historical Introduction	33
2.2.2. Neo-classicism in the Arab World and Saudi Arabia	34
2.3. Romanticism (1940s - 1970s)	38
2.4. Modernism (1970s - present)	46
2.4.1. Historical Introduction	48
2.4.1.1. Modernism in the Arab World	48
2.4.1.2. Modernism in Saudi Arabia	51
2.4.2. The Features of the Stage	59
2.4.2.1. Revolutionary Spirit	59
2.4.2.2. Vagueness	60
2.4.2.3. Conflict	62
2.4.2.4. Renewal	63
2.4.2.4.1. <i>Shi'r al-Tafīlah</i>	66
2.4.2.4.2. The Prose Poem	67
2.5. Conclusion	69

Chapter Three (76-107)

The Fugitive Meaning Approach as a Creative Thinking-Based Method

3.1. Introduction	76
3.2. Historical Introduction	76
3.3. Stylistics	78
3.3.1. Introduction	78
3.3.2. Common Features of Stylistics	79
3.3.2.1. Foregrounding	80
3.3.2.2. Deviation	81
3.3.2.3. Parallelism	81
3.3.3. Stylistic Approaches	82
3.4. Structuralism	84
3.4.1. Introduction	84
3.4.2. Structuralism and Literary Criticism	85
3.5. Structural Stylistics	88
3.6. The Fugitive Meaning Approach	93
3.6.1. Introduction	93
3.6.2. Creative Thinking	94
3.6.2.1. The Principles	94
3.6.2.2. The Devices	94

3.6.2.3. The Fields	96
3.6.2.4. The Stages	96
3.6.3. The Approach	97
3.6.4. Explanations of the Approach	98
3.6.5. Concepts from other Approaches	102
3.6.6. The Originality in this Approach	104
3.7. Conclusion	106

Chapter Four

(108-134)

Literature Review

4.1. Introduction	108
4.2. Studying the Employment of Heritage	108
4.2.1. The Definition and the Significance of the Employment of Heritage	109
4.2.2. The Employment of Myth and Symbol	110
4.2.3. The Employment of Popular Heritage	111
4.2.4. The Employment of Historical Characters, Events and Texts and Intertextuality with Heritage	112
4.3. Studying the Artistic Features	115
4.3.1. Language and Structure	115
4.3.2. Intertextuality and Image	117
4.3.3. Rhythm	119
4.3.4. Applying Theories	119
4.4. Studying Intellectual Attitudes	122
4.4.1. Modernist Attitude	122
4.4.2. Feminist Attitude	124
4.4.3. Islamist Attitude	126
4.4.4. Pan-Arabist Attitude	126
4.5. Studying the Transformations of the Poetic Movement	127
4.6. Studying the Relationship between Saudi Poetry and Saudi Society	128
4.7. The Features of the Literature	130
4.8. Conclusion	132

Chapter Five (135-187)

The Qualitative Employment of "Popular Heritage"

5.1. Introduction	135
5.1.1. Chapters Five to Eight	135
5.1.2. Introducing This Chapter	139
5.2. The Function of Popular Poetry as an Expression of Extreme Disappointment: a Study of "A Cloud for me and a Blouse for her Charm" by ʿAlī al-Dumaynī	140
5.3. The Employment of Conflict in Popular Stories: a Study of "A Neglected Note from Dubās to his Father" by Saʿad al-Ḥumaydīn	153
5.4. Consolation in the Employment of Local Spirit "The Land": a Study of "Olympiad of the Body" by Jāsim al-Ṣuḥayyih	168
5.5. Refusal in the Employment of Local Spirit "The Values": a Study of "A Page from a Bedouin's Papers" by Muḥammad al-Thubaytī	178
5.6. Conclusion	185

Chapter Six (188-229)

Affiliation and the Domination of Anxiety

6.1. Introduction	188
6.2. The Difficult Equation between the Past and the Present: a Study of "Time of Struggle" by ʿAbdullah al-Rushayd	189
6.3. The Superiority Complex: a Study of "Oh Rust, I Sip You" by ʿAbdullah al-Zayd	197
6.4. A Unique Vision of the Relationship between Self, Lover and the Homeland: a Study of "You are for me, and we and the Letter for the Homeland" by Aḥmad al-Ṣālih (<i>Musāfir</i>)	208
6.5. The Irony of Instructions: a Study of "There is a Mosquito in Your Excellency's Nose", by Muḥammad al-Manṣūr	217
6.6. Conclusion	225

Chapter Seven (230-258)

Saudi Women and the Inevitable Conflict

7.1. Introduction	230
7.2. The Struggle of Persuasion: a Study of "Where is the Direction of the Trees?" by Thurayyā al-ʿUrayyid	231
7.3. The Internal Conflict for Psychological Steadfastness: a Study of "The Pearl of the Difficult Evening" by Laṭīfah Qārī	241
7.4. The Emotional Conflict for Love: a Study of "The War of Crescents" by Ashjān al-Hindī	247
7.5. Conclusion	256

Chapter Eight (259-280)

Vagueness and the Adventure of Distinction

8.1. Introduction	259
8.2. The Unconscious Intermixture between the Memory of the Past and the Feelings of the Present: a Study of "Stupor" by ʿAbdullah al-Khashramī	260
8.3. Narrating Poetry: a Study of "Livelihoods" by Fawziyyah Abū Khālid	269
8.4. The Duality of Decision: a Study of "A Workshop of Flowers" by Muḥammad al-Dumaynī	272
8.5. Conclusion	278

Conclusion (281-291)

1. Findings	281
2. Recommendations and Suggestions for Further Studies	290

Bibliography (292-306)

1. Primary Arabic Sources	292
2. Other Sources	293
3. Unpublished Sources	306

Appendix	307
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Declaration

I, the author of this thesis, declare that none of the material in this thesis has been previously submitted by me or any other candidate for a degree in this or any other university.

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Transliteration

The library of Congress (LC) system of transliteration has been followed throughout the thesis.

1. Consonants:

Arabic	LC	Arabic	LC
ء	,	ض	ḍ
ب	b	ط	ṭ
ت	t	ظ	ẓ
ث	th	ع	ʿ
ج	j	غ	gh
ح	ḥ	ف	f
خ	kh	ق	q
د	d	ك	k
ذ	dh	ل	l
ر	r	م	m
ز	z	ن	n
س	s	هـ	h
ش	sh	و	w
ص	ṣ	ي	y

2. Diphthongs:

أَيّ (ay)	أَوّ (aw)
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3. Vowels:

Arabic (short vowels)	LC	Arabic (long vowels)	LC
ا	a	آ	ā
و	u	أُوّ	ū
ي	i	أَيّ	ī

4. Others:

ال	al- (for article)
أ	an
و	un
ي	in
ة	ah/at
ّ	Doubling the letter

Abbreviations

b.	Born
d.	Died
ed.	Edition
Ed.	Editor
no d.	No date
no p.	No place
no pub.	No publisher
TM	Text Message
trans.	Translated

Introduction

This introduction describes the significance of the study of Saudi poetry in the last quarter of the 20th century. It then states the purpose of the study and the methodology used in the study. The introduction ends with a description of the thesis organisation.

1. The Significance of the Study of Saudi Poetry

The significance of the study of Saudi poetry in the last quarter of the 20th century, will be obvious and persuasive when the reasons which led up to the study, and the cultural social and intellectual aspects are explained.

It is believed that studying Saudi literature, in general, and Saudi poetry, in particular, is very important since the society in Saudi Arabia has witnessed massive and significant changes and transformations, which enabled it to move from the desert life to a modern life within a few decades. These changes and transformations, which are unprecedented in nature and scale, are felt not only in the apparent economic and materialistic aspects, but also in the intellectual, cultural and social spheres. Some factors, as will be described in Chapter One, assisted the social changes in the society, such as the creation of a political entity by Ibn Su'ūd, the discovery of oil, openness to the outside world and the creation of strong cultural connections with it, not to mention the period of globalisation, which has started to influence society in many aspects, economically, culturally and intellectually.

It is apparent that literature, in general, and especially poetry, in Arab societies, reflects the features, concerns and interests of society. Saudi poetry, in the selected period, underwent a significant transformation, which was associated with various levels of conflict in Saudi society. These conflicts, which varied in their goals, methods and strength, were waged between conservatism, represented by the Islamist and conservative trend in general, and modernity, represented by the modernist trend and the adherents of social and intellectual change in general. Saudi poetry, in the selected period, played a crucial role in representing these trends in the country, which influenced both form and content, a fact that prompted this study to investigate some important poetic phenomena in Saudi poetry in the selected period.

Considering the many huge changes in Saudi society and the vital role of Saudi poetry in adopting, reflecting and expressing social and cultural trends through poetic phenomena, the significance of studying Saudi poetry in this period is evident. Especially there is need for a study that considers comprehensively the structure of the society and describes not only the role and impact of poetry in these changes, but also its interaction with them and the way it was influenced by them.

In order to achieve that, the thesis focuses upon the poetic phenomena in Saudi poetry and pays attention to the structural and the stylistic features in the poems representing a phenomenon at the same time, in order to give a whole picture of Saudi poetry based on joining the structural and stylistic details in a poem with the general features of Saudi poetry, i.e. the poetic phenomena.

2. The Purpose of the Study

The purpose of this study is to analyse Saudi poetry in the selected period within its variety of dimensions and holistic contexts. The Fugitive Meaning Approach, which will be discussed in Chapter Three, is suggested to achieve this goal. The analysis is based upon investigating the structural and stylistic details of each poem in relation to the general poetic phenomena of Saudi poetry. The reason for this is to identify the extent to which Saudi poetry is influenced not only by the events and circumstances in the selected period itself, but also by the accumulated historical, cultural and social experiences before the selected period, and to identify the impact of Saudi poetry on the intellectual and social phenomena in Saudi society, in order to put Saudi poetry in its proper context among the movement of social changes taking place in Saudi society.

3. The Selected Period

The last quarter of the 20th century is selected to be the period in which Saudi poetry will be investigated in this study, because it is the most important time so far in Saudi poetry, as will be explained in Chapter Two, in terms of the level of social interaction with poetry, level of public and elite awareness, the involvement of poetry in social conflict in the country and the discovery of oil, whose influence has appeared clearly in many aspects of Saudi society and people.

4. Methodology of the Study

The methodology, which will be followed in this study, is the descriptive and analytical approach. Therefore, this study is based upon classifying Saudi poetry into poetic phenomena, which enables the present researcher to identify the historical, cultural and desert influences on Saudi poets, as well as Saudi poetry. As will be mentioned in Chapter Five, the first four poetic phenomena in Saudi poetry will be studied by analysing fourteen poems representing the four poetic phenomena, which constitute the last four chapters in this thesis, i.e. chapters five to eight.

The descriptive method is represented in not only classifying Saudi poetry into poetic phenomena according to its poetic aspects, such as the employment of popular heritage, the poetry of affiliation, the poetry of conflict and the use of poetic vagueness, but also breaking each phenomenon into various sub-phenomena. Each sub-phenomenon is represented by a specific poem, in order to highlight the main poetic aspects of each phenomenon. In addition, the descriptive method will be used in giving an overview of each sub-phenomenon by explaining how a poem represents the sub-phenomenon.

The analytical method will be employed in analysing the poems, representing the sub-phenomena, according to the Fugitive Meaning Approach, discussed in Chapter Three, which is derived from Structural Stylistics, as a linguistics background, and Creative Thinking, as a means of thinking in analysing literary texts. Each poem will be investigated as one unit, which means the content and the artistic features, such as content, emotion, experience, the language (lexis and syntax), images, rhythm and rhyme, will be analysed together to produce a comprehensive study (structural study) supported by all of them, in the light of the sub-phenomenon itself.

Considering what has been said above regarding the significance and the purpose of the study, it is very important that the study should be comprehensive and holistic, in order to be able to cover as many dimensions and issues of the Saudi poetic milieu and poetry, as possible, to put Saudi poetry in its proper context, in terms of its environment and culture, and its structural and stylistic aspects. To achieve this, four methods, regarding the Saudi poetic milieu, poetry and poets, have been adopted.

First, a specific approach, derived from Structural Stylistics, as will be studied in Chapter Three, has been developed according to the systems of creative thinking,

which is based on analysing and enhancing the human being's capability in being creative in investigating the communication process, generally, in terms of both its deep level, influenced by personal or cultural beliefs and values, and its superficial level, influenced by the language, body language and the current state during the period of making the communication process, whether it is in writing or speaking. The deep and superficial factors influence both the addresser and the addressee, in the communication process, in terms of the type of expectation, the level of acceptance and the level of interaction between the two parts of the process.

In other words, the approach aids the critic to think creatively in analysing literary texts, as an elusive and complicated part of human communication. Thus, the approach is an essential method in performing the analytical part of this study, which is contained in chapters five to eight. In addition, the approach enables the critic to be creative not only in analysing and putting the historical, psychological and linguistic details of the text in their proper analytical context, according to his/her view, but also authorises the critic in bringing together the differences and similarities in a text, the poet's life, culture, etc. to produce a creative critical analysis, which represents the critic's own view of the text.

Second, Saudi poetry will be classified into poetic phenomena and will be studied in the light of their influence on Saudi poets and the nature of the poets' interaction with them, rather than studying a group of verses or individual verses extracted from their poetic contexts within the poetic milieu in Saudi society. The analytical part of the thesis is organised in a hierarchical method, which starts from studying Saudi poetry within its historical, cultural and desert contexts, selecting four poetic phenomena in the light of Saudi poetry's background, selecting some sub-phenomena under each one of these four phenomena, selecting a poem representing the sub-phenomenon and analysing the content, structural and stylistic detailed features, not only in the poem's context, but also in the contexts of the sub-phenomenon and the phenomenon, considering its historical and cultural dimensions.

Third, each poetic phenomenon has some poetic sub-phenomena, each represented by a complete poem, which means that a poem will be investigated as one unit, as it is a complete work in terms of its hidden and superficial aspects, rather than the traditional dimensions between thematic and artistic analysis, or studying each

feature, i.e. poetic experience, emotion, content, language, image, rhythm, rhyme etc., separately.

Fourth, the analysis itself will be organised in a cohesive unit, especially for a stanza, in order to engage the reader in a holistic analysis of the poem, taking care not to interpose anything, which may prevent the reader of a stanza or a poem from understanding it within its holistic context. In other words, the third and the fourth methods are made not only to keep the analysis united, but also to enable the critic to produce another creative text besides the original one. For this reason, words, phrases and lines of poetry are quoted directly in the analysis, rather than referring the reader to the stanza by numbering the verses, to assist the understanding of the meaning.

5. Organisation of the Thesis

This thesis comprises eight chapters in addition to an introduction and a conclusion. Chapter One describes the historical and cultural background of Saudi Arabia. After explaining the first and the second Saudi states in the Arabian Peninsula in the 18th and 19th centuries, it discusses Saudi Arabia in the 20th century by dividing its modern history into five stages: establishment of the political entity, establishment of the basic institutions, social interactions with governmental policies, economic growth and a stage of stability.

In Chapter Two, the stages of literary evolution in Saudi Arabia are described. Three literary stages are identified: Neo-classicism, Romanticism and Modernism. After a discussion of the history of Modernism in the Arab world, in general, and in Saudi Arabia, in particular, analysis is presented of the features of the stage of Modernism. These include a revolutionary spirit, vagueness, conflict and poetic renewal, which contains poetry composed according to the manner of *Shi'r al-Tafīlah* (Free Verse) and *Qaṣīdat al-Nathr* (the Prose Poem).

Chapter Three represents the theoretical part of this study. It discusses the Fugitive Meaning Approach, developed by the present researcher, which is derived from Structural Stylistics, as a linguistics background and Creative Thinking, as a means of thinking in analysing literary texts. It gives a brief introduction to linguistics and discusses Stylistics, with some of its features, such as foregrounding, deviation and parallelism, and Structuralism, before discussing Structural Stylistics. After explaining

the principles, devices, fields and stages of creative thinking, the Fugitive Meaning Approach is described, in detail, as well as its originality and connections with other theories.

Chapter Four is a literature review. This chapter investigates issues relating to the employment of heritage, in terms of its definition, significance and the employment of myth, symbol, popular heritage, historical characters, events and texts, and the intertextuality with heritage. It reviews empirical studies of Saudi poetry in terms of the artistic features, such as language, structure, intertextuality, image and rhythm. In addition, after reviewing studies of the intellectual attitudes in Saudi poetry, such as the modernist, feminist, Islamist and the pan-Arabist attitudes, it examines studies regarding the transformations of the poetic movement, and the relationship between Saudi poetry and Saudi society. Finally, the features of the literature are summarised.

After giving an introduction to the analytical part of the thesis, which includes chapters five to eight, and stating the four poetic phenomena covered in this study, Chapter Five investigates the phenomenon of the qualitative employment of "popular heritage" in Saudi poetry in the selected period. It analyses four sub-phenomena in four poems: the function of popular poetry as an expression of extreme disappointment: a study of "A Cloud for me and a Blouse for her Charm" by ʿAlī al-Dumaynī; the employment of conflict in popular stories: a study of "A Neglected Note from Dubās to his Father" by Saʿad al-Ḥumaydīn; consolation in the employment of local spirit, "the land": a study of "Olympiad of the Body" by Jāsīm al-Ṣuḥayyih; and refusal in the employment of local spirit, "the values": a study of "A Page from a bedouin's papers" by Muḥammad al-Thubaytī.

Chapter Six discusses the phenomenon of affiliation and the domination of anxiety by analysing four sub-phenomena in four poems, which are: the difficult equation between the past and the present: a study of "Time of Struggle" by ʿAbdullah al-Rushayd; the superiority complex: a study of "Oh Rust, I Sip You" by ʿAbdullah al-Zayd; a unique vision of the relationship between self, lover and the homeland: a study of "You are for me, and we and the Letter for the Homeland" by Aḥmad al-Ṣāliḥ (*Musāfir*); and the irony of instructions: a study of "There is a Mosquito in Your Excellency's Nose", by Muḥammad al-Manṣūr.

Chapter Seven studies Saudi women's poetry. It discusses the position of Saudi women and the inevitable conflict by analysing three sub-phenomena in three poems, which are: the struggle of persuasion: a study of "Where is the Direction of the Trees?" by Thurayyā al-ʿUrayyīḍ; the internal conflict for psychological steadfastness: a study of "The Pearl of the Difficult Evening" by Laṭīfah Qārī; and the emotional conflict for love: a study of "The War of Crescents" by Ashjān al-Hindī.

Chapter Eight includes a study of two prose poems. It discusses the phenomenon of vagueness and the adventure of distinction by analysing three sub-phenomena in three poems, which are: the subconscious intermixture between the memory of the past and the feelings of the present: a study of "Stupor" by ʿAbdullah al-Khashramī; narrating poetry: a study of "Livelihoods" by Fawziyyah Abū Khālid; and the duality of decision: a study of "A Workshop of Flowers" by Muḥammad al-Dumaynī.

The thesis ends with a Conclusion, in which the main features of Saudi poetry in the selected period are highlighted and suggestions are offered for further research.

Chapter One

Historical and Cultural Background

1.1. Introduction

This chapter discusses the historical and cultural background of Saudi Arabia, in order to understand the country today and, consequently, Saudi literature in general. The aim of this chapter is to draw a general image about how modern Saudi Arabia transformed from a desert life to modern life. This will be done in three sections as follows: firstly, the Arabian Peninsula in the 18th and 19th centuries; Secondly, Saudi Arabia in the 20th century with its stages of evolution; and thirdly, the conclusion to the chapter.

Although some details, such as events, dates and figures, in this chapter may seem irrelevant to literary studies, they are essential in this study, since its focus is on the phenomenal analysis of Saudi poetry, taking into account its historical and cultural content. Before explaining the three sections, it is essential to give general information about Saudi Arabia, the significance of giving a historical and cultural background in literary studies and a summary of a variety of changes that took place in the country in the transformation period during the second half of the previous century, which includes the selected period of this study.

Saudi Arabia is located in the extreme south-western part of Asia, and covers about eighty percent of the Arabian Peninsula. When it was consolidated by King ‘Abd al-‘Aziz in 1932, with an area of 2,250,000 Kms, it combined five main districts, namely, the Middle region (Najd), the West (al-Ḥijāz), the South (‘Asir, Jāzān and Najrān), the North (Ḥā’il, al-Jawf and Tabūk) and the East (al-Ḥasā and al-Dammām). Moreover, four major residential types existed in the country: bedouins 60%, semi-bedouins 15%, villagers 20% and townspeople 5% (Al-Banyan,1980:1 and al-Akeel,1992:3). As a result, there were big differences, which to some extent still prevail, between these regions and types of people in terms of customs, conventions, life difficulties, level of awareness and level of literacy or education.

It is generally agreed that changes in politics and way of life, as well as social and environmental characteristics, have a crucial role in shaping the character of a society. Hence, it is interesting when studying literature to take these aspects into consideration during the process of analysis. As mentioned above, most of the

population in the early years of the Kingdom lived in the desert and villages. For centuries, they had lived in poverty and ignorance, and there were frequent skirmishes and battles between contending tribes and clans. The severity and harshness of desert life, and competition for the means of subsistence needed a level of strength and harshness that equalled, at least, the intensity and strength of the desert. For this reason, it is widely accepted that this type of life will undoubtedly affect people's concepts, principles and behaviour and their criteria for acceptance and rejection, as well as their disposition for change and evolution.

People in the Arabian Peninsula in the beginning of the last century were in a state of political anarchy, fighting each other at both personal and tribal levels. Further, they not only underwent the difficulties of life in terms of living in tents or clay houses, scarcity of food or drink and illiteracy, but also thousands of them died of famine and illness every year.

However, Saudi Arabia has witnessed an immense transformation especially during the last thirty years, which includes the selected period of this study, due to many factors but predominantly the discovery of oil. Consequently, there is a huge difference between life today and that at the beginning of the last century. People in Saudi Arabia today, not only live as one political entity, with one nation and identity, but are provided with humane services such as schools, universities and hospitals that educate and care for them and their children, as well as creating jobs. Moreover, the country has jumped from poverty to wealth. Not only has a satisfactory level of sustenance been achieved and the rate of illiteracy decreased to 16 %, ¹ but people run their own businesses, exporting food and fruit as well as travelling around the world for studying and tourism. In addition, Saudis have entered the technological war for the first time and opened themselves to the world through the satellite. Both social and environmental characteristics, as well as these changes and transformations, have created many new concepts and principles in people's minds during the last thirty years, and may be responsible for creating conflict in the country. As a result, many new phenomena appeared in literature during that time.

1.2. The Arabian Peninsula in the 18th and 19th Centuries.

1.2.1. Introduction

Apart from the contemporary period, life in the Arabian Peninsula was generally harsh, particularly during the last few centuries, for several reasons related to ignorance, penury, illness and political anarchy. According to Lackner (1978:74) illiteracy in Saudi Arabia was almost 100 per cent at the time of Aramco's arrival, i.e. in the early 1930s. That was particularly obvious among nomadic tribes. As for rural people, they benefited from the *Kuttāb*, where young children were taught to memorise the Holy Qur'ān and sometimes acquired literacy in the process. Moreover, mosques provided education for adults, but again, this focused on the Holy Qur'ān and its interpretation. Although the holy cities of Makkah and al-Madīnah attracted a larger number of students, the teachers limited themselves to the study of Islamic law (*al-Sharī'ah*), and totally ignored all other subjects.

With respect to penury, life depended on camels and sheep in the desert and a very simple agriculture, palm trees in particular, in oases and villages. Both types of life were reliant on rain, which is generally scarce. Therefore, in 1826-27 people died of famine, resulting from a drought in Sudayr and al-Qaṣīm. Ibn Bishr describes the catastrophe, in which so many people died that they could not be buried in the proper time. Many children died in mosques, where their sick parents had taken refuge, hoping that someone would help them. Animals starved to death, finding no water or fodder (1999:219). Another famine was experienced in 1871-72, as reported by Ibn 'Isā (1999:62), during which people in Najd ate carrion, leaves and anything they could find².

People in the Arabian Peninsula dealt with illness by taking herbs as medicine, or by cauterisation. Consequently, epidemic diseases spread rapidly among people and animals. As Wellsted (1838:253) states, in 1828-29 a cholera epidemic broke out in Najd and then in Makkah in 1831. It spread among pilgrims, killing some 20,000 of them. One half of this number was from Najd and one third of it was from the Syrian caravan. In addition, there was an unknown epidemic that spread among people in Najd and al-Ḥasā, in 1921 called the year of mercy (*Sanat al-Raḥmah*), in which many people died and several houses were completely closed (Al-Jadhālin, 1992:250)³.

Until the modern Saudi state and modern Gulf states emerged in the region, tribal chieftaincy was the most common form of political organisation in the Arabian Peninsula, whether among the nomads in the desert or peasants in the oases, from pre-Islamic times to the 20th century. With regard to the nomads, winter was spent travelling through the desert regions in search of the short-lived grazing within their traditional territory, and summer was spent near a permanent water hole or an oasis, if they had relations with the villagers, to exchange animal products for agricultural produce and handicrafts.

Because of the weak power of the chieftaincy, the bedouin tribes were in a state of almost perpetual war against each other, usually for water wells and holes or pastures. Furthermore, they regularly raided their neighbours and their most frequent target was livestock. Besides, although the leader of the tribe (the *Shaykh*) had no actual authority over the members of his tribe, he sometimes led them to attack other tribes.

Apart from Makkah and al-Madīnah, the rest of the Arabian Peninsula was entirely ignored, not only by the Ottoman Empire during its rule of the Islamic world (from the 16th to 19th centuries), but also by all Islamic-Arabic states i.e. the Umayyad, the Abbasid and Fatimid states, prior to the Ottomans. As a consequence, people suffered from a very insecure life and lived in political anarchy. In these circumstances, the environment was conducive to the growth of superstition. It has been observed by Hopwood (1982:25) that by the beginning of the 18th century, religion had sunk in the Arabian Peninsula. Religious observance was slack, even the prayers were not observed in some areas, and much credence was given to the power of 'holy' trees and the tombs of saints and various other talismans. In Islam, such practices are regarded as polytheism (*Shirk*) or heresy (*Bid'ah*). In some people's parlance, therefore, this period is condemned as a dark age, which was mainly in a state of religious ignorance (*al-Jāhiliyyah*)⁴, that is, a state equivalent to the lack of belief which prevailed before the mission of the prophet Muḥammad (peace be upon him).

In order to understand Saudi Arabia today, it is necessary to study the Wahhābi movement (*al-Ḥarakah al-Is̄lāḥiyyah fī Najd*), which marked the start of modern Saudi Arabia. The Wahhābi movement was a reformative movement organised by *al-Shaykh* Muḥammad Ibn 'Abd al-Wahhāb (1703-92). Al-Farsy (1990:20) points out that the movement was not a new sect; rather, the purpose of Ibn 'Abd al-Wahhāb

was to strip away deviations and re-establish Islam in its pure form, with a return to the ways of the Prophet and the first generations of pious Muslims, known as *al-Ṣalaf al-Ṣāliḥ*.

As mentioned by Ibn ʿAbd al-Wahhāb himself (1970:3-7 & 1996:15-19), absolute monotheism (*Tawḥīd*) is one of the most fundamental principles of the Wahhābi movement. All signs of polytheism, such as the building of mausoleums, the worship of tombs and trees, and asking for intercession from anyone but Allah, are unacceptable as contrary to the principle of monotheism. It is important to note that although the Wahhābi movement followed the Ḥanbali School in Islamic law, it concentrated on the Islamic creed (*al-ʿAqīdah*) more than Islamic jurisprudence (*al-Fiqh*).

In 1744, Ibn ʿAbd al-Wahhāb left his hometown to al-Dirʿiyyah village, which was ruled by ʿAl-Suʿūd. There, he struck up an alliance with the ruler Muḥammad Ibn Suʿūd. Their alliance had a purpose. In order to spread his teachings among the tribes, Ibn ʿAbd al-Wahhāb needed power and men, which he sought from Muḥammad Ibn Suʿūd. The movement developed rapidly throughout Najd. Both Ibn ʿAbd al-Wahhāb and Ibn Suʿūd succeeded in fulfilling their aim and the union of ideology and military force led to the birth of the Saudi State in its first period.

1.2.2. The First Saudi State (1745- 1818)

After their alliance in 1744, Ibn Suʿūd concluded an agreement with Ibn ʿAbd al-Wahhāb, in which they undertook to defy and fight all powers for the sake of God and empire. Despite their initial agreement, Ibn Suʿūd sought explicit assurance that Ibn ʿAbd al-Wahhāb would not ask him to forgo taxes on his subjects. The first five years of success brought the Wahhābis in conflict with the leaders of al-Ḥasā, Najrān and al-Ḥijāz, as well as the bedouin tribes. Except for a combined expedition made by the leaders of al-Ḥasā and Najrān, which ended with peace, there were no big battles in the time of Muḥammad Ibn Suʿūd until he died in 1765.

When ʿAbd al-ʿAzīz succeeded his father, he started a *Jihād* against the enemies of the movement. During the thirty years of *Jihād*, ʿAbd al-ʿAzīz's forces managed to pacify the Arabian Peninsula, including the Gulf region, Ḥaḍramawt and Tihāmah⁵. As to the west, Safran (1988:12) asserts that although the Wahhābis waged a fifteen-year struggle with *al-Sharīf* Ghālib, he subsequently accepted Saudi

sovereignty, in 1803. Before the submission of al-Hijāz, *al-Shaykh* Ibn ‘Abd al-Wahhāb had died in 1792, but he left four sons and asked them to continue his work and consolidate the alliance with the Saudi dynasty. ‘Abd al-‘Azīz died in 1803 and was succeeded by his son, Su‘ūd. In the course of Su‘ūd's period, Saudi forces reached Baghdad and south Damascus. The effective loss of the Holy cities to the Ottoman Empire and the progressive successes of the Saudi State threatened the former, which led al-Sulṭān Salīm to appoint Muḥammad ‘Alī of Egypt as viceroy, to combat the Wahhābis. After two years preparation followed by a fourteen-day siege, the Egyptian army stormed al-Madīnah and captured it. In 1813, Makkah was entered without opposition and al-Ṭā’if fell soon after.

Muḥammad ‘Alī's second step was to destroy the Wahhābi power and bring all the territories under his control. For this purpose, he sent his son Ibrāhīm Pāshā to fight the new Wahhābi leader, ‘Abdullah Ibn Su‘ūd. In April 1818, Ibrāhīm Pāshā advanced on the walls of al-Dir‘iyyah, the centre of the Wahhābis. After a five-month siege, ‘Abdullah surrendered. According to Safran (1988:14) ‘Abdullah was sent to Cairo, and thence to Constantinople, where he was beheaded. Ibrāhīm Pāshā razed al-Dir‘iyyah and gathered some 400 members of the families of both Āl-Su‘ūd and Āl-Shaykh, whom he deported to Cairo.

1.2.3. The Second Saudi State (1823-1891)

As reported by Vassiliev (1998:162) many historians consider Turkī Ibn ‘Abdullah, a grandson of the founder of the first Saudi state, to be the founder of the second Saudi state, because in practice he ruled Riyadh, south of al-Dir‘iyyah, independently from 1823. Turkī was killed in the mosque. Members of Āl-Shaykh family elected Mishārī Ibn Su‘ūd, the ruler of Manfūḥah village, as leader (*Imām*). Within forty days, Fayṣal Ibn Turkī mounted an insurrection and defeated Mishārī. A few months later, he brought some of Najd's villages under his control. But in 1838 the Egyptians “marched against Fayṣal, defeated and captured him, and sent him for detention in Cairo”. (Safran,1988:15).

In 1843, Fayṣal escaped from his jail in Egypt and established the golden age of the second Saudi state⁶. Even though the state was much smaller than the first one, it gained great acceptance in both internal and external affairs. In addition, Fayṣal not

only refrained from challenging the Ottoman Empire but also acknowledged the Şultan.

Fayṣal had four sons: ʿAbdullah, Suʿūd , Muḥammad and ʿAbd al-Raḥmān (the father of King ʿAbd al-ʿAzīz). During his lifetime, he nominated ʿAbdullah to succeed him. After ʿAbdullah's accession as a leader (*Imām*) in 1865, a strong conflict arose between the first three brothers⁷. When Suʿūd captured Riyadh in 1871, ʿAbdullah asked the Ottoman authority in Iraq to help him against his rebellious brother. Midḥat Pāshā took advantage of the situation to send a powerful expedition that occupied the eastern province of al-Ḥasā, as well as ʿAsīr in the south of the Arabian Peninsula. This resulted in the arrest of ʿAbdullah by his nephews (the sons of Suʿūd). ʿAbdullah sent an appeal for help to Ibn Rashīd (the ruler of Ḥā'il), who entered Riyadh and took ʿAbdullah to Ḥā'il as a "permanent guest". The second Saudi state more or less came to an end after that action. In 1890, ʿAbd al-Raḥmān (the youngest brother) defeated Ibn Rashīd's forces in Riyadh with the help of powerful tribes hostile to Ibn Rashīd. However, in the following year, Ibn Rashīd met the rebels in the battle of *al-Mulaydā* and prevailed before ʿAbd al-Raḥmān and his forces were able to join the battle. As a result, ʿAbd al-Raḥmān left for exile in Kuwait.

1.3. Saudi Arabia in the 20th Century (1902-present)

1.3.1. Introduction

In 1902, the first step towards establishing the third Saudi state was made by a twenty-year old son of ʿAbd al-Raḥmān, named ʿAbd al-ʿAzīz (later known as King ʿAbd al-ʿAzīz), when he recaptured Riyadh in a surprise nocturnal raid with a force of forty men. His father returned from Kuwait to help his son to rebuild the defences of Riyadh and fortify the city to withstand conditions of attack or siege. A few months later, ʿAbd al-ʿAzīz advanced with a strong force on al-Kharj district. By the time he returned to Riyadh, his father had already dispatched expeditions into al-Waḥm and Sudayr districts. ʿAbd al-ʿAzīz reinforced and developed his troops and by June 1904, he had captured ʿUnayzah and Buraydah, the principal towns of al-Qaṣīm, and all the western part of the vital province between al-Qaṣīm and Ḥā'il, the capital of Ibn Rashīd. In 1913, the fighters of ʿAbd al-ʿAzīz surprised the Turkish defenders of the fort of al-Hafūf, the capital of al-Ḥasā (Safran,1988:31)⁸.

Before beginning new campaigns against Ḥā'il, 'Asīr and al-Ḥijāz, 'Abd al-'Azīz convened an assembly of the Najd's nobility, tribal and religious leaders, who decided to enhance the state's international status by naming the *Amīr Ṣultān* of Najd and its dependencies. In 1921 'Abd al-'Azīz advanced on Ḥā'il and after a two-month siege the gates of the city were opened to him. With regards to 'Asīr, *al-Amīr* Ḥasan Ibn 'Alī became an independent ruler when the Turkish left the region after the First World War. When a delegation was sent by some tribes from 'Asīr to 'Abd al-'Azīz to express their loyalty to him, the latter sent Ibn Julawī to the 'Asīr mountains in 1920. *Al-Amīr* Ḥasan was defeated at the approaches of Abhā, the capital, and Ibn Julawī occupied the territory up to the area governed by al-Idrīsī.

As to al-Ḥijāz, the passionate desire of 'Abd al-'Azīz and *al-Ikhwān*⁹ to conquer al-Ḥijāz was formidable, especially since they were not allowed to perform the pilgrimage (*al-Ḥajj*). Vassiliev mentions (1998:261) that 'Abd al-'Azīz convened the leaders of *al-Ikhwān* in Riyadh to discuss the conquest of al-Ḥijāz. As a result, *al-Ikhwān* entered al-Ṭā'if on 5 September 1924, and one month later they entered the holy city. Meanwhile 'Abd al-'Azīz left Riyadh for Makkah and convened the al-Ḥijāz's nobility to reassure them and tell them about his programme for al-Ḥijāz. The capture of Makkah was followed by the fall of several coastal towns north and south of Jeddah. The latter was entered in early 1925, and al-Madinah (the second holy city) was captured later in the same year.

From the capture of Riyadh in 1902 until "the formal foundation of the Kingdom of Saudi Arabia on 23rd of September 1932, when a majority of the world powers recognised the sovereignty of the new nation" (Al-Farsy,1990:19), the Arabian Peninsula was the scene of a thirty year battle¹⁰. The new state devoted great efforts to overcome the effects of ignorance, poverty, disease and political anarchy in the Arabian Peninsula in general and in Najd in particular.

1.3.2. Stages of Evolution of Modern Saudi History

It is true that the discovery of oil has played a vital role in the making of the modern Saudi Arabia, but other important factors cannot be ignored. Among these, four will be studied through the discussion of stages of evolution, namely, external communications and interactions, education, the mass media and economic factors.

Since King ʿAbd al-ʿAzīz recaptured Riyadh in 1902, Saudi history can be divided into five stages: firstly, establishment of the political entity (1902-1932), secondly, establishment of the basic institutions (1932-1960), thirdly, social interactions with governmental policies (1960-1975), fourthly, economic growth (1975-1990) and finally a stage of stability (1990- now). For each of these stages, some details and figures will be given to draw a full picture by clarifying, in general, the fluctuation that has taken place, in modern Saudi history, in terms of both national and personal income and its influence on people’s level of awareness and concepts, in spite of a steady general increase in terms of education and the affairs of modern life in general, which will be helpful in understanding the historical and cultural accumulations behind the poetic phenomena in Saudi poetry. The dates given are approximate, although the rationale for choosing these dates will be explained in each stage.

1.3.2.1. Establishment of the Political Entity (1902-1932)

This stage covers about thirty years of combat, which were undertaken to establish the political entity of Saudi Arabia. It commenced with the recapture of Riyadh in 1902 and came to an end in 1932 after the consolidation of most territories in the Arabian Peninsula under the name of the Kingdom of Saudi Arabia. Even though King ʿAbd al-ʿAzīz was preoccupied with the conquest of towns, leading battles, pursuit of rebels and running the Kingdom’s affairs, he paid attention to the internal political system and educational development, especially in al-Ḥijāz¹¹.

After appointing his son Fayṣal as viceroy of al-Ḥijāz in 1926, King ʿAbd al-ʿAzīz set up the first ministry in the country, namely, the Ministry of Foreign Affairs, in 1930 to conduct communication with foreign countries (Al-Sunaydī, 1990:102). Moreover, the King created the advisory council (*Majlis al-Shūrā*), which consisted of Prince Fayṣal as viceroy, four of his councillors and six representatives of the al-Ḥijāz's nobility. Regarding the power given to the council, Maghribī (1982:67) says that the councillors were consulted about most of the country’s affairs. In the absence of a ministerial system, they studied issues and sometimes made decisions on them.

Besides the advisory council, there was a group of councillors around King ʿAbd al-ʿAzīz, brought from Egypt, Syria and Iraq. Among the king’s advisors was an Iraqi called ʿAbdullah al-Damlūji who had come in 1915 as a physician and medical expert. He was appointed the king’s personal representative in Jeddah and then he became

deputy minister of foreign affairs until 1930. He was succeeded by Fu'ād Ḥamzah, from Palestine, who worked in the Ministry of Foreign Affairs until his death. When Yūsuf Yāsīn came from Syria in 1924, he was appointed as the king's political secretary, before being made minister of state. He was responsible for correspondence with Saudi representatives abroad. For education, an Egyptian, Ḥāfiẓ Wahbah, was the director of the education department and then an ambassador to London. In addition, two Syrian scholars, Khayr al-Dīn al-Ziriklī and 'Abd al-Wahhāb 'Azzām, worked to set up the education system. As to the religious leadership in al-Ḥijāz, the King invited *al-Shaykh* 'Abd al-Zāhr Abū al-Samḥ from *al-Azhar* in Egypt in 1930 to be the *Imam* of the Holy Mosque in Makkah¹². According to Vassiliev (1998:296), in 1929 the Saudi government invited Mr Van Li, a Dutch financial expert, to put the state's finances in some sort of order. In addition, to develop agriculture, as al-Farsy (1990:97) mentions, Mr Twitchell, an American geologist, was brought in 1931 to seek water sources in the desert. He did not find water, but he found oil, especially in the Eastern Province. Apart from consolidating the country, the establishment of the advisory council and drawing on expertise from abroad were the most important factors in this stage and they laid the foundation for almost all the systems of administration in the country.

Also in this stage, the General Department of Health was set up in 1925 and began expanding its authority and functions. In 1927, the General Directorate of Finance was founded in Makkah. Before planning to spread education among people, in the 1920s, the King built more than 122 villages¹³ (*Hijār*) near towns, for settlement of nomads, to bring them under control and place them in a proper environment for education. As for education itself, al-Ba'ādī (1982:63) mentions that the first Directorate of Education was formed in 1926 in order to create a system of government-supported education. By the end of this period, the number of schools had increased from four to fifteen. In addition, overseas missions started in 1927 when the advisory council took the decision to send fourteen from al-Ḥijāz's students to Egypt for teacher training, and to study law, mechanics, agriculture and medicine (Ḥijāzi:1983:23).

With reference to the press, besides the Turkish and Hashimit newspapers, there were two newspapers in this period founded by al-Ḥijāz's nobility. Al-Shāmikh (1981:149) has pointed out that *Umm al-Qurā'*¹⁴ was the first newspaper in Saudi

Arabia, published by the government in 1924, and *Ṣawt al-Hijāz*¹⁵ was established by Muḥammad Naṣīf in 1932. Further, there was *al-Iṣlāḥ* magazine published by Ḥāmid Fqi¹⁶ in 1928. Regarding the economy during this period, it largely depended on religious tax (*al-Zakāh*).

From this overview, it would appear that the country was in the early beginnings of founding a basic administrative system. Modern education and the press developed in al-Hijaz faster than elsewhere in Saudi Arabia. Therefore, people in the rest of the country were still in a state of primitivism in terms of education, economy and their lifestyle as a whole.

1.3.2.2. Establishment of the Basic Institutions (1932-1960)

After the consolidation of the country, the King and his advisers, including the advisory council, were entirely engaged in developing the country and its population. For that reason, a new stage was started, not only to concentrate on the establishment of basic institutions and their systems but also to activate programmes practised in al-Hijāz and spread them through the towns and villages. This stage was led by King ‘Abd al-‘Azīz until his death in 1953, and then by King Su‘ūd, until King Fayṣal took over the throne in 1960 because of the illness of King Su‘ūd.

To begin with, the government invited the International Bank for Reconstruction and Development in 1959 to study the economic and administrative issues in the country. Apart from creating the Planning Council and the Institute of General Management in 1960, according to the International Bank’s advice, the government made an agreement with the American Ford Institution in 1963 to build administrative institutions in the country. Consequently, the directorates and departments that had been established formerly were re-established and ten ministries¹⁷ were created within this stage¹⁸. Overall, eleven organisations were established by the end of this stage, relating to various services¹⁹.

With respect to the population, it is generally recognised that the number of nomads decreased rapidly in the 1950s and the 1960s, as a swift reaction to the settlement policy. Moreover, the development of towns improved water supplies, and facilitated the provision of basic foodstuffs and all other basic needs to enable nomads to change their lifestyle (Vassiliev,1998:421). As a result, 61.7 % of Aramco employees in 1952

were Saudis, according to Niblock (1982:97). They were employed as guides, drivers or unskilled workers.

With regard to education, thousands of foreign teachers were invited, especially from Egypt and Syria²⁰, and also missions were sent regularly every year to Egypt, Syria and Lebanon from 1942 onwards (Hijāzi:1983:23). Furthermore, in 1936 the School of Missions Preparation was set up as well as the Saudi Institute in Makkah. For religious studies *Dār al-Tawhīd* was founded in al-Ṭā'if in 1944 and in 1949 the first college for Islamic law studies was set up in Makkah. A religious institute was established in Riyadh in 1950 and a college of Islamic law in 1952. According to Hijāzi (1983: 21) the Directorate of Education started with four schools in al-Ḥijāz and by the end of 1952 it had 316 schools across the country. Besides that, a night school for teacher training was established in 1950 to train people for teaching, especially in Riyadh. After the establishment of the Ministry of Education in 1953, it was suggested that a university be created²¹. Five directors of universities were brought up from Egypt, Syria, Lebanon, Sudan and Iraq and assembled to set up the university, in line with other Arab universities. It was named the King Su'ūd University and started with 21 students in 1957. As early as 1983 it had fourteen colleges and departments (Al-Zaid,1983:5).

Following Mr Twitchell's discovery of oil in the Eastern Province, a new era began in the history not only of Saudi Arabia but also of the Arabian Peninsula as a whole. Although oil became a new important resource in the national economy, it was not the crucial factor for the development of the country and its population until the early 1970s.

In 1934, a first modest budget was issued. According to Vassiliev (1998:305) the expenditure was fourteen million Saudi Riyals (S.R.) and the revenues were close to the same figure. The main source of revenue was the pilgrimage tax, followed by concession payments by the oil companies, proceeds from gold mines and *al-Zakāh*.

As regards the press, Amīn B. (1972:113) states that there were seventeen newspapers and magazines published in this stage, such as *al-Manhal* magazine issued by 'Abd al-Quddūs al-Anṣārī in 1936 and *al-Madīnah* newspaper, which was the first newspaper in al-Madīnah al-Munawwarah, issued by 'Alī Ḥāfiẓ in the same year. The first magazine published outside al-Ḥijāz region was *al-Yamāmah*

magazine in Riyadh issued by Ḥamad al-Jāsir²² in 1953. In the following year al-Juhaymān issued *Akhbār al-Zahrān* newspaper. Before Ibn Khamis²³ issued *al-Jazīrah* magazine in Riyadh in 1960, Ṭāhir Zamakhsharī²⁴ issued the first magazine for children. According to al-Farsy (1990:242), Saudi broadcasting was started in 1948 from a small station in Jeddah. The station's output was restricted to news, the Holy Qur'ān and literature.

1.3.2.3. Social Interactions with Governmental Policies (1960-1975)

External communications and influences were one of the main factors in this stage, represented by two types of impacts: firstly, that of foreign teachers and employees in schools, hospitals, ministries and companies, and secondly, that of involvement in Arab crises. Al-Ḥijāz was particularly affected by external influences, mainly due to geographical and religious factors. Yet in this stage, the rest of Saudi Arabia was no longer isolated from the outside world, especially with the new position of Saudi Arabia in the Arab world²⁵, and the society could not escape external influences. Although oil was the main factor in external communication, at governmental level in particular, Arab crises and movements were a considerable factor in the interactions of the population, especially the educated elite, with the outside world. Newspapers and education institutions, on the whole, were preoccupied with Nasserism after the Egyptian-Syrian union in 1958, as well as the movement of Pan-Arabism in the 1960s and the 1970s²⁶. In addition to the Arab-Israeli conflict since 1948 and the two wars in 1967 and 1973²⁷, which concerned not only Saudis but also all the Arabs, the Saudi elite was strongly supportive of the war of independence in Algeria. Pan-Arabism, as a spirit, and Arab crises, as events, dominated Saudi literature during the 1960s and 1970s²⁸.

On account of the rapid reaction to developmental policies, the government embarked on a series of Five Year Development Plans²⁹ to exploit the large number of people interacting with governmental policies and to be more effective in dealing with them. These Five-Year Plans took into account every aspect of the country's economic, agricultural, industrial and commercial needs. The first Plan set out from 1970 with general objectives of economic and social development including education, as well as the living standard and welfare of the people. As to economy, the main goal was to diversify the sources of national income and reduce dependence on oil by increasing the share of other productive sectors.

Thanks to the successful experience with Agricultural Development Fund, set up in 1962, the government created a Credit Bank in 1971 and three funds in 1974, namely, Saudi Industrial Development Fund³⁰, the Real Estate Development Fund³¹ and the Public Investment Fund. Their main aim is to give interest-free and long-term loans to organisations and individuals³².

In relation to the economy, the non-oil sector grew six-fold within five years. As a result, the country's dependence on oil reduced and a more broadly-based economy was created. According to al-Farsy (1990:129), the non-oil sector's Gross Domestic Product was 47 million S.R. in 1975 whereas in 1970 it was only 7.5 million S.R. It would appear that the development of the non-oil sector was the first priority in the first Five-Year Plan (Al-Sallūm, 1986:72 a).

The social impacts of governmental policies were also evident in education, employment and migration from the desert to villages or towns. As regards education, large numbers of students wanted to enrol in schools for the first time. Because of this, the government had to increase the budget of the Ministry of Education by fifty five-fold during the decade from 1960 to 1970. According to the information given by the Ministry of Information (Saudi Arabia,1971:9) the budget was 12.8 million S.R. in 1960 and 664.6 million S.R. in 1970. The budget continued to increase, reaching 1.2 billion S.R. by the end of this stage.

In addition, the number of general education schools increased nine-fold, from 316 in 1952 to 2949 in 1970. To achieve this rapid quantitative development, the country relied heavily on teachers from abroad; 77 % of teachers were non-Saudi, according to the Ministry of Education (Saudi Arabia,1993:104). Most of the schools were primary schools for children, or schools for combating illiteracy for adults. The number of students in 1970 was 547 thousand, not counting 808 students in local universities and 310 students in universities abroad³³. In the field of higher education, five universities³⁴ were established to give students the opportunity to continue their education.

The General Presidency of Youth Welfare was set up in 1964 to perform a variety of functions outside the educational field. It ran twelve literary clubs, 98 sport clubs, 23 youth hostels, fifteen organisations for Art, and nine theatres, as well as having responsibilities for organising various festivals, exhibitions and contests³⁵.

As to employment, the number of employees, excluding teachers and the private sector, had sharply increased by the end of this stage to reach 166 thousand compared to about forty thousand in the early 1960s (Al-Shaqāwi, 1994:95).

Since the government built more than 122 villages (*Hijān*) in the 1920s for settlement of nomads, the number of settled people rose to five million in 1974 out of a total population of seven million (Al-Sallūm,1991:18).

In addition to the Ministry of Pilgrimage in 1961 and the Ministry of Justice in 1970, the Ministry of Information was established in 1962 to control the interaction between the information given to people and the development plans (Al-Sallūm, 1986:326b).

As early as 1963, an institutional press system was created to replace the existing individual presses. Hence, the thirty-three newspapers and magazines³⁶ were integrated into eight institutions. Although circulation was small reaching fourteen thousand per day in some newspapers according to Amin B. (1972:135), it reflects a good level of interaction between the people and the press, bearing in mind the standard of education and the size of population in Saudi cities. As for television, the first transmission in the country took place in 1965 from stations in Riyadh and Jeddah, while the Radio Station in Riyadh was in its first three months of transmission (Al-Farsy,1990:243). Although this stage witnessed great social interactions with governmental policies in general, quantitative changes in terms of level of awareness were inconsiderable in contrast to the two following stages.

1.3.2.4. Economic Growth (1975-1990)³⁷

Because the beginning of this stage is the beginning of the selected period of this study, it is very important to pay attention to the sudden jump, in this stage, in many levels of development, which caused a shock in both social and individual levels. While the sudden jump might be expected to influence the society positively, rather, it drew people to a dilemma, which is obvious regarding people's level of awareness in managing intellectual development and conflict.

The economic boom was the most important factor in this stage, which had both beneficial and adverse effects on Saudi Arabia and its people, financially, intellectually, and in terms of level of awareness.

As a result of sharp increases in the price of oil starting in 1973³⁸, this stage was distinguished from the previous stages. According to information given by the Central Department of Statistics, government revenues had risen rapidly from 1973. Revenues had been 5.7 billion S.R. in 1969 and rose seven-fold by 1973. At the beginning of this stage, the revenues were 103 billion S.R. and reached a peak in 1981 at 368 billion S.R. Thereafter, revenues decreased markedly and reached 76.5 billion S.R. in 1986³⁹.

On the other hand, the country's expenditure increased, also, during the period from 1973 to 1981. As a result, the budgets of ministers, organisations, and even individual incomes, rose steeply by the end of 1980.

During this stage, three Five-Year Plans were enacted, the second, the third and the fourth. Two fundamental guidelines were carefully delineated in the Second Plan (1975-1980). The first was the construction of large factories such as petrochemical, petroleum refinery, steel and iron, glass and aluminium complexes. The second concerned programmes of education and training. The Third Plan (1980-1985), focused on diversification of the economy into productive sectors (agriculture, industry and mining) which was considered essential for future economic prosperity. In the fourth plan (1985-1990), there was a strong focus in the diversification strategy on the development of producing activities, particularly manufacturing, agriculture and finance, and a clear emphasis on promoting private sector involvement in economic development (Al-Farsy,1990:152-160). As a result of the government's policies in the first plan to diversify sources of national income and reduce dependence on oil through increasing the share of other productive sectors, the Kingdom's Gross Domestic Product, non-oil sector, reached its peak in this stage. From 7.6 billion S.R. in 1969, it had, by the beginning of this stage, reached 67.7 billion S.R. and reached its peak in 1983 at 210.5 billion S.R. (Al-Farsy,1990:129). Much attention was paid to human development in terms of public service and the basic needs of the population. Therefore the government, led by King Khālid, in its first six months, established six new ministries related to public service, namely, the ministries of Public Works and Housing, Municipal and Rural Affairs, Industry and Electricity, Post and Telephones, Higher Education and finally Planning (Al-Farsy,1990:50).

Since industry was the main goal of the government, eight light industrial cities, were created during the third plan in Riyadh, Jeddah, al-Dammām, al-Qaṣīm, Makkah and al-Ḥasā with 2193 factories in 1989⁴⁰. Also, when the Royal Commission for al-Jubayl and Yanbu' was established in 1975, a new era dawned in the two villages with the establishment of heavy industry. The twin cities are now strategic sites for hydrocarbon based and energy intensive primary industries. Development of the two industrial cities, al-Jubayl and Yanbu', was the responsibility of three organisations: the General Organisation for Petroleum and Minerals (PETROMIN)⁴¹, Saudi Basic Industries Corporation (SABIC) and SAUDI ARAMCO. Through their activities, Saudi Arabia was expected to meet 5-6 percent of the world demand for petrochemicals⁴².

SAUDI ARAMCO was formed when the kingdom nationalised the Arabian American Oil Company in 1980. From that time onwards, it became responsible for virtually all of the Kingdom's petroleum activities, from exploration to marketing. SABIC was established in 1976 with a capital of ten billion S.R. The extensive industrialisation programme undertaken by SABIC is considered a milestone in industrial development especially in viable basic, downstream and support industries which utilize the local resources of hydrocarbons and minerals as raw materials (Saudi Arabia, 1995 :25, 34).

In the education field, fifteen billion S.R. were earmarked for education in the beginning of the second plan, exclusive of the annual budget, which rose to 16.3 billion S.R. in 1980 and reached its peak in 1985 with a budget of 28.7 billion S.R. (Ālsā, 1979: 13)⁴³. The number of general education schools rose, during this stage, from 2949 to 16,476 and the number of students by the end of 1989 had reached three million (Saudi Arabia,1992:21). Also after the creation of the Higher Committee for Combating Illiteracy in 1975, a Twenty-Year Policy was started, with four stages, for teaching illiterates at night in permanent schools, as well as sending campaigns to villages and deserts to build three-month temporary schools⁴⁴. According to the Ministry of Education, the percentage of illiteracy, among people over fifteen years old, was 57 % in 1985 (Al-Sallūm,1991,3:587). The number of adult students in Combating Illiteracy programmes in 1971 was about 42 thousand and it rose, in permanent schools, to 105 thousand in 1980 (Dāghistāni,1983:159)⁴⁵. Vocational education also expanded. Before the General Organisation for Technical

and Vocational Training was set up in 1979, there were 823 vocational education students but in 1990 the Organisation was responsible for 21 thousand students and ten thousand trainees, as well as 42 Vocational Education Institutes and thirty Vocational Training Centres.

As for higher education, there were seven universities in 1990, including *Umm al-Qurā* University set up in 1979, with 79 colleges and 122 thousand students (Saudi Arabia,1992:19). In addition, King ‘Abd al-‘Aziz City for Science and Technology (KACST) was set up in 1977, with the objectives of supporting, encouraging and implementing scientific research for applied purposes, coordinating the various activities of scientific research services and centres and defining the national priorities and policies in the field of science and technology. In other words, its main tasks are to carry out programmes relating to research grants, planning for science and technology, scientific awareness, astronomy and geophysics, patents, natural and environment resources, remote sensing, information systems, petroleum and petrochemical industrial (applied studies), electronic and computer research, solar energy and manpower development⁴⁶.

The number of students sent abroad on training and education missions increased steadily. The number of students graduating from universities abroad in 1975 was 171 whereas it was 2800 in 1985 as result of the second plan for education. Moreover, according to al-Farsy (1990:265) there were 8362 students in 1986 studying in 23 countries around the world.

Important development also took place in health care. The number of hospitals increased from 74 in 1970 to 254 in 1990 and the number of primary health care centres from 591 in 1970 to 3128 by the end of this stage (Saudi Arabia,1992:28). In relation to agricultural production, before 1970 the amount of wheat produced did not exceed three thousand tons but in 1970 production was 26 thousand tons and had increased a hundred and thirty nine-fold by 1989, to reach 3.6 million tons. Thanks to governmental policies and support, Saudi Arabia began to export, not only wheat but also vegetables, fruit, poultry, milk, fish and livestock both to Arab countries and to Turkey, Malaysia, Indonesia, USA and some European countries (Saudi Arabia, 1992:68-70). Regarding road networks, in 1970 total length of main roads was 5492 km and of agricultural roads 5610 km. These numbers rose to 20,106 km and 17,543 km respectively (Saudi Arabia,1992:43).

With reference to the media, there were both quantitative and qualitative developments. By the end of 1990, more than 600 journals and magazines were issued by universities, colleges, ministries, organisations and research centres. As regards external communication, the country was bringing in thousands of foreigners per year as employees, workers, farmers and servants. When the students, who had studied abroad, returned with new visions and ideas, they were given high positions in ministries, organisations and universities, as well as chances to speak to people through the press.

In the last two years of the third plan, the world oil market witnessed significant changes that adversely affected both the price and quality of oil produced by the Kingdom, thus resulting in a significant decline in total government revenues. Despite a continued decline during the fourth plan period, when the government revenues reached 133.6 billion S.R. in 1985 and declined further to 114.6 billion S.R. in 1989 (Saudi Arabia,1995:74), the country was almost approaching completion of the infrastructure of the country, i.e. water supplies, electricity, roads, schools and hospitals etc.

Indeed, people generally became rich in this stage compared to the past. They were fully engaged in improving their standard of living, housing and businesses. Although people witnessed the economic boom and subsequent decline, they did not face real problems until the end of this stage. However, despite the obvious positive phase of the economic boom, it has a clear negative phase too, relating to people's criteria of success and their attention to the quality of life. In other words, they generally ignored almost everything except money and lived a life of indulgence. Consequently, people were awakened by economic decline, which drove them to start discussing national, political, intellectual and futuristic issues.

By the end of this stage, although a new generation had appeared with a completely different mentality compared to the previous generation, the changes, in some cases, were faster than had been expected. Change happened every ten years, so there were two generations from 1980 to 2000 because of rapid and strong changes. Furthermore, big differences in education and level of awareness among people from the same generation became evident as a result of the type and quality of education. For instance, people educated in villages, cities or abroad are, in some cases, considerably dissimilar. Also, the level of education that the family has had affects

the quality of education of children. That is to say, children who have grown up with educated parents or older siblings are different from those brought up in illiterate families. Additionally, the quality of parental education affects the quality of the children's education, i.e. parents with primary school, high school, university level or foreign university education are different from each other.

Because of the big gap between people in terms of level and quality of education and awareness, a trend of conflict appeared between Islamist and modernist groups in both intellectual and literary levels. Thanks to this conflict, a trend of general awareness emerged in terms of understanding Islam, modern life and education as well as the function and the position of the Saudis themselves. Thus, by virtue of the extensive economic, intellectual and, more or less, qualitative transformations in this stage, it is deemed as a crucial period in terms of the formation of the Saudi mentality.

1.3.2.5. A Stage of Stability (1990-present)

Apart from the special circumstances of the Second Gulf War, the country is in a state of stability, in contrast to the previous stage, in terms of national economy and individual income.

This stage includes the Fifth and Sixth Development Plans (1990-2000). The virtual completion of infrastructure and many industrial/agricultural development projects, together with the sharp downturn in oil revenues, have reinforced the shift in strategy clearly discernible in the Fourth Development Plan. The emphasis in this stage is firmly on encouraging the private sector, to build upon the economic foundations laid by the government. Further, in these plans, human resources were firmly identified as the Kingdom's most valuable asset. The desire to ensure stability by broadening the economic base, by developing Saudi manpower and thus, in both economic and social terms, increasing the Kingdom's independence and self-sufficiency, permeated the thinking behind these plans.

The Saudi economy was in a state of difficulty before the end of the previous stage, owing to both the decline in world oil prices and the Second Gulf War, until 1993, when the government revenues started improving and reached 169 billion S.R. Government expenditure⁴⁷, however, increased from 149.5 billion S.R. in 1989 to 197 billion S.R. in 1993 (Saudi Arabia,1995:74,78).

In relation to education, the number of schools and colleges had risen to 21,284 by 1994. In the same year, the total number of students enrolled in all educational institutions was 3,900 thousand. As to graduating students, the number of students qualifying in the secondary school examination rose to 86,236 in 1995. Also the number of students passing the higher education examination both from local and foreign universities had risen in 1995 to 22,529. Technical institutes and vocational training centres also saw a substantial increase in enrolments, to 38,820 (Saudi Arabia,1995:154-164).

As a result of the effectiveness of governmental policies in terms of combating illiteracy among adults, the percentage of illiteracy, among people over fifteen years old, was reduced to 16.8 % by 2001, according to the Ministry of Education (Al-Muhannā, 2003:28).

In the field of health service, the number of hospitals had, by 1995, increased to 279 and the number of primary health care centres had risen to 3,254. The network of inter-city paved roads was expanded to a total length of 43 thousand km. Nearly all villages, towns and cities are now linked by at least two-lane roads.

Even though both political and financial problems occurred as a result of the Second Gulf War, which had an impact on people, advantages were derived from them in terms of the level of awareness among people. That is to say, the new generation has been awakened by the economic difficulty and the new circumstances after the Gulf War. Also, the new era of worldwide communication has played a crucial role, through satellite television, in creating a new means of analysing such issues, as well as dealing with such circumstances.

However, some people who started to raise questions were in a state of dilemma, not as a result of the problems themselves, but because they had been preoccupied with their own lives and business and they did not expect problems any more. Since the economic decline in the previous stage and during the present too, people have been adversely affected, despite the dramatic development in infrastructure and numerous benefits to life in general. Therefore, a lot of programmes and articles have been addressed to people by enlightened writers and journalists. And this, together with the start of satellite television in the country, ushered in a new era in terms of people's awareness and mentality. Given this, it may be inferred that people in this

stage are in a state of qualitative awakening related to intellectual matters and enlightenment, whereas the previous growth was restricted to wealth, establishment of infrastructure and quantitative development of education.

Because of the increase in wealth in the last half of this stage, young men and women have faced problems in adapting to new circumstances, such as difficulty finding jobs, the opening to the world through the satellite, and the aimless life, in contrast to the previous generation⁴⁸.

1.4. Conclusion

This chapter has highlighted the history of Saudi Arabia during the 18th, 19th and 20th centuries. It focuses on a variety aspects of life in the Arabian Peninsula, in the 18th and 19th centuries, in order to give a general image of the social and environmental characteristics of people at that time. The discussion of the 20th century was classified into five stages to emphasise how people have transformed from desert to modern life. In each stage, people's lives have been described, in terms of some developmental factors, such as external communications and interactions, education, the mass media and economy, and developmental aspects, such as the level of social interactions with governmental policies, level of awareness and level of dealing with change in both general life and literature.

As for the most important stages in shaping the society, the stages of economic growth and stability have been discussed, by focusing on the gap between them and the first three stages, in which the country has transformed generally (and in comparison with the beginning of the 20th century) from anarchy to one political entity, poverty to wealth, ignorance to education, bedouin to modern style, which created a lot of change in people's concepts, principles and behaviour, and their criteria for acceptance and rejection, as well as their disposition for change and evolution.

Because of the significance of anthropological and environmental studies in literary and critical studies, it is crucial, to understand people in Saudi Arabia now, to be aware of two factors. Firstly, the lifestyle in the desert and its impact on people's lifestyle, behaviour and methods of dealing with problems and conflict as well as accepting change. In other words, the interactions between people and the desert should be taken into consideration when events are being analysed. Secondly, people

in Saudi Arabia in the last quarter of the 20th century, the subjects of the case study, cannot be separated from the historical accumulation of the past or the changes that have happened since the consolidation of the Kingdom. Following an early period of illiteracy, poverty, disease and political anarchy, the establishment of the political entity took place, followed by the introduction of developmental policies, a sharp increase in governmental and individual income and exporting food. More recently, there has been steep financial decline, war and openness towards the world through satellite technology.

Although there have been changes and transformations since the consolidation of the country, these changes and fluctuations, were much more influential, intense and comprehensive in the last two stages, the period covered by the case study. Moreover, economic boom, economic decline, the Second Gulf War and satellite television as well as environmental circumstances and historical accumulation are deemed as the main factors in shaping the Saudi character. Therefore, it is strongly expected that significant new literary phenomena will have emerged in Saudi poetry as a result of the changes taking place in these stages.

In addition, a number of issues are raised by this general overview as follows : how did people interact with developmental policies, how did they accept change, what type of conflict did they have, what was the relationship between all these circumstances and the literary environment and works thematically and, finally, to what extent is awareness of these useful to creative, structural and stylistic analysis?.

The next chapter discusses another type of Saudi development regarding stages of literary evolution. It will focus on the movement of the Saudi literary environment, through Neo-classicism, Romanticism and Modernism, its interaction with the quantitative and qualitative changes that took place in the country during the 20th century, and its connections with literary movement in the Arab world.

- ¹ See: al-Muhannā (2003).
- ² Al-Fākhiri (1999:93120-125,165) and Ibn ʿĪsā (1999:49-55,83-89,130-133) mentioned many years of famine, such as (1654,1665,1675,1702,1709,1716,1723,1724,1747,1767,1805,1871,1872,1909). For more details, see: Winder (1965:89-90), Dickson (1949:27,33) and Doughty (1888:190-214) vol. 1.
- ³ Al-Fākhiri (1999:106-116,138,168,196,204) and Ibn ʿĪsā (1999:70,143) mentioned many years of epidemics, such as (1691,1712,1761,1807,1809,1825,1830,1892,1819).
- ⁴ From the Wahhābis' perspective, there is a similarity between *al-Jāhiliyyah* before Islam and these dark ages before Ibn ʿAbd al-Wahhāb. For more details see: Ibn ʿAbd al-Wahhāb (1970:3-7) and (1996:15-19), Winder (1965:12) and Philby (1930:4-6).
- ⁵ More details about the relationship between ʿAbd al-ʿAzīz and the leaders of tribes and villages in Philby (1955:60).
- ⁶ More information about this period; its people, economy and literature, see: Winder (1965:149-172).
- ⁷ More information about the conflict in Philby (1955:218).
- ⁸ For the significance of this action, see: Williams (1933:88).
- ⁹ *Al-Ikhwān* is a name of Bedouin religious men.
- ¹⁰ More details about this period in Williams (1933).
- ¹¹ The Hijāzis were suffering from turkification policies enforced by the Ottoman Rulers in al-Hijāz's schools and newspapers, whereby people had to use the Turkish language (Amīn B., 1972:145) and (al-Shāmikh, 1981:33).
- ¹² The King invited Abū al-Samḥ to unify the religious leadership in Makkah in place of disagreement between the leaders of the four Islamic Schools, i.e. *Mālikī, Shāfiʿī, Hanafī and Hanbalī*.
- ¹³ The first settlement (*Hijrah*) was built in 1912 at the wells of *al-Irtāwiyyah*. (Safran,1988:40). More details in Daghistani (1983:20-23).
- ¹⁴ It was published weekly in four pages and edited by Yūsuf Yāsīn (Al-Shāmikh, 1981:149).
- ¹⁵ It was focused on literature (Al-Shāmikh, 1981:153).
- ¹⁶ He came from *al-Azhar* in Egypt and set up this magazine to cover religious subjects (Al-Shāmikh, 1981:167).
- ¹⁷ All of the ministries were founded on Departments, Councils or Directorates. See: al-Sunaydī (1990:101) and al-Sallūm (1986b:54,152).
- ¹⁸ They were as follows: Finance 1932, Defence 1946, the Interior and Health 1951, Communication and Education 1953, Agriculture 1953, Commerce 1954, Petroleum and Labour 1960. More details in al-Sunaydī (1990:106-155, al-Farsy (1990:52-81) and al-Sallūm (1986b:117-215).
- ¹⁹ More details in al-Sallūm (1986b:68,173,236,300,329).
- ²⁰ The percentage of non-Saudi teachers in 1971 was 77%; obviously, it was more than this number at this time (Saudi Arabia, 1993:104).
- ²¹ All of the eight Saudi Universities were founded on colleges or departments.
- ²² He is one of the most famous Saudi historians (d.2001).
- ²³ He is a poet and historian.
- ²⁴ He is a poet. (d.1987).
- ²⁵ For the position of Saudi Arabia in this period, see: Abir (1988:119,126).
- ²⁶ For more details about Arab movements, see: Abir (1988:75,109,110).
- ²⁷ For further information about Saudi Arabia and the two wars, see: Safran (1988:81,117,151).
- ²⁸ For more information, see: al-Suwaynī (1987:262,326,579,581,655).
- ²⁹ More details about the Five Year Plans, see: al-Sallūm (1986a:30-65) and al-Farsy (1990:145).
- ³⁰ This fund started with 500 million S.R. and reached 33.9 billion S.R. in 1986 (Al-Sallūm, 1991:88).
- ³¹ This fund started with 250 million and reached 70.9 billion in 1989. A 20% discount is given to any borrower who settles on time (Al-Sallūm, 1991:89).
- ³² A variety of services are offered by the funds. See: Dāghistānī (1983:195).
- ³³ More details in al-Farsy (1990:251).
- ³⁴ They were as follows: the Islamic University in 1961, King ʿAbd al-ʿAzīz University in 1967, the Imām Islamic University and King Fayṣal Universities in 1974, and Petroleum University in 1975. For more details, see: al-Zayd (1983:5-11).
- ³⁵ Further details in al-Sunaydī (1990:227) and al-Suwayyid (1995:87-106).
- ³⁶ That number was divided as follows: 24 in al-Hijāz, 5 in Riyadh and 4 in the Eastern Province.
- ³⁷ I date this stage from 1975 because the new government led by King Khālid exploited the revenues in full; it was also the start of the second Five Year Plan.
- ³⁸ See al-Farsy (1990:129).
- ³⁹ Further information in al-Farsy (1990:133).
- ⁴⁰ More details in Saudi Arabia (1992:79).
- ⁴¹ PETROMIN was established in 1962 for crude oil refining, storage and distribution.
- ⁴² More details in Saudi Arabia (1995:40).

⁴³ For further information, see: Dāghistānī (1983:137) and time al-Sallūm, 1991,2: 450).

⁴⁴ More information in al-Sallūm, (1991,3:586).

⁴⁵ The International Bank carries out many programmes for Combating of Illiteracy in 1977, in co-operation with Ministry of Education (Al-Sallūm, 1991,2:229).

⁴⁶ Further information in Saudi Arabia (1995:48-55).

⁴⁷ Excluding the expenditure of the Gulf war.

⁴⁸ For further information, see: Yamani (2000:1-25).

Chapter Two

Stages of Literary Evolution

2.1. Introduction

While the previous chapter discusses the historical and cultural background of Saudi Arabia, this chapter investigates the stages of literary evolution in Saudi Arabia, which includes Neo-classicism, Romanticism and Modernism, and their relationship with these in the Arab world, in order to understand Saudi poetry within its various contexts.

The three stages in the Saudi literary environment cover modern Saudi Arabia, starting from the recapture of Riyadh in 1902, which was the first step towards the establishment of the Kingdom of Saudi Arabia. However, before describing the three trends, it should be noted that it is necessary to be very much on one's guard when using European critical terminology. Unlike Western Neo-classicism, Romanticism and Modernism, these trends in the Arab world have no philosophical foundations and they are not based upon a conscious and elaborate theory (Badawi,1979:26). Furthermore, it hardly seems necessary to point out that the date suggested here for the three periods of evolution of Saudi poetry, do not constitute sharp lines of demarcation, and that there is considerable overlapping between the periods.

2.2. Neo-classicism (1902-1940s)

2.2.1. Historical Introduction

Because the Arabian Peninsula was ignored in general, politically and educationally, during the course of Islamic history, except for the holy cities in al-Hijāz, the literary milieu was weak. It is clear, from history, that the literature of the Arabian Peninsula in the golden age of Arabic literature (the Abbasid era)¹, which was written by historians, was negligible in contrast to that of the other civilised territories of the Islamic State such as Egypt, Syria and Iraq.² As regards the period after the golden age until the Wahhābi movement³, most of the Arabian Peninsula had been ignored by scholars and historians not only regarding literature, but also about history as a whole. At that time, colloquial poetry (*al-Shi'r al-Sha'bi* or *al-Nabati*) appeared as a literary phenomenon. Ibn Khaldūn (1967:1125) remarks that the bedouin poets of his time (the 14th century) followed very closely the ancient modes and themes of classical poetry. As asserted by Sawayan (1985:165), the majority of desert poets lacked the education and formal training necessary to master and perpetuate the classical grammar and prosody. Thus,

since the 14th century, classical poetry entirely disappeared from most of the Arabian Peninsula.

As for the Wahhābi era, Amin B. (1972:376) mentions that Muḥammad al-‘Umayr, Abd al-Muḥsin al-Saḥḥāf and Ali al-Ḥanafi, were the famous poets in the 19th century. Also, Ḥusayn Ibn Ghannām (d.1809), Aḥmad Ibn Musharraf (d.1868), al-Ḥifzi A., (d.1899), al-Uskūbi (d.1909) and Barrādah A. (d.1909), were the most important poets, who supported the Wahhābi movement and disseminated Wahhābi teachings.⁴

Although there were a few poets during the 18th and 19th centuries, who supported the Wahhābi movement, their poetry was feeble in both themes and artistic language as a result of not only being among thousands of colloquial poets, but also practising both classical and colloquial poetry. Moreover, unlike the neo-classical poets, whose poetry is marked by a conscious return to the golden age of Arabic poetry, those generations of poets followed in the tradition of Arab Poets of decadent centuries. Because of this, embellishments such as alliteration, antithesis, antistoichon, pun, lexical riddle and lexical redundancy are the distinct features of the poetry; also, the poets took an interest in following prosody rules, as a substitute for ideas and themes.⁵

2.2.2. Neo-classicism in the Arab World and Saudi Arabia

Instead of adopting a new set of operative principles, Arabic poetry in the 19th century opted for a "return to the sources" (i.e. the Jāhili poetry, the Umayyad poetry and the poetry of golden age from the 8th to 12th centuries), and set out to bridge the gap of long centuries of immobility. The neo-classical stage began in the Arab world when poets went back to the golden era of Arabic literature.

The poetry of Maḥmūd Sāmi al-Bārūdi (b.1839), as a leader and representative of the neo-classical poets in modern Arabic poetry, is traditional in language and highly conventional in structure and themes, but his models were the early Abbasid rather than the late-medieval poets.

Neo-classicism in Saudi Arabia was practised by three generations. The first was the Ibn ‘Uthaymīn group, which included Muḥammad Ibn ‘Uthaymīn (b.1844), Sulaymān Ibn Suḥmān (b.1851), ‘Abd al-‘Aziz al-Mubārak (b.1861), Muḥammad Ibn Bulayhid (b.1863) and ‘Ali al-Sunūsi (b.1863).⁶ The second was the al-Ghazzāwi group, containing Aḥmad al-Ghazzāwi (b.1900), ‘Abd al-Ḥamid al-Khatīb (b.1900), Ḍiyā’ al-

Dīn Rajab (b.1901), ‘Alī Ḥafẓ (b.1903), ‘Ubayd Madani (b.1904), ‘Abd al-Quddūs al-Ansāri (b.1904) and Fu’ād Shākīr (b.1906). The third was the al-Ṣabbān group, represented by Muḥammad al-Ṣabbān (b.1898), Muḥammad ‘Arab (b.1901), Aḥmad al-‘Arabi (b.1904), Muḥammad Ḥasan ‘Awwād (b.1906), Ḥamzah Shaḥḥātah (b.1909) and ‘Abdullah Balkhayr (b.1912).⁷

When Ibn ‘Uthaymīn forsook colloquial poetry in favour of literary Arabic poetry, the neo-classical era started in the Arabian Peninsula. Contrary to Somekh’s belief (1992:50) that neo-classical poets did not appear in the Arabian Peninsula and Gulf States before the 1940s and 1950s, it is evident that the neo-classical trend, led by the Ibn ‘Uthaymīn group, appeared in the Arabian Peninsula by the end of the 19th century or at least the early beginnings of the 20th century.

The aim of the neo-classical poets in that period was to produce verses, which were reminiscent in their lucidity of al-Mutanabbi and his peers, and to refrain as much as possible from the trivial pursuits that characterised the poetry of the "period of decline". Like al-Bārūdī, Ibn ‘Uthaymīn was one of the earliest and greatest of the neo-classicists in Saudi Arabia. He managed to combine a return to the purity of diction and classicism of the Abbasid period, with the ability to express his own individual experience. Ibn ‘Uthaymīn and his followers in Saudi Arabia went on composing poetry according to the traditional *aghrād* (normative thematic types). Because of the relationship between King ‘Abd al-‘Azīz and the Ibn ‘Uthaymīn group, the famous subjects, of the poetry of this group were eulogy, elegy, war poetry, chivalry and description. Ibn ‘Uthaymīn and his followers praised the King and his soldiers and described the battles waged in the foundation of the state.⁸ They followed the poets of the golden age, not only in the subjects, but also in the structure of the poem. For instance, love poetry (*al-Muqaddimah al-Ṭalaliyyah*), mostly known as *Nasīb*, and the starting with some verse of wisdom, before moving to the main subject of the poem, were respected by this group. Further, similes, metaphors, traditional expression and even the use of the long metres in Arabic prosody, were very common among the poets of that time.⁹ Generally, this school is characterised by a serenity and strength of style, by strong resonant rhymes, a well-chosen diction and a clarity of meaning, a directness of approach and above all a great concern with form and music, a form which had been already perfected and fixed, of which music was an integral part (Jayyusi, 1977: 39).

Although Ibn ʿUthaymīn was from the Najd region, his neo-classical manner of writing was followed by a large number of poets from al-Ḥijāz, namely al-Ghazzāwī and his followers.

While the neo-classical poetry reached its complete maturity in the first quarter of the 20th century, especially in Egypt and Iraq with the period of Aḥmad Shawqī, Ḥāfiz Ibrāhīm and al-Zahāwī, the al-Ghazzāwī group did not take the chance to improve poetry by renewing its themes, expressions, and structure. Poets in this group accepted as their norm the old Arabic ode (*Qaṣīdah*), with its monorhyme and monometre, its heavy reliance upon rhetoric and declamation, and the sonority of its music. They even attempted in some of their work to reproduce the same imagery, themes, and structure; they restricted their poetry to *shīʿr al-Munāsabāt*,¹⁰ which was limited to eulogy which praised the King and the princes around him.¹¹ This group reached its acme in 1930s after the consolidation of the Kingdom of Saudi Arabia in 1932. Thus, they proudly exploited all national celebrations, festivals, events and, sometimes, social meetings with the King, to express their nationalist feelings towards the new country.

Although the al-Ghazzāwī and al-Ṣabbān groups were writing at almost the same time, a distinction should be made between them owing to the different methods relating to following new trends in Egypt, Iraq and Lebanon. Poets in the al-Ṣabbān group were not engaged in imitation, though they did imitate creatively, especially in form, when they were inspired, but they were, however, independent in content.¹² Instead of *shīʿr al-Munāsabāt* and praising the King, poets in the al-Ṣabbān group presented political, pan-Arabist and social problems in their poetry.¹³

The al-Ṣabbān group believed that poetry should not be restricted to *ʿAmūd al-Shīʿr*¹⁴, but should also reflect the conceptions and feelings of the poets, rather than those of the ancients. Somekh (1992:39) points out that this trend in modern Arabic poetry is one of the main distinguishing features of what may be described as the implicit ideology of modern Arabic neo-classical poetry: to be traditional in form and contemporary in content. Al-Ṣabbān and his followers, as neo-classical poets, went a long way in ridding themselves of trifling concerns and grappling with current issues. However, the distinction between form and content inherent in formulation of this trend and in many similar ones, was an impracticable course of action, for prosodic and stylistic constraints were very often detrimental to the poet's desire to be contemporary. Poets like Muḥammad Ḥasan ʿAwwād and Ḥamzah Shaḥḥātah were able to express their inner

thoughts and feelings within the framework of convention by putting the conventions themselves to their own personal use.

Although, in the beginnings of the trend of the al-Ṣabbān group, the neo-classical poets used the language of statement at its highest potency, and were masters of rhetoric and the art of persuasion, they were on the whole more successful in their political and social poetry. However, although the neo-classical form and style were eminently suited to public themes, where the poets were constantly aware of the presence of audience, the ideas laid out by the poets, i.e. political and pan-Arabist problems, were fresh and sometimes against people's customs, especially in the 1930s and 1940s. To spread the new poetic trend, al-Ṣabbān himself created a collection of poems (*Dīwān*) by many poets of the new movement to introduce the new trend in Saudi Arabia to poets and critics in the Arab world.¹⁵

As a result of their strong relationship with neo-classical poets in Egypt, Iraq and Lebanon, the al-Ṣabbān group gained popularity and dealt effectively with the press.¹⁶ Moreover, al-Ḥāzimī (1975:17) maintains that the Saudi poets from the al-Ṣabbān group were influenced by pan-Arabist poets in Syria, such as Badawi al-Jabal and al-Ziriklī, and the *Mahjar's* poets such as Jubrān Khalīl Jubrān, Mikhā'il Nu'aymah, while Muḥammad Ḥusayn Haykal believes that the Saudi poets were more influenced by Egyptian poets such as Shawqī and Ḥāfiẓ than by others.¹⁷ It is said that the al-Ghazzāwī group and its poets were influenced by Egyptians at that time, whereas the al-Ṣabbān group was influenced by Syrians and *Mahjarīs*.¹⁸ However, after the emergence of the *Dīwān* and *Apollo* groups, it is clear that all Arab poets at that time were somewhat influenced by them.¹⁹ Although Muḥammad Ḥasan 'Awwād published his critical book, *Khawāṭir Muṣarraḥah* in 1926, as a kind of interaction with the *Dīwān* group, it could not be said that the Saudi literary milieu as a whole was influenced by it. From the Saudi literary historians' point of view, it is very clear that although Muḥammad Ḥasan 'Awwād is a poet from the al-Ṣabbān group, he was also one of the Saudi critics whose efforts were the main factor in developing Saudi literature and criticism. Also, his book, *Khawāṭir Muṣarraḥah* is deemed as a beginning of renewal in both form and content, which emerged as a trend in the 1940s.

Thus, it can be deduced that despite the differences between the three neo-classical generations, the primary distinctive features of their poetry are that the poems are composed in the traditional metres of classical Arabic poetry and they are

monorhyming. Neo-classical poets continue to use the classical *aghrād* (thematic types),²⁰ and most of their collections of poems (*Dīwāns*) are arranged accordingly. Also, the poems are frequently impersonal, and the poet's experience is hidden, somewhat, beneath layers of convention. Furthermore, the neo-classical language is essentially dependent on that of the golden age of Arabic poetry. Not only the lexical inventory but also the choice of figurative language is derived from this source. The invocation of classical place-names, images and personages is a major feature in the art of most representative neo-classical poets (Somekh,1992:40). In addition, even though the al-Ṣabbān group was preparing to renew poetry by following new trends in Egypt, Lebanon, Iraq and the *Mahjar*, the majority of poets were still producing poetry traditionally, especially in forms, and their efforts in this period were mere indications of the approaching emergence of a new trend in Saudi Arabia.

2.3. Romanticism (1940s-1970s)

In its entirety, neo-classical poetry was in no way divorced from the realities of its time and place. Arab poets after the First World War were quick to respond to the dramatic events and developments taking place in the Arab world. Thus, poetry can be seen as a vivid mirror of these events. It is essential to mention that during the 1920s, the final decade of Arab Neo-classicism, anti-classical tendencies were already making inroads on the literary system. By the early 1930s, the Arab romantic school had established itself not only in the *Mahjar* but also in Egypt. The emergence of the romantic model (in concepts, language and prosodic preferences) came to occupy a central position in modern Arabic poetry. Badawi (1993:51) observes that the heyday of Arab Romanticism was the period between the two world wars, a period of political turmoil and great cultural and sociological change. As a type of interaction with this new movement in Arabic literature, ʿAwwād published his book, *Khawāṭir Muṣarraḥah* in 1926, in which great attention was paid to internal literary affairs. ʿAwwād and al-Ṣabbān worked together to spread their ideas among poets. ʿAwwād maintains that their new literary ideas spread among the young generation, who admired them. In contrast, ʿAwwād and al-Ṣabbān were opposed by many of the older writers, who tried to halt their advance, although some of them joined the movement for innovation, and have followed its method later on (ʿAwwād 1952:12). Because of its flexibility, readiness for change and open-mindedness from the beginning, the al-Ṣabbān group was the leader of literary renewal in Saudi Arabia. Its poets after the Second World War, adopted Romanticism and spread its ideas among young generations. For this reason, the al-Ghazzāwī group

lost their effectiveness and position, due to the extensive spread of al-Ṣabbān group. Moreover, many poets among them abandoned their old strophic forms, selected the ones suited to their new purposes, refined the style and developed new forms, which better suited their new thoughts and understanding of the function of poetry. That is why Badawi (1993:18) believes that the Arabian Peninsula began to make its distinct contribution to the mainstream of modern Arabic literature only some time after the Second World War.

The representative poets of this stage included many Saudi poets, who started producing poetry under the shadow of atomic bombs at the end of the Second World War and faced, a few years later, the Palestinian catastrophe in 1948, and entered their fifties in the shadow of the Arab disaster in 1967. They included Muḥammad Ḥasan Faqī (b.1910), Ḥusayn Sarḥān (b.1911), Ṭāhir Zamakhsharī (b.1912), ‘Abd al-Karīm al-Juhaymān (b.1913), Muḥammad ‘Umar Tawfiq (b.1916), Ḥusayn ‘Arab (b.1917), Ibrāhīm Fūdah (b.1921), Muḥammad Fahad al-‘Īsā (b.1922), Ḥasan al-Qurashī (b.1923), ‘Abdullah al-Fayṣal (b.1923), Muḥammad al-‘Āmr al-Rumayḥ (b.1927), Hāshim Rashīd (b.1928), ‘Abdullah Ibn Idrīs (b.1928), Sa‘ad al-Buwāridī (b.1928), Nāṣir Abū Ḥaymid (b.1929), Ghāzī al-Qusaybī (b.1936) and others.²¹ Al-Ḥāmid (1986: 18) maintains that the poetry of this period was the best poetry produced so far in Saudi Arabia in many ways, such as diversity in both form and content, interaction with movements of renewal in the *Mahjar* and Egypt, independence of literary character, the number of poets and the fact that they were from almost all territories of Saudi Arabia.

In addition to the influence of the *Mahjar*, the *Dīwān* and *Apollo* groups in spreading Romanticism in Saudi Arabia and the Arab world, there was a major supporting factor for Arab poets related to the romantic spirit, concept and principles, which depended generally on the revolutionary spirit. It is noticeable that Romanticism was marked by a rejection of the ideas and rules of Neo-classicism and by an affirmation of the need for a freer, more subjective expression of passion, pathos and personal feelings (Cuddon, 1998:771). The Arab political, social, economic and psychological circumstances following the end of colonialism, the struggle for independence in some Arab countries, the Arab-Israeli conflict and the struggle to combat ignorance, poverty and anarchy, as well as to establish a comprehensive renaissance for the newborn country, were the most important factors in the adoption of Romanticism. In other words, Arab romantics do not share the same philosophical background as European romantics. Arab Romanticism

was born of a deep need for freedom in both art and life, and became a major trend in Arabic poetry. Several romantic poets began to formalise deep dramatic changes in their poetic method, style, mood, tone and imagery.

The *Mahjar* group (immigrant poets) from North America, the *Dīwān* and *Apollo* groups from Egypt, spread Romanticism not only in Saudi Arabia, but also in the entire Arab world. Before the beginning of the two Egyptian groups, there was an independent movement in Arabic poetry led by Arab immigrant poets in the United States and Latin America. Amīn al-Rīḥānī, Khalīl Muṭrān, Mikhā'il Nu'aymah, Jubrān Khalīl Jubrān, Ilyā Abū Mādī and Nasīb 'Urayḍah from North America, and Fawzī al-Ma'lūf, Shafīq al-Ma'lūf, Ilyās Farahāt and Rashīd Salīm al-Khūrī (*Al-Shā'ir al-Qarawī*) from South America, were the most famous immigrants, regardless of their skills, whether they were poetic, prose or intellectual skills.

Moreh (1988:59) remarks that Khalīl Muṭrān was influenced by the romantic movement in French literature, and tried to introduce its criteria into Arabic poetry. The romantic influence can be seen clearly in his emotional and love poetry, as well as his romantic tales and his poems devoted to the description of nature. Some of these poets reveal a deep and complex relationship between nature and his mind. Thus, Muṭrān was one of the most effective poets at that time.

The romantic period of modern Arabic poetry exhibits a number of new concepts and attitudes, which Muṭrān mentions briefly in the preface of the first volume of his collected works published in 1908.²² This new development was complex in origin and nature, but generally, it coincided with a new revolutionary fervour, and with a new respect given to ordinary people of the poorer or working class, and to the dignity and freedom of the individual. Muṭrān also mentions a number of important concepts, which emphasise more clearly the importance of the structural unity of the poem and the primacy of meaning.²³ After the First World War, the *Mahjar* group was in need of an organisation to spread their new ideas and attitudes in the Arab world. In the United States, the formation of *al-Rābiṭah al-Qalamiyyah* in 1920 included the issuing of a manifesto, which formulated the literary concepts of this school. But its counterpart in Brazil, *Al-'Uṣbah al-Andalusiyah*, formed in 1932, was merely a literary society devoted to the promotion of Arabic literature in Latin America.

As for the *Dīwān* group, a very different impact was made by three Egyptian poets, namely ‘Abd al-Raḥmān Shukrī, Ibrāhīm al-Māzinī and ‘Abbās Maḥmūd al-‘Aqqād. They rose to literary prominence during the second decade of the 20th century at a time when crucial transitions were taking place in the political and cultural life of Egypt. The intention of al-Māzinī and al-‘Aqqād in publishing their critical work, entitled, *al-Dīwān, Kitābun fī al-Adab wa al-Naqd*,²⁴ was to challenge the predominance of neo-classical poetry. Ostle (1992:88) remarks that they were deeply influenced by English lyrical poetry as poets and by English criticism as critics. They became passionate advocates of the romantic imagination in Arabic verse, and attacked loudly and bitterly the type of work written by the neo-classical poets.

Like Muṭrān, the *Dīwān* group believed in the unity of the poem, though their conception of it was more sophisticated and organic. Badawi (1975:89) states that, apart from their belief in organic unity of the poem, these three poets, Shukrī, al-Māzinī and al-‘Aqqād, had much in common, although by the time *al-Dīwān* was published, they had ceased to form a group. All three poets had a serious and lofty conception of poetry and literature in general. According to them, poetry, far from being merely a matter of verbal tricks and recording the happenings in society, is the product of a deep emotional experience, and ought to express a valuable personal attitude to existence or a philosophy of life.

The ideas of Muṭrān and the *Dīwān* poets, which began to take hold of Arab literary society after 1919, were continued from 1930 onwards by the *Apollo* group based in Egypt, which included Aḥmad Zakī Abū Shādī, Ibrāhīm Nāji, Alī Maḥmūd Ṭāha, Ilyās Abū Shabakah and others. In the Arab world itself, the contribution of the romantic poets in 1930s was immense. The person who played the largest role in spreading romantic poetry, although as a poet he was easily surpassed by many others, was Abū Shādī, a man of astonishing versatility, and an acknowledged disciple of Khalīl Muṭrān. In this, he was assisted by Ibrāhīm Nāji, another ardent follower of Muṭrān.

Although it had enemies from both the traditionalists on the one hand, and the *Dīwān* group on the other, the *Apollo* group had a more profound influence on Arabic poetry, with regard to the Romantic Movement than either the *Dīwān* group or the *Mahjar*. In a total of twenty five issues published from 1932 to 1934, the *Apollo* magazine became the forum in which the *Apollo* group displayed their creative work and attitude. According to Jayyusi (1977:386), Abū Shādī and his followers invited experiment and

encouraged all kinds of innovations, including radical innovation and liberation of form. The group was not based on any one definite poetic school, and the only concept upon which its members agreed was the call for innovation and liberation from fossilised poetic traditions.

In its first decade, the *Apollo* group was only influenced by Romanticism, but, later on, the creative poets whom it brought together followed diverse poetic trends : symbolism, Surrealism and Realism. For this reason, el-Azma N. (1969:39) affirms that the period between 1945 and 1965 witnessed the establishment of a new trend in Arabic poetry; it gained support and recognition all over the Arab world in spite of the strong resistance of conservative circles. Also, a new society emerged from the old one and the search of the new generation for expression coincided with a search for a new identity. Therefore, the *Apollo* poetic movement was, above all, a platform for poetic theories in the Arab world. As a result of the great need for new standards and concepts, much of what was written was copied from Western sources.

In Saudi Arabia, while the neo-classical poets were essentially conservative in their relation to the Arabic literary tradition, the romantics called for change, reform, renewal, and occasionally, iconoclasm. Also, whereas the neo-classical poets looked to the masters of classical Arabic as the yardstick by which their own talents should be measured, the yardstick of romantics was the extent of their revolution against the neo-classicists' poetry. Because Jubrān and Nu'aymah were more revolutionary than the other poets in the *Mahjar*, Muḥammad Ḥasan 'Awād aspired to imitate them, especially Nu'aymah in his great book *al-Ghirbāl*.

In general, the first generation of romantic poets in Saudi Arabia, such as 'Awwād and Ḥusayn Sarḥān, were more influenced by the *Mahjar* and *Dīwān* groups than by the *Apollo* group. However, the distinct influence of the *Apollo* group was strong on the second generation of the movement, especially in their poetry during the acme of the Romantic Movement in Saudi Arabia, such as Muḥammad Ḥasan Faqī, Ṭāhir Zamakhsharī, Muḥammad Fahad al-'Īsā, Ḥasan al-Qurashī, 'Abdullah al-Fayṣal, and Ghāzī al-Qusaybī. From his study of the poetry of 'Awād, Zamakhsharī, Faqī and others, 'Abd al-Jabbār (1959:274) finds that Saudi poets were influenced not only by the *Apollo* group, but also by Western poets, since Arabic poetry, as a whole, was looking for a new level of creativity, and was trying to find in Western poetic experiment models to imitate and explore.

It is evident that revolutionary fervour, rejection of the ideas and rules of Neo-classicism, affirmation of the need for freedom and personal feelings were almost the main rules of the Romantic Movement. These rules resulted in particular types of themes and poetic techniques spreading among romantic poets, such as speaking to nature, escaping to love, embracing between love and death, poetry of loneliness and frustration and symbolism²⁵. In other words, romantic sorrow, nostalgia, vague metaphysical doubts and yearnings, the sense of mystery in the universe, the idealisation of women and the transfiguring effect of love, became common themes (Badawi,1975:204). Romanticists, generally, adopted any theme expressing personal feelings as a reaction against the neo-classical method.

Habībī (1997:1:192-251) points out that the thematic phenomena in Saudi romantic poetry centred around religious, intellectual and psychological meditation, despair and complaint, alienation, confusion and deprivation. These themes are found in the work of many Saudi poets such as Faqī, Zamakhsharī, al-ʿĪsā, al-Qurashī, ʿAbdullah al-Fayṣal, and others. From the titles of their poems, it is clear to what extent they were influenced by the romantic spirit. Muḥammad Ḥasan Faqī, for instance, used titles like: *Man Anā* (Who am I ?), *Qadarun wa Rajul*, (Destiny and a Man), *Ghurbat al-Rūḥ* (Estrangement of Spirit), *Jidār al-Zalām* (Wall of Darkness), *Jaḥīm al-Rūḥ* (Hell of Spirit), *Iqtirāḥātun Īmāniyyatun Muḥlimah* (Dark Suggestions of Belief) and *Izdiwājiyyat al-Shakhṣiyyah* (Dualism of Personality).²⁶

As a consequence of the extreme practice of romantic teachings and exaggeration in expressing personal feelings, as well as chasing illusions and daydreams, a frontal attack on romantic literature generally was made in Egypt in the early 1950s. Under the title of "Erring Literature", Mufid al-Shūbāshī wrote an article in 1951, in which he called for Socialist Realism and writers' commitment. As mentioned by Badawi (1975:205), the reaction against Romanticism began to make itself felt in Egypt and spread soon in other Arab countries.

One reason for the short duration of Romanticism, with its new transformation after the exaggeration in personal feelings and daydreams, in Saudi Arabia and the Arab world was that Romanticism was not suited for the circumstances of Saudi Arabia and the Arab World as a whole at that time. They were struggling on both external and internal fronts. The Arab-Israeli conflict and struggle for independence in some Arab countries,

on the one hand, and call for development in internal Saudi affairs, on the other, thrust poets to leave Romanticism and adopt Realism.

According to Ibn Idrīs (1960)²⁷, whose book, *Shu‘arā’ Najd al-Mu‘āṣirūn* (contemporary poets of Najd) was published in 1960, some Saudi poets turned to Realism, which had a special interpretation for Arab poets in general and Saudi poets in particular. For them Realism meant, a call for a high level of social participation with people, on both of their concerns and ambitions, and a contribution to educating and developing people according to Arabic and Islamic values. Realism prompted Saudi poets to embrace Pan-Arabism, following Badawi al-Jabal, al-Ruṣāfī, al-Jawāhirī and others, with a call for revolution against Israel and colonialism. This was an understandable movement at that time in the 1960s and 1970s, when Nasserism was in its peak across the Arab world. From the titles of their poems and *Dīwāns*, it can be seen how pan-Arabist and revolutionary Saudi poets were. Poets like Muḥammad Ḥasan ‘Awwād, Aḥmad Qindīl, Ibn Idrīs, al-‘Uthaymīn, al-Buwārdī, al-Dāmīgh, al-Mansūr, Ḥusayn ‘Arab, al-Jauhaymān, Shaḥḥātah, al-Filālī, Fūdah and others used titles such as *Nār* (Fire), *Tamarrud* (Mutiny), *Fī al-Ufuq al-Multahib* (In The Flaming Horizon), *Ṣadā Yawm al-Jazā’ir* (An Echo of the Algerian Day), *Thawrat Lubnān* (Lebanon Revolution), *Limādhā Aṣrukh* (Why am I Screaming?), *Mawākib al-Ḥuriyyah* (The Procession of Freedom), *Naḥnu Qādimūn* (We Will Come!) and *Rāyāt al-Naṣr* (Sites of Victory).²⁸

After the Arab catastrophe of 1967, although it was the time of adoption of Pan-Arabism and awaking from romantic dreams, some Saudi poets, such as Faqī, Zamakhsharī, al-‘Īsā, al-Qurashī ‘Abdullah al-Fayṣal, al-Shibil, Abū Ḥaymid, al-Rumayḥ and others,²⁹ continued practising a deep Romanticism, as a kind of reaction to a frustrated morale. In addition, according to al-Saleh (1966:248), most Saudi poetry on Pan-Arabism lacks vigour of imagination. It seems as if poets often feel it is their moral duty to write poetry about Arab affairs rather than that they are truly inspired by them.

In its Western sense, Realism did not last a long time in Saudi Arabia. However, although Socialist Realism, which dealt with social development and attempted to extirpate ignorance, poverty and illness, led to the adoption of Marxist philosophy and the spread of its teachings among Arab poets, especially in Iraq and Lebanon, it could not be said that Saudi poets were influenced by the Socialist Realism and Marxism

movements to the same degree as other Arab poets³⁰. Consequently, Realism, Socialist Realism and Marxism are not given as much attention as Romanticism in this study.³¹

As for the artistic renewal, according to al-Ghadhdhāmī (1991:15), Arabic poetry in the contemporary era witnessed the first attempt at renewing forms of Arabic poetry which was created by al-Zahāwī, ‘Abd al-Raḥmān Shukrī, Abū Shādī and al-‘Aqqād, who practised blank verse (*al-Shi’r al-Mursal*). Blank verse is a poetic form originally based on regular ten syllable lines, with iambic rhythm, but without rhyme (Moody,1968:204). In addition to that, they practised free verse (*Shi’r al-Tafīlah*),³² a new form that relied, exclusively, on a musical unit of Arabic prosody (a foot) regardless of metre or rhyme. Both blank verse and free verse were practised as early as 1920³³. Although Muḥammad Ḥasan ‘Awwād wrote his first poem, *Khuṭwatun Ilā al-Ittiḥād al-‘Arabī*, in blank verse in 1924, and it was published in his *Dīwān (al-Barā‘im)* later on, blank verse did not appear as a poetic phenomenon until the 1940s (al-Ghadhdhāmī,1991:17,36)³⁴. Poets, such as Muḥammad Ḥasan ‘Awwād, Muḥammad Ḥasan Faqī, Ṭāhir Zamakhsharī, Aḥmad Qindīl, Ḥasan al-Qurashī, Muḥammad al-‘Āmr al-Rumayḥ, Nāṣir Abū Ḥaymid, Muḥammad al-Fahad al-‘Īsā, Ghāzī al-Quṣaybī and Ṣāliḥ al-‘Uthaymīn, were considered the pioneers in practising and spreading new poetic forms in Saudi Arabia in this stage.³⁵ According to al-Ḥāmid (1993:343), Saudi poets differed in the extent to which they practised *Shi’r al-Tafīlah*. Al-Rumayḥ, Abū Ḥaymid, al-Quṣaybī and al-Buwāridī are deemed as the poets most interested in composing *Shi’r al-Tafīlah* during this stage.

However, classical poetry (*al-Shi’r al-‘Amūdi*) was still dominant in the poetry of Saudi Arabia during this stage, in spite of the emergence of other forms, like blank verse (*al-Shi’r al-Mursal*) earlier in this stage, or free verse (*Shi’r al-Tafīlah*) during the 1960s and 1970s. Regarding the prose poem (*Qaṣīdat al-Nathr*), this did not emerged as a poetic phenomenon in Saudi Arabia until the 1970s.

Besides being a pioneer in practising new forms in poetry in Saudi Arabia, Muḥammad Ḥasan ‘Awwād was a pioneer in theorisation of new forms too³⁶. In addition to his book, *Khawāṭir Muṣarraḥah*, he wrote *al-Ṭarīq ilā Mūsīqā al-Shi’r al-Khārijīyah*³⁷, in which he discussed many new poetic ideas related to Arabic prosody, such as new definitions of rhythm and rhyme, the concept of free verse and prose poetry. Furthermore, in his introductions to his *Dīwāns*, he set out new literary ideas. For instance, he discussed the importance of the romantic spirit in the introduction to *Āmāsun wa Aṭlās*, and created a new term for prose poetry (*al-Shi’r al-Ḥurr*), in the introduction to *Qimam al-Alb*, which

was *Shanar*. This word was a new Arabic word resulted from combining the two words *Shi'r* and *Nathr* (poetry and prose).³⁸

Thus, it can be concluded that the al-Ṣabbān group under the real leadership of Muḥammad Ḥasan ʿAwwād was a pioneer in the growth of the Romantic Movement in Saudi Arabia, as a result of their high level of flexibility and readiness for change. Under the influence of the *Mahjar*, *Dīwān* and *Apollo* groups, Romanticism was adopted by the majority of Saudi poets and became a literary phenomenon in the country from the early 1940s. Although Realism had some effect on Saudi poets, it did not last a long time among them and soon they adopted Pan-Arabism and revolutionary poetry, which became more or less a public phenomenon among educated people in the country. As for Symbolism and Surrealism, they were restricted to a short time and to a few poets such as Muḥammad al-ʿĀmr al-Rumayḥ and Nāṣir Abū Ḥaymid, who were considered as the forerunners to the modernist period in Saudi Arabia³⁹. The emergence of socialist and realist poets in Iraq, Lebanon and Egypt, such as al-Bayyātī, al-Sayyāb, ʿAbd al-Ṣabūr, Ḥijāzī and Amal Dunqul, and the *Shi'r* Group in Lebanon, such as Unsī al-Ḥājj, Luwīs ʿAwaḍ, Yūsuf al-Khāl and Adunīs (ʿAlī Aḥmad Saʿīd), with their new concepts on both the intellectual and formal levels, was one of the earliest indications of Modernism, which was spread not only in Saudi Arabia but also in the Arab world as a whole.

2.4. Modernism (1970s-present)⁴⁰

Although Modernism is a vague and elusive term, it can be defined as a comprehensive movement, which deals with thought, culture and the arts. Gray (1999:183) maintains that Modernism is thought to be a response to the condition of living in a "modern" world, that is to say, one characterised by scientific, industrial and technological change.

Modernism was built generally upon revolution. Thus, Cuddon (1998:515) believes that Modernism reveals a breaking away from established rules, traditions and conventions, fresh ways of looking at man's position and function in the universe and many (in some cases remarkable) experiments in form and style. Although aspects of Modernism are touched on in the following entries: Symbolism, Naturalism, Expressionism, Imagism, Vorticism, Futurism, Dadaism and Surrealism, Structuralism was (and still is) from the outset, closely connected with modernist tendencies, though the theories of Structuralism did not gain a strong foothold until the 1960s in Saudi Arabia, by which time Post-modernism was well established as a new movement. Sarup (1993:131) states

that the basic features of Modernism can be summarised as : aesthetic self-consciousness and reflexiveness; a rejection of narrative structure in favour of simultaneity and montage; an exploration of the paradoxical, ambiguous and uncertain, open-ended nature of reality; and the rejection of the notion of an integrated personality in favour of an emphasis upon the Freudian "spli" subject.

One of the problems with trying to understand Modernism is that many of these features appear in definitions of Postmodernism as well. Another problem with defining Modernism is the question of how far back into the 19th century should one go (Sarup, 1993:131).

Modernism, according to Cuddon (1998:515), began to get under way in the closing years of the 19th century, and has had a wide influence internationally during much of the 20th century. However, some have suggested that Modernism, as an innovative and revivifying movement, was played out by the late 1940s, and that it was then that Postmodernism began.

As to Postmodernism itself, Abrams (1993:120) observes that it involves not only a continuation, sometimes carried to an extreme, of the countertraditional experiments of Modernism, but also diverse attempts to break away from modernist forms which had, inevitably, become in their turn conventional, as well as to overthrow the elitism of modernist "high art" by recourse to the model of "mass culture". In addition, the term Postmodernism is sometimes applied to literature and art after the Second World War, when the effects of the first war on Western morale were greatly exacerbated by the experience of Nazi Totalitarianism and mass extermination, the threat of total destruction by the atomic bomb, the progressive devastation of the natural environment, and the ominous fact of overpopulation.

As a result of being vague and elusive, the term Modernism encompasses multiple concepts. Arab modernists maintain that not only does every environment or group have its own understanding of Modernism according to its circumstances and needs for change, but also everyone has his own special understanding of it⁴¹. This idea is being affirmed by Saudi modernist leaders, to separate Saudi Modernism from Modernism in the rest of the Arab world, and avoid clash with the others.

Because this literary period includes the selected period (the case study, which is the last quarter of the 20th century), three sub-sections will be presented within this section. Firstly, a historical introduction will be presented, to describe the earlier period of Modernism in Saudi Arabia and its critics and poets as well as its conflict with the Islamist trend in the country. This will begin with a discussion of Modernism in the Arab world with its concepts, principles, groups of theorists, critics and poets, and its relationship with Western Modernism. Secondly, the features of Modernism will be analysed in both content and form. Thirdly, the selected poets and their poems will be named.

2.4.1. Historical Introduction

This section will cover the history of Modernism in the Arab world and Saudi Arabia including its earliest beginnings, its leaders, principles, conceptions and its relationship to other trends.

2.4.1.1 Modernism in the Arab World

In spite of Jayyusi's belief (1992:172) that Modernism as a subject of crucial importance was formally presented in the later seventies and early eighties by Adunis and others, Modernism as a practice and movement according to Jayyusi herself (1992:146,154), appeared in the Arab world after the Second World War, when the generation of pioneers emerged with its new ideas on both form and content, as a result of direct relationship with Western literature. Many critics are in agreement⁴² that the 1950s was the decade that witnessed a rapid and radical change in Arabic poetry. As affirmed by Badawi (1975:225), the revolt in the 1950s was more extreme than any other revolt modern Arabic poetry had seen so far, with a rejection of most of the basic conventions of Arabic verse. Although al-Sayyāb established some of the basic tenets of this important movement in both forms and content,⁴³ he has not been given his rightful place as one of the first major modernists due to Lebanese poets and their literary adventure, which had widespread republished and attracted Arab writers and poets.

In addition to al-Sayyāb's literary efforts, some of the pioneers of the 1950s established fundamental changes in the theory of Arabic poetry, creating a new genre which was supported by other young poets in the Arab world, particularly the Iraqis such as Nāzik al-Malā'ikah, al-Bayyātī, Buland al-Ḥaydarī and Kāzīm Jawād.⁴⁴ The aim of all these

poets was to develop an understanding of modern theories of poetic values in human thought and art in general.

However, regardless of the poet who wrote free verse (*Shi'r al-Tafīlah*) first, Iraqi poets scored a great success in creating new forms in Arabic poetry.⁴⁵ Most young poets, not only in Iraq, but also in the rest of the Arab countries, were attracted by the new approach to poetry. Yūsuf al-Khāl, Khalīl Ḥāwī, Adunīs, Nizār Qabbānī and others from Lebanon and Syria, Fadwā Ṭūqān, Maḥmūd Darwish and others from Palestine; and Ṣalah ʿAbd al-Ṣabūr and Ḥijāzī from Egypt were among those who adopted the new poetic technique (ʿAwwād A.1990:205).

Before the founding in 1953 of *al-Ādāb* magazine by Suhayl Idrīs, *al-Adīb* magazine was set up by Albīr Adīb in 1946. This latter was considered the first magazine to publish important critical works discussing the formal features of poetry and the standards of artistic values in general. It also highlighted Saudi poets, in particular, giving them a chance to enter the Lebanese literary scene and to have their voices heard by the majority of Arab poets and critics at that time. Further impetus to Modernism was given in 1957 by Yūsuf al-Khāl's founding of *Shi'r* magazine, dedicated to poetry.⁴⁶ In his key lecture entitled "The Future of Arabic Poetry", he gave the movement the name of "modern poetry" (*al-Shi'r al-Ḥadīth*). Al-Khāl did not appeal, in the editorial of the first issue, for a specific form of poetry; what he appealed for was a campaign against traditional poetry and for the creation of new forms derived from the genius of Arabic language, and its poetic heritage, as well as learning from the experiences of poets in the developed world (Bazzūn,1996:10).

As well as founding a publishing firm affiliated with the magazine, in which some of the boldest avant-garde experiments in poetry were published, al-Khāl held a weekly evening circle symposium (*Khamīs Majallat Shi'r*), an open house for poets, critics, and lovers of poetry. Therefore, al-Khāl and his circle are sometimes called the *Shi'r* Group. The Lebanese literary environment, including the *Shi'r* Group, is considered as the literary milieu that created the prose poem (*Qaṣīdat al-Nathr*), which Lebanese poets and then other poets began to practise, whereas free verse (*Shi'r al-Tafīlah*) was created by Iraqi poets, as mentioned above.

However, although the uniqueness of *Shi'r* magazine had attracted the attention of many of the major poets writing at the time such as Adunīs, Unsī al-Ḥājī, Muḥammad

al-Māghūt, Twafiq Ṣāyigh, Khalīl Ḥāwī, Khālidah Saʿīd, Buland al-Ḥaydarī and Jabrā Ibrāhīm Jabrā, some of the prominent poets had nothing to do with it. ʿAbd al-Wahhāb al-Bayyātī, Nizār Qabbānī, ʿUmar Abū Rīshah, Ṣalāḥ ʿAbd al-Ṣabūr and Aḥmad ʿAbd al-Muʿtī Ḥijāzī were not involved with the magazine's activity, although some of them made efforts to renew Arabic poetry within the spirit of Modernism.

After the publication of his *Dīwān, Songs of Miḥyār* in 1961, Adunīs was expected to be an important poet among the *Shiʿr* Group because of his linguistic originality as well as his rich aesthetic attributes. Badawi (1975:231) argues that Adunīs is the most articulate and sophisticated apologist for the new poetry. Besides Adunīs, the poet, there is Adunīs the theorist, the intellectual and the critic. After a brief historical introduction in which he sketches out previous attempts at innovation in Arabic poetry, Adunīs sets out the three principles on which the new movement is based, namely, a radical rebellion against the traditional mentality, a rejection of the old Arab conception of poetry, which regards poetry as something static and as no more than emotion and craftsmanship, and a rejection of the view of ancient Arabic poetry as a model to be imitated by all subsequent poetry. He then discusses the novelty of new poetry on three levels: artistic form, language and civilisation (Badawi,1975:234).

The stimuli, which resulted in that movement of renewal in poetry and attitude, can be summarised into two main causes. The first was the exposure to Western literature, through direct reading or translation into Arabic. As observed by Badawi (1993:74) and Jayyusi (1992:154), young Arab poets, in the second half of the 20th century could read with considerable enthusiasm the work of T.S. Eliot, Ezra Pound, W.B. Yeats, and Edith Sitwell, as well as Paul Valery, Louis Aragon, Saint-John Perse, Rilke and Mayakovsky, some of which was beginning to be available in Arabic translation. Young Arab poets were also avidly reading Western poetic criticism, some of which had accompanied the European Modernist Movement. By the middle of 1950s, they felt that their tools were now malleable enough for as many modernist techniques as possible to be attempted. Modernism, therefore, was one of the influences that Arab poets absorbed when they fell under the spell of the major 'modernist' figures in 20th century Western poetry.

Secondly, as asserted by Jayyusi (1992:146) the reaction of Arab poets all over the Arab world to the Palestinian debacle of 1948 was one of anger, rejection, alienation and horror. An atmosphere of gloom and pessimism reigned, but it soon generated feelings of challenge, to a rejection of old established ties with the inherited culture, and to a

renunciation of loyalty to both the remote past and the immediate past, which had brought so much shame and frustration. A new courage was born which would enable poets to find their own poetic style, free from the iron hold of old poetic traditions and concepts. Indeed, it is crucial to note that the search of Arab poets for freedom in poetic forms, cannot be isolated from their search for freedom in politics, culture and society. By reason of facing a comprehensive and strong shock after the Second World War, the masses in the Arab world were, in many countries, involved in movements of freedom. Arab liberal intellectuals, critics and poets, took advantage of the prevailing mood to disseminate their new theories and concepts to the masses.

Arabic poetry, in the stage of Modernism in the Arab world, has witnessed many changes so far in both forms and contents. Free verse (*Shi'r al-Tafīlah*) and the prose poem (*Qaṣīdat al-Nathr*) became literary phenomena in terms of form. As for content, much attention was paid to other elements, which constitute a poetic structure, i.e. diction, imagery and metaphor; also myths, allusion, masks and folklore became poetic phenomena.⁴⁷

The widespread movement of new poetry in Iraq and Lebanon developed during the 1950s, and became the major approach to Arabic poetry, setting the artistic standard, both theoretically and practically, of what came to be called Arabic free verse. At the same time, the neo-classical poets, who were still using traditional forms of poetry, were encouraged, quite apart from the growth of free verse and, also, under the influence of modern development, to produce new poetic values, applying such modern techniques in their works as the repetition of words in different contexts and adopting narrative and monologue forms, as well as exploiting historical symbols and figures to illustrate their poetic themes. In their style, al-Jawāhirī and Badawī al-Jabal from among the neo-classical poets, consecrated the marriage of three elements: ideas, form and sentiment, in a melodious classical style, such as their contemporaries had not hitherto heard in poetry (El-Azma, 1969:38-39).

2.4.1.2 Modernism in Saudi Arabia

Because of his efforts in terms of theorisation and practice of poetry, starting from his book, *Khawāṭir Muṣarraḥah*, and continuing in his other books and *Dīwāns*, Muḥammad Ḥasan ʿAwwād (b.1906) is considered as the leader of the literary renewal movement in Saudi Arabia, even in the stage of Modernism. He was not only the first

Saudi critic with a revolutionary spirit and high level of ability to gather adherents, but also the first poet, who tried to theorise and practise the new poetic forms, such as blank verse, free verse (*Shi'r al-Taf'ilah*) and the prose poem (*Qaṣīdat al-Nathr*), as mentioned above.⁴⁸

Although Ibn Idrīs (1960:100,145) and al-Ḥāmid (1993:374,376) considered Muḥammad al-ʿĀmr al-Rumayḥ (b.1927) and Nāṣir Abū Ḥaymid (b.1929) to be symbolists, because of their vague and symbolic language during 1950s,⁴⁹ it is possible to deem these two poets as early adherents of Modernism in Saudi Arabia. In support of this view, is the fact that, as attested by Ibn Idrīs (1960:110,112,145) and al-Ḥāmid (1993:374,376), they were, first of all, in continuous connection with the Lebanese magazine, *al-Adīb* (1946), in which they had poetry published of both types, *Shi'r al-Taf'ilah* and *Qaṣīdat al-Nathr*. The latter was the predominant form in *Qalaq*, the first *Dīwān* of Abū Ḥaymid. Their contact with the Lebanese literary environment covered the period from 1947 until 1959, an era which witnessed the founding of the two important magazines, *al-Ādāb* (1953) and *Shi'r* (1957), and it seems likely that they benefited from the atmosphere of modernist, intellectual and formal revolution in order to establish their own new modernist concepts. They must at least have been aware of the literary developments in the Lebanese literary environment, not to mention their own participation in these activities. Secondly, Abū Ḥaymid spent about two years in Germany studying the German language and returned in 1958 (Ibn Idrīs,1960:100). According to al-Salmān (1968:29), Abū Ḥaymid mentioned that he was influenced by abstract German poets such as Rilke. Thirdly, the poetry of al-Rumayḥ and Abū Ḥaymid itself had some modernist features in terms of form and content. For instance, both of them, according to al-Ḥāmid (1993:347-354), wrote free verse (*Shi'r al-Taf'ilah*) and the prose poem (*Qaṣīdat al-Nathr*) in the early 1950s and used vague language as well as myths and masks⁵⁰. Thus, it is evident that al-Rumayḥ and Abū Ḥaymid's activities in the Lebanese press, starting from the early 1950s, were the first indications of Modernism in Saudi Arabia.

As a consequence of the continuous connection with the Lebanese Modernist Movement during the 1950s and 1960s, with its revolutionary spirit, its intellectual, and formal principles as well as the spirit of renewal, which was represented by magazines such as *al-Adīb* (1946) edited by Albīr Adīb, *al-Ādāb* (1953) by Suhayl Idrīs, *Shi'r* (1957) by Yūsuf al-Khāl, *Ḥiwār* (1962) by Tawfīq Ṣāyigh, as well as the cultural section in *al-*

Nahār newspaper (1964) by Unsī al-Ḥājj and *Mawāqif* (1968) by Adunīs, the Saudi modernist period was becoming established by the late 1960s. The early 1970s witnessed the appearance of a new generation who had absorbed the modernist theories and principles established by both Iraqi and Lebanese poets and critics. This new trend included Muḥammad al-‘Alī (b.1931)⁵¹, Aḥmad al-Ṣāliḥ, (*Msāfir*), (b.1942), Sa‘ad al-Ḥumaydīn (b.1947), Thurayyā al-‘Urayḍ (b.1948), ‘Alī al-Dumaynī (b.1950), Muḥammad al-Manṣūr (b.1950), Muḥammad al-Thubaytī (b.1952), ‘Abdullah al-Zayd (b.1952), Muḥammad Jabr al-Ḥarbī (b.1956), Fawziyyah Abū Khālid (b.1956), ‘Abdullah al-Ṣikhān (b.1956), Muḥammad al-Dumaynī (b.1958) and others.⁵² Furthermore, there is a small trend, which emerged in the early 1990s and was restricted to the prose poem (*Qaṣīdat al-Nathr*), as found in the work of Ibrāhīm al-Ḥusayn (b.1960), Aḥmad al-Mullā (b.1961), Aḥmad Kattū‘ah (1964), ‘Alī al-‘Amrī (b.1965), Ḥamad al-Faqīh (b.1967), ‘Īd al-Khamīsī (b.1970) and others. In relation to criticism, ‘Abdullah al-Ghadhdhāmī (b.1946), Sa‘ad al-Bāzī‘ī (b.1952), Sa‘īd al-Surayḥī (b.1953), ‘Uthmān Ṣinī (b.1954), Mu‘jīb al-Zahrānī (b.1954) and others⁵³ were the leaders and critics of the movement. Besides these groups, there were many adherents among journalists, university scholars, publishers and students.

Although al-Rumayḥ and Abū Ḥaymid were the pioneers of Modernism in Saudi Arabia, Muḥammad al-‘Alī could be considered as the leader of the modernist generation. According to al-Nābulīsī (1992:97-101), Muḥammad al-‘Alī began publishing in 1960, but his first poem in the new style of poetry (*Shi‘r al-Tafīlah*) appeared in 1965. Fawziyyah Abū Khālid, whose first *Dīwān* of prose poems, *Ilā Matā Yakhtifūnak Laylat al-‘Urs* was published in 1973, Sa‘ad al-Ḥumaydīn, an exponent of *Shi‘r al-Tafīlah* since 1966, whose *Dīwān, Rusūmun ‘ala al-Ḥā’it* was published in 1977, and Aḥmad al-Ṣāliḥ (*Musāfir*), who started writing *Shi‘r al-Tafīlah* in 1970, and whose *Dīwān, ‘Indamā Yasquṭ al-‘Arrāf* was published in 1978, were considered as the earliest poets in the modernist era in Saudi Arabia.

To spread their new principles and concepts, Saudi modernists had to exploit all devices, which were available in the 1970s. Apart from exploiting the simplicity of Saudi people in the early 1970s and their engagement in the economic boom in the early 1980s, as mentioned in Chapter One, the modernists exploited the press and some public organisations. They occupied the literary pages in *al-Madīnah* newspaper, which were set up in 1963. In 1968 they created a weekly section in ‘*Ukāz* newspaper for their

literary works, and a daily section for young poets and critics (ʿAwaḍ Allah, 1989:32,43). As to *al-Riyāḍ* newspaper, ʿAwaḍ Allah (1989:48-50) points out that the modernists in 1971 set up a literary daily section, which was devoted to their new poetry and criticism. In the later 1970s, the modernists exploited three other newspapers, *al-Jazīrah*, *al-Yawm* and *al-Sharq al-Awṣaṭ*. These famous newspapers, besides publishing the works of modernists, were interested in extending the sphere of Modernism by discussing its notions to make them understandable by ordinary people and students. Further, *al-Rāʾid*, *Iqraʾ* and *Qāfilat al-Zayt* magazines contained a high level of discussion of the ideas and principles of Modernism (ʿAwaḍ Allah, 1989:56,61,62,159,229). Starting from the early 1980s, two literary clubs in Riyadh and Jeddah published six periodicals for poetry, short stories and modern criticism: *Qawāfil*, *al-Adabiyyah*, *ʿAlāmāt*, *al-Rāwī*, *ʿAbqar*, *Nawāfidh* and *Judhūr*. In the early 1990s *al-Naṣṣ al-Jadīd* magazine was set up by the modernist poet ʿAli al-Dumaynī.

Another factor for the spread of Modernism was the activities of literary clubs, cultural and artistic organisations and departments of humanities in Saudi universities. Some modernists or their adherents became presidents or effective members of some literary clubs, such as those in Riyadh, Jeddah and Abhā, immediately after their foundation in 1975. They also became managers of cultural and artistic organisations in Riyadh, Jeddah, al-Ṭāʾif and al-Dammām, and some became heads of departments of humanities in King ʿAbd al-ʿAzīz and Saʿūd universities in Riyadh and Jeddah. Saudi modernists also engaged in literary communications with other Arab countries, through cultural festivals. Before *al-Janadiryyah* was set up in 1985, they attended literary and cultural festivals in other Arab countries, such as *al-Ummah*, *al-Mirbad*, *Jarash* and *Aṣīlah* festivals.⁵⁴ Such events, from the modernist point of view, provided a healthy atmosphere for free discussion of modernist principles and affairs, as well as interaction with other modernists through the presentation of research papers.

In addition to that, Saudi modernists utilised human abilities in the Saudi academic environment. As mentioned in Chapter One, during the 1970s, many Saudi students graduated from Western countries, and Saudi universities relied heavily on lecturers brought from Arab countries. The modernists, therefore, encouraged all new lecturers and researchers to participate in cultural activities in clubs, organisations and the press. Moreover, some departments and literary clubs invited modernist leaders and adherents to give lectures, participate in research work or write critical articles for the press.

Despite the fading of some modernists due to their engagement in running their own businesses during the Saudi financial boom from 1975 to 1982, the majority of modernists concentrated on analysing the society and theorising new principles and concepts of Modernism, to be suitable for Saudi society's specific characteristics. Coinciding with the early emergence of financial problems in the country in 1982, the first book that discussed the Modernist Movement from an opposing point of view by Aḥmad Farah 'Uqaylān, appeared under the title of *Jināyat al-Shi'r al-Ḥurr* (1982). However, the book was not given much attention by either side, modernists and resisters of Modernism.

After waning slightly during the financial boom, the Modernist Movement returned strongly as a collective phenomenon in the press and literary clubs. Modernists worked hard in arranging consecutive lectures and meetings, as well as submitting for publication both creative writing, i.e. poetry, novels and short stories, and critical and theoretical writings. As a result of the attention paid to theorisation and analytical criticism, critical trends such as Structuralism, Deconstruction, Formalism and Feminist Literary Theory,⁵⁵ as well as some linguistic trends, e.g. Stylistics and Semiotics, emerged in theses, books and articles (Al-Nābulṣī, 1992:45). The M.A. thesis of Sa'īd al-Surayḥī, *Shi'r Abī Tammām bayn al-Naqd al-Qadīm wa al-Naqd al-Jadīd*, which applied the structural method, was published in 1983, while 'Abdullah al-Ghadhdhāmī's book, *al-Khaṭīrah wa al-Takfīr* was published in 1986. The book describes the author's transition from Structuralism to Deconstruction, and is considered, more or less unanimously, as the most important book, that described the Modernist Movement in Saudi Arabia at its peak⁵⁶.

In 1987, an audio tape⁵⁷ was recorded by Sa'īd al-Ghāmīdī, which from an Islamist point of view, criticised the Modernist Movement, not only in Saudi Arabia, but also in the Arab world as a whole, for religious and intellectual corruption. This marked the beginning of the Islamist anti-modernist movement. This movement gained impetus from the publication in 1988 of a book entitled *al-Ḥadāthah fī Mizān al-Islām*, written by 'Awaḍ Ibn Muḥammad al-Qarnī to express the Islamist point of view towards Modernism. The book aroused shock, anger and fear. The influence of the book can be attributed to several features: its being prefaced by the head of religious authority al-Shaykh Ibn Bāz; its being based on and supported with a large number of religious texts⁵⁸, the general ignorance of cultural and literary trends inside and outside the

country and people's general weaknesses in making independent critical evolution. In consequence, this book is considered as one of the most important factors stimulating opposition from both high class and ordinary people, to the Modernist Movement.

After the publication of al-Qarni's book, Islamist thinkers in Saudi Arabia were on the alert for modernist activities. The masses were warned against modernists by the religious speakers (*al-Khuṭabā*) in Friday Sermons and in messages from the religious leaders (*al-ʿUlamā*). The Islamist backlash against Modernism was also reflected in books such as *al-Ḥadāthah fī Manzūrin Imānyy* (1988) by ʿAdnān al-Naḥwī, *al-Ḥadāthah; Munāqashatun Ḥādīʿatun li Qaḍiyyatin Sākhinah* (1992) by Muḥammad Khidr ʿUrayf, *al-Ḥadāthah Bayn al-Taʿmīr wa al-Tadmīr* (1993) by Ḥasan al-Huwaymil, *Nuqqād al-Ḥadāthah wa Mawt al-Qārī* (1995) by ʿAbd al-Ḥamīd Ibrāhīm, *al-ʿAql al-Adabī* (1993) by Abū ʿAbd al-Raḥmān Ibn ʿAqīl and *Fī Khaymat al-Naṣ* (1997) by ʿAli al-Timnī. Efforts were also made to counter Modernism by studying the Islamist trend in Saudi literature. Khulayf Saʿad al-Khulayf and Ḥasan al-Huwaymil, for instance, composed *al-Ittijāh al-Islāmī fī al-Shiʿr al-Suʿūdī al-Ḥadīth*, (1989) and *al-Nazʿah al-Islāmiyyah fī al-Shiʿr al-Suʿūdī al-Muʿāṣir* (1989) respectively⁵⁹. An Islamist revival in some academic departments in Saudi universities, which was established in the early 1980s by some lecturers from Syria and Egypt⁶⁰, was reflected in doctoral research, not only in departments of literature or criticism, but also of Islamic creed in Islamic colleges, which examined Modernism in the country and in the Arab world from an Islamist point of view. For instance, al-ʿAlī and al-Ghāmidī in the Department of Islamic Creed in Riyadh wrote their theses about the Modernist Movement in which they exposed what they saw as its intellectual and religious corruption⁶¹. Some Saudi intellectuals also joined the Association of Islamist Literature, which was established in 1984 in India and has thousands of members across the Islamic world⁶². Anti-modernist opinions were also expressed in Islamic and neutral publications, such as *al-Nadwah* and *al-Muslimūn* newspapers as well as *al-Daʿwah* and *al-Ḥaras al-Waṭani* magazines. The Islamist trend in the country is represented by Muḥammad Malibārī (d.1989), Aḥmad al-Shaybānī (d.1993), Nāṣir al-Rashīd (1940), Ḥijāb al-Ḥāzimī (b.1941), Ḥasan al-Huwaymil (b.1945), Muḥammad al-Mufarrijī (b.1945), al-Dabil (b.1945), Bahkalī (b.1954), Saʿābī (b.1954), al-ʿAshmāwī (b.1955), ʿAdullah al-Rushayd (b.1965), and others, as well as the religious leaders (*al-ʿUlama*), their students and the majority of the masses. Moreover, there is a small trend in the middle, although, in some cases they are close to the Islamist trend due to their traditional characteristics. This group includes

Muḥammad al-Mashʿān (d.2001), Yaḥyā Tawfīq Ḥasan (b.1939) Aḥmad Bāʿaṭab (b.1939), al-Khṭrāwī (b.1940), Usāmah ʿAbd al-Raḥmān (b.1945), Muʿīd al-Bukhītān (1950), Ḥamad al-ʿUsʿūs (b.1955), and others⁶³.

It is true that some Arab poets had offended Muslims' feelings by describing God (Allāh), his messenger and Islamic teachings with evil meanings⁶⁴, but Saudi critics, novelists and poets did not use this level of revolution and clarity against Islam. The reason why they were strongly attacked by anti-modernists, however, was that they praised, sometimes too much, Arab modernists and called them leaders, teachers and fathers. They were also condemned for their extreme revolutionary spirit in terms of customs, conventions, history, language and so on. Although the Islamist trend attracted the masses, and to some extent spread their interpretation of Islam, it cannot be ignored that they made some mistakes in terms of their interpretation of speech and sensitivity towards change. Their weaknesses may be summed up as follows; firstly, the fear of conspiracy controls them totally and makes them suspicious about change that comes from the society itself, let alone when it comes from the West. Also, any call for change and those who call for it are perceived as being against Islam. Secondly, because of having a complex about Western civilisation in general, they are not only suspicious and concerned about almost everything that comes from the West relating to customs, conventions, thought and philosophy, but also, they adopt a policy of absolute rejection, and ban discussion or interaction with it. Thirdly, as a result of their superficial knowledge, in general, they reject change not only based on traditional belief, but also with illogical interpretation of Islamic texts. Differences are not to be ignored between Arab modernists and Saudi modernists, but should be made according to literary and intellectual works of both sides. Although al-Shinṭī's (1986) paper discusses the particular characteristics of Modernism in Saudi Arabia, it was restricted to the artistic and formal features of Saudi modernist literature and took no notice of the intellectual and ideological dimensions, which caused the intellectual conflict in the country.

Above all, although they did not express their attitude towards Islam, that does not mean that Saudi modernists are not involved in the revolution against specific interpretations of Islam or against Islam as a whole, because, as stated by al-Sabeeh (1993:16), people who advocate westernisation, in general, believe that it is impossible to have both modernity and Islam.

Although the reactions of modernists to the publication of al-Qarni's book differed, all of them were shocked and confused on how the situation should be dealt with. One reaction was to resist the anti-modernists and explain their attitude to people. Hence, they published two books, one of them written by Muḥammad al-ʿAlī, the leader of the Saudi modernists, and published in part in the Kuwaiti newspaper, *al-Waṭan*, in March 1989 (issue No.5052) under the title of *Hiwārūn Multahib maʿa Kitābin Bārid*, the other, *al-Ḥadāthah fī Mizān al-Qarnī: Bayānun Ḍidd al-Thaqāfah*, a twenty seven-page text by an anonymous author. It could be said that modernists during the period from 1988 until 1994 were in a state of frustration and dilemma.

Al-Nābulṣī (1992: 59,66) points out the reasons why modernists ran into difficulty with their newborn movement: firstly, although they clearly realised that Saudi society is built upon a traditional background and has a vigorous conservative view towards modern life, especially at the conceptual and ideological levels, which prompt society to be suspicious of change, they forgot, or perhaps ignored, the characteristics of Saudi society and did not care about the success of the Modernist Movement. Secondly, instead of being based on multilateralism, which respects other people's opinions as well as their right to exist, the Modernist Movement was built on a unilateral view, an intellectual dictatorship, which seized on some conceptions and opinions and completely ignored others⁶⁵. In addition, they ignored the significance of Islam and its role in Muslims' lives. Therefore, it would not be surprising that such a movement might fail. Thirdly, in their state of revolutionary turmoil and perceiving themselves as superior, avant-garde and enlightened elite, they lost their control dealing with their opponents in terms of discussing ideas and opinions. Therefore, within the modernist trend, al-ʿAbbās (1998:16-29) reviewed and criticised the modernist values and principles maintaining that the belief of the intellectual multilateralism is very significant for the intellectual development in the country.

Given this, it may be concluded that although modernists and anti-modernists went too far in dealing with each other, this situation would be helpful for intellectual development in the country, to adopt a realistic policy for a gradual⁶⁶ and natural evolution, which would be more effective and successful in the long term. As a result of their shock, since 1988, the modernists adopted Postmodernism, which was established upon coexistence with its opponents⁶⁷, as an alternative approach which would allow them to continue their enlightening policy in the country. It can be said that the

Postmodernist era was started in 1994 when Sa'īd al-Surayhī had expressed his new attitude towards other trends in *al-Yamāmah* magazine, followed by al-Ghadhdhāmī in his paper in a literary conference in Kuwait in 1995. ⁶⁸

2.4.2. The Features of the Stage

Although there are many features that can be discussed in this section in terms of the stage of Modernism in Saudi Arabia, a revolutionary spirit, vagueness, conflict and renewal are the most important features.

2.4.2.1. Revolutionary Spirit

While Romanticism, with its revolutionary spirit, is considered as the first movement adopting revolution in the modern era, Modernism is deemed as the strongest movement in terms of revolution. In addition to the relationship between Arabs and the West, Arab circumstances stimulated Arab intellectuals, poets and critics to revolt, seeking for freedom, independence from their miserable life relating to politics, thought and conventions.

Despite the Arab modernists' belief that Modernism has many interpretations, and every concept acquires its own special property, a revolutionary spirit, as a common denominator, is the most articulate characteristic of the Modernist Movement, not only in Saudi Arabia but also in the world as a whole. Adunīs, who is considered the leader of Arab Modernism, has clear revolutionary views, especially in his works published in *Shi'r* magazine. The revolution, in Adunīs' view, is not only a crucial spirit for renewing Arab culture and life, but also is itself in need of re-examination and renewal, i.e. revolution is in need of continuous revolution. As published in *Shi'r* magazine (Badawi,1975:235), Adunīs believes that poetry, which aspires to nothing more than serving revolution and describing its aims and achievements in an optimistic spirit, at times to the point of naiveté, is poetry that in the end betrays the spirit and meaning of freedom and revolution. Regarding revolutionary language, Adunīs points out that the language of New Poetry is made to say what it has not been taught to say, and in this case, poetry becomes a rebellion against language. Thus, it is impossible to create a revolutionary Arab culture except by means of a revolutionary language.

As for the revolutionary spirit of Saudi modernists, many statements and articles have been published in national newspapers with, sometimes, general and reserved words. Al-

Ghadhdhāmī, who is one of the most important modernist theorists in Saudi Arabia, (1987a:13) confirms that rebellion against previous things is naturally one of the main aspects of creative work; thus, a distinction must be made between critical practice and ideology. Also he maintains (1987b:7) that the most important condition for innovation is going beyond what is prevalent and customary. In his revolutionary book, *al-Kitābah Khārij al-Aqwās*, Sa‘id al-Surayhī presents modernist ideas and principles and asserts (1986:39) that modernists should free themselves from the appeal to criteria of wrong and rightness.

Symposia have proved a valuable forum to express modernist conceptions and ambitions. For instance, in *al-Bāḥah’s* symposium in July 1986, Sa‘id al-Surayhī affirmed that the comprehensive concept of Modernism is much vaster than we have acknowledged. The comprehensive vision of Modernism towards the world is much more than the limited scope of poetry, novels or criticism. It is a vision that grasps life by its shoulders, jerks it strongly and gives to it a new dimension.⁶⁹ When *‘Ukāz* newspaper arranged a symposium in October 1986, with the title “Towards a Comprehensive Understanding of Modernism”, Al-Ghadhdhāmī, al-Bāzi‘ī, al-Ṣikhān, ‘Uthmān Ṣinī, Muḥammad al-‘Alī, ‘Ālī al-Qurashī and others participated in a discussion of the best method for spreading the comprehensive vision of Modernism, including the intellectual dimension, among people in Saudi Arabia⁷⁰.

As to linguistic revolution, which is one of the important aspects of Modernism, Sa‘id al-Surayhī (1986:29,49) remarks that the first step towards the closed world of the new poem is to be free from the old linguistic vision. Also, he argues that poetry not only should have no grammar, but also should be against grammar, to allow the language to move freely inside the text.

2.4.2.2. Vagueness

Because of its use of vague and elusive language, as mentioned above, Modernism is expected to be in a state of fogginess in terms of goals, attitudes and creative works. Because Arab modernists did not adopt Modernism as a comprehensive project for the awakening of Arab countries, but as an imitation or interaction with the West, as well as a reaction to political and social circumstances in the Arab world, Arab modernists would not be expected to be organised and clear in expressing the movement’s goals and attitudes.

Even though Saudi modernists repeat that they have their own conceptions of Modernism, they are still like other Arab modernists regarding the vagueness of their goals and attitudes. The Saudi Modernist Movement is not clear and its proponents do not know (or perhaps do not tell people) what kind of social and religious conventions they want to be removed or rectified and why, let alone the criteria for the change. Considering the foggy and vague statements mentioned above, regarding the modernist revolution, it is understandable that the masses will be in an intellectual battle with such a movement in Saudi society.

As for vagueness on the artistic and linguistic levels, as mentioned above, modernist poetry was influenced by some trends, which were created upon vagueness, such as Symbolism and Surrealism. According to Cuddon (1998:882), Surrealism attempts to express in art and literature the workings of the subconscious and to synthesise these workings with the conscious mind. The surrealist allows his work to develop non-logically (rather than illogically) so that the results represent the operations of the subconscious. Thus, it is not surprising that modernist poetry can be very vague.

The images, for instance, of Adunīs, al-Khāl, al-Hājī and others are difficult and complex, self-conscious and often non-representational, reflecting, in a true modernist fashion, a deep devotion to the aesthetics of the poem. Their poetry almost contains an element of surprise, creating a completely unusual and unexpected atmosphere. As pointed out by Jayyusi (1992:173), the creative strangeness and artistic complexity of Adunīs' poetic experiment, which influenced younger poets indelibly, held an irrefutable attraction for the poets. The robust classical strength of his language, its sublime rhetoric, were rather intractable to many younger poets, but the audacity to radicalise linguistic structures and coin new vocabulary became a great preoccupation. However, the element that aroused the greatest incentive to experimentation among the poets of the 1960s and 1970s was Adunīs' metaphorical innovation.

It is true that such poetry, with this level of vagueness, may fail to engage not only ordinary people but also some critics and poets who oppose this kind of renewal. Saudi modernist poets use vagueness as a yardstick for modernist poetry. 'Abdullah Nūr (1986:55) believes that poetry that can be understood is not poetry. Also, al-'Ālim (1987:7) says "I do not care if nobody understands me". Sa'īd al-Surayhī (1986:17) argues that the phenomenon of vagueness, which should be deemed as the foremost characteristic of the new poem, is a definitive effect.

Although vagueness in modern poetry as a whole was considered an abnormal and odd aspect in the beginning of its appearance, and was rejected by the majority of people across the Arab world, vagueness at the present time, and in the case of the poetry of the selected period of this study, is deemed a central aspect of the character of modern poetry, which substitutes the intellectual concepts and visions for subjective and lyric poetry that dominated Arabic poetry throughout the history. Thus, this study investigates some vague poems under the analysis of some Saudi poetic phenomena and Chapter Eight, in particular, focuses on vagueness and the Saudi poets' adventure of distinction.

2.4.2.3. Conflict

Because of its revolutionary spirit and rejection of the permanent principles of the Arab and Islamic nation, the Modernist Movement was expected to face a mass conflict. Although almost all Arab countries have a trend or trends against Modernism, especially after it spread among people, Saudi Arabia and Egypt are considered to have the strongest trends against modernist ideas as a result of having huge Islamist movements supported by the masses.

It is obvious that the conflict is mainly between Islamist trends and Modernism, as in the cases of Saudi Arabia and Egypt, but there are other strands of opposition to Modernism for non-Islamic reasons such as belief that Modernism is destroying traditional customs, Arab poetic rhythms and styles of poetry, Arab values etc.

Both trends have defects in terms of adoption or rejection of new ideas. As stated above, modernists, in Saudi Arabia, were obscure, rebellious, rejected others, felt superior and did not study the society; therefore, they failed as a mass movement. The Islamist trend, in general, was suspicious, superficial and had many complexes. In spite of its failure as a public trend in dealing with the masses, the Modernist Movement is successful in developing literature and criticism in the country, due to their open minds towards literary and critical methods and trends, whether in Arabic culture or other cultures in the world. Thus, despite its negative effects and mistakes, the conflict between the two trends in Saudi Arabia has advantages with regard to intellectual development as well as raising people's level of awareness in both sides, in contrast to the past.

It could be said that the time from 1988 to 1994 in the country was a period of popular outcry against modernists, in view of the strength of the conflict in terms of the violent

libelous campaigns, which were being waged. Hence, the conflict was not only between the Islamist trend and the modernists, but became a conflict between the masses and the modernists. The conflict spread dramatically and every kind of institution, governmental and private organisations, schools, colleges, universities, mosques and people's personal assemblies, was somehow engaged.

As a consequence of ignorance and the lack of awareness, many people, who were involved in these campaigns (both old and young, educated and non-educated people), took an extremist stance in dealing with the modernists. In such an atmosphere, it is very difficult to be outside the public trend, to the extent that people who wanted to ask questions, think differently or put the conflict in its proper level, would be similarly condemned. For this reason, it is clear that conflict is one of the main features of the modernist period in Saudi Arabia. Although Chapter Six is allocated to analyse affiliated poetry, which represents conflict, in some degree, the aspect of conflict almost dominates Saudi poetry in this period, as will be described in this study.

2.4.2.4. Renewal

Renewal is possibly the clearest feature of the Modernist Movement, not only in Saudi Arabia or in Arab countries, but also in the world as a whole. Regarding poetic dependency and creativity in Saudi Arabia, there are three views on the position of Saudi poetry and its contribution to Arabic poetry, especially in the modernist period. Unlike el-Azma (2001:24), who believes that Saudi poets are not any longer "the shade of the shade" or "the photo of the photo", but have absorbed Western and Arab experiences and have created their own literary personality with particular reference to Saudi Arabian characteristics, Sa'ad al-Bāzi'i (1991:145) argues that poetry not only in Saudi Arabia but also in the Gulf states, is still far from playing an effective role in the Arabic creative movement, because oral culture still dominates the cultural environment in these countries. However, Al-Nābulṣī (1992:35) has observed that poetry in Saudi Arabia, apart from its experimental period, was on the verge of a classical period between traditional and modernist poetry, but the conflict between Modernism and the Islamist trend destroyed the process. Thus, it is hoped that this study will investigate this question and put the Saudi literary contribution, in the modernist period, in its proper place within the Arab literary movement.

Arabic poetry in this stage has been renewed in terms of form and content. With relation to content, classical, romantic, realist and nationalist subjects were abandoned.

Arab poets created new subjects, but, because they adopted and absorbed the ideas of Surrealism, on which Modernism was founded, with its high level of vagueness, it is very difficult to determine a specific issue or subject for the new poetry. Therefore, the Fugitive Meaning Approach as a creative thinking-based method, described in Chapter Three, was developed to analyse such poetry. It is evident that modern Arabic poetry was influenced, in general, by the poetry of Eliot, Edith Sitwell, Lorca and Yeats. However, modernist poetry, especially that of the *Shi'r* group, was influenced directly by Edgar Allan Poe, Baudelaire, Rimbaud, Mallarmé and others in terms of the linguistic trend, which dominates modernist poetic language and, therefore, a specific topic or subject of the new poem cannot be determined (Adunis, 1980:317). Because of the great attention paid to composing the new poem as a linguistic adventure, Sa'īd al-Surayhī (1986:27-31) maintains that the new poem has no function, such as traditional poetry had, except for linguistic experimentation.

The use of ⁷¹ myths and folklore, which is deemed as part of the textual message of the new poem, is also considered as one of the main features of the content of modernist Arabic poetry. Jayyusi (1992:148,154) states that myths taken from ancient Phoenician and Greek mythology, archetypes from history, especially from Arab history, folklore, proverbs and all kinds of allusions were explored with diligence and often with creativity. Al-Sayyāb's famous poem, *Unshūdat al-Maṭar*, can be considered as the poem, which heralded the intensive use of various fertility myths, by such poets as Adunis, Khalīl Ḥāwī, al-Khāl, 'Abd al-Ṣabūr and Ḥijāzī, who alluded to Baal, Adonis, the Phoenix, Biblical figures like Lazarus and the symbol of the cross. As for Saudi poets, they used some figures from Greek mythology such as Cupid, Bacchus, Sisyphus, Jupiter and figures from other texts like the Bible and the Qur'ān, such as Samson and *Dhū al-Qarnayan*. From Arabic folklore, they used *al-Sindibād*, *Shahrayār*, *Shahrazād*, *'Antarah*, *Banū Hilāl* and *Sayf Ibn Dhīyazan* (Al-Hindī, 1996:146,148, 200). In addition, they not only used many elements of Islamic and Arabic heritage, but also used popular heritage as will be analysed in Chapter Five.

As for the renewal of form and rhythm, this is considered as the most characteristic feature of Modernism because of the great effort paid to free verse and the prose poem, while traditional poetic forms were completely ignored. However, the renewal of poetic rhythm was not unique to the contemporary era. Al-Ghadhdhāmī (1991:91) argues that Arab poets since the pre-Islamic era have used Arab poetic rhythm freely, in spite of the

sixteen metres rule, which was established by al-Khalīl Ibn Aḥmad al-Farāhīdī. Iraqi poets since the 16th century wrote *al-Band* poetry, which was created on the unit of the foot in the same way as *Shi'r al-Tafīlah* (ʿIzz al-Dīn,1986:138 & al-Malā'ikah,1983:195). However, it is widely acknowledged that Western poetry in general, and English poetry in particular, preceded Arab poetry in renewing poetic rhythm by the creation of blank verse in the 16th century (Cuddon,1998:89 & Gray,1992:45). Thus, it will be manifest that Arabic poetry was influenced by Western poets, as mentioned above, in terms of creating new rhythmical forms.

Thanks to the Arab Romantic Movement in Egypt and the *Mahjar*, as stated earlier in this chapter, blank verse and free verse were practised by Arab poets in spite of their limited range. Alongside these forms, Amīn al-Riḥānī in *al-Riḥāniyyāt*, and Jubrān Khalīl Jubrān in *Dam'atun wa Ibtisāmah*, wrote in a new literary genre based on condensation of imagery and in the form of prose (al-Ghadhdhāmī,1991:20). All the efforts, which were made by the *Mahjar*, the *Dīwān* and *Apollo* groups, as well as some Saudi poets and critics such as ʿAwād, al-Rumayḥ, Abū Ḥaymid, Zamakhsharī, al-Quṣaybī and al-Buwāridī, are deemed as indications of the rhythmical revolution before the modernist period.

Because of translation from English and French, there are many Arabic terms relating to new poetic genres. In English there are blank verse, free verse, prose poetry or the prose poem, four terms for three genres, whereas in Arabic there are many terms for one genre. Blank verse was translated as: *al-Shi'r al-Mursal*, *al-Shi'r al-Muṭlaq* or *al-Shi'r al-Munṭaliq*. Free verse was translated as: *Shi'r al-Tafīlah*, *al-Shi'r al-Ḥurr*, *al-Shi'r al-Ṭaliq* or *al-Shi'r al-Tafīlī*. Prose poem was translated as: *Qaṣīdat al-Nathr*⁷², *al-Nathr al-Shi'ri*, *al-Shi'r al-Manthūr* or *al-Qaṣīdah al-Ḥurrah*⁷³. The terms, *Shi'r al-Tafīlah* and the prose poem, for free verse and *Qaṣīdat al-Nathr*, are selected for use in this study because they are widely used by Saudi critics and poets⁷⁴. In view of their importance in terms of the formal change in this period, *Shi'r al-Tafīlah* and the prose poem will be covered in separate subsections. As for the reasons for rhythmical renewal, al-Malā'ikah (1983:56-65) states that the tendency towards Realism, the yearning towards independence, aversion for predetermined models and preference for thematic purport over the importance of form, were the most crucial factors in the change of Arabic rhythmical form.

2.4.2.4.1. *Shi'r al-Tafīlah*

According to Nāzik al-Malā'ikah (1983:79-93), a leading poet and writer on modern Arabic poetic theory, the new rhythmical form can be divided into two parts: *Shi'r al-Tafīlah*, and the prose poem. *Shi'r al-Tafīlah* is based mainly on two principles. The first is the use of a single foot (*Tafīlah*), as the basic metrical unit, the poet being free to use the number of feet he needs according to his emotion or idea. This liberates the poet from the metrical form of the traditional line (*Bayt*), which forced him to write his poem with an equal number of feet in each line. Secondly, the poet is no longer limited in the matter of rhyme and can vary the rhymes so that they correspond with his emotional and mental state. This metrical freedom gave the modern Arab poets a wide scope from which to choose the rhythmical forms, which best fitted their subjects and moods. However, al-Ṭāmī (1988:72) points out that the poet has the freedom only to vary the number of feet in each line, whereas the feet used in a poem must belong to a particular metre and follow the specific rules of that metre⁷⁵.

Jayyusi (1992:148), and al-Malā'ikah herself (1983:35), claim that al-Malā'ikah's poem, *al-Kulirā*, published in 1947, was the first Arabic poem to be written in the *Shi'r al-Tafīlah* form, but in fact there were many poetic experiments before that date across the Arab world. 'Izz al-Dīn (1973:219) remarks that free verse was being published in Iraqi newspapers since 1921. *Al-'Irāq* newspaper published a poem in the *Shi'r al-Tafīlah* form in 1921, by a poet designated only by an initial. Another poem by al-Māzinī, one of the leaders of the *Dīwān* group in Egypt, was published in 1923 in the Iraqi magazine, *al-Huriyyah*.

As for Egypt, Aḥmad Abū Shādī is deemed as one of the poets who boldly experimented with the *Shi'r al-Tafīlah* forming his *Dīwān*, *al-Shafaq al-Bākī* in 1927. Furthermore, 'Alī Aḥmad Bākathīr translated Shakespeare's play, *Romeo and Juliet*, in 1936, in a mixture of *al-Shi'r al-Mursal*, (blank verse) and *Shi'r al-Tafīla*, (al-Ghadhdhāmī, 1991:31). Hence, it cannot be said that al-Malā'ikah was the first poet to practise *Shi'r al-Tafīlah*. Despite all these efforts in creating *Shi'r al-Tafīlah*, however, Badr Shākir al-Sayyāb is considered as the real founder of *Shi'r al-Tafīlah*, in the view of the high quality and large quantity of his poetry in that form (Badawi,1975:250)⁷⁶.

As for *Shi'r al-Tafīlah* in Saudi Arabia, Ṭāhir Zamakhsharī, in an interview with *al-Yamāmah* magazine in 1970, expressed the view that Ḥamzah Shaḥḥātah was the first

Saudi poet, who wrote this type of poetry, followed by Muḥammad Ḥasan ʿAwwād. The first generation of poets, who wrote *Shiʿr al-Tafīlah*, during the 1940s and 1950s, such as Shaḥḥātah, ʿAwwād, Zamakhsharī and Qandīl, are considered as immature exponents, in contrast to al-Rumayḥ, Abū Ḥaymid, al-Quṣaybī and al-Buwāridī (Al-Ḥāmid, 1993:344-346).

Thus, *Shiʿr al-Tafīlah* was practised in the 1940s and became a well-known type of poetry in the country in the 1960s, although al-Yaḥyāʾī (2001:20) and al-Bāziʾī (1991:19), believe that *Shiʿr al-Tafīlah* only started in the 1970s. It is probably true that Saʿad al-Ḥumaydīn was the first Saudi poet to publish a *Dīwān* of *Shiʿr al-Tafīlah*, in 1977. However, the earlier experiments should not be underestimated: the poetry of al-Quṣaybī and al-Buwāridī, for example, was of high quality. Starting from this period, *Shiʿr al-Tafīlah* became a main trend even among traditional poets and reached its peak in the country.

2.4.2.4.2 The Prose Poem

The prose poem is wholly divorced from any metrical structure. It has neither rhythm nor rhyme, but depends for its effect on internal rhythms. Therefore the poet must employ his skill and exploit the poetic element of prose, and concision of expression must prevail throughout the entire poem (El-Azma, 1969:64). According to its apologists, Adunīs and al-Ḥājj, the prose poem is the medium best suited to the expression of modern sensibility. In his introduction to his first *Dīwān*, al-Ḥājj describes the prose poem as 'the highest point in language to which the poet has so far aspired' (Badawi, 1975:228).

Unlike *Shiʿr al-Tafīlah*, the prose poem appears on the page as prose and is generally divided not into lines but paragraphs. Whereas *Shiʿr al-Tafīlah* starts from verse, as it were, prose is the starting point of the prose poem. Al-Ḥājj asserts that the prose poem appeared, firstly, as a result of the weakness in traditional poetry; secondly, from the feeling that the world had changed and continued to change, imposing new attitudes which in turn imposed new forms; thirdly, as a result of translations from Western poetry; and fourthly, as a stage of development of *Shiʿr al-Tafīlah*, some of which had succeeded in approximating to common speech (Jayyusi, 1977:632).

The first Western generation of the prose poem, as pointed out by al-Khāl (Bazzūn, 1996:79), involved Baudelaire, Rimbaud, Whitman, H. Michaux, Lautreamont and

others. While Baudelaire is considered as the founder of the prose poem in the West, Amin al-Rihānī, in *al-Rihāniyyāt*, and Jubrān Khalīl Jubrān, in *Dam'atun wa Ibtisāmah*, who wrote a new literary genre based on condensation of imagery and in the form of prose, are considered as the leaders of the prose poem in the Arab world (Jayyusi, 1977, 633).

With relation to the prose poem in this stage, it was started by the *Shi'r* group in Lebanon in the 1950s. Although Jabrā Ibrāhīm Jabrā, Tawfiq Ṣāyigh and Albīr Adīb had already begun to experiment with this form, the first published example was in 1958, in *Shi'r* magazine. In view of his poems, which were published in al-Adīb and al-Ādāb magazines, Jabrā Ibrāhīm Jabrā argues that he was the first published poet in the prose poem genre. Whoever was the first, the prose poem was established and spread among Arab poets by virtue of Adunīs, al-Māghūt, al-Ḥājj, Ṣāyigh, al-Khāl and others. At the same time there were some famous poets who did not practise the prose poem and were satisfied with *Shi'r al-Tafīlah*, such as al-Sayyāb, al-Bayyātī, 'Abd al-Ṣabūr, al-Malā'ikah, Darwish, Qabbānī and others (Bazzūn, 1996:88,107)⁷⁷.

As for the prose poem in Saudi Arabia, it was stated above that Muḥammad al-Āmr al-Rumayḥ (b.1927) and Nāṣir Abū Ḥaymid (b.1929) were the first Saudi poets who had a continuous connection with the Lebanese literary environment in the time of the creation of the prose poem by the *Shi'r* group. Therefore, they were involved not only in practising the prose poem but also in publishing their poems in Lebanese magazines. During the period from 1947 until 1959, al-Rumayḥ and Abū Ḥaymid were publishing their poetry in Lebanon. Thus, it is not surprising that the prose poem occupied most of the first *Dīwān* of Abū Ḥaymid, *Qalaq* (Ibn Idrīs,1960:100,145 & al-Ḥāmid,1993:374, 376).

Given this, it will be obvious that Saudi poets composed the prose poem as early as the first generation of Arab poets. Therefore, it is not accurate to date the history of the prose poem in Saudi Arabia, as does al-Yaḥyā'ī (2001:20), to the publication of the first *Dīwān* of Fawziyyah Abū Khālid, *Ilā Matā Yakhtifūnak Laylat al-'Urs*, in 1973.

In addition to the first generation of the prose poem, which includes al-Rumayḥ, Abū Ḥaymid and Fawziyyah Abū Khālid, there is a new generation, which includes Muḥammad 'Ubayd al-Ḥarbī, Ghassān al-Khunayzī, Aḥmad al-Mullā, Ḥamad al-Faqīh, 'Ali al-'Amrī, 'Īd al-Khamisī, Ibrāhīm al-Ḥusayn, Aḥmad Kattū'ah and others. Further,

there are some poets, who are practising the prose poem to a limited degree, such as Muḥammad al-Dumaynī, ʿAlī al-Dumaynī, Muḥammad Jabr al-Ḥarbī, al-Thubaytī, al-Ṣikhān and al-Zayd.

Although the prose poem has existed for a long time, not only in Saudi Arabia but also in the Arab world, it cannot be said, its significance, attention and spread among people is equal to that of *Shiʿr al-Tafīlah*.

2.5. Conclusion

To sum up this long chapter, it discusses the stages of literary evolution in Saudi Arabia during the 20th century, which are Neo-classicism, Romanticism and Modernism. The latter has been explained in detail, by focusing on its historical introduction in the Arab World and Saudi Arabia, and general features, such as the revolutionary spirit, vagueness, conflict and renewal. In Sociology, literary movements are essential in social change and many modern social movements had been facilitated by literature⁷⁸. Therefore, these literary movements in modern Saudi literature have played a crucial role in the social development and awareness in Saudi society.

Because the Arabian Peninsula was almost isolated from the outside world, except Makkah and al-Madīnah⁷⁹, it can be said that colloquial poetry (*al-Shiʿr al-Shaʿbī* or *al-Nabaṭī*), before the 20th century, dominated the bedouin society, despite the fact that there were a few poets who composed neo-classical poetry. Therefore, neo-classical poetry, at that time, is considered feeble in both themes and artistic language, as a result of not only the practice of both neo-classical and colloquial poetry at the same time, and the tendency to follow Arab poets of retrogressive centuries, who were keen on lexical embellishments, but also because it was swamped in volume by colloquial poetry.

The 20th century is different from the time before, since Saudi literary milieu, is not isolated from other literary milieus in the Arab world. When Saudi poetry witnessed the three main literary stages, which are Neo-classicism, Romanticism and Modernism, during the 20th century, it was influenced by some literary milieus in Egypt, Syria, Iraq and Lebanon.

The aim of the neo-classical poetry in Saudi Arabia, which was practised by three generations: the Ibn ʿUthaymīn, al-Ghazzāwī and al-Ṣabbān groups, was the same as that of Egyptian neo-classical poets, such as al-Bārūdī and Shawqī, which was to

produce verses, which were meaningful in their clarity of adopting Arabic poetic style in its golden era, and to refrain as much as possible from the trivial pursuits that characterised the poetry of the 'period of decline'.

Although the al-Ghazzāwī and al-Ṣabbān groups were writing at almost the same time, a distinction should be made between them owing to the different methods relating to following new trends in the Arab world. Furthermore, although there are some primary distinctive features of the poetry of the three neo-classical generations, such as the use of the classical *aghrād* (thematic types), their poems are frequently impersonal, and their experience is hidden, somewhat, beneath layers of convention, the al-Ṣabbān group are deemed modern, open to change and more prepared to move forwards, because of their relationships with the Egyptian literary milieu.

When the anti-classical trends were already making inroads on the literary milieu in the Arab world during the 1920s, the Arab romantic school had established itself in Egypt, by the early 1930s, and the romantic model (in concepts, language and prosodic preferences) came to occupy a central position in modern Arabic poetry. Because of its flexibility, readiness for change and open-mindedness from the beginning, the al-Ṣabbān group was the leader of literary renewal in Saudi Arabia.

As a type of interaction with this new movement in Arabic literature, in general and Egyptian literature in particular, ʿAwwād, who is deemed the founder of Romanticism in Saudi Arabia, published his book, *Khawāṭir Muṣarraḥah* in 1926, in which great attention was paid to the internal literary affairs. Although ʿAwwād and al-Ṣabbān were opposed by many of the older writers, who tried to halt their advance, they worked together to spread their ideas among poets.

In general, while the first generation of romantic poets in Saudi Arabia were more influenced by the *Mahjar* and the *Dīwān* groups than by the *Apollo* group, the distinct influence of the *Apollo* group was strong on the second generation of the movement, especially in their poetry during the peak of the Romantic Movement in Saudi Arabia.

When some Saudi poets turned to Realism, after the Second World War, they meant a call for a high level of social participation with people, on both of their concerns and ambitions, and a contribution to educating and developing people according to Arabic and Islamic values. As a result, Realism prompted Saudi poets to embrace Pan-Arabism,

which was an understandable movement at that time, since Nasserism reached its peak in the 1960s and 1970s across the Arab world.

It is obvious that the majority of neo-classical Saudi poets were from al-Hijāz region in the country, since the educated people were more in number, at that time, than people in the Najd region. However, when Saudi poets accepted the revolutionary aspect of Romanticism by adopting Pan-Arabism, most of the Saudi poets in Najd became pan-Arabist, which may be not only because of the increased number of educated people in the region, but also because Pan-Arabism met the cultural and desert characteristics, which are considered responsible for increasing the revolutionary spirit in the country, as well as being in conflict.

In other words, the factors that motivated Saudi poets, especially from Najd, to adopt Pan-Arabism were not only clear factors, such as the sympathy for struggling for independence in some Arab countries, the Arab-Israeli conflict, the struggle to combat ignorance and poverty, since the romantics called for change, reform, renewal, but also indirect factors, which had a strong impact on the subconscious and behaviour, such as the desert mentality and the historical accumulations that took place in the Arabian Peninsula throughout the ages.

Because the al-Ṣabbān group were influenced by pan-Arabist poets in Syria and Iraq, such as al-Jabal, al-Jawāhirī and al-Ruṣāfi, it gained popularity and dealt effectively with the press, and believed that poetry should not be restricted to *‘Amūd al-Shi‘r*, but should also reflect the conceptions and feelings of the poets, they were on the whole more successful in their political and social poetry than the other groups. Because of his efforts in terms of theorisation and practice of poetry, starting from his book, *Khawāṭir Muṣarraḥah*, and continuing in his other books and *Dīwāns*, ‘Awwād is considered as the leader of the literary renewal movement in Saudi Arabia, even in the stage of Modernism. He was not only the first Saudi critic with a revolutionary spirit and high level of ability to gather adherents, but also the first poet, who tried to theorise and practise the new poetic forms.

As for Modernism, there was a big change in both the quality and quantity of poetry, compared to Neo-classicism and Romanticism in the country. While Saudi poetry had formerly been influenced only by Arab countries, in this stage it was influenced not only by Arab countries, such as Lebanon and Iraq, but also by Western countries, through

translation and Saudi students, who returned from abroad. Thanks to the efforts of modernists, who worked to spread modernist ideas among people in the press, literary clubs and festivals, Saudi women became involved in the literary activities and began to contribute to Saudi poetry for the first time in history. The conflict between trends in the country is one of the changes that came with the Modernist Movement, which did not happen in the previous stages.

Besides the influence of Lebanese literary environment on Saudi poetry, represented by al-Khāl and Adunīs' influences on al-Rumayḥ, Abū Ḥaymid, al-ʿAlī, al-Dumaynī al-Ḥumaydīn and others, the influence of the Iraqi literary environment on Saudi poetry, represented by al-Sayyāb and al-Malā'ikah's influences on ʿAwwād, for example, was very important too. When the Modernist Movement spread among people, men and women, new and old generations, it was confronted by the Islamist trend and the masses across the country in the late 1980s. Both sides in this conflict made mistakes, in terms of misunderstanding, lack of appreciation and inflexibility, which influenced the development of intellectual awareness, and constrained some modernist people to move to Postmodernism, which accepts others' existence and opinions.

As mentioned above, the modernist stage is considered the richest stage in the local literary milieu, whether in terms of its variety of qualitative aspects and features regarding its position in modern Saudi history, such as its revolutionary spirit and conflict between trends, or in terms of its artistic aspects and features, such as poetic vagueness and seeking and spreading renewal in poetry.

The following chapter will discuss the Fugitive Meaning Approach, suggested by the present researcher, and explain its stylistic, structural and creative thinking backgrounds, before it is applied to the poems investigated in this study.

¹From the 8th to the 12th century.

²For details see: Dayf (1988: 11-91).

³From the 13th to the 18th century.

⁴For more information see : al-Şuwayni^c (1987:145-148) and al-Ḥāmid (1986:112-124)

⁵For examples, see: ‘Abd al-Jabbār (1959:136-141) and Amīn (1972:376-380).

⁶For more information about this group and the other groups, see: al-Huwaymil (1984:82) and al-Şuwayni^c (1987: 152-168).

⁷For details about these two schools, see: al-Ḥāmid (1986:9-15).

⁸For more information about King ‘Abd al-‘Azīz and poetry, see: al-Anşārī (1974).

⁹For more details about the traditional *aghrāḍ*, structure and examples, see: al-Etibī (1974:90-106).

¹⁰For more information about *shīr al-Munāsabāt*, see: al-Ḥāmid (1984:71-87).

¹¹Examples in: ‘Abd al-Maqsūd and Balkhayr (1983).

¹²For details about these two schools, see: al-Ḥāmid (1986-10).

¹³Details in: al-Ḥāmid (1984:15-57).

¹⁴‘*Aamūd al-Shīr* means to follow the traditional criteria of Arabic poetry in terms of both form and content.

¹⁵The title: Adab al-Ḥijāz. Egypt. 2nd ed. 1958.

¹⁶For more details about the position of this school in the press in that time, see: Taqiy al-Dīn (1985).

¹⁷His opinion is in the introduction of *Waḥy al-Şaḥrā, Şafḥatun min al-Adab al-‘Aşrī fi al-Ḥijāz*. See: ‘Abd al-Maqsūd and Balkhayr (1983:23).

¹⁸For examples supporting this opinion, see: al-Şabbān (1958).

¹⁹For more information, see: al-Ḥāmid (1986:13) and al-Şuwayni^c (1987: 387-1398).

²⁰Even though the al-Şabbān school had added political and social thematic types, it did not have a good position in the press because the priority in publishing was poetry praising the King, as a result of the strong relationship between al-Ghazzāwī school and the Royal Family and the high morale among people in the first decade after establishment of the country.

²¹Such as: Aḥmad Qindīl (b.1912), Abdullah Ibn Khamīs (b.1920), Abd al-Raḥmān al-Manşūr (b.1926), Muḥammad Sulaymān al-Shībil (b. 1929), ‘Abd al-Raḥmān al-‘Ubayyid (b.1932), Şāliḥ al-‘Uthaymīn (b.1936), Abdullah al-‘Uthaymīn and Ibrāhīm al-‘Uwājī (b.1937), Ibrāhīm al-Dāmigh (b.1938). Further information in al-Ḥāmid (1986:18), Ibn Idrīs (1960: 86- 264) and Salam (1992:1:12,105,175,210,421 & 2: 60, 62,108).

²²For more details, see: ‘Izz al-Dīn Y. (1986:37).

²³More information in ‘Izz al-Dīn Y. (1986:38).

²⁴Their ambition was to create this book in ten volumes as mentioned in the introduction but they succeeded in publishing two volumes only, in Cairo in 1921. However, because of the first word of the title, *al-Dīwān*, they are named the *Dīwān* group.

²⁵They used symbolism as a poetic technique, not as a literary school.

²⁶The present researcher’s translation. For more examples, see his *Dīwān* : (collection of poems), Qadarun wa Rajul. Al-Dār al-Su‘ūdiyyah Li al-Nashr. 1967.

²⁷He mentioned that in his introduction to Saudi poets. For examples, see: 153, 189,239,253,264,269.

²⁸The present researcher’s translation. More titles of *Dīwāns* and poems in: Ibn Idrīs (1960:164-168, 189-200, 211- 221). For examples of poems of pan-Arabists and revolutionary trends in Saudi poetry, see: ‘Abd al-Jabbār (1959:317-341).

²⁹Further details in Ḥabībī (1997:1:192-250).

³⁰It is interesting to note that Saudi poets were influenced by al-Bayyātī, Maḥmūd Darwīsh, Amal Dunqul, Samīḥ al-Qāsim and Aḥmad ‘Abd al-Mu‘ṭī Ḥijāzī, although they were adherents of Socialist Realism, but the influence did not happen in this stage.

³¹Symbolism and Surrealism are the same as Realism, Socialist Realism and Marxism.

³²There is more than one term for every new type of poetry, so a specific term will be chosen and used in this study. The section on the features of the stage in this chapter should be seen for this matter.

³³For more details about the practice of blank verse in Saudi Arabia, see: al-Ḥāmid (1986:138-142).

³⁴Some Saudis believe that ‘Awād is one of the Arab poets who created, *Shi‘r al-Tafīlah*, in this poem. Al-Ghadhdhāmī (1991:36) however, argues that this poem is not written according to the rules of *Shi‘r al-Tafīlah*, but is blank verse.

³⁵For further information and examples about free verse, see: al-Ḥāmid (1986:85-109, 148-157) and ‘Ibn ‘Idrīs (1960:138-162).

³⁶Additionally, Abū Shādī, the leader of the *Apollo* Group praised ‘Awād and considered him as a leader of al-Ḥijāz’s romantic school. For more information about ‘Awād’s position, see: al-Ḥāmid (1986:88-91).

³⁷It was published in 1976 by al-Nādī al-Adabī. Jeddah. But it seems to have been created part by part, ten years earlier or more judging by its disjointed method (al-Ghadhdhāmī, 1991:177). Also, this book is considered as a continuing effort to his book, *Khawāṭir Muṣarraḥah*, but the latter is more specific in Arabic prosody.

³⁸More details in: ‘Awād (1952:4) and Nawfal (1981:100).

³⁹For more information, see the section below.

⁴⁰As a result of the domination of modernist poets and critics in terms of literary newspapers and magazines, most literary clubs as well as literary communication with other Arab countries, this title is chosen, despite other groups in the Saudi literary milieu.

⁴¹To avoid criticism from the masses in Saudi Arabia, Saudi modernists repeat that there are Modernisms. Details are in an interview with Dr. al-Ghadhdhāmī, made by the present researcher, in *al-Maslimūn* newspaper (14-21.4.1995).

⁴²See: Badawi (1975:216, 224-226), Jayyusī (1992:149), el-Azma (1969:67), ‘Awwād A. (1990:192) and Bazzūn (1996:10).

⁴³Although al-Sayyāb was not the first poet to write new forms in modern Arabic poetry, as will be discussed later in this chapter, he was one of the important pioneers who stabilized the principles of the new movement in practice by writing poetry according to its formal rules and content.

⁴⁴For more information about the Iraqi revolutionary spirit and its historical dimension in literature, thought and politics see : ‘Izz al-Dīn (1986:156).

⁴⁵See the discussion of renewal in Arabic poetry in the section on the features of Modernism.

⁴⁶Those three magazines i.e. *al-Adīb*, *al-Ādāb* and *Shi‘r* were not only magazines for publishing literary works but also forums for cultural discussions on Arab affairs, as well as publishing books. Therefore, Saudi poets could reach the centre of Arab culture, which was Lebanon in 1950s and 1960s.

⁴⁷More details will be given in the section on the features of the stage.

⁴⁸For information about ‘Awād’s position and creativity see: al-Nābulṣī (1992:40), al-Etibi (1974:112-126) and al-Ghadhdhāmī (1991:177-182).

⁴⁹In addition to that, Muḥammad al-‘Āmr al-Rumayḥ put the word: *Shi‘r Ramzī* (Symbolic Poetry) on the cover of his first *Dīwān*, *Judrān al-Ṣamt* (1974).

⁵⁰For more information, see: the *Dīwān* of *Judrān al-Ṣamt*, by al-Rumayḥ (1974:25-112) for *Shi‘r al-Tafīlah*, and the same *Dīwān*, pp.(161-170) for the prose poem.

⁵¹Because he started his poetic life in the period of Modernism, which may be as a result of studying in Iraq (al-Nābulṣī, 1992:97), he was put here rather than in the previous period.

⁵²For more information see: al-Nābulṣī (1992:157-158), al-Bāzi‘ī (1991:19, 20).

⁵³For details about these poets and critics, see: Jā‘izat al-Bābuṭayn (1995), and Sīdū and al-Qash‘amī (2001). Poets, in these references, are in alphabetical order.

⁵⁴For more information see : al-Nābulṣī (1992:44).

⁵⁵‘Abdullah al-Ghadhdhāmī wrote some books practising Structuralism, Deconstruction and Feminist Literary Theory such as *al-Khaṭī‘ah wa al-Takfīr*, *Tashrīḥ al-Naṣ*, *al-Mar‘ah wa al-Lughah*, *Thaqāfat al-Wahm* and *Ta’nīth al-Qaṣīdah wa al-Qārī’ al-Mukhtalif*.

⁵⁶For details of the importance of this book see: al-‘Abbās (1998:27).

⁵⁷This audio tape was published in *al-Nāqid* magazine. London. Dār Riyāḍ Najīb al-Rayyis. July. 1988. Issue No. 1.

⁵⁸For details see: al-Qarnī (1988:68-82, 90-114).

⁵⁹There are some theses in academic departments studying the Islamist trend, such as *al-Ittijāh al-Islmī fī Āthār Bākathīr al-Qaṣāsiyyah wa al-Masraḥiyyah* M.A. (1982) by ‘Abd al-Raḥmān al-‘Ashmāwī, *al-Ittijāh*

al-Islmī fī Aʿmāl Najīb al-Kaylānī M.A. (1983) by ʿAbdullah al-ʿUraynī and *al-Iltizām al-Islāmī fī al-Shiʿr* M. A. (1983) by Nāṣir al-Khunayn.

⁶⁰There are three departments which pay attention to the literary Islamist trend : the Department of Rhetoric in *al-Imām* University in Riyadh starting from 1981, the Department of Literature in *al-Daʿwah* College in *al-Madīnah* starting from 1983 and the Department of Criticism in *Umm al-Qurā* University in Makkah starting from 1984.

⁶¹Their theses respectively are: *al-Ḥadāthah fī al-ʿĀlam al-ʿArabī Dirāsah ʿAqadiyyah* (Ph.D. 1994) and *al-Inḥirāf al-ʿAqadī fī Adab al-Ḥadāthah wa Fikrahā* (Ph.D. 1999). Both theses are from the Department of Islamic Creed, the College of Religion Sources, *al-Imām* Islamic University in Riyadh.

⁶²For more information, see the leaflet of *Taʿrīfun Birābiṭat al-Adab al-Islāmī*. Riyadh. 3rded. 2001

⁶³For details about these poets and critics, see: Jāʿizat al-Bābuṭayn (1995), and Sīdū and al-Qashʿamī (2001). Poets, in these references, are in alphabetical order.

⁶⁴Examples are in some poems of al-Bayyātī, al-Muqālīh, Adunīs, Maḥmūd Darwīsh, ʿAbd al-Ṣabūr and others. For details see: *Kalimātun lā Tamūt* by al-Bayyātī, *Maʿsāt al-Ḥallāj* by ʿAbd al-Ṣabūr, al-Qarnī (1988:86,93,96,101, 103,105,) and ʿUrayf (1992:131,139,152).

⁶⁵For more details about the Modernist Movement and its principles and concepts, see: Cuddon (1998:515) and Gray (1999:182).

⁶⁶It can be considered that the rapid evolution on many levels in Saudi Arabia (see Chapter One) was subconsciously behind the irrational hurry to develop Saudi society intellectually, by modernists.

⁶⁷For more details about Postmodernism, see: Cuddon (1998:689) and Gray (1999:227).

⁶⁸For more information, see the interview with al-Surayḥī in *al-Yamāmah* magazine, 13 September 1994, and al-Ghadhdhāmī (1996).

⁶⁹For more information about this symposium, see: *al-Sharq* magazine. August. 1986. Issue No. 369.

⁷⁰For more details about this symposium, see *ʿUkāz* newspaper. 14 October. 1986.

⁷¹There is a big difference between recording myths and folklore, which means just mentioning myths and folklore in their traditional context similarly to the function of historians, and employing myths and folklore, which is an advanced level of their use and involves recreating them to reveal a specific message sent by the poet.

⁷²There are very slight differences between Prose Poem and Prose Poetry or Poetic Prose in terms of the manner of writing on the page, dealing with the language and the length. However, the two terms are the same regarding the rhythm. For information, see: Jāyūsī (1992:153) , al-Ghadhdhāmī (1991:21) and el-Azma (2001:214-216).

⁷³For more information about these Arabic terms, see: al-Ghadhdhāmī (1991:16), al-Nuwayhī (1971:453).

⁷⁴See: el-Azma (2001:283) and al-Ghadhdhāmī (1991:19).

⁷⁵For more information on the features and the achievements of *Shiʿr al-Tfīlah*, see: Jāyūsī (1977:620-623).

⁷⁶For more information see: Zurāqīṭ (1991:40).

⁷⁷For more details see: Jāyūsī (1977:635, 639), al-Malāʾikah (1983:213), el-Azma (2001:210), Bazzūn (1996:107) and Zurāqīṭ (1991:44-56).

⁷⁸For more information, see: al-Wardī (1994:295).

⁷⁹These two holy cities were connected with the outside world because of their religious position in Islam.

Chapter Three

The Fugitive Meaning Approach as a Creative Thinking-Based Method

3.1. Introduction

Because it is the theoretical chapter in this study, this chapter will discuss the models, derived from linguistic or non-linguistic theories, behind the Fugitive Meaning Approach. These are Stylistics, Structuralism and Structural Stylistics, which is based upon both of them, as a linguistics background, and Creative Thinking, as a means of thinking in analysing literary texts. After giving a historical introduction of Linguistics, as an original field of Structural Stylistics, the main concepts and principles of Stylistics, Structuralism and Structural Stylistics will be described. The Fugitive Meaning Approach, developed by the present researcher, as a creative thinking-based method and a essential means in carrying out the analytical part of this study, which contains chapters five to eight, will be discussed, focusing on its basis of creative thinking, its concepts taken from other approaches and its originality, in order to put the approach, into a proper perspective.

3.2. Historical Introduction

Structural Stylistics is a theory created by combining some of the main concepts of Stylistics and Structuralism, which were produced from the basic conceptual tools of Linguistics and structural analysis developed by the Swiss linguist, Ferdinand de Saussure, in the early part of the last century. De Saussure's course of Linguistics, reconstructed from the notes of devoted students, was first published in 1915 and quickly became a major influence in modern linguistic studies. In it, Saussure developed a number of concepts that have influenced all later structural thought.

Robins (1976:206) has pointed out that after the publication of de Saussure's book, other books were published in Europe dealing wholly, or principally, with Synchronic Linguistics. The inauguration of a series of international congresses of linguists in 1928 is further illustration of the growth of interest in synchronic linguistic research. However, thanks to Franz Boas, Edward Sapir and Leonard Bloomfield, it was in America that Linguistics, and in particular Descriptive Linguistics, received most recognition in universities during the 1920s; and the genesis and course of American Linguistics in the inter-war decades exercised a profound and lasting effect on the development of linguistic studies and linguistic thinking throughout the world. As for

Britain, a Distinctive Linguistic Theory and the recognition of General Linguistics as an academic subject in Britain owe most to J. R. Firth, Professor of Linguistics in the University of London (1944-1956). Firth devoted much of his attention to phonology, in which he put forward the theory of prosodic analysis. This was conceived within his general theory, which may be called the contextual theory of language.

According to Robins (1976:200), de Saussure's ideas may be organised under three headings. Firstly, he formalised and made explicit, what earlier linguists had assumed or ignored, namely, the distinction between the synchronic perspective, in which languages are treated as self-contained systems of communication at any particular time, and the diachronic perspective, in which the changes to which languages are subject in the course of time are treated historically. Secondly, he distinguished the linguistic competence of the speaker and the actual phenomena or data of Linguistics. Thirdly, de Saussure showed that any language must be envisaged and described synchronically as a system of interrelated elements. This statement of the structural approach to language underlies virtually the whole of modern Linguistics. In short, his greatest contribution to language study was the introduction of the idea that language is a system of arbitrary signs governed by universal laws, an idea which gave birth to a variety of linguistic models and theories. Saussure's ideas were further developed by his students, by the Geneva School of Phenomenology and by the Prague Linguistic Circle. The theories of Russian Formalism are also associated with Linguistic and Structuralist Theory. The efforts of Charles Bally, Roman Jakobson, Claude Levi-Strauss, Michael Riffaterre, Roland Barthes, Noam Chomsky and others, provided theories and models such as Stylistics, Structuralism, Semiotics, Semantics, Structural Poetics, Structural Stylistics, and Generative Grammar. The overlapping interest of Linguistics and other disciplines has led to the setting up of new branches of the subject in both pure and applied contexts, relating to sociology, psychology, anthropology and other disciplines¹.

As for Neuro-Linguistic Programming, besides its linguistics basis, it includes some theories of Sociology, Psychology, Anthropology and Communication Theory, in order to achieve a holistic understanding of the human being's activities. For this reason, the Fugitive Meaning Approach, which is based on Structural Stylistics, adopts Creative Thinking, as well as some techniques, developed in the field of Neuro-Linguistic Programming, in analysing texts as human beings' products.

3.3. Stylistics

The concept of Stylistics, its main features i.e. foregrounding, parallelism and deviation, and the stylistic approaches will be studied in this section.

3.3.1. Introduction

Stylistics is a critical approach, which uses the methods and findings of science of Linguistics in the analysis of literary texts. Stylistics developed in the 20th century and its aim is to show how the technical linguistic features of a literary work contribute to its overall meanings and effects. It is certainly an approach to literature, which has yielded a large amount of practical work distinctly different in tone and method from what readers are accustomed to (Barry,1995:202).

As mentioned by Taylor (1981:23), Charles Bally, who is considered the founder of Stylistics, and co-edited de Saussure's course of General Linguistics with Albert Sechehaye, states that Stylistics studies the elements of a language organised from the point of view of their affective content; that is, the expression of emotions by language as well as the effect of language on the emotions. According to Ducrot & Todorov (1981:76), Bally sought to develop a Stylistics of the language, not of literary works. Starting from the idea that language expresses thought and feelings, he concluded that the expression of feelings constituted the proper object of Stylistics. Some ten years after Bally, the work of L. Spitzer, the other great initiator of modern Stylistics, was inaugurated. Early in his work, Spitzer sought to establish a correlation between the stylistic properties of a text and the psyche of the author. Following the publication of the works on Stylistics by Bally and Spitzer, an interest in Stylistics gradually spread across Europe. It was in the 1960s that it really began to flourish in Britain and the United States, given impetus from post-war developments in Descriptive Linguistics.

The study of style can be viewed in several ways, so there are several different stylistic approaches. But, the fact that there is a variation in terms of theory signals there is also considerable variation in practice. As a result of being a hybrid creature and evolving in many directions at the same time, modern Stylistics can be defined as a branch of Linguistics, as a branch of literary criticism and as an interdisciplinary principle bridging the two fields of study. To define Stylistics as a branch of Linguistics is to categorise it with phonological, morphological, lexical and syntactic studies, Textlinguistics, Sociolinguistics, etc. When Stylistics is categorised with

literary criticism, it is to be ranked equally with other literary theories such as Marxist criticism, formalism, literary Structuralism, new criticism, reception theory, deconstruction, new historicism, feminist criticism, and so on. According to Widdowson (1975:3), who first defined Stylistics as an interdisciplinary term, Stylistics is the study of literary discourse from a Linguistics orientation, and what distinguishes Stylistics from literary criticism on the one hand and Linguistics on the other, is that it is essentially a means of linking the two and has (as yet, at least) no autonomous domain of its own.

Wales (2001:372) affirms that Stylistics in many respects, however, is close to literary criticism and practical criticism. By far the most common kind of material studies is literary; and attention is largely text-centred. The goal of most stylistic studies is not simply to describe the formal features of texts, for their own sake, but in order to show their functional significance for the interpretation of the text; or in order to relate literary effects or themes to linguistic 'triggers' where these are felt to be relevant. In short, the interattraction between Linguistics and literary criticism as well as the overlapping of Stylistics and other disciplines has led to the setting up of new branches, which will be mentioned below under the title of 'Stylistic Approaches'.

3.3.2. Common Features of Stylistics

The purpose of writing literature is obviously less easily defined than the purpose of other writing such as advertising material or political pamphlets, and the fact that some features occur relatively frequently in a literary text does not by itself guarantee that they are of particular importance. The typical way of dealing with this problem is by reference to the notion of foregrounding, as a fundamental technique in stylistic analysis. An application of this technique to the language of literature is linguistic deviation and parallelism. Saif (1976:139) has pointed out that deviation consists mainly in the intentional distortion of the regular patterns and norms of the general language, often to the extent of creating new communicative values, whereas parallelism consists in the introduction of extra-regularity within the literary text. In other words, if deviation is considered to be "foregrounding by means of irregularity", parallelism, on the other hand, can be regarded as "foregrounding by means of extra-regularity".

3.3.2.1. Foregrounding

Because literary texts are artefacts, there is a natural tendency for readers to see attention-getting as purposeful, and to attribute greater significance to areas where such phenomena occur than to other parts of the text. This response is a psychological one: the reader is experiencing foregrounding. It is not easy to give instant definitions of what foregrounding is : the best that can be hoped for, is to identify places where it occurs and describe what textual features seem to cause it (Thomson, 1992:41). Deviation and parallelism are the important linguistic devices making foregrounding in literary texts.

According to Peer (1986:1), the major contributions made to the theory of foregrounding can be summed up in three stages : its roots in Russian Formalism, its elaboration in (Prague) Structuralism, to its further development in (British) Stylistics. Firstly, Shklovsky, who belongs to the Russian Formalist Group, has mentioned that the function of art is to make people aware of the world in a fresh way through defamiliarisation or making strange (Peer,1986:1). As mentioned by Malmkjar (1991:441), the way to make the world strange through text is by foregrounding certain aspects or features of it, the idea being that certain aspects of a work can be made to stand out, be foregrounded so that a form of linguistic highlighting can be achieved through breaking the norms of the standard language. Secondly, Havranek, from the Prague School, develops his argument on the functional differentiation of the standard language. On the basis of three processes (intellectualisation, automatisisation and foregrounding), Havranek proposes differentiation of a language into three modes: scientific language, everyday language and poetic language(Peer,1986:5). In this sense, Wales (2001:157) observes that the function of poetic language is to surprise the reader with a fresh and dynamic awareness of its linguistic medium, to de-automatise what is normally taken for granted, to exploit language aesthetically. Thirdly, a further development made by Leech is a distinction between two types of foregrounding namely, paradigmatic and syntagmatic foregroundings (Peer,1986:14).

Thus, foregrounding is the 'throwing into relief ' of the linguistic sign against the background of the norms of ordinary language. So the regularised patterns of metre, for example, are foregrounded against the natural rhythms of speech. Further, foregrounding not only attracts attention but also allows the reader to infer meanings, which are not explicit in the text.

3.3.2.2. Deviation

Deviation has been defined as the deliberate violation of the generally accepted rules of language for certain aesthetic purposes. In other words, deviation is the conscious distortion of a common established pattern, and in this respect, it can be described as "deliberate formal irregularity" (Saif, 1976:20). Also, Leech and Short (1981:48) define deviation as the difference between the normal frequency of a feature, and its frequency in the text or corpus. Because deviation is particularly associated with poetic language, the reader's expectations and tolerance of the unusual, in structuring and conceptualisations, are high. Unusual metaphors or similes, for example, produce unexpected conjunctions of meaning, forcing fresh realisations in the reader.

Wales (2001:103) remarks that deviation, which results in the deviant features being placed in the foreground of the poetic structure, refers to divergence in frequency from a norm, or the statistical average. Such divergence may depend on the breaking of normal rules of linguistic structure and so be statistically unusual/infrequent, or upon the over-use of normal rules of usage, and so be statistically unusual in the sense of over-frequent.

Deviation implies reference not only to the linguistic form of literary language but also to other aspects including syntactic/grammatical, semantic/ lexical, phonological and morphological. In addition, Levin (1965:226) has argued that there is a distinction between external and internal deviation. Internal deviation is when the writer violates a rule that lies outside the limits of the text itself (whether it is poetry or prose): the grammar of the language, the conventional norms for writing, the traditional subject-matter, the cultural and aesthetic norms of a given society. For instance, short sentences seem to be the norm in short stories, so if one or two long sentences occur, they will be considered deviant from that norm, although long sentences are normal in language systems. This concept derives from our expectations of reading a text. As for external deviation, according to Peer (1986:18), Levin, also, distinguished between two kinds of external deviation, namely, determinate and statistical deviation.

3.3.2.3. Parallelism

Foregrounding can also result from another major device, which is almost the opposite of deviation², namely, parallelism. In general, parallelism consists in the deliberate repetition of structures and formal elements, where the language usually

offers more variety. Parallelism, in other words, is a form of repetition of some linguistic features, whether syntactic, lexical or phonological, for certain aesthetic and communicative reasons, or the introduction of extra regularities (as compared with deviant irregularities) into the language of literature.

Despite the dissimilarities between deviation and parallelism, Wales (2001:157) believes that parallelism, in one sense, is a kind of deviation, as the entry for that term reveals: it violates the normal rules of usage by over frequency. Repetitive patterns, of sound or syntax, for example, are superimposed on the background of the expectations of normal usage, and so strike the reader's attention as unusual.

According to Fabb (1997:137-152), parallelism can have three types: structural, semantic and canonical. Structural parallelism involves similarity of structure. The structure involved may be syntactic, morphological or phonological. Semantic parallelism holds where two sections of text can be interpreted to have parallel meanings. Often, semantic parallelism arises because of lexical parallelism, where two words are interpretable as being parallel to one another. Canonical parallelism is similar to metre, in that both are organising principles for a complete text.

As for its functions, Fabb (1997:144) remarks that parallelism has perhaps three basic functions, though not all functions may be realised by any particular example of parallelism. The first function is to be an organising principle, a means by which the text takes form. In this, canonical parallelism is like metre. The second major function relates to the first. The effects of parallelism and metre are salient with the result that the text itself is ostentatiously put forward as something, which has been put together as a formal object, revealing the structural principles of the language itself. The third major function of parallelism is to express cultural thinking.

3.3.3. Stylistic Approaches

Because stylistic analysis may be made for the purpose of testing the validity of linguistic theories, for the purpose of getting a better understanding of literature, or for the purpose of sharpening the linguistic awareness and sensitivity of language learners, stylistic studies can be categorised into Linguistic, Literary, or Pedagogical Stylistics (Saito, 1997:6). Stylistics has been influenced mainly by various branches of Linguistics and literary criticism. Accordingly, Linguistic and Literary Stylistics are the main branches of it, to the extent that Stylistics is sometimes loosely called Literary Stylistics or Linguistic Stylistics.

Literary Stylistics is defined by Verdonk (1986:43) as the interdisciplinary study of language as used in literary text. It is interdisciplinary, in that Linguistics provides the techniques to describe those formal features of which it is assumed that they contribute to some literary or aesthetic effect, in brief, the literary work's artifice. Therefore, the aim of Literary Stylistics is to give linguistic evidence for some intuitive observations about the literary values of the text. Saito (1997:117) maintains that the starting point of argument distinguishes Literary Stylistics most clearly from other types of Stylistics. In the case of Linguistic Stylistics, there is a basic assumption about the possibility of description or theorisation, independent of the literary values of the text. However, the final goal of Literary Stylistics is a fuller appreciation of the text, and there should be some kind of intuitive reading at the beginning, which should be justified through subsequent analysis.

As regards Linguistic Stylistics, it is concerned mainly with the linguistic description of stylistic devices. In this sense, it is the pure version of the discipline of Stylistics. As mentioned by Ghazalah (1987:43), the followers of Linguistic Stylistics aim at employing the investigation of literary language and style to modify their models for the analysis of language and thereby make a step forward in the development of Linguistic Theory. Thus, Linguistic Stylistics, although useful at the level of linguistic description and language awareness, fails to encompass all-important aspects of literary text.

Apart from Structural Stylistics, which will be discussed below, there are many branches of Stylistics, due to the inter-attraction between Linguistics and literary criticism, as well as the overlapping of Stylistics and other disciplines, such as cognitive, computational, discourse, ethical, practical, Phonostylistics, Psychostylistics, Sociostylistics (Wales,2001:64,74,113,136,312,298,326,373 respectively), feminist, functional, contextualist (Bradford,1997: 86,90,73 respectively) and Creative Stylistics (Saito,1997:8,9,143).

In the context of criticising Stylistics, Barry (1995:203) points out that Stylistics assumes that the language of literature is not a 'special case' : on the contrary, literary language can be analysed just like any other kind, to reveal precisely how effects are created. In addition, even though literary stylisticians have ceased answering the 'what' question, as linguists stylisticians do, to answer the 'why' and 'how' questions in literary texts, as Ghazalah (1987:48) believes, Literary Stylistics has ignored the fact that the literary text is only a part of the system that produces the literary work. This

includes the author with the external dimensions of the text, as well as the reader with his/her particular characteristics, not to mention the relationships between stylistic phenomena in a text.

3.4. Structuralism

3.4.1. Introduction

Structuralism is an intellectual movement in the human sciences, which began in France in the 1950s, and has affected a number of fields of knowledge, especially philosophy, anthropology, history, sociology, and literary criticism. It has led to a fundamental reconsideration of human kind's position, behaviour, function and attitude. As mentioned above, Structuralism began in the science of Linguistics, mainly in the work of Saussure, who was a key figure in the development of modern approaches to language study. Cuddon (1998:868) believes that Structuralism is built upon the idea of Saussure that language is a sign system or structure whose individual components can be understood only in relation to each other and to the system as a whole, rather than to an external reality.

However, Bradford (1996:527) has argued that Structuralism owes a considerable debt to the formalist concept, which was built by arguing that language, be it literary or non-literary, is a formative rather than reflective or transparent system of representation. The basic premise of structuralists, such as Levi Strauss and Umberto Eco, is that human activity and its products, including religion, social conventions, ritual, art and philosophy, are constructed and not natural. All human actions, beliefs and habits, from believing in God to the proper use of a knife and fork, are elements of a structure. They are meaningful, not because they reflect a transcendent reality, but because they are related to each other within a sign system which sustains our perception of reality.

Because Structuralism considers all conventions and codes of communication, it is concerned with the language as the main sign of the sign system and thus with its signification. Therefore, everything in the theory of Structuralism is the product of a system of signification or code. Although codes are arbitrary, without them, reality cannot be apprehended; the relationships between the elements of the code give it signification.

Structuralism was developed by some scholars especially in anthropology and literary criticism. The first appearance of Structuralism as an independent theory was seen in

the work of the anthropologist Levi Strauss and the literary critic Roland Barthes. Levi Strauss, who is as much concerned with culture and society as he is with literature, developed a structural theory in a consideration of myth, ritual and kinship as well as their influences on both consciousness and the subconscious. According to Cuddon (1998:870), the structuralist theories of Roland Barthes reveal a very general interpretation of the term 'language' as a social practice. He interprets social practices involving food and clothes as sign systems, which function on the same model as language. Thus, he elaborates the idea that there is a 'garment system', which works like a language. In addition to Strauss and Barthes, Jakobson, Culler and Chomsky have developed structuralist thought by creating some new theories and ideas. Roman Jakobson developed a theory based on the concept of binary opposition in the structure of language. He was particularly concerned with the metaphor/metonymy opposition and its implication in the analysis of realism and symbolism. A theory of Structuralist Poetics has been developed by Jonathan Culler, who advances the idea that the real object of Poetics is not the work itself but its intelligibility³. He, in short, focuses on the reader rather than the text. The contribution that Noam Chomsky made to Structuralist Theory was the distinction between "Surface Structure" and "Deep Structure", which was later called "Generative Grammar".

3.4.2. Structuralism and Literary Criticism

As far as literature and literary criticism are concerned, it is evident that some aspects of structuralist thought run counter to common notions about the relationship between the two sides of the literary use of language, namely the writer and the reader. Writing literature is conceived as an activity ruled only by its own codes and conventions and these have no reference to any reality further than or outside the system. In other words, Structuralism dares to challenge the long-standing belief that a work of literature reflects a given reality, within the literary text itself, rather than being constituted of other conventions and texts.

However, because Structuralism seeks to explore the relationship between the system of literature and the culture of which it is a part, Scholes (1974:10) has observed that Structuralism may claim a privileged place in literary study because it seeks to establish a model of the system of literature itself as the external reference for the individual works it considers. Structuralism has tried to create for literary studies a basis that is as scientific as possible. This does not mean that there should be no

place in literary studies for the personal and subjective. However, for such work to be most productive, an intellectual framework must be established on which the work can be based.

In literary criticism, the duty of the structuralist critics is to disclose the unspoken rules of the systems in which cultural phenomena occur. This kind of revealing allows a level of theorising, which pragmatic and descriptive criticism had not allowed, focusing as they did on exploring the nature of individual phenomena. Furthermore, the structuralist critics have worked toward discovering the general principles that govern the literary use of language, from the sentence structure of fictional construction to the paradigms of poetry. Consequently, the structuralist view has made possible concepts such as "order of words" and "system of literature".

As regards studying literature, structuralist critics evaluate literature by analysing the conventions of a particular literary genre, a network of intertextual connections, a projected model of an underlying universal literary structure, or a notion of literary work as a complex of recurrent patterns or motifs. In addition, structuralist criticism can interpret literature in terms of a range of underlying parallels with structures of language, as described by modern Linguistics. In general, structuralist critics apply the concepts of systematic patterning and structuring to the whole field of any particular culture, and across cultures, treating languages as systems of signs (Barry,1995:49).

Gray (1992:276) remarks that structuralist critics differ in approach to studying literature. Some of them explore individual works of literature by analysing them in terms of linguistic concepts, like phoneme or morpheme, or as if the structure of a work resembled the syntax of a sentence. Others concentrate on examining the conventions and expectations which a knowledgeable reader understands implicitly when reading the work (literary competence), with the ultimate aim of building up a kind of grammar or ground-plan of the whole system of literature and its place in society.

Each literary unit, from the individual sentence to the whole order of words, can be seen with regard to the concept of a system. The critic can examine individual works, literary genres, or the whole of literature as associated systems, and literature as a system within the larger system of human culture. The relationships that obtain between any of these systematic units may be studied, and that study will be, in some sense, structuralist (Scholes,1974:10).

Literary Structuralism was often criticised not only for being too formalist, and for studying texts as closed systems, outside of their social and historical context, but also for the comprehensive separation between the author and his text after the appearance of "the death of the author", a principle created by Roland Barthes, which is considered as the first step of the French structuralists themselves to come to question basic structuralist principles, and to abandon Structuralism which has now been superseded by the even more radical post-Structuralism theories of Jacques Derrida, known as deconstruction.

As pointed out by Cuddon (1998:60), Barthes attacks the common and traditional view of the author as the ultimate explanation of a work. He contends that the author can no longer be regarded as the omniscient all-pervading presence and influence in a work of literature. He also implies that the reader takes over as the prime source of power in a text. Moreover, Barthes has suggested that the birth of the reader must be at the cost of the death of the author. The author becomes little more than a hypothesis, a person projected by the critic from the text, and a convenient catch-all for the critic, whereas the reader is at liberty to see the plurality of the text.

In addition, Scholes (1974:10) states that Structuralism faces two kinds of danger. The first danger is to assume a systematic completeness where none exists. For literary Structuralism, one of the great challenges is to discriminate accurately between the tendency toward system, especially at the level of the individual work, and the failure to achieve it. Genette, in particular, has been eloquent in pointing out the danger of regarding literary works as closed and finished objects in order to treat them systematically. Another danger for Structuralism has been what may be called the formalistic fallacy, for it is related to a criticism usually levelled against formalism, and which the Russian formalists, especially in their earliest enthusiasm, sometimes deserved. The formalistic fallacy is a lack of concern for the meaning or content of literary works, and it is a charge frequently brought against that criticism which refuses to acknowledge the presence of a cultural world beyond the literary work and a cultural system beyond the literary system. It must be acknowledged that the purely formal description of literary works and literary systems is an important part of the structuralist methodology. The fallacy lies in the refusal to acknowledge that these are not the only aspects, or in the insistence that these aspects function in an entirely closed system without influence from the world beyond literature.

It would now appear that structuralist thought results in an analytical method, which is more theoretical and broader than some other methods and attention is paid not much to the evaluation of individual texts as in literary criticism, but to their structural patterns, interpretative codes or the formal properties and conventions of texts within a genre.

3.5. Structural Stylistics

After the appearance of Structuralism as an independent theory, an overlapping between Stylistics and Structuralism took place to assist critics and their literary studies. This situation has provided various benefits for literary criticism and the analysis of literature in general. At the same time, it has led to the founding of a modern theory of style, namely Structural Stylistics. With the aim of clarifying certain common-sense intuitions about verbal communication that are not understandable within a specific linguistic model, the field of Structural Stylistics appeared in the writings of Roman Jakobson, Michael Riffaterre and others⁴.

Although the work carried out by structural stylisticians lies in their attempts to formulate a scientific method of analysis, each one of them might seem to be exploring a dissimilar theoretical purpose. In addition, the approaches of Jakobson and Riffaterre, who are deemed as the important stylisticians who made efforts to set up the theory of Structural Stylistics, may be seen to show similar presuppositions about the character of language and of communication, and about the appropriate form of an investigation into their relationships. Because there is no criterion for Structural Stylistics, Jakobson and Riffaterre have endeavoured to create such a criterion by means of a preceding analysis of the function of language in communication.

According to Taylor (1981:45), a Structuralist Stylistic Theory based on Jakobson's theory of Poetics conceives of style, in the first instance, as a structure superimposed on a linguistic message. A simplified explanation of this point of view might say that a message with literary style is organised not only by its ordinary linguistic structure i.e. by grammar, but also by an arbitrary arrangement of some of the linguistic features into patterns and repetitions. The first, *a priori* structure, is obligatory for any message. The second structure, i.e. superimposed, is the *a posteriori* stylistic structure. The important point here is that this superimposed structure is, in a sense,

supplementary and the stylistic structure is imposed on the 'variable features of the code' rather than on the obligatory features.

As far as the poetic function is concerned, Jakobson (1966:353) maintains that language must be investigated in all the variety of its functions. An outline of these functions demands a concise survey of six constitutive factors of any speech event. The ADDRESSER sends a MESSAGE to the ADDRESSEE. To be operative the message requires a CONTEXT referred to ("referent" in another, somewhat ambiguous, nomenclature), graspable by the addressee, and either verbal or capable of being verbalised; a CODE fully, or at least partially, common to the addresser and addressee (or in other words, to the encoder and the decoder of the message); and finally, a CONTACT, a physical channel and psychological connection between the addresser and the addressee, enabling both of them to enter and stay in communication. Each of these six factors determines a different function of language.

However, Jakobson denies the role of the situation in determining this particular function of the message. Instead, the fact that a message has a poetic function is determined only by certain of its linguistic features. Thus, the situational meaning of the poetic message, the message with what is called 'style' by the Jakobsonians, is not determined by any other factor of the speech event than the linguistic form of the message itself (Taylor, 1981:53).

In view of his concentration upon analysing the relations between language and communication, Riffaterre (1978:1) contends that the literary phenomenon is dialectic between the text and the reader. If the rules governing this dialectic are to be formulated, critics have to know that what they are describing is actually perceived by the reader; and have to know whether the reader is always obliged to see what he sees or whether he retains a certain freedom; and also have to know how perception takes place. However, Riffaterre is not concerned with how an individual may be able to encode his personal experiences for the purpose of communication, but rather with how he could decode such expression; in short, how communication might be achieved.

As mentioned above, Riffaterre endeavoured to create a criterion for analysing the function of language in communication. Although Riffaterre (1959:162) faced a problem, which is the transformation of a subjective reaction to style into an objective analytical tool to find the constant beneath the variety of judgements, he created a methodological device, which was called later "average reader" (*archilecteur*). The

superreader is the sum of the reactions to a text by a group of informants, including critics, translators, pundits and poets, which serve the function of sorting out the stylistic features of a message which have a particular function from the features with no such function (Taylor,1981:73).

Riffaterre's procedural principle is the axiom, "No smoke without fire". However right or wrong they may be, the value judgments of the reader are caused by some stimulus within the text. Stylistic investigation should use informants who will provide us with reactions to the text, in which they describe the segments of the text; beautiful or unaesthetic, well or poorly written, expressive or flavourless. But the analyst will use these characterisations only as clues to the elements of the relevant structure and will not consider whether or not they are justified on the level of aesthetics (Riffaterre,1959:162).

With respect to the reader's freedom of interpretation of the text, Riffaterre (1959: 157,161) affirms that if the linguist has the relatively simple task of collecting all the features of speech of his informant without rejecting any, the stylistician must choose only those features, which carry out the most conscious intentions of the author. On the other hand, although the author's consciousness is his preoccupation with the way he wants his message to be decoded, not only that its meaning or his attitude towards it is conveyed to the reader, but also that the latter shares the author's view of what is or is not important in his message, that does not mean that the author's consciousness encompasses all the features of the message. Riffaterre here indicates that the reader does not have freedom to decode the message as he wants, but does so as the author wants it to be decoded because the encoding process provides stylistic signification as well as a way of helping the reader to absorb the message and share it with the author.

As far as analysing poetry is concerned, Structural Stylistics is built, according to Jakobson's theory (1966:358), upon two basic modes of arrangement, namely, selection and combination. Selection is produced on the base of equivalence, similarity and dissimilarity, synonymity and antonymity. In other words, a selection between alternatives implies the possibility of substituting one for the other, equivalent to the former in one respect and different from it in another. As for the combination, the build-up of a sequence is based on contiguity as well as paradigmatic and syntagmatic structure; in other words, any sign is made up of constituent signs and /or occurs only in combination with other signs. This means

that any linguistic unit at the same time serves as a context for simpler units and /or finds its own context in a more complex linguistic unit. Hence, Jakobson's approach sees the empirical criterion of the poetic function of a message as the repetition of sounds, of meanings, of complete signs and of intonation patterns.

Regarding the analysis of poetry, Riffaterre's theory is restricted to some general principles, which should be practised by the superreader. Riffaterre (1959:171) believed that the stylistic context is a linguistic pattern suddenly broken by an element, which was unpredictable, and the contrast resulting from this interference is the stylistic stimulus. The rupture must not be interpreted as a dissociating principle. The stylistic value of the contrast lies in the relationship it establishes between the two clashing elements; no effect would occur without their association in a sequence. In other words, stylistic contrasts, like other useful oppositions in language, create a structure. In addition, at a heuristic stage, the task of critics is to gather the facts to be analysed, namely the elements which limit freedom of perception in the process of decoding. Thus, the actual perception of the elements could be the criterion for their identification, and it seems that Stylistics could use the reader as the listener is used in speech analysis (Riffaterre,1959:159).

With regard to selection of the stylistic devices and structural phenomena to be analysed, Riffaterre (1959:164) maintained that in the procedure he proposed, the analyst will scrupulously avoid hypotheses on facts thus designated and will wait, before building a structure, until all signals collected constrain him by their interplay and convergence to an interpretation taking them all into account. Therefore, the reader should consider all stylistic devices before starting to analyse the text.

As for the capacity of stylistic devices, Riffaterre (1959:165-171) mentions that there is a capability for one stylistic device to give rise to many effects (e.g. a given word-order can stylistically affect any group of words where order is variable, regardless of the meaning which is stressed), although each device tentatively identified by the superreader, has, as its context, a concrete and permanent background ; one does not exist without the other. For style analysis proper, the superreader should permit a directness and a rapidity impossible with other approaches: this is evident in the case of elusive facts, such as the emotive connotation of the word : sea or ocean. A simpler case is the expressivity of a periphrasis, a very common stylistic device, which is stylistically efficient because the reader feels it as an unusual substitute for a commonplace noun. Furthermore, despite the rejection of the superreader's own

interpretation of his reaction, it is useful to keep his technical terms, which constitute a fragmentary metalanguage borrowed mostly from the categories of rhetoric, such as metaphor, hyperbole, etc., or their common speech equivalents.

After their endeavour to establish a theory based on analysing the character of language and communication as well as their relationships, which was later called 'Structural Stylistics', Jakobson and Riffaterre were criticised by some stylisticians and critics. Scholes (1974:27) believes that the Jakobson theory is inadequate in a number of respects which must be noted before it can be used as intended. Some of the inadequacies are in the terminology and its use. The term 'message' itself is used by Jakobson in two different senses. At times, it seems to equal "meaning" and at other times to equal "verbal form". Moreover, in trying to present a single universal description of communication acts, Jakobson has necessarily ignored the difference between written and oral communications.

Regarding criticism of the superreader, Scholes (1974:37) maintains that Riffaterre's superreader is not simply a modest extension of himself. No, it is an attempt at quantification of responses in order to move from those responses really stimulated by the poem back to the verbal structures responsible for them. The superreader has two aspects. He is multiple and he is void. Also, the response of the superreader is to be "emptied of content" so that his idiosyncratic interpretations will not interfere with the scientific work going on. The fact that Riffaterre's interpretation is truly excellent obscures somewhat the difficulties of his methodology. For if Jakobson could not tell whether a bit of structure was poetic or not, neither can the superreader tell whether a response is poetic or not.

Thus, it can be concluded that Jakobson and Riffaterre founded their theories on the study of the character of language and of communication as well as their relationships, because the literary phenomenon is a dialectic between the text and the reader (Riffaterre, 1978:1). As a result, the text and the reader are the only parts, which should be investigated in the literary phenomenon. That means that no attention is paid to the author, or to the situational and psychological dimensions.

Because Riffaterre came after Jakobson, the former developed the poetic function to be the stylistic function which should organise the relations between functions in linguistic communication, as well as complicating the decoding process to draw as much attention as possible from the reader. The structuralist character of Riffaterre's theory is clear in three ideas, namely, the accumulation at a given point of several

independent stylistic devices, the idea that all stylistic devices in a text must be taken into account before starting interpretation, and the view that internal context is the second means, after the superreader, of controlling stylistic features. In short, Riffaterre endeavoured to make Stylistics as scientific as possible. For this reason, he created the superreader to control the interpretation of the stylistic device and adopted objectivity and the consciousness.

3.6. The Fugitive Meaning Approach

3.6.1. Introduction

In this section, a special approach developed by the present researcher as a creative thinking-based method to permit the critic to be creative in analysing literary texts, will be spelled out as the approach that will be applied in the study of Saudi poetry in this thesis. The reason for proposing this approach is that, in the researcher's view, although the theories above may be considered the nearest and the most suitable theories for analysing poetry within the Linguistics' field, each of them focuses on some elements of the poem and ignores others. Therefore, they are not appropriate theories to be applied not only to Saudi poetry, with its cultural, historical and desert characteristics, but also to modern Arabic poetry, with its level of vagueness and variety of dimensions. This approach, with its Structural Stylistics and Creative Thinking backgrounds, is the most appropriate approach for studying Saudi poetry in relation to its variety of dimensions and holistic context.

Although this approach has been built upon some principles of Structural Stylistics, as a linguistics background, and creative thinking, as a means of thinking in analysing literary texts, it has its own independence, which will be explained below. Because the pursuit of meanings, which needs the critic's ability of creative thinking, is deemed the main phenomenon in this approach, it is suggested that it be called "the Fugitive Meaning Approach"⁵.

It is generally agreed that the human being is naturally a sociable being and was created to communicate with others and things in the world. Since language is considered as the most important communicational device, every linguistic piece or work carries a message, which may be clear or invisible, complex or simple, conscious or subconscious. It is certainly impossible to receive a speech or a text, which has no communicational purpose. For this reason, the message carried by language is a definitive issue, since there is no functional speech without a message, whether it is

intended or unintended, conscious or subconscious, in an everyday or literary linguistic context. Modern Arabic poetry is distinguished in many of its dimensions by a high level of fogginess and vagueness, which is considered a main aspect of its character. Thus, this approach was created not only to deal with such poetry, which produces a multiplicity of understandings and interpretations, but also to permit the critic to be creative in analysing literary texts. As mentioned above, this approach is based, besides Structural Stylistics, on creative thinking. Therefore, a brief description of the principles, devices, fields and stages of creative thinking, related to analysing literary texts, in general, and relevance to this study, in particular, will be given below.

3.6.2. Creative Thinking⁶

3.6.2.1. The Principles

Four principles of creative thinking in this approach can be summarised as follows: first, the belief that language is incapable of delivering a full meaning in the communication process, since it is responsible only for conveying 7% of the communication process, while 38% of the message is conveyed by voice tone and 55% by body language. Thus, the analysis, generated in the light of creative thinking, will assist the reader to increase his/her understanding of the text⁷.

Second, the importance of the meanings, which come from the subconscious, because meaning is not filtered by the conscious mind, which sometimes distorts the hidden desires of the author. Therefore, this principle motivates the critic to look for the hidden meanings and ideas in the text by attempting to make any type of connection between the single elements of the text, on condition that the connection is justified from the text itself⁸. Third, a full adoption of al-Jurjāni's view, as described below, regarding the hidden meanings, which conceal themselves as much as they can, to the extent that they are not to be perceived or known to be so. Fourth, a full adoption of the concept of the text message, as explained below, which attracts the critic to dream about and work hard to feel closer to it.

3.6.2.2. The Devices

Many analytical devices and strategies can be used in the process of creative thinking, which facilitate the mind to think in a variety of ways, at various levels of closeness and from different perspectives. The most important and effective device in being creative in analysing literary texts is the serious attempt of making unlimited, in

quality and quantity, relationships between every single element in the text, on condition that the connection is based on anything in the text itself. To achieve that level in analysing the text, creative connections between the elements in the text should be made, whether the connection is expected or unexpected, within the same group of elements or from any group of elements relating to the text. For example, connection can be made between the elements within the rhythmical group, such as the connection between rhyme and metre, the sound of rhyme and some parallel words and phrases, the sound of a phrase and metre etc. Also, connection can be made between a single element from the rhythmical group and a single element from any specific group in the text, such as a meaning, the derivation of a word, a structure of a phrase, an image, cultural background etc.

In order to produce a deep creative analysis, making connections between elements in the text should focus on the connections between similarities and differences, possibilities and probabilities, and cause and effect between systems of any single element relating to the text. Also, stating justifications and finding reasons for these connections between the variety of elements will assist in making creative analysis of the text. For example, because *Shi'r al-Tafīlah* has a variety of rhymes in a poem, the justifications and causes and effects of similar rhymes, and their connection with other elements from outside the rhythmical group are investigated, and the same process is made with the dissimilar rhymes.

Another powerful device in creative thinking is the chunking process, which has three types. Chunking up is to move from the specific aspect of an element to the general one, in other words, to start with the smaller part and move to the larger. Chunking down is to move from the general aspect of an element to the specific one. Chunking sideways is to go from one aspect of a level to another aspect of the same level. For example, if an image is investigated in terms of its words, their letters and sounds with their indications, this is chunking down. However, if it is investigated in terms of its relationships with other images in the text, its relationships with the poet's life or its cultural context, it is chunking up⁹.

In addition, changing perspectives is an influential tool in practising creative thinking. Besides having many ways of playing with perspectives¹⁰, being subjective or objective are the two important methods in accomplishing a creative work. For example, being subjective in analysing a sentence, conveying an emotion or an attitude, generates meanings and ideas that may not be generated while being objective. However, the

contrary is also correct. Objectivity facilitates the critic's perception of new meanings, which may not be attained with subjectivity¹¹.

3.6.2.3. The Fields

As mentioned above, the fields of making creative analysis are all of the elements in the text or around the text. First, the content of the text with its meanings, ideas and concepts, whether they are real, imaginary, taken from heritages, cultures, other people, or relating to wisdom and human experiences. Second, the form of the text, which includes lexis with its type, letters, length, position, repetition and sound, sentences with their orders, lengths, types, words, positions and repetitions, images with their depths, comprehensiveness, indications, significances and backgrounds, and rhythms with their types, sounds, lengths, indications, repetitions. Third, the external dimensions, which include the psychological, social and cultural backgrounds of the poets, with their types and levels of influence.

3.6.2.4. The Stages

Creative thinking has more than one perspective in identifying the stages of its process in the brain¹². Some scholars¹³ believe that the process of creative thinking is fulfilled through four successive stages. First, the stage of preparation, which contains deep and comprehensive knowledge about the topic, for which creativity is needed. In other words, it is the stage of gathering information and interacting with it. Second, the stage of incubation, which is the stage of being in a state of subconscious anxiety and hesitation in completing the task and looking for solutions. This stage is considered the most difficult stage in the process, and as one that is in-between the dreamer and the realistic stages¹⁴.

The third stage is the illumination stage, which has the first spark that leads to a general notion of a solution. The time of this stage cannot be known, since it may come up any time in any place and during any situation. The circumstances around the person may play a crucial role motivating the brain to achieve this result. So, it is called sometimes, the moment of an inspiration. The fourth stage is the stage of verification, which includes gathering the satisfying results¹⁵. Because analysing modern Arabic poetry is not an easy task, since it is very foggy and obscure, following these stages is very useful for achieving a creative analysis.

3.6.3. The Approach

The approach is based on the belief that every literary text has a message, called the "Text Message", abbreviated to TM, which reveals a particular view of a particular concept, of which the author might be conscious or unconscious. Taking into account modern Arabic poetry's fogginess and vagueness, as well as its disposition towards having a multiplicity of interpretations, not only is the TM very different from the content, but also, both content and form are companions in carrying the TM to the reader. That means both of them are deemed as devices to convey the TM to the reader. The TM is delivered to the reader through all the linguistic and content dimensions, as well as through the external dimensions of the text, i.e. the social, psychological and cultural dimensions.

Because the TM is carried by meanings and concepts, which hide themselves as much as they can, as al-Jurjānī (1989:285) says, in mazes of literary text, the task of the reader (the critic) is to be in pursuit of these meanings and concepts, which are endeavouring to escape, attempting to explore the content of the TM as well as its dimensions. This approach assists the reader (the critic) to be creative in the pursuit process, because it is developed according to the systems of creative thinking, which is based on analysing and enhancing the human being's capability in being creative in investigating the communication process, generally, in terms of both its deep level, influenced by personal or cultural beliefs and values, and its surface level, influenced by the language, body language and the current state during the period of making the communication process, whether it is in writing or speaking aspects. The deep and surface factors influence both the addresser and the addressee, in the communication process, in terms of the type of expectation, the level of acceptance and the level of interaction between the two parts of the process. In other words, the approach encourages the critic to think creatively in analysing literary texts, as an elusive and complicated part of human communication.

To achieve his aim, the reader should investigate creatively as much proof and evidence of both form and content as he can, whether from the text itself, such as stylistic, structural, phonostylistic, or content, i.e. concepts and ideas, or from the external dimensions such as the social, psychological and cultural dimensions. For the reason that the text is the real axis of the analysis process in this approach, the external dimensions should be associated with the text itself, because the text is considered as the real supporter for them and the degree of their legitimacy in the

interpretation process is dependent on the creative thinking ability of the reader (the critic) to employ them in the pursuit of the fugitive meanings.

In addition, the approach permits the reader (the critic) to be creative not only in analysing and putting the historical, psychological and linguistic details of the text in their proper analytical context, according to his/her view, but also authorises him/her to join the differences and similarities of the internal and external aspects of a text, to produce a creative critical analysis, which represents the critic's own view of the text. Because analysing a text with all these aspects at once will be difficult for the reader (the critic), he is encouraged to become satisfied with investigating the existing phenomena in the text, but not to take a phenomenon and build the analysis on it. Therefore, readings of one text can be multiple, whether there are many readers or one reader in different situations.

3.6.4. Explanations of the Approach

- In terms of its attempt to pursue the fugitive meanings, this approach is built on the view of al-Jurjānī (1989:285) that the hidden meanings "conceal themselves as much as they can, to the extent that they are not to be perceived or known to be so". Therefore, the reader (the critic) is asked to employ his/her creative thinking ability, in order to perform a continuous process of pursuit of these meanings, which are not only hidden, but also in a state of continuous concealment, so that when the reader verges on them they break away from the vision to the unknown, "to the extent that they are not to be perceived or known to be so". The critic is encouraged to amass as many concepts and meanings from the text and its external dimensions as he can, to give birth to the TM.
- In this approach, it is assumed that every literary text holds the TM and discloses a specific view towards a specific idea, whatever the genre or the form of the text. The TM, which is carried by both content and form, can be formulated after analysing the text and its various phenomena by gathering stylistic, structural and content phenomena deduced from the text. In other words, the TM is the total of concepts inferred from stylistic, structural and content phenomena, after they have been analysed.
- The TM has a definitive existence in all type of communication among human beings. People naturally and sometimes subconsciously want to

communicate with things around them, including human beings, even if they believe that art is for art's sake or the source of reality is the subconscious. However, although they might deny the TM in their literary works from their consciousness, they can never deny or even control the TM from their subconscious.

- In this approach, both content and form are studied as two spheres for detecting the TM, which hides behind their complex relationship. Furthermore, the external dimensions are considered to be sometimes a crucial factor, but according to what type of foregrounding they have, or what they believe is useful for the analysis, critics can focus on some dimensions and ignore others.
- For the reason that the meanings and concepts, which carry the TM, are in a state of continuous concealment, their pursuit will be very complicated, not to mention the assertion that they really are or carry a part of the TM. As a consequence, engaging in a game of pursuit and conflict with concepts, language, style, sounds and structures, as well as gathering the dispersed different dimensions, will be a complicated task, which may be caused by the critic being unable to recognise to what extent he could grasp from the hoard of the text, or what still remains in the text. As a result, creative thinking is needed in order not only to facilitate the pursuit process for grasping meanings and ideas from the text, but also to give the critic the confidence not to stop having a variety of investigation into the text.
- In addition, the critic cannot realise what can be drawn from the text when it is being studied by more than one critic or by the same critic but from another point of view or under other circumstances. For these reasons, not only is identifying the TM a difficult task but also it would not be wrong to say that the TM is, in fact, similar to a delusion. In brief, the TM is the fugitive meaning. The reason for its being a delusion or similar to a delusion is because not only does the analyst of the TM deal with literature, which is considered, sometimes, as a strong reflection of the foginess and darkness of the subconscious in human beings' minds, but also because there is unlimited freedom for the critic, to use his/her creativity, and having no wrong interpretation, whatever it will be, only

one that is closer or not closer to another reader's perspective. Thus, it is very important to believe in the limitation of man's ability to understand the complication of the nature of human beings.

- Although both stylistic and structural analysis are applied, some factors increase the level of conflict in the process of pursuing meaning and complicate their interpretation, and emphasise the importance of having enough ability of creative thinking, in order to achieve good results. These factors are: firstly, the ability of the author (the poet) to employ artistic elusiveness which causes dense linguistic fogginess; secondly, the TM's being derived from two sources, i.e. conscious and subconscious; thirdly, the possibility of a variety of analyses by one or more critics.
- Although this approach was based on Structural Stylistics, as a linguistics background, which includes Communication Theory, it focuses on text and asserts the literariness of the text and its relative independence from both the author and the reader. The critic, in analysing the text, is not controlled by the author but, nevertheless, he cannot ignore the author. Consequently, it cannot be said that the text and the critic are only the elements in the communication process, as assumed by Structuralism, nor can the author be ignored as in Structural Stylistics. Rather, not only is the author present in the text but also, the interpretations of the reader should be justified according to motivations and stimuli derived from the text and its real source, i.e. the author.
- On the other hand, the idiosyncrasy of the critic is given significance in this approach. Because the interpretation of the text is associated relatively with the critic's feelings as well as his natural, cultural and psychological backgrounds, some of his conceptions and interpretations of the text disclose an idiosyncrasy which cannot be dispensed with. Therefore, all interpretations are acceptable, regardless of the level of the critic's idiosyncrasy. However, the reader (the critic) should control his idiosyncrasy as much as possible to give the text its independence and perform the difficult equation between his idiosyncrasy and the external dimensions of the text.

- Because it imparts the characteristic of continuous breaking away to the meanings and because it is considered as the distinct technique of play on meanings and the difficulty and solution at the same time, artistic analysis is the most important field in this approach for seizing the TM. The level of creativity of the author is deemed a strong motivation for the critic in his challenge to the text. Because the author uses foggy and misleading language in the TM, of which his author may not be aware, the task of the critic is to manifest the ability of the author in the process of pursuit of the meanings. The more creative the language of the text, the more foggy and misleading it will be to the critic, who will be forced to enter an elusive and strong process for pursuit of meanings and ideas, and expected to use his/her creative abilities. Therefore, although the critic, at the end of the analysing process, may claim his victory as a result of his belief that he has grasped the TM, the real victor in the analysing process is the text itself, because the decision to make the critic victorious is just his own decision and the delusive process of victory is one-sided. As for the text, on the other hand, all critics are somewhat in agreement that the TM cannot be controlled or identified with certainty. Thus, critics will be induced to undertake other processes to penetrate the text more often.
- As a result of the differences between critics and their attentions and readiness from time to time, as well as the fact that the pursuit of the meanings is very long and complicated and being difficult to decide a specific TM in one text, this approach holds that there may be a multiplicity of interpretations and understandings of one text, whether they come from one critic or more. Since the critic deals with the subconscious in the analysing process, the final word on the TM is presumably impossible. Consequently, the critic has a right to be creative and employ any technique, whether the text is written or read, which can support him in the pursuit of the meaning and make his interpretations more logical and reasonable.
- Since the critic cannot analyse all the stylistic and structural phenomena in the text at once, he is encouraged to become satisfied with investigating the existing phenomena in the text, but not to take one phenomenon and build the analysis on it. Although some texts impose a specific entrance to

apply this approach, the critic is allowed to use whatever stylistic, structural or other entrances he prefers. After selecting the phenomena in the text, the critic is allowed to use his/her creativity to seek help from any technique, which might advance the analytical process towards the TM. While bridging the gaps between the stylistic phenomena and devices is one of the main techniques in structural analysis to build a new cohesive structure and produce persuasive ideas from the text, the creative method of using Structuralism is considered as a significant approach for generating structural relationships between the dimensions of stylistic phenomena and the external dimensions of the text.

- Because it is based upon creative thinking, it is acceptable in this approach to reinterpret the text after taking all previous interpretations and analyses of the text into consideration. Thus, another analytical reading added to the accumulation of the critical readings on the text is considered as a very useful technique in bringing the critic closer to the TM.

3.6.5. Concepts from Other Approaches

This approach has been built on some concepts, which have been taken from other approaches. These concepts will be identified in this section as follows:

- This approach is based on creative thinking, uses its principles, devices and stages in the analysis, and uses the techniques of Neuro-Linguistic Programming in analysing the text as a human being's products.
- This approach espouses the concept of al-Jurjānī that meanings and ideas in literary text are in a state of continuous escape and the critic should be aware of this characteristic by continuing to pursue these meanings.
- This approach is influenced by Structural Stylistics in terms of Communication Theory. Although the TM in this approach is very different from the message in Jakobson's theory, as mentioned above, it can be said that the general idea of making the communicative message between the critic and the author as the main axis of the analytical process was taken from Structural Stylistics.
- Because taking all significant and exciting phenomena and stylistic devices in the text into consideration while the text is analysed, as mentioned

above by Riffaterre, as well as analysing all of them together, is very crucial in reaching the TM, this concept is adopted by this approach. However, it shall not be thought that gathering these phenomena and analysing the text according to them contradicts the principle of foregrounding, because the latter is a psychological device to express the first impression of the text. As for gathering and investigating the phenomena of the text, this is another process that comes after the stage of foregrounding analysis.

- The stylistic principles, namely foregrounding, deviation and parallelism are adopted by this approach in terms of lexical, syntactical and phonetic analysis.
- The structural principle of linguistic systems and the concealed relationships between different linguistic phenomena in the text are asserted by this approach. In other words, this approach adopts the general structuralist view of language as one organisation which includes multi-phenomena, and the idea that absent facts and meanings can be produced from the text by investigating the various relationships.
- In view of the overlap between semiotics and Structuralism, to the extent that semiotics is deemed an important principle in structural analysis, it will be obvious that the influence on this approach by semiotics is not only in studying the phenomena within the text but also in analysing the external dimensions of the text as signs to other dimensions which have an impact upon the formation of the text and its TM.
- Although the concept of subconscious has been supported by structuralists, such as Levi Strauss, who believes that subconscious is an important part in the process of structural analysis to the human thought, the original idea of the subconscious was a product of psychology when Freud discovered the subconscious and its significance in making decisions and shaping behaviour, as well as controlling people's beliefs. Thus, this approach accepts as true the idea that the subconscious is, sometimes, a main source of the TM in literary texts.
- In its attempt to derive the "unsaid" in the text by investigating the "said", this approach is influenced by pragmatics (Yule,1998:3). By trying to

discover the out-of-sight dimensions, whether linguistic or contextual, this approach drives the critic to the depths of the language, structures and contexts in both conscious and subconscious. Therefore, this approach pays attention to the external dimensions of the text.

3.6.6. The Originality in this Approach

- The TM is considered an original idea in this approach, due to the differences between the signified in Saussure's theory and the message in Jakobson's theory. As mentioned above, the TM in modern Arabic poetry is not only very different from the content, but also both content and form are companions for carrying the TM to the critic. That means both of them are deemed devices to convey the TM to the critic. When Saussure (1966:84) created the concepts of the signifier and the signified, he meant the relationship between signs and concepts according to semiotics. In addition, what is intended by the "message", in Jakobson's theory (1966:353) is the content, whether it is deduced from a figurative or non-figurative sentence, structure or text.
- Given that the source of the TM in this approach is both the conscious and the subconscious, the author might be aware of the TM, aware of some of its dimensions, or not aware of it at all. Therefore, the critic is preoccupied with a deeper process than understanding the content, and the challenge will be great in terms of the interpretation process and analysing as many phenomena as possible to establish the TM, whether they are stylistic, structural, arising from content or from the external dimensions of the text.
- In this approach, the critic is not only asked to consider all stylistic devices before starting analysing the text, as mentioned by structural stylisticians (Riffaterre,1959:164), but he is also encouraged to take into account all internal and external dimensions of the text. Furthermore, there is nothing that is excepted from employment in analysing the text and creating the TM, whatever it may be.
- Unlike Structuralism, this approach accepts as true the idea that not only are the external dimensions, namely cultural, social, psychological, important for understanding the text, but also the text sometimes cannot

be realised without analysing them. Irony in poetry, for instance, cannot be understood in full with a restricted analysis of language and style and without consideration of the social, environmental and cultural dimensions of the text and its author. Thus, dependence on the text itself for investigating poetry, as adopted by Russian Formalism, Structuralism and New Criticism, or dependence on both the text and the critic, as adopted by Structural Stylistics and Communication Theory, cannot assist the critic, in some cases, to realise the text, let alone its interpretation. Although this approach employs the external dimensions of the text as a result of the fact that all particular aspects in a text have relationships with each other as well as with the external dimensions, the latter are considered as supporters of the stylistic and structural phenomena and not as a direct means of entry for analysing the text.

- In addition to the differences between this approach and General Stylistics as a result of its concentration on linguistic analysis and disregarding the relationship between stylistic phenomena and the external dimensions of the text, as mentioned above, this approach is also different from Literary Stylistics. Although Leech and Short (1981:13) identify the goal of Literary Stylistics as explaining the relationships between language and artistic function, this approach has its characteristics to be distinguished, such as the TM with its practical concepts, the external dimensions of the text, and the analysis of stylistic phenomena as elements of one structure.
- On the other hand, this approach is distinguished from Creative Stylistics, produced by Saito (1997:8-9), in which literary creation is not seen as a mystery. Therefore, Creative Stylistics was built on the counter-argument against the idea that artistic creation is a product of imagination, inspiration, or mental activity. One main principle of Creative Stylistics is to discover the creative process in terms of the author's "creative language awareness". Therefore, it is essential for demonstrating the process in Creative Stylistics to know the author's intentions before the text is finally composed. In that respect, Creative Stylistics is opposite to Structuralism which adopts the idea of "the death of the author" and, also, opposite to this approach because it accepts as

true that the aesthetic point of literary work is in its encoding and fogginess. Thus, realising the author's intentions in composing the text takes, in a sense, the text from literature to other kinds of work.

3.7. Conclusion

After describing Stylistics with its common features, i.e. foregrounding, deviation, parallelism, and Structuralism, as the linguistics background of Structural Stylistics, this chapter has discussed Structural Stylistics in the light of its basis of Communication Theory. This chapter has included the discussion of the Fugitive Meaning Approach, which was derived from Structural Stylistics, as a linguistics background, and from Creative Thinking, as a means of thinking in analysing literary texts. Before explaining the approach, its originality and differences from other approaches, the principles, devices, fields and stages of creative thinking have been described. These were organised according to the field of literary studies, in general and relevance to this study, in particular.

The Fugitive Meaning Approach is suggested by the present researcher to be the method for analysing modern Arabic poetry with its vagueness and multiplicity of understandings and interpretations. Because Saudi poetry was influenced by many dimensions such as historical, environmental, cultural and intellectual, it cannot be investigated without consideration of these various dimensions. It was highlighted in chapters one and two that people in Saudi Arabia were influenced by historical accumulations and fluctuations as well as desert characteristics. Therefore, Saudi poets cannot be separated from their history and environment. Thus, in the present researcher's view, the Fugitive Meaning Approach is considered as the most appropriate approach for analysing Saudi poetry and investigating the relationships between stylistic and structural phenomena and Saudi history, culture and transformations, which will be studied in chapters five to eight in this thesis.

Before applying the Fugitive Meaning Approach to Saudi poetry in the selected period, the literature of Saudi poetry will be reviewed in the next chapter, in order to put the analysis of Saudi poetry in its proper research context.

¹ Such as: Psycholinguistics, Sociolinguistics, Applied Linguistics, Historical Linguistics, Computational Linguistics, Statistical Linguistics. For more information see: /Crystal,1997:226/.

² Because parallelism implies regularity in terms of rhythm, structure, meaning etc., while deviation implies irregularity.

³ This theory focuses on the reader rather than the text, while the Fugitive Meaning Approach, explained below in this chapter, focuses on the text and pays attention to the reader and the author in the same time.

⁴ Such as Jonathan Culler in his book "Structuralist Poetics" 1975.

⁵ For more clarification about the reason for calling this approach "the fugitive meaning approach" see the idea of al-Jurjāni, explained below, which is built on the importance of the continuous pursuit of meaning in the text.

⁶ The present researcher is certified as a trainer in NLP (Neuro-Linguistic Programming), and HBDI (Herrmann Brain Dominance Instrument), which focus not only on the art of systems thinking, which includes the Creative Thinking, and communication processes in human beings, but also on personal development in general. The strong point of NLP is not only the fact that it combines many theories studied outside their human being's contexts, in psychology, sociology, anthropology, communication, management, but also it creates its own models and techniques in dealing with human beings as individuals and teams.

For more details about the two fields and creative thinking see: Bruner (1956), Bolton (1972), De Bono (1985, 1990, 1992), O'Connor & Seymour (1995), Herrmann (1996), O'Connor and McDermott (1997), Terninko, Zusman & Zlotin (1998), Osborne (1999) and Diestler (2000).

⁷ Although these percentages regarding the capability of delivering the full meaning in the communication process are shown by research in psychology, the Fugitive Meaning Approach believes loosely, rather than strictly, in the general incapability of language of poetry in delivering the full message of the poem, because of the differences between spoken language and written language. For more information about the function of the language in the communication process, see: O'Connor & Seymour (1995:17).

⁸ For more information about the function of subconscious, see: O'Connor & Seymour (1995:6-7).

⁹ for more information about the chunking process, see: O'Connor (2001:202-205).

¹⁰ Changing perspectives can be also achieved by changing the positions of the critic towards the text, such as being adherent, opponent and neutral. For more information, see: O'Connor (2001:33).

¹¹ For more information about changing perspectives see: O'Connor and McDermott (1997:139-149).

¹² There is another model called the Disney Model (Disney Creativity Strategy), which has three stages of creativity: the dreamer, the realist and the critic. For more information, see: Dilts R.B. Dilts R.W. & Epstein (1991:54-64).

¹³ such as Osborne (1999), De Bono (1985), Terninko, Zusman & Zlotin (1998) and Diestler (2000).

¹⁴ For the dreamer and realist stages see the end note above about the Disney Model.

¹⁵ For more information about the stages of creative thinking, see: Osborne (1999:123-143).

Chapter Four

Literature Review

4.1. Introduction

The purpose of this chapter is to review in detail the scholarly papers and books that have been written so far on Saudi poetry; in other words, to survey and describe what has been studied, as well as what has been ignored by the literature, so as to put this study in its proper research context. The chapter will be restricted to literature related to analysing Saudi poetry in the period of this study, which includes twenty two scholarly works¹. Thus, literature related to the history and trends of Saudi poetry in the selected period, discussed in Chapter Two, as well as that analysing Saudi poetry before the selected period, will be excluded.

The approach adopted in reviewing the literature is to classify it by issues, not only because it is more relevant for the purpose of this chapter, but also because of the variety in the forms and sources of the literature: several papers, one chapter in a book, books based on papers and articles, and books that discuss some issues separately². Therefore, the rest of the chapter is divided into seven sections; the first five of these consider issues studied in the literature, namely, the Employment of Heritage, Artistic Features, Intellectual Attitudes, the Transformations of the Poetic Movement and the Relationship between Saudi Poetry and Saudi Society. These follow a summary of common Features of the Literature, and a Conclusion, whose aim is to demonstrate the contribution of this study to the analysis of Saudi poetry.

4.2. Studying the Employment of Heritage

The employment of heritage is one of the main phenomena in the literature on Saudi poetry in the selected period. Issues discussed in the literature can be classified as follows: the significance of the employment of heritage, the employment of myth and symbol, the employment of popular heritage, and the employment of historical characters, events and texts.

4.2.1. The Definition and the Significance of the Employment of Heritage

The definition and the significance of the employment of heritage have been discussed by al-Hindī, al-Qurashī and el-Azma within a variety of contexts. According to al-Hindī (1996:14-18), no study before hers analysed the employment of heritage in Saudi poetry in general. Therefore, she reviews the literature on the employment of heritage in Arabic poetry in general as well as literature about the relationship between Saudi poetry and heritage. After a foreword divided into four sections: investigating the definition of heritage, the relationship between heritage and Arab poets, the factors of the employment of heritage, i.e. intellectual, cultural and artistic, and finally the differences between mentioning and employing heritage, al-Hindī asserts that, since the Arab renaissance, about a century ago, Arab poets have been interested in dealing with heritage in its old context and meaning. However, since Modernism appeared in the Arab world, a higher level of dealing with heritage began, which can be called the employment of heritage, as a result of the production of new meanings in new contexts to express new ideas.

Because of the complex relationship between the Arabic heritage and the new poetry in Saudi Arabia, al-Qurashī (1993:31-41), after stating that the new poetry emerged as a response to the circumstances of modern life, discusses three issues. Firstly, he argues, in relation to al-Thubaytī's poetry, that the new poetry does not only utilise avant-garde language, but also employs ordinary language, as well as traditional myths and symbols. However, as argued above by al-Hindī about the differences between mentioning and employing heritage, al-Qurashī maintains that the new element in the new poetry is the vision of heritage and the way it is employed. Secondly, in his analysis of al-Ḥumaydīn's poem, *Indamā Bānat Su'ād*, al-Qurashī argues that the new poets analyse the present through the use of traditional symbols, which gives heritage a prominent position in the new poetry. Thirdly, when he mentions the employment of the popular heritage in the poetry of al-Ṣāliḥ, al-Thubaytī and al-Ḥumaydīn, al-Qurashī affirms that the new poetry is an extension to, not a departure from Arabic poetry in general.

Al-Qurashī states that he does not only discuss the new poetry, but also aims to analyse an interesting aspect of the employment of heritage and its significance, to articulate the strong relationship between the new poem and the Arab heritage, in

order to resist campaigns of opposition against the new poem. However, he does not pay attention to the fact that opponents of the new poetry do not claim that it has no relationship with heritage. However, the opponents believe that the new poets are selective in dealing with heritage, which reflects their own point of view.

In this context, el-Azma (2001:24-61), after reviewing the stages of development of Arabic poetry, points out the ability of Saudi poets to deal with heritage according to the characteristics of modern poetry. Taking al-Ḥumaydīn as a famous Saudi exponent of poetic vagueness, el-Azma analyses the paradox between al-Ḥumaydīn's high level of vagueness and his strong relationship, not only with the Arabic heritage, but also with the local popular heritage, in order to clarify how important is the employment of heritage to Saudi poets, to the extent that they can bring together creative vagueness with the employment of elements of a simple life, i.e. the local heritage.

4.2.2. The Employment of Myth and Symbol

The employment of myth and symbol has been studied by al-Hindī and el-Azma, who were interested in analysing myth and symbol through the analysis of the poem itself, and ignored somewhat the employment of myth and symbol: its significance, function and cultural and anthropological dimensions.

Because the employment of myth and symbol is one of the distinctive features of Saudi poetry, el-Azma (2001:64-199) investigates the symbolic dimension in the poems, *Yatashawwāqūn Ilā Shahrāzād* and *Shamshūn wa Dalīlah* by Usāmah ʿAbd al-Raḥmān. Comparing them with epic poetry, el-Azma studies the relationship between the poems, *al-Zabbāʿ*, by Bāʿaṭab, and *ʿAlā Aṭlāl Iram*, by Hāshim Rashīd.

After analysing the sources of myths and symbols, el-Azma studies al-Thubaytī's poetry in terms of the employment of *al-ʿAnqāʿ* (phoenix) and *ʿAntarah* in the *Dīwān* of *Tahajjaytu Ḥulman*, as well as analysing the poem, *al-Taḍārīs* and its position between myth and delusion. The poems, *al-Khabt* and *al-Ṭāʿir al-Jāhili* by ʿAlī al-Dumaynī are studied, focusing on the intellectual dimensions of the use of pre-Islamic symbols. El-Azma, after giving a general view about the literary myth in the poems, *al-Shanfarā* by al-Ṣāliḥ and *Suṭayḥ* by al-ʿAjlān, analyses the employment of ʿUrwah Ibn al-Ward in three poems by Bāfaḥīh, ʿAlī al-Dumaynī and al-Khaṭrāwī. In addition, he examines the poems, *Risālah Ilā Wallādah* by al-Mubārak, *Khadijah*, by al-Ḥarbī,

and *Fiddah Tata'allam al-Rasm* by al-Ṣikhān focusing on historical, life and death and developmental dimensions respectively.

After discussing the definition of myth and its employment in Arabic poetry in general, and in Saudi poetry in particular, and the reason for using myths in modern Arabic poetry, al-Hindī (1996:200-215) observes that Saudi poets have not only employed Greek, Semitic and Arabic myths, but have also produced new myths, as al-Thubaytī did in his poem *Āyātun li Imra'ātin Tuḍī*, and as al-Ṣikhān did in the poem, *Maliḥah*. Despite these discussions, the analysis of the relationship between Saudi history, customs, circumstances and particular characteristics as well as the significance of the employment of a specific myth and symbol, have been somewhat ignored in the literature.

4.2.3. The Employment of Popular Heritage

The employment of popular heritage has been studied by al-Hindī and al-Bāzi'i, who both give a general view of definitions and types of popular heritage found in Saudi poetry. Al-Hindī (1996:149-187) studies the definition of popular heritage, and the employment of popular heritage in Arabic poetry. After discussing the concept of popular heritage, she maintains that popular heritage includes popular literature, public conventions, beliefs and customs, and folk arts. In her discussion of popular literature, and public arts and beliefs, as part of her analysis of the employment of popular heritage in Saudi poetry, she argues that because of the early attention to the employment of heritage among Arab poets, Saudi poets take this method of poetic creation to a high level in the new poetry. She analyses the use of popular tales, such as *Alf Laylah wa Laylah* and *Shahrazād* in the poetry of al-Ṣikhān and al-Thubaytī. As for colloquial poetry (*al-Shi'r al-Sha'bi*), al-Hindī concentrates upon the poetry of al-Ḥumaydīn, who is well-known for the employment of colloquial poetry and songs, as well as al-Thubaytī, 'Alī al-Dumaynī, al-Ṣikhān and al-'Alī.

Because the employment of colloquial poetry is an important phenomenon in Saudi literature, al-Bāzi'i (1998:19-37) studies the poetry of four poets, who are known for employing heritage and colloquial poetry and who combine colloquial poetry and *Shi'r al-Tafīlah*, namely, al-Ḥumaydīn, al-Ṣikhān, 'Alī al-Dumaynī and al-Thubaytī. Moreover, in the discussion of the employment of heritage, in general, in al-'Asīrī's poetry, 'Ammār (2000:56) highlights al-'Asīrī's employment of popular heritage by

focusing on the employment of colloquial expressions, social customs and children's songs.

The significance behind the employment of colloquial poetry is still not clear, and the literature does not investigate the reasons for employing popular heritage in general and colloquial poetry in particular. Whether this is related to the oral stage of modern Saudi history³ or there is a message related to the phenomenon itself, remains a concern in the modernist period. In addition, although these authors have paid attention to the employment of popular heritage in general and colloquial poetry in particular, their interest was only in describing the phenomenon, rather than analysing the reasons behind such employment, whether related to the particular circumstances of the country, to the characteristics of the desert or to the poet himself.

4.2.4. The Employment of Historical Characters, Events and Texts, and Intertextuality with Heritage

The employment of historical characters, events and texts, and intertextuality with heritage have been studied by al-Hindī, ʿAmmār, Abū al-Riḍā and al-Hāshimī. Because she is concerned with the employment of historical heritage, al-Hindī (1996:37-100) analyses the employment of historical characters, events, texts and language. Before studying Saudi poetry's employment of historical characters, she discusses different types of character, real and imaginary, and the aim of employing a specific character. In addition, al-Hindī states that there are three types of employment of historical character in Saudi poetry, namely, as the main character, as a secondary character and as a masked character. Characters such as al-Shanfarā, ʿAntarah, al-Mutanabbī, Ṣalāḥ al-Dīn, Hūlākū, and Suʿād were employed by al-ʿAlī, al-Ḥumaydīn, al-Ṣāliḥ, al-Thubaytī and al-Dumaynī.

After describing the employment of historical events in Arabic poetry, al-Hindī remarks that Saudi poets have alluded to many of the famous battles in history. Events such as *Dāḥis wa al-Ghabrāʾ*, *Ḥarb al-Basūs*, *Yawm Dhī Qār*, *Aṣḥāb al-Fīl*, *Thawrat al-Zinj*, *al-Yarmūk* and *al-Qādisiyyah* were employed by al-Ṣāliḥ, al-Thubaytī and al-Dumaynī. Although the employment of texts is known in Arabic rhetoric, such as quotation (*al-Iqtibās* and *al-Tadmīn*), al-Hindī affirms that Saudi poets apply a high level of technique and creativity to the employment of such texts,

whether at length, briefly or as a mere allusion, as a vehicle to express poetic concepts. As for the employment of the language, she maintains that Saudi poets employ historical words, expressions and idioms in order to produce new meanings and ideas.

‘Ammār (2000:15-27), after giving a general introduction about employing symbols in Arabic poetry, studies the employment of historical characters, such as the character of the Prophet (PBUH) and his companions, ‘Antarah, Ṣalāḥ al-Dīn and ‘Umar al-Mukhtār. This section is followed by an analysis of al-‘Asīrī's employment of Qur’ānic and prophetic words and expressions in the prophetic tradition (*al-Ḥadīth*). Abrahah's attack on *al-Ka‘bah*, al-Maghūl's attack on Baghdad and the Algerian struggle for independence are studied as part of the analysis of the employment of historical events. In addition, ‘Ammār sheds light on the intertextuality between al-‘Asīrī and some classical Arab poets, such as al-Muhalhil and Miḥyār al-Daylamī. Although this study covers many aspects of the employment of heritage, it presents only a general view about al-‘Asīrī's employment of heritage, not only because the aim of the study is to cover the whole poetry of al-‘Asīrī, but also because of the level of the analysis itself.

Because Abū al-Riḍā (1996:48-73) is interested in analysing the formation of Islamist consciousness in the *Dīwān* of *Khātimat al-Bunūq*, by ‘Abdullah al-Rushayd, he discusses the relationships between the Islamist perspective and historical words, sentences and figures in al-Rushayd's poetry. When Abū al-Riḍā discusses the levels of intertextuality in al-Rushayd's poetry, he analyses three issues, namely: poetic pastiche, the concealed level of intertextuality and the intertextuality of the Holy Qur’ān and the *Ḥadīth*. Abū al-Riḍā argues that although al-Rushayd is influenced by some Arab poets, he has a notable ability not only to be independent from them but also to create his own characters and poetic features. In this context, Abū al-Riḍā investigates the style and rhythm of the poem, *Qaḥṭān wa ‘Adnān*, in the light of al-Mutanabbī's poem, *Ṣaḥīb al-Nās Qablanā Dha al-Zamāna*. Regarding the concealed level of intertextuality, a comparative study is applied to highlight the hidden links between *Yā ‘Amiriyy al-Wajd* by al-Rushayd and *Ayyuhā al-Nīl* by Aḥmad Shawqī. As for the intertextuality of the Holy Qur’ān and the *Ḥadīth*, Abū al-Riḍā sheds light upon some verses of poetry which contain words, sentences or idioms from the Holy Qur’ān and the *Ḥadīth*. Thus, it appears that although Abū al-Riḍā's main concern is

to highlight the Islamist perspective in the *Dīwān* of *Khātimat al-Burūq* and the relationship between Islamic heritage and al-Rushayd's poetry, he also pays considerable attention to artistic techniques and effects, especially in the comparative analysis with al-Mutanabbī's poem.

When al-Hāshimī (1998:257-363) analyses the intertextuality with heritage in the poetry of seven Saudi poets, poems, such as *Khaṭīb al-Jirāh*, *al-Alḥān Tamūt Mu'lanah*, *al-Shanfarā Yadkhul al-Qaryata Laylan*, *al-Khabt*, *al-Lawḥah al-Sābi'ah*, *al-'Absiyy Yuḥāṣir al-Dhākirah* and *Mālam Yaquḥ Imru' al-Qays* by al-'Alī, al-Ḥumaydīn, al-Ṣāliḥ, 'Alī al-Dumaynī, Muḥammad 'Ubayd al-Ḥarbī, Muḥammad Jabr al-Ḥarbī, Ibrāhīm al-Wāfi, respectively, are analysed by focusing upon the dexterity with which intertextuality is employed and the way it is done.

However, apart from Chapter Four, which presents a general view about the discussion of heritage in an intertextual fashion, al-Hāshimī restricts himself to three Saudi poems and their influence on each other, and pays no attention to the cultural dimension of the intertextuality with heritage.

The works by al-Hindī, al-Bāzi'ī and el-Azma are considered as important studies which pay attention to the employment of heritage in Saudi poetry. Although al-Hindī's concern is to analyse the elements of heritage in Saudi poetry by highlighting the dimensions of use of a specific heritage, she somewhat ignores the stylistic and artistic aspects, as well as their influences upon the employment of heritage. Her book is, nevertheless, an important study of Saudi poetry. Despite its structure, as being built on papers, as well as the fact that it analyses the same materials, which have been studied before, el-Azma's book is considered as one which contains high-quality analysis, as a result of the author's expertise and experience in the Saudi literary environment.

Although al-Bāzi'ī's book is deemed an important book in the literature, because most of it is about Saudi poetry, the diversity of its content, as a result of its being compiled from dissimilar papers and articles, and the weak level of analysis in some sections, adversely affect the quality of the book and deprive it of the benefit of a unifying theme or deep analysis of any one issue.

4.3. Studying the Artistic Features

Analysis of artistic features is an important phenomenon in the literature of Saudi poetry in the selected period. Issues studied in the literature can be classified as follows: Language and Structure, Intertextuality and Image, Rhythm and Applying Theories.

4.3.1. Language and Structure

The language and structure of Saudi poetry has been analysed by al-Qurashī, Abū Hayf, al-Shinī and al-Yahyā'ī, based on study of repetition, vagueness, the density of poetic language deviation, omission of words and dramatic structure, by focusing on monologue and dialogue in a poem. When al-Qurashī (1994:30-47) discusses the phenomena in the language of modern Saudi poetry and describes the general features of Saudi poetry, he affirms that the vagueness of modern poetic language results from the poets' desire to satisfy people who are engaged in pursuing modern life. Three issues are discussed by al-Qurashī, namely, the density of poetic language, the emergence of the poem's content from within itself and the embracing of both form and content in producing the poetic vision.

Poetic density, in al-Qurashī's view, means grasping a variety of meanings and conveying them in as few words as possible, provided that these words can convey the full meaning. As an example of poetic density, al-Qurashī selects the *Dīwān* of Muḥammad al-Thubaytī, *Tahajjaytu Ḥulman*, *Tahajjaytu Wahman*, and analyses the poem, *Barqiyyāt Ḥubbin Ilā Ghāniyah*, by focusing on sentences and expressions reflecting poetic density.

Because al-Qurashī believes that the new poetry has a vast horizon and is susceptible to a multiplicity of interpretations, and because the title of the poem is considered as one of the key features of the poem, he examines eight titles and studies the poem of al-Ṣikhān, *Fiddah Tata'allam al-Rasm*.

As for investigating the embracing of both form and content in producing the poetic vision, al-Qurashī analyses the relationship between the form and the content in the poem of Ghajariyyat al-Rif, *Najmatun wa Mashāhid min Tafāṣīl Ḥulm*. Although al-Qurashī discusses three significant issues, the analysis of the poems is very general and not sufficiently related to the Saudi poetry with its particular characteristics.

When Abū Hayf (2002:131-184) discusses the meaning of poetic language and the language of the title in al-Ḥumaydīn's poetry, he analyses five linguistic features in al-Ḥumaydīn's poetry, namely, repetition, gathering, deviation, omission of words, especially at the end of the poem, and the technique of linguistic alignment, taking into account the rhythm, linguistic and contextual meanings. As for studying drama, Abū Hayf (2002:45-80), after defining drama and describing the history of the term in section one, reveals the early beginnings of al-Ḥumaydīn in using drama and its political stimuli. Monologue, multi-voices in a poem, the adoption of the novel style in poetry and the coupling of monologue and dialogue in a poem are studied in five poems by al-Ḥumaydīn. Because the employment of myth and mask is a significant phenomenon in al-Ḥumaydīn's poetry, Abū Hayf investigates the technique of using mask and employing myth and symbol in a dramatic context.

Al-Shinṭī (1982:38-41) identifies change in al-Ṣāliḥ's mood, from a pan-Arabist and revolutionary spirit in the first *Dīwān*, *Indamā Yaşquṭ al-ʿArrāf*, to sadness and sensitivity in the second, *Qaṣā'id fī Zaman al-Safar*. He argues that the latter mood is reflected in some new stylistic and phonostylistic phenomena that appeared in the second *Dīwān*. After stating that the use of the present simple tense, repetition and historical words are distinctive features of poems like *Laylā Tūriq*, *Taqūlīn Mādhā*, and *Ghurbat al-Ahdāb*, al-Shinṭī discusses some observations on dramatic dialogue and short words, sentences and rhythms in poems like *Fī Ḥaḍrat Abū al-Ṭayyib*, *Intafidī Ayyatuhā al-Maliḥah* and *Qāl al-Rāwī*.

In his study of al-Ṣikhān's poetry, al-Shinṭī (1986:42-56) points out that there are three trends in al-Ṣikhān's artistic structure, namely, theological, narrative and dramatic. In his analysis of *Fiḍḍah Tata'allam al-Rasm*, al-Shinṭī, after mentioning the few deviations with their feminist dimensions, describes the colourful features in the poem, *Tadākhulāt al-Mudun wa al-Qurā*, and draws attention to the oppositions, repetition and rhythms in the poem. Although al-Shinṭī gives insight into al-Ṣāliḥ and al-Ṣikhān's poetry by highlighting some features in the poems, his analysis is very general and restricted to mentioning just one feature in a poem, regardless of its size and dimensions.

As regards the study of al-Yaḥyā'ī (2001:96-101), she presents a general discussion about Fawziyyah's poetry in terms of the use of monologue and dialogue, with a short, very selective and general analysis.

4.3.2. Intertextuality and Image

Intertextuality and image in Saudi poetry have been analysed by Al-Hāshimī, al-Bāzi'ī and Abū Hayf, focusing on the definition of intertextuality, its relationship with classical rhetoric, intertextuality between Saudi poets in the selected period, and types of images in Saudi poetry.

Although al-Hāshimī's book (1998:37-161) reflects one of the major issues being discussed, chapters one and two are exclusive to the extent that they are devoted to analysing the intertextuality not only between four poets but also between four poems. Al-Hāshimī, after defining intertextuality, observes that this phenomenon has not received serious study which would discover its artistic dimension and value, as a result of the negative connotation of the term used to refer to it in classical Arabic, *al-Sariqāt al-Adabiyyah* (literary "stealings": plagiarism).

In his investigation of the intertextuality between al-Ḥumaydīn and al-Nufay'ī in their poems, *Murjān* and *Ṣadā Murjān*, al-Hāshimī (1998:37-71) discusses four issues, namely, real experience as a basis of intertextuality, the phenomenon of using the name of *Murjān*, the general rhythmical intertextuality and, finally, criss-cross rhythmical intertextuality. When al-Hāshimī explains the reasons for the choice of the name *Murjān* by the two poets, as well as the relationship between *Murjān* and the Arabic heritage, he analyses the rhythmical intertextuality of the verses containing the word *Murjān* in the two poems. He also studies the aspect of criss-cross rhythmical intertextuality, which takes the form of dependence on popular songs in al-Ḥumaydīn's poem and on classical concepts in al-Nufay'ī's poem.

With regard to the other two poems, al-Hāshimī discusses the intertextuality between the poems *In Junnat al-Aḥlām* by Laṭīfah Qārī and *In Juththat al-Ḥarakāt* by the Yamanī poet Aḥmad al-ʿUwādī. He investigates the cultural and structural intertextuality in the two poems because they are involved in discussing prosodic restriction. A table of words, sentences and expressions reflecting the volume of the rhythmical intertextuality is presented to give a more profound analysis. After dividing the two poems into several parts, al-Hāshimī explains the significance of the

rhythmic, symbolic and cultural dimensions of the two poems, as well as their relation to the transformation in Arab societies.

As for discussion of real experience as a basis of the intertextuality, al-Hāshimī (1998:37-48), after elucidating the extent of this phenomenon in Saudi poetry, discusses the artistic dimensions and features of the phenomenon of intertextuality, which have been ignored by classical rhetoric. Firstly, he argues, the poetic and artistic homogeneity/intertextuality among the poets of one generation is supported by psychological homogeneity. Secondly, living homogeneity should concentrate upon real experience and ignore comparison and competition. Thirdly, in order for intertextuality to be real and effective, it should be built upon real experience.

Because al-Bāzi'ī (1998:131-153,217) is interested in analysing the intertextuality between Saudi poetry and Western literature, after discussing the Western discourse in Saudi poetry and the interaction between the two literatures, he analyses two poems by al-Ḥumaydīn and Ḥasan al-Sabu', concentrating on their intertextuality. In addition, after addressing the question of generating poetics and creating aesthetics, al-Bāzi'ī presents a general and artistic overview of some poems and *Dīwān*s, in general, and analyses, in particular, the feeling of boredom in the poem of Muḥammad al-Dumaynī, *'Izām al-Aḥlām*, in contrast to other poems by Baudelaire and by the poet himself.

Abū Hayf (2002:87-122) devotes a chapter to studying the intertextuality in al-Ḥumaydīn's poetry. After defining intertextuality and describing its development in Arabic and Western heritages, he studies al-Ḥumaydīn's poetry in relation to three themes: invoking past characters, the techniques of using intertextuality, and cultural references, namely, employing popular idioms, words and songs.

As for analysing al-Ḥumaydīn's poetry in terms of its images, Abū Hayf (2002:185-229), after illustrating the stages of use of images in modern Arabic poetry, discusses the types, structures of images and methods of aligning images, and concludes his study with some notes on the creation of images. Although Abū Hayf focuses on only one poet, al-Ḥumaydīn, his work is valuable as one of the most profound and comprehensive studies, in terms of studying poetic phenomena, in Saudi poetry.

4.3.3. Rhythm

The rhythm of Saudi poetry has been analysed by al-Makhḍūb, al-Bāzi'i and el-Azma, focusing on the study of joining between *Shi'r al-Tafīlah* and classical poetry and shedding light on the history of the prose poem in Saudi Arabia. In al-Makhḍūb's (2000:121-160) analysis of the joining between *Shi'r al-Tafīlah* and classical poetry, she studies nine poems joining the two types of rhythm, i.e. *Shi'r al-Tafīlah* and classical Arabic poetry. The poems are *Hawājīs fī Ṭāqs al-Waṭan* by al-Ṣikhān, *Hafīf* by al-Ḥarbī, *al-Majd Ant* and *'Āshiq* by al-Ṣāliḥ, *Īqā'āt Mutawarrimah* by al-Ḥumaydīn, *al-Kitābah 'Ala Ṣadr al-Mā'* by al-Wāfi and *al-Khabt* by 'Alī al-Dumaynī. Because it is restricted to analysing the rhythmical movement in a poem, the significance of this paper is only in bringing out the phenomenon of joining the two types of rhythm in a poem and analysing the rhythmical changes and their influence.

In the context of rhythmical analysis, al-Bāzi'i (1998:15-37) studies the poetry of four poets, who not only combine the style of *Shi'r al-Tafīlah* and classical poetry, but also combine colloquial poetry and *Shi'r al-Tafīlah*, and divides them according to the intertextuality with heritage. As for the prose poem, al-Bāzi'i (1998:38-47) sheds light on the Saudi prose poem, with special reference to poems by M. al-Dumaynī and Muḥammad al-'Amrī, and *Dīwāns* by 'Alī al-'Amrī and Aḥmad Kattū'ah.

As regards the history of the prose poem, el-Azma (2001:206-334) illustrates the history and the stages of development of the prose poem in the Arab world. After discussing al-'Awwād's efforts in spreading the prose poem in Saudi Arabia, el-Azma discusses the intellectual dimension in the prose poems of Fawziyyah Abū Khālid and Muḥammad al-Dumaynī. Before discussing the role of the prose poem in activating Saudi literary atmosphere, and the change of focus of Saudi poetry from quantity to quality and poetic encoding during the modernist stage in Saudi Arabia, el-Azma highlights the characteristics of Saudi prose poets and the features of poetry. Although they discuss some new rhythmical phenomena, these authors ignore the reasons behind the rhythmical change and its cultural context.

4.3.4. Applying Theories

Al-Ghadhdhāmī is the only critic to have applied critical theories to the Saudi poetry of the selected period. He analyses some poems by al-Ṣikhān, al-Thubaytī, al-Ḥarbī, al-Ḥumaydīn and al-Ṣāliḥ, according to the Structuralist and Deconstruction theories.

Before analysing poetry according to the Theory of Deconstruction, al-Ghadhdhāmī (1987:34-40) discusses the levels of the text's reception in terms of the new poetry and asserts that there is a new level of the text's reception, apart from the two traditional levels. Al-Ghadhdhāmī believes that the stage of persuasion, which is about delivering the idea of the text, and the stage of emotional passion, which is concerned with interaction with the text, is the traditional stages of the text's reception. As for the third stage, applied to the new poetry and considered as a new stage of the text's reception, he creates the term "mental passion" to apply to the multi-semantic text with its infringement of linguistic, semantic and rhythmical rules. Moreover, al-Ghadhdhāmī maintains that after the appearance of the new poetics in Arabic poetry, the literary text entered a new era, namely the reader's era, and Deconstruction should be the method for its analysis.

In a section on deconstructing a text as one unit, al-Ghadhdhāmī (1987:40-46) states that there are two levels of meaning, i.e. ordinary and figurative levels. Further, when the reader reaches a word or sentence at the figurative level, the meaning of the sentence changes from the state of presence and limitedness, to one of absence and openness. Thus, al-Ghadhdhāmī analyses three poems of al-Ṣikhān, al-Thubaytī and al-Ḥarbī, *Wa māṭ Bashīr 'Arīsan*, *al-Taḍārīs* and *Qāsim al-Aswad*, respectively, according to the Theory of Deconstruction.

In a section on analysing the poetry of public discourse, al-Ghadhdhāmī (1987:47-71) studies eight poems by al-Ṣikhān, al-Thubaytī, al-Ḥarbī, al-'Umarī, al-'Udah and Ghajariyyat al-Rīf. A semiotic analysis is conducted with a focus on connecting ideas and concepts between these poems to create new concepts and to express, therefore, that inclusiveness and ability of the variable semantic openness are significant features in the modern poem. However, in the section on the Structuralism of public discourse, al-Ghadhdhāmī sheds light upon five poems of al-Ṣāliḥ, al-Ḥarbī, al-Ṣikhān, al-'Umarī and al-Yūsuf, by displaying their movement from individual to public discourse. This is done through structural analysis to connect general concepts in these poems with each other, on the one hand, and with concepts outside the poems, on the other. Al-Ghadhdhāmī also discusses the idiosyncrasy of the author, emphasising that every poet has his own distinctive features in both content and form, regardless of the general overlapping between the poems. In addition, al-Ghadhdhāmī, after setting up a new approach based on Structuralism, Semiotics and

Deconstruction, investigates 'Alī al-Dumaynī's poem, *al-Khabt*. Because the poem was composed as a response to the *Mu'allaqah* of Ṭarafah Ibn al-'Abd, a comparison between the two poems is drawn, according to the new approach, in terms of rhythm and the evocation of growing conflict.

As regards the poetry of Ḥusayn al-'Arawī, after analysing the distinctive poetic features in comparison to that of Abū Tammām in the golden era of Arabic literature, al-Ghadhdhāmī (1992:25) studies the horizon of expectation and the unexpected elements in al-'Arawī's poetry. In the context of analysing al-'Arawī's attitude to understanding poetry, al-Ghadhdhāmī investigates the relationships between the title of the *Dīwān*, as an independent text, and the last verses at the end of the *Dīwān*. In addition, he applies a structural study of a few verses in view of his analysis of the title of the *Dīwān*. Although al-Ghadhdhāmī is a structuralist, in this study, in which more depth might have been expected, he confines himself to al-'Arawī's attitude to poetry and pays no attention to other artistic phenomena in the *Dīwān*.

In his study of the poem of al-Ḥumaydīn, *Wa Tantaḥir al-Nuqūsh Ahyānan*, al-Ghadhdhāmī (1994:159-175) applies the Deconstruction Theory. After discussing the dimensions of the meanings of the titles of al-Ḥumaydīn's *Diwāns* in comparison with those of Nizār, Aḥmad Maṭar and Adunīs, al-Ghadhdhāmī asserts that a reader who has much knowledge about al-Ḥumaydīn's poetry will be under the influence of the concept of the horizon of expectation, which was suggested by Jauss in his development of the reception theory.

Focusing on the phrase "the sound or the death", al-Ghadhdhāmī studies al-Ḥumaydīn's poem by analysing the double meanings of the words and elucidates the fact that the poem does not call for suicide, but it calls for the crucial alternative, "to be or not to be". In other words, the poet must pass his voice on to others; otherwise, he must leave. Thereafter, because al-Ghadhdhāmī considers al-Ḥumaydīn as an adventurous poet, he describes what the reader expects from the poem being analysed, in the light of the features of al-Ḥumaydīn's poetry. In this context, al-Ghadhdhāmī discusses the overlapping between colloquial and literary language in al-Ḥumaydīn's poetry and highlights other distant dimensions of al-Ḥumaydīn's linguistic adventure. Not only is this study confined to one poem, but also the analysis

itself is restricted to one phenomenon in the text, i.e. the multiplicity of the concept of suicide in the poem.

The works of al-Ghadhdhāmī, Abū Hayf, al-Hāshimī, al-Qurashī and al-Makhḍūb on Saudi poetry are considered important studies which pay attention to the analysis of the artistic features. Although al-Qurashī and Abū Hayf study the language and structure, they restrict their studies to theorisation rather than analysing poetry, or they analyse the poetry of only one poet, which may give only a limited point of view of the function of Saudi poetry in its cultural and developmental dimensions. Regarding the study of intertextuality, image and rhythm, both al-Hāshimī, Abū Hayf and al-Makhḍūb ignore what is taking place in the Saudi literary environment and its relationships, with not only types and sources of intertextuality, image and rhythm, but also personal, social and cultural stimuli, as well as all other possible dimensions, which can be relevant to the analysis of Saudi society as a whole. Although the critical works of al-Ghadhdhāmī are considered as significant, profound and attractive works because of their attempt to apply modern theories to Saudi poetry, they are dominated by a single theory, to the neglect of other dimensions in the text. Thus, al-Ghadhdhāmī's method can be viewed as incapable of providing a comprehensive insight into the text.

4.4. Studying Intellectual Attitudes

The description of intellectual attitudes in Saudi poetry in the selected period is a noticeable phenomenon not considering its size and value. Attitudes studied in the literature are modernist, feminist, Islamist and pan-Arabist attitudes.

4.4.1. Modernist Attitude

The modernist attitude in Saudi poetry has been described by al-Nābulṣī, Nāṣif, al-Arna'ūt and al-Zahrānī, based on analysis of the poetry of al-Thubaytī, al-Ḥumaydīn, ʿAlī al-Dumaynī, Muḥammad al-Dumaynī and Aḥmad Bahkalī.

After a general analysis of two poems in the first *Dīwān* of al-Thubaytī, al-Nābulṣī (1986:175-189) deduces that al-Thubaytī, as well as being influenced by Nizār Qabbānī, was looking for a new poetic horizon to create new forms and concepts in Saudi poetry which appeared in al-Thubaytī's poetry and Saudi poetry later on. Al-Nābulṣī expresses the view that the second *Dīwān* by al-Thubaytī can be considered a

further step in developing Saudi poetry towards Modernism. In addition, he observes that the second *Dīwān* contains two main phenomena, namely, laying questions out and the spirit of dream and ambition. He then analyses the poem, *Shahrazād wa al-Rahīl fī A‘māq al-Ḥulm*, in the light of these features. At the end of the study, al-Nābulṣī compares al-Thubaytī with the Palestinian poet, Muḥammad al-Zāhir, in terms of their spirit of dream and ambition. Although al-Nābulṣī describes the position of al-Thubaytī among the modernist poets, this study presents only a general view about al-Nābulṣī's opinion, rather than investigating the modernist attitude in Saudi poetry itself.

When Nāṣif (1993:103-126) analyses the poem of *al-Taḍārīs*, by al-Thubaytī, focusing upon bridging the gap between words and sentences which appear, in the view of non-modernist readers, to be separated from each other, he is concerned to point out the revolutionary and modernist dimension in the poem, rather than the stylistic and artistic dimensions, which gives the study historical and intellectual rather than artistic value.

In his study of al-Ḥumaydīn's poetic attitude and before giving a definition of *al-Taghrīb*, (strangeness) in al-Ḥumaydīn's poetry, al-Arna'ūt (1997:67-76) describes the poetic ability of al-Ḥumaydīn and remarks that he escapes from the control of consciousness in order to fuse both the conscious and artistic sides together. Al-Arna'ūt considers that *al-Taghrīb* is when the poet looks on life not in terms of a group of customary attitudes, but from an unexpected specific point of view. After pointing out the devices used for strangeness in al-Ḥumaydīn's poetry, namely, imagery, vagueness and myth, al-Arna'ūt, in the analysis of some verses, perceives that al-Ḥumaydīn uses these devices to make the text more oblique, so it does not create an easy-to-cross bridge towards the concepts and ideas of the text. Despite giving a general impression about one feature of the first *Dīwān* of al-Ḥumaydīn, it cannot be said that this study fully covers the feature itself, let alone discussing the reasons and the several factors that produce this feature.

In an intellectual and comparative study of three poems about New York, namely, *Ḥiwāriyyat al-Nīl wa New York* by ‘Alī al-Dumaynī, *Kitābatun Nahāriyyatun ‘An Layl* New York by Muḥammad al-Dumaynī and *Ru‘ā fī New York* by Aḥmad Bahkalī, al-Zahrānī (1993:72-101), discusses four issues, namely: the intellectual frames; texts

pleading against New York; New York as a place of expatriation and questions; and New York as a city of dispraise.

In the context of analysing the intellectual dimensions behind the three poets' aims, al-Zahrānī describes the history of the Arab world with the West in order to recognise the aim of the three poets in selecting New York as their topic, and what they want to say to the reader through basing their poems upon a symbol of Western civilisation. Furthermore, al-Zahrānī asserts that although 'Alī Shalash has studied six poems about New York composed by Arab and non-Arab poets, his study is different from Shalash's study because of the particular characteristics of Saudi culture and its attitude towards Western civilisation.

In the analysis of 'Alī al-Dumaynī's poem, *Ḥiwāriyyat al-Nīl wa New York*, al-Zahrānī analyses the political and cultural dimensions represented by the Nile/Arabs and New York/the West. In addition, he observes that the poet expresses the Arabs' attitude towards the West through using historical Arab symbols such as 'Antarah, Ṭāriq Ibn Ziyād and al-Jāmi' al-Azhar. Furthermore, when al-Zahrānī analyses Muḥammad al-Dumaynī's poem, *Kitābatun Nahāriyyatun 'An Layl New York*, he maintains that the poet, instead of criticising the West, raises many questions about its civilisation. Moreover, although the poet does not ignore the West, he believes that New York is a city of contradictions.

Although the poem, *Ru'ā fi New York*, by Bahkalī, is similar in aim to Muḥammad al-Dumaynī's poem, al-Zahrānī argues that the latter has greater depth in terms of symbols and the intellectual dimension. Before giving an anthropological interpretation at the end of the study, al-Zahrānī remarks that the three poets are alienated from the West for political reasons. Although this study concentrates on the intellectual instead of the artistic dimensions, it reflects not only how much difference there is in intellectual attitudes in the country, but also how the modernist trend presents itself and influences the Saudi literary environment.

4.4.2. Feminist Attitude

Feminist attitude in Saudi poetry was described generally by al-Arna'ūt and al-Yaḥyā'ī, based on the analysis of Badi'ah Kashgharī and Fawziyyah Abū Khālid's poetry. In his study of Modernism in the poetry of Badi'ah Kashgharī, al-Arna'ūt

(1996:157-171) sheds light upon the feminist attitude in her *Dīwān, Wa al-Raml Idhā Azhar*. Because the poetry in the *Dīwān* is of the prose poem type, al-Arna'ūt affirms that the motivation of Badi'ah towards Modernism is a result of an ideological reaction against customs, including classical poetry. What gives this study a critical value is that al-Arna'ūt describes the feminist attitude in the context of analysing the features of the poetic language of Badi'ah and her creativity in using symbols and myths to express her own attitude. In addition, when al-Arna'ūt focuses on the feminist attitude of Badi'ah, who takes poetry as a means to explain women's attitude towards men, he elucidates the idea that she not only aims to protect women's rights but also speaks out against the persecution of children and the lower class. As is obvious above, this study only gives a very general view about one *Dīwān* of Badi'ah and her attitude towards Feminism in Saudi Arabia.

Although al-Yaḥyā'ī (2001:22,60-69) mentions twelve Saudi poets who compose prose poems, she confines her discussion, apart from the analysis of a few verses by Muḥammad 'Ubayd al-Ḥarbī, to Fawziyyah Abū Khālid's poetry, especially her poetry expressing her feminist attitude towards Arab women's rights and freedom in the Arab world. Al-Yaḥyā'ī offers a general discussion of Fawziyyah's poetry, in terms of the use of monologue and dialogue and her attitude towards Saudi society and freedom in Arab women's voices, presented through the discussion of metaphor, simile and poetic language.

The attention paid to the feminist trend in the literature is rather slight, compared to the power and significance of the trend itself. That may be, not only because the trend is considered as a sub-trend within the modernist trend, but also because of the position of women in Saudi society in general. Considering that the feminist trend has its own values, principles and issues, the literature ignores the quality of these principles and values, and how it is related to Islamic teachings and values, as well as to what extent the feminist values will be accepted by society at this stage, not to mention the discussion of the function of intellectual and artistic production in spreading feminist thought in the country.

4.4.3. Islamist Attitude

The Islamist attitude in Saudi poetry has been generally described by el-Azma and Abū al-Riḍā, based on shedding light upon the attitude through describing the poetry of al-ʿAshmāwī, Hāshim Rashīd and al-Rushayd. In his description of the Islamist trend, el-Azma (2001:335-347) sheds light on the dialectics between art and content in poetry, based on a study of al-ʿAshmāwī and Hāshim Rashīd's poetry, to express that the Islamist trend in general is interested in delivering ideas rather than making an artistic text.

In contrast, Abū al-Riḍā (1996:37-48), in his study of al-Rushayd's poetry, expresses the view that the literature of the Islamist trend has an artistic dimension. Therefore, he discusses the formation of Islamist consciousness in the *Dīwān* of *Khātimat al-Bunūq* by ʿAbdullah al-Rushayd, and pays attention to the artistic dimensions. Furthermore, he analyses the features of the conservative discourse and loyalty to the art, and the levels of intertextuality in the *Dīwān*. In this context, Abū al-Riḍā studies the poems, *Yā ʿAmiriyy al-Wajd* and *Qaḥṭān wa ʿAdnān* in terms of their artistic and intertextual dimensions.

It is generally agreed that the Islamist trend is somewhat ignored in the literature, not only because of the power of Modernism in the Saudi literary and intellectual environment, but also because of the lower artistic level of their literary works, according to the modernist point of view, as well as their limited abilities in dealing with the media and literary clubs in the country. However, apart from Abū al-Riḍā's study, critics who focus on the Islamist attitude in literature not only ignore analysis of the artistic dimension in the poetry of the trend, but also ignore the literary works created by the Islamist trend in the selected period in general, despite the high artistic level of some of these works.

4.4.4. Pan-Arabist Attitude

The pan-Arabist attitude in Saudi poetry has been generally described by al-Shinṭī and al-Yaḥyāʾī, by shedding light on the attitude through describing the poetry of Aḥmad al-Ṣāliḥ and Fawziyyah Abū Khālid.

When al-Shinṭī (1982:13-21,38-41) analyses the two *Dīwāns* of Aḥmad al-Ṣāliḥ (also known as "*Musāfir*"), *ʿIndamā Yaṣquṭ al-ʿArrāf* and *Qaṣāʾid fī Zaman al-Safar*, he

identifies changes in al-Ṣāliḥ's mood, from a pan-Arabist and revolutionary spirit in the first *Dīwān* to sadness and sensitivity in the second, by discussing some new stylistic and phonostylistic phenomena. In her study of Fawziyyah Abū Khālid's poetry, al-Yaḥyā'ī (2001:120-130), after investigating Abū Khālid's feminist attitude, describes the pan-Arabist attitude through analysing Abū Khālid's poetry on Saudi society, the Arab-Israeli conflict, the Lebanese issue and other Arab issues in both culture and politics. In so doing, al-Yaḥyā'ī studies not only monologue and dialogue, and poetic language in Abū Khālid's poetry, but also the influential relationship between the poetry and local, Arab, Islamic and global memory.

It is obvious that the attention paid, in the literature, to modernist and feminist attitudes is greater than the attention paid to the other attitudes in the country, not only as a result of the fact that the media and intellectual organisations and activities are dominated by the modernist trend, but also because the scholars in the other trends did not have enough power and motivation to express the vision of their trend. In addition, although affiliation is a very important and considerable phenomenon among Saudi poets, the attention paid to it so far is not commensurate with the influence and scope of the phenomenon in the environment itself. The Islamist trend, as mentioned above, for instance, has been ignored and no critic has given attention to its poetry, whereas the modernist trend, in contrast, has attracted far more attention than its scale and influence would appear to warrant.

4.5. Studying the Transformations of the Poetic Movement

Transformations in the poetic movement in Saudi poetry in the selected period are described in the literature. The topics discussed are the stages of the poetic movement, cultural challenges and the transformation from classical poetry to *Shi'r al-Tafīlah*, and to the prose poem in the modernist period.

When al-Bāzi'ī (1998:49-85) describes the cultural challenge of modernity and the new literary movement in Saudi Arabia, taking poetry as an example, two topics are covered, namely, the challenge of modernity, in general, i.e. education and the press, and the challenge of modernity in poetry. In addition, al-Bāzi'ī classifies the poetic movement in Saudi Arabia into six poetic stages, as follows: the stage of orality, the transition from orality to writing, writing with the spirit of orality, the writing stage, the stage of Modernism and the stage of the prose poem. In this context, al-Nābulṣī

(1986:175-178) believes that the Saudi poetic movement, especially in the first four stages, has two problems in terms of interaction with literature in the Arab world. The first is that Arab critics completely ignored Saudi literature as a whole until the 1960s because of their stereotype of the weakness of Saudi literature. The second started in the 1970s when some Arab critics went to Saudi Arabia and praised Saudi poetry because of the Saudi wealth. In relation to the features of the Saudi poetic movement, al-Bāzi'i, (1991:18-29) affirms that there are two main important features in the new poetic movement in Saudi Arabia, namely, the artistic techniques employed, and the poetic themes in terms of their engagement with political and social life.

As for the rhythmical transformation in Saudi poetry, in her discussion of Fawziyyah Abū Khālid's poetry, al-Yaḥyā'i (2001:19-22,39-42) studies the transformation from the classical poem to *al-Tafīlah* and subsequently to the prose poem in Saudi Arabia. Similarly, al-Bāzi'i (1998:13-46), in his description of the rhythmical transformation, he discusses the movement from *Shi'r al-Tafīlah* to the prose poem and reviews modern poetry by analysing the rhythmical references of modern poetry in three subsections, namely, the classical-*Tafīlī* reference, the popular-*Tafīlī* reference and the prose reference. Also in this theme, el-Azma (2001:271-286), after describing the history and the stages of development of the prose poem in the Arab world, explains al-ʿAwwād's efforts in spreading the prose poem in Saudi Arabia and discusses the role of the prose poem in the transformation of Saudi poetry from quantity to quality. Because Modernism is associated with the selected period, also relevant to this study is Abū Hayf's (2002:11-16), study of the poetry of al-Ḥumaydīn, who is a well-known modernist poet, in which he presents a historical introduction to Modernism in Saudi poetry and discusses its early beginning, stages and relationship with Modernism in the Arab world.

Although these studies discuss important issues related to the transformations in Saudi poetry, they focus on classifying the transformations into stages rather than discussing the reasons behind the transformation from one stage to another.

4.6. Studying the Relationship between Saudi Poetry and Saudi Society

The relationship between Saudi poetry and Saudi society in the selected period is described in the literature. Al-Bāzi'i is the only critic who sheds light on the conflict between the poets and society, and the features of the national identity, i.e. the

culture of the desert. In his analysis of the interactions between the poet, political and social life, al-Bāzi'i (1991:18-27) observes that espousing new poetry leads the poets to confront society, and compose poems describing this conflict: examples include al-Ḥumaydīn *Ittijāhātun 'Alā Ṣaṭḥ al-Zaman al-Rākid*, al-Ṣikhān *Fidḍah Tata'allam al-Rasm* and al-Ḥarbī *Tadākhulātun Dimashqiyyah*.

In view of the multi-faceted nature of Saudi social conflict, the poets tend to use myths and symbols, for example, historical characters, such as *al-Shanfarā*, *'Antarah* and *Abū Dharr*, to convey their ideas and concepts. When al-Bāzi'i (1991:31-46) discusses the features of national identity, that is, the culture of the desert, in the analysis of al-Thubaytī's poems, for example, *al-Taḍārīs* and *Hawāzin*, he argues that the new Saudi poetry adopts the culture and the heritage of the desert. This can be seen in the preoccupation with drought, starvation, struggle and instability in the poetry of al-Thubaytī and al-Ṣikhān, who exploit *Dhu al-Qarnayn*, *al-Bābilī* and *Kāhin al-Ḥay* as vehicles to transmit their ideas.

In addition, al-Bāzi'i (1991:49-63) remarks that the new Saudi poetry pays a great deal of attention to the level of awareness among people. Poets such as Ghajariyyat al-Rīf and al-Ḥarbī describe it by discussing belongingness to city, village or desert, through the employment of some inherited elements. When al-Bāzi'i's (1991:66-80) analyses the poems, *Hawāzin* and *Taghrībat al-Qawāfil wa al-Maṭar* by al-Thubaytī, and *al-Khabt* and *Yas'ahūnak 'An al-Sā'ah* by 'Alī al-Dumaynī, he focuses on the idea of awakening of people and thought. Regarding the poems of al-Thubaytī, the relationships between the poem, the homeland and the heart are deduced semantically from the poems. As for the poems of 'Alī al-Dumaynī, the idea that exile from the country produces a strong attachment to the homeland, is the main theme of al-Bāzi'i's analysis.

After an introduction about the features of al-Ṣāliḥ's poetry in terms of his loyalty towards the homeland, al-Bāzi'i (1991:96-104) asserts a comparison between al-Ṣāliḥ and both Nizār Qabbānī and Amal Dunqul, based on the analysis of three poems, namely, *al-I'tirāf*, *al-Shanfarā Yadkhul al-Qaryata Laylan* and *Ḥabībat al-Shi'r*, to create an equation between love of a woman and love of one's homeland. Moreover, the relationship between love and homeland is investigated in the poem of *Naḥnu wa Hum* and *Khalf Fāsilatin Yartamī Qātīlī* by al-Ḥarbī. Al-Bāzi'i maintains that these

poems are typical of the poetry of al-Ḥarbī, in terms of his view of his relationship with homeland.

There is no theory or method applied in this study; al-Bāzi'ī concentrates on analysing the social and cultural dimensions of the poetry, as well as the use of historical symbols. In this respect, his approach may be considered to be the opposite of al-Ghadhdhāmī's critical works. However, the superficial level of analysis and focus on one phenomenon in the poems limit the value of this study. Nevertheless, because this book was compiled from a number of articles originally published separately in newspapers and journals and papers delivered in conferences, and because it is considered as the first book studying Saudi literature in the modernist period, it is not surprising that it gives only an overview about the new poetic phenomena rather than analysing them deeply.

4.7. The Features of the Literature

Although some of the literature, such as the writings of al-Ghadhdhāmī, al-Ḥindī and Abū Hayf, contains profound studies and analyses, there are general features of the literature as a whole, which are shortcomings to be avoided in this study.

- Because most of the literature is in the form of books based on articles (five items), is not concerned exclusively with Saudi poetry in this stage (eight items), has only one chapter about Saudi poetry (four items) or is in the form of papers (eight items), this will obviously influence the quality of the analysis and the level of depth and comprehensiveness.
- Some of the literature, such as some chapters in al-Shinṭī and al-Bāzi'ī's books, presents general views not only about poems, but also about *Dīwāns*, which deprives these books of analytical depth.
- Apart from the studies of Abū al-Riḍā and 'Ammār, the literature concentrates not only on the modernist poets, but also on a small group of them, namely, al-Ḥumaydīn in thirteen items, 'Alī al-Dumaynī in eleven items, al-Thubaytī in eleven items, al-Ṣikhān in ten items, al-Ṣāliḥ in eight items, Muḥammad Jabr al-Ḥarbī in eight items and Muḥammad al-Dumaynī in four items. However, many poets, whether from the Islamist trend or independent, men or women, have been ignored by literary critics in the press and the universities; for example, 'Abdullah al-Zayd, Muḥammad al-Manṣūr, Jāsīm al-Ṣuḥayyih, 'Abdullah al-Rushayd, Ṣi'ābī, Bahkalī, Muftāḥ, al-

‘Ashmāwī, Ḥillīt, al-‘Arawī, al-Wāfi, Fāṭimah. al-Qarnī, Laṭīfah Qārī, al-Hindī, al-‘Urayyīḍ and others.

- The literature tends to be limited not only to a group of poets, but also to specific poems. For example, the poem, *al-Khabt* by ‘Alī al-Dumaynī is analysed in eight items, and each poem of *Fiddah* by al-Ṣikhān, *al-Shanfarā* by al-Ṣāliḥ and *Khadījah* by al-Ḥarbī and *al-Taḍārīs* by al-Thubaytī is studied in six items. *Wa Tantaḥir al-Nuqūsh* and *Jawqat al-Zār* by al-Ḥumaydīn appear in four items each. In addition, the analysis of popular heritage and myth in these poems and in the literature as a whole is a common feature.
- While the literature concentrates upon some literary phenomena, such as the employment of heritage, there are many other aspects of the content, rhythm, style and structure in Saudi poetry that should not be ignored or underestimated, such as the relationships between transformation in culture, and way of life, and the poetic developments in terms of form, content, rhythm and style.
- The literature paid no attention to some important analytical criteria, such as answering the why question in terms of employing a specific myth or symbol, stylistic and content aspects, and how associated are all these varieties with the external dimensions of the poem, as well as with the cultural and historical contexts. Also, studying a poem as one unit has been ignored somewhat by the literature.
- Although it can be said that a theory was employed by al-Ghadhdhāmī, the rest of the literature was descriptive and subjective to some extent. The authors mentioned obvious phenomena without paying attention to the depth of analysis or artistic dimensions. Nor did they consider stylistic and structural phenomena or investigate both the internal and external dimensions of the text, which will be studied in this thesis, not to mention that the Fugitive Meaning Approach, applied on Saudi poetry in this study, is a creative thinking-based method.
- What makes Saudi poetry, in the selected period, in need of study is that some literature published after 2000 repeats what was produced in the 1980s; not only the same poets, but also the same poems and points of view. El-Azma, for instance, in the book published in 2001 and al-Hāshimī in the book of 1998, replicated what al-Bāzi‘ī and al-Ghadhdhāmī published in 1986 and 1987.

4.8. Conclusion

This chapter has described the scholarly papers and books that have discussed so far Saudi poetry in the selected period. In studying the employment of heritage, some elements of heritage studied by the literature, such as myth, symbol, popular heritage, intertextuality with heritage and the employment of historical characters, events and texts, have been reviewed. In addition, this chapter reconsiders the artistic features discussed by the scholarly works, such as language, structure, intertextuality, image and rhythm, before reviewing the intellectual attitudes in Saudi poetry, such as modernist, feminist, Islamist and pan-Arabist attitudes. The features of the literature have been described at the end of the chapter after shedding light on studying the transformation of the poetic movement, and the relationship between Saudi poetry and Saudi society.

After reviewing the literature on Saudi poetry and identifying its general features, it is extremely important for this study to avoid the shortcomings mentioned above by producing a new study that will contribute to the literature of Saudi poetry and suggest other spheres and areas for future research. This does not mean that this study will overcome all the shortcomings which have so far been ignored by the literature, but it will endeavour to be distinctive from them, in terms of topic, methodology and the target of the study. The present researcher will aim not only to avoid previous shortcomings, but also to create a new method and analyse new phenomena in the light of both psychological and cultural dimensions in terms of the poet and society.

In addition to avoiding the general weaknesses of previous literature, as well as analysing new *Dīwāns*, this study will be built upon the Fugitive Meaning Approach discussed in Chapter Three, which is considered a suitable approach for analysing Saudi poetry, because of the particular characteristics of Saudi history, circumstances and people, explained in chapters one and two.

Chapter Five, which is the following chapter, is the first chapter in the analytical part of this study, which includes chapters five to eight. The chapter analyses four poems under the light of the poetic phenomenon, the Qualitative Employment of "Popular Heritage".

¹ The studies on Saudi poetry reviewed in this chapter are as follows:

1. Abū al-Riḍā, Sa'ad. *Jamāliyyāt al-Adab al-Islāmī* (Aesthetics of Islamist Literature). Cairo: al-Majmū'ah al-Muttaḥidah li al-Ṭibā'ah, 1996.
2. Abū Hayf, 'Abdullah. *Al-Ḥadāthah fī al-Shi'r al-Su'ūdī; Qaṣīdat Sa'ad al-Ḥumaydīn* Namūdhajan (Modernism in Saudi Poetry; the Poem of Sa'ad al-Ḥumaydīn as a Model). Morocco: al-Markaz al-Thaqāfī al-'Arabī, 2002.
3. 'Ammār, Maḥmūd S. *Al-'Anāṣir al-Turāthiyyah fī Shi'r 'Alī al-'Asīrī* (The Inherited Elements in the Poetry of 'Alī al-'Asīrī). Proc. Of al-Mu'tamar al-Thānī li al-Udabā' al-Su'ūdiyyīn, Vol 4. Makkah: Munshūrā Jami'at Um al-Qurā, 2000.
4. Al-Arna'ūt, 'Abd Allatīf. "Al-Ḥadāthah al-Fanniyyah fī Shi'r Badī'ah Kashgharī" (Artistic Modernity in the Poetry of Badī'ah Kashgharī). *Majallat Qawāfil*. Riyadh: al-Nādī al-Adabī, 7 (1996):157-172.
5. Al-Arna'ūt, 'Abd al-Laṭīf. "Al-Taghrīb fī "Rusūmun 'Alā Al-Ḥā'it'" (Strangeness in the Collection of "Rusūmun 'Alā al-Ḥā'it'"). *Majallat Qawāfil*. Riyadh: al-Nādī al-Adabī, 9 (1997) :67-114.
6. El-Azma, Nazeer. *Qaḍāyā wa Ishkāliyyāt fī al-Shi'r al-'Arabī al-Ḥadīth : al-Shi'r al-Su'ūdī Namūdhajan* (Issues and Problems in Modern Arabic Poetry : Saudi Poetry as a Model). Jeddah: al-Nādī al-Adabī. 2001.
7. Al-Bāzi'i, Sa'ad. *Iḥālāt al-Qaṣīdah*, (References of the Poem). Riyadh: al-Nādī al-Adabī 1998.
8. Al-Bāzi'i, Sa'ad. *Thaqāfat al-Ṣaḥrā'* (The Culture of the Desert). Riyadh: no pub., 1991.
9. Al-Ghadhdhāmī, 'Abdullah. *Tashrīḥ al-Naṣṣ* (Deconstructing the Text). Beirut: Dār al-Ṭalī'ah, 1987.
10. Al-Ghadhdhāmī, 'Abdullah. "Ḥusayn al-'Arawī: Intizār Malā Yuntaẓar." *Al-Riyāḍ Newspaper* (the first part) 23 Jan. 1992, (the last part) 28 May 1992.
11. Al-Ghadhdhāmī, 'Abdullah. *Al-Qaṣīdah wa al-Naṣṣ al-Muḍādd* (The Poem and the Opposite Text). Beirut: al-Markaz al-Thaqāfī al-'Arabī, 1994.
12. Al-Hāshimī, 'Alawī. *Zāhirat al-Ta'āluq al-Naṣṣī fī al-Shi'r al-Su'ūdī al-Ḥadīth* (The Phenomenon of Intertextuality in Modern Saudi Poetry). Riyadh: Mu'assasat al-Yamāmah, 1998.
13. Al-Hindī, Ashjān. *Tawzīf al-Turāth fī al-Shi'r al-Su'ūdī al-Mu'āṣir* (The Employment of Heritage in Modern Saudi Poetry). Riyadh: al-Nādī al-Adabī, 1996.
14. Al-Makhdūb, Laṭīfah. *Al-Muzāwajah Bayn al-Shi'r al-Tafīlī wa al-'Amūdi fī al-Shi'r al-Su'ūdī* (The Joining of Free Verse and Classical Verse in Saudi Poetry). Proc. Of al-Mu'tamar al-Thānī li al-Udabā' al-Su'ūdiyyīn, Vol 4. Makkah: Munshūrā Jami'at Um al-Qurā, 2000.
15. Al-Nābulṣī, Shākir. *Raghīf al-Nār wa al-Ḥinṭah* (A Loaf of Fire and Wheat). Ammān: al-Mu'ssasah al-'Arabiyyah li al-Dirāsāt wa al-Nashir, 1986.
16. Nāṣif, Muṣṭafā. *Al-Wajh al-Ghā'ib* (The Absent Face). Cairo: al-Hay'ah al-Miṣriyyah al-'Āmmah li al-Kitāb, 1993.
17. Al-Qurashī, 'Ālī S. *Ṭāqāt al-Ibdā'* (Abilities of Creation). Jeddah: al-Nādī al-Adabī, 1994.
18. Al-Qurashī, 'Ālī S. "Alāqat al-Qaṣīdah al-Jadīdah fī al-Mamlakah bi al-Turāth" (The Relationship between the New Poem and Heritage in the Kingdom). *Majallat Qawāfil*. Riyadh: al-Nādī al-Adabī. (1993):27-48.
19. Al-Shintī, Muḥammad Ṣ. *Mutāba'ātun Adabiyyah* (Literary Continuations). Al-Dammām: Jam'iyyat al-Thaqāfah wa al-Funūn, 1982.
20. Al-Surayḥī, Sa'īd. *Al-Kitābah Khārij al-Aqwās* (Writing outside the Brackets).. Jāzān: Nādī Jāzān al-Adabī, 1986.
21. Al-Yaḥyā'i, S. The Early Beginnings of al-Qaṣīdah al-Ḥurra (free verse) in the Gulf States: 1970s-1980s. Unpublished Ph.D, University of Leeds. Leeds, 2001.
22. Al-Zahrānī, Mu'jib. "New York fī Thalāth Qaṣā'id Maḥaliyyah (New York in Three Local Poems). *Majallat Qawāfil*. Riyadh: al-Nādī al-Adabī. (1993):72-105.

² The scholarly works of the literature related to Saudi poetry in the selected period are as follows:

1. Abū al-Riḍā. (1996). A small size book, only chapter 1, (38pp).
2. Abū Hayf, 'Abdullah. (2002). A small size book and the whole of it is restricted to one Saudi poet, (238pp).
3. 'Ammār, Maḥmūd S. (2000). Paper, (65pp).
4. Al-Arna'ūt, 'Abd Allatīf. (1996). Paper (15pp).
5. Al-Arna'ūt, 'Abd Allatīf. (1997). Paper, (9pp).
6. El-Azma, Nazeer. (2001). A small size book and the whole of it is based on papers and articles. (394pp).

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7. Al-Bāzi'ī, Sa'ad. (1998). A standard size book, 3 sections of chapter 1 (125pp), chapter 2 (pp29), and 2 sections of chapter 3 (65pp).
 8. Al-Bāzi'ī, Sa'ad. (1991). A standard size book, chapter 1 (66pp), 2 sections of chapter 2 (22pp), and 1 section of chapter 4 (6pp).
 9. Al-Ghadhdhāmī, 'Abdullah. (1987). A standard size book, chapter 2 (37pp) and 1 section of chapter 3 (17pp).
 10. Al-Ghadhdhāmī, 'Abdullah. (1992). Article in a newspaper (1pp).
 11. Al-Ghadhdhāmī, 'Abdullah. (1994). A small size book, chapter 4 (31pp).
 12. Al-Hāshimī, 'Alawī. (1998). A small size book and the whole of it is based on analysing only four poems, one of them is by non-Saudi, (388pp).
 13. Al-Hindī, Ashjān. (1996). A standard size book and the whole of it is based on analysing eleven poets, only six of them are related to the selected period. (225pp).
 14. Al-Makhḍūb, Laṭīfah. (2000). Paper, (40pp).
 15. Al-Nābulṣī, Shākir. (1986). A small size book, only chapter 3 (14pp).
 16. Nāṣif, Muṣṭafā. (1993). A standard size book, only chapter 3 (23pp).
 17. Al-Qurashī, 'Ālī S. (1994). A small size book, only chapter 2 (24pp).
 18. Al-Qurashī, 'Ālī S. (1993). Paper, (19pp).
 19. Al-Shintī, Muḥammad Ṣ. (1982). A standard size book, only chapter 1 (44pp).
 20. Al-Surayḥī, Sa'īd. (1986). A small size book, 2 sections of chapter 1 & 2 (17pp).
 21. Al-Yahyā'ī, S. (2001). Thesis, the author studies some features of many poets from the Gulf States, two of them are Saudis, (290pp).
 22. Al-Zahrānī, Mu'jib. (1993). Paper, (32pp).

³ For stages of modern Saudi history, see: Chapter One.

Chapter Five

The Qualitative Employment of "Popular Heritage"

5.1. Introduction

This chapter is the first chapter in the analytical part of this study, which contains chapters five to eight, applying the Fugitive Meaning Approach to Saudi poetry. Therefore, it commences with an introduction describing the criteria for the analytical part before explaining the phenomenon of the Qualitative Employment of "Popular Heritage". The analysis of this poetic phenomenon consists of investigating four sub-phenomena, which are the Function of Popular Poetry as an Expression of Extreme Disappointment, the Employment of Conflict in Popular Stories, Consolation in the Employment of Local Spirit: "the Land", and Refusal in the Employment of Local Spirit: "the Values".

5.1.1. Chapters Five to Eight

Although Saudi poetry, in the selected period, the last quarter in the 20th century, has been influenced by Modernism, which comes from the West, it has a unique voice as a result of its idiosyncrasy relating to the historical, cultural and desert characteristics. This uniqueness does not mean that Saudi poetry is separated from Arabic, international, literary and intellectual factors. It means that Saudi poetry in general has its own style¹, which is influenced, consciously or unconsciously, by historical, cultural and desert dimensions. Thus, chapters five to eight aim to study Saudi poetry in the light of its relationships with these dimensions.

These chapters are built upon four well-known phenomena² in Saudi poetry, each of which has its own sub-phenomena. In the present researcher's view, basing the chapters upon phenomenal analysis is the most appropriate method, not only for presenting a general view about Saudi poetry or making a decision on it as a whole, but also because it is the only proper method for applying the Fugitive Meaning Approach, as suggested in Chapter Three, which deals with the literary text as one unit. Furthermore, by applying phenomenal analysis, this study will avoid the limitations of previous literature, by adopting a comprehensive study, whether it is about the poetry of the selected period or about the specific poem. Hence, the innovative aspect of this method claims to be different from the traditional and

stylistic ones, which study the literary text by breaking it into components, i.e. analysing themes, lexis, sentences, images and rhythm separately.

After a comprehensive and deep examination of Saudi poetry during the selected period, it is obvious that the most important four phenomena, which were more or less ignored by the literature studied in Chapter Four, are: the qualitative employment of popular heritage; affiliation and the domination of anxiety; Saudi women and the inevitable conflict; and vagueness and the adventure of distinction. These four phenomena constitute chapters five to eight, which organised according to their importance in the selected period. While fourteen poems are selected, as sub-phenomena, to represent these phenomena in Saudi poetry, references to some other poems, representing the phenomenon and its sub-phenomena will be mentioned in the beginning of each chapter.

Besides, the titles of the phenomena and their sub-phenomena are created to give general views about the purposes of the analyses of the poems, they are formed to reflect the poems' general images within their contexts. In other words, this part of the thesis is organised in a hierarchical method, which starts from studying Saudi poetry within its historical, cultural and desert contexts, selecting four poetic phenomena in the light of Saudi poetry's background, selecting some sub-phenomena under each one of these four phenomena, selecting a poem representing the sub-phenomenon and analysing the content, structural and stylistic detailed features, not only in the poem's context, but also in the contexts of the sub-phenomenon and the phenomenon, considering its historical and cultural dimensions. Thus, the titles of phenomena and sub-phenomena, the overviews and the perspectives of interpretations given before the poems should be understood in the context of the hierarchical structure of this part of the study. In addition, the title of the poem, which represents a sub-phenomenon, is formed in keeping with the general meaning of the poem, and to include the general meaning of the sub-phenomenon itself.

Each poem, in this study, is investigated as one unit and a completed work in terms of its hidden and surface aspects, rather than dividing the analysis into the traditional two parts, i.e. the thematic and artistic sections, or studying each one of its features separately, i.e. poetic experience, emotion, content, language, image, rhythm, rhyme etc. As for the analysis itself, it is organised to be a cohesive text, especially for a stanza, in order to engage the reader in a holistic analysis for a poem, putting into

account not to interrupt the reader by anything, which may prevent the reader of a stanza or a poem from understanding them within their holistic context. In order to achieve that, direct references to the poetic phenomenon and its various dimensions may not be mentioned within the analysis of the poem. Therefore, the information given in chapters one to four, and the titles of the phenomena and the sub-phenomena should be taken into consideration before starting and while reading the analysis of the poem, so that the full understanding of the poem within its various contexts can be achieved.

In addition, within the analysis, quoting poetry is used, rather than referring the reader to the stanza by numbering the verses, to assist the understanding of the meaning. The quotation of poetry will be mainly from the English translation, but it can be from Arabic, if the Arabic word or expression should be mentioned, especially when the discussion is about the Arabic words, rather than the meaning, their letters, sounds, rhythms etc. Overall, this method of analysing poetry is not only to keep the analysis united, but also to facilitate the critic to produce another creative text besides the original one.

Although it may appear that some of the selected poems have a 'linguistic adventure' in some stylistic deviations and expressions, which seems to be abnormal in poetry, it is fundamental to state here that this aspect is deemed not only as an obvious element of the character of modern Arabic poetry, but also an acceptable aspect, of which the character of modern Arabic poetry is constituted, since modern Arabic poetry substitutes the intellectual concepts and visions for subjective and lyric poetry.

The following table lists the poems, which will be investigated in chapters five to eight, with a view to dividing the main four phenomena into sub-phenomena, indicating the type of each and its date of publication, as well as the poets, their date of birth and sex.

Table of the poets³ and their poems:

The Poem	The Poet	D.Birth	Sex	Pub	Type P.	Chap
A cloud for me and a blouse for her charm ⁴	‘Alī al-Dumaynī	1950	Male	1991	Classical, <i>Tafīlah</i> and Popular	5
A Neglected Note from Dubās to his Father ⁵	Sa‘ad al-Ḥumaydīn	1947	Male	1988	<i>Tafīlah</i>	5
Olympiad of the Body ⁶	Jāsim al-Ṣuḥayyih	1964	Male	2000	<i>Tafīlah</i>	5
A page of Bedouin's papers ⁷	Muḥammad al-Thubaytī	1952	Male	1983	Classical	5
Time of Struggle ⁸	‘Abdullah al-Rushayd	1965	Male	2000	<i>Tafīlah</i> and Classical	6
Oh Rust, I Sip You ⁹	‘Abdullah al-Zayd	1952	Male	1986	<i>Tafīlah</i>	6
You Are for Me, and We and the Letter for the Homeland ¹⁰	Aḥmad al-Ṣāliḥ (<i>Musāfir</i>)	1942	Male	1987	<i>Tafīlah</i>	6
There is a Mosquito in Your Excellency's Nose ¹¹	Muḥammad al-Manṣūr	1950	Male	1979	<i>Tafīlah</i>	6
Where Is the Direction of the Trees ¹²	Thurayyā al-‘Urayyid	1948	Female	1994	<i>Tafīlah</i>	7
The Pearl of the Difficult Evening ¹³	Laṭīfah Qārī	1965	Female	1998	<i>Tafīlah</i>	7
The War of Crescents ¹⁴	Ashjān al-Hindī	1968	Female	1996	<i>Tafīlah</i>	7
The Subconscious Intermixture between the Memory of the Past and the Feelings of the Present ¹⁵	‘Abdullah al-Khashramī	1958	Male	1991	<i>Tafīlah</i>	8
Livelihoods ¹⁶	Fawziyyah Abū Khālid	1956	Female	1995	Prose poem	8
The Duality of Decision ¹⁷	Muḥammad al-Dumaynī	1958	Male	1994	Prose poem	8

It is obvious from this table that the selected poems include a different variety of periods of times, within the selected period, types of poetry, date of publication, the age of the poets, their sexes and intellectual attitudes. For every poem, an overview and a perspective of interpretation will be given, and then they will be divided into stanzas and every stanza will be quoted in Arabic first and then will be translated into English by the present researcher.

5.1.2. Introducing This Chapter

It is obvious that the employment of heritage as a whole, including Arabic, Islamic, international and local heritage is almost the most important phenomenon in Saudi poetry during the selected period. It is true that the employment of Arabic, Islamic, and literary heritage has been studied satisfactorily by the critics, regardless of the fact that each item has its own method and poems. Therefore, although the employment of heritage as a whole is almost the most important phenomenon in Saudi poetry during the selected period, this study is restricted to the employment of popular heritage.

However, the employment of popular heritage was selected not only because it was ignored by the critics, apart from the study of al-Hindī (1996:178) who sheds light upon some poems employing local popular poetry, but also because of its volume and qualitative use in Saudi poetry, as well as because it reflects the historical and cultural phases of the poetry and their relationships with the poets. Moreover, although the employment of popular heritage contains a few aspects, which will be investigated in this chapter, the employment of some other aspects of heritage is influenced by the projection of the popular vision on them. Consequently, discussion of the local heritage is not only confined to the popular aspects in heritage, but also explores how this factor influences others¹⁸. Poets, such as Muftāḥ (b.1940), al-Ṣāliḥ (b.1942), al-Ḥumaydīn (b.1947), ‘Alī al-Dumaynī (b.1950), al-Thubaytī (b.1952), Bahkalī (b.1954), al-Ṣikhān (b.1956), al-Ḥarbī (b.1956), al-‘Utaybī (b.1958), al-Ṣuḥayyih (b.1964), Ibrāhīm al-Wāfi (b.1966) and al-‘Arawī (b.1967)¹⁹ are renowned for their qualitative use of popular heritage, such as popular poetry, stories and expressions, the songs of workers and children, and popular values and conventions²⁰.

In this chapter, four poems, in which popular heritage is employed, will be investigated. In some, the employment is direct, as in the case of popular poetry (*al-*

Shi'r al-Sha'bi) and local stories; in others it is indirect, by reference to the local spirit and memory. In other words, this chapter focuses on two main parts of the employment of popular heritage, which are: the employment of popular materials, whether they are texts, such as popular poetry or events, such as *Dubās'* story, and the employment of proud and positive feelings, which become a significance part of the nationalist feelings and spirit, whether it is towards the land, which has a historical reputation, stimulating the nationalist pride, or towards values which are still in general an influential part of people's lives.

5.2. The Function of Popular Poetry as an Expression of Extreme Disappointment: a Study of "A Cloud for me and a Blouse for her Charm" by 'Alī al-Dumaynī

5.2.1. An Overview of the Poem

In this section, the poem of 'Alī al-Dumaynī, *غيمة لي وقميص لفتنتها* (A Cloud for me and a Blouse for her Charm), will be analysed by focusing on the function of the two popular poetic stanzas. The poem contains three poetic sections entitled: Monday Dawn, Sunday Evening and Friday Morning. The two popular poetic stanzas are in the section, Sunday Evening, which produces meanings of gloominess and termination, and their functional and psychological dimensions will be studied in their contexts. In this poem, the poet describes his efforts and feelings for the addressee during the three stages of its journey. The journey consist of joyful beginning, "Monday Dawn", which comprises instructions and functions to be done for the pursuit of the journey, gloomy ending, "Sunday Evening", which describes the fluctuation in poet's feelings starting with endurance, disappointment, blame and recovery, and a positive attitude, "Friday Morning", describes the reflects the poet's steadfastness and clear vision of the future.

5.2.2. The Perspective of Interpretation

According to the Fugitive Meaning Approach, it is required to consider both internal and external dimensions of the poem in order to produce a "sound" interpretation of it. As long as they are justified and the two dimensions are considered, alternative points of view and interpretations are accepted. Considering some factors before the publication of the poem, the poem conveys the poet's feelings, effort and attitude towards the Modernist Movement and its journey in Saudi Arabia since the 1970s

until the date of publishing, i.e. 1991. This perspective is justified as follows: firstly, the poet is one of the few effective modernist leaders in the country. Secondly, because the date of publication, i.e. 1991, is considered as a difficult time for Modernism due to the conflict with the proponents of the Islamist trend, as well as an earlier time for the transformation to Postmodernism, as explained in Chapter Two, this poem expresses the three stages of Modernism in the country, i.e. the time of spreading, from the 1970s to the middle of 1980s, the time of confrontation with the masses and especially the proponents of the Islamist trend, during the last half of the 1980s, and the time of limitation and transformation to Postmodernism in the early 1990s²¹.

5.2.3. The Poem

Monday Dawn

Stanza One:

قد خلعتك عن شجر يتبادل فيك السهام ،
إلى شجر يتعاور فيك الخصام ،
ومن ريبة جاورت نعشها في الحقائب حتى شكوك يقيني ..
فانزعي ما تبقى من الريش ولتستري فتنة الصمت أو فانزعي عيني ..

I tossed you from trees, which were exchanging arrows because of you
to trees circulating disagreement because of you
and from doubt which was close to its bier in the bags until the doubts of my
certainty²²...

so, extract what is left from the feathers and cover the sedition of silence or extract me..

In this section, "Monday Dawn", from which the meaning of commencing and freshness can be deduced, as a result of the relationships between dawn, the beginning of the day, and Monday, the beginning of the week²³, and the beginning of the movement, al-Dumaynī addresses the modernist movement, describing his efforts from the beginning to enable its principles and activities to develop and become acceptable in the Saudi Arabian society.

Al-Dumaynī affirms that although he adopts the Modernist Movement not for people who are controlled by a spirit of conflict, such as people in the Arabian Peninsula in the past, but for people who live in the modern era, he has become sorrowful and disappointed with the new generation who circulate disagreement on the movement, as if it is not relevant to modern life. After stating that he saved the movement from doubt as to its significance, which was a backward idea, he escalates the situation by

driving the movement to choose one from only two options; to reflect its significance and reality to people, to stop sedition among them, or to expel him.

The deviation of the use of the word, "trees", and its linguistic relationship with the word (شجار), which means conflict, is not only to express how strong and complicated the conflict was, but also that both generations have almost the same level of overlapping and ramifications, to the extent that both of them rejected the movement. Through using the deviation in the sentence, "from doubt, which was close to its bier", he criticises both generations giving a message to them that their doubt about the significance of the movement is meaningless and absurd. In addition to that, the three imperative verbs (فانزعيني، لتستري، فانزعيني), i.e. "extract, cover, extract me", play a role in creating an impression of force and urgency. They also expose the extent of psychological intensification, which led al-Dumaynī to be strict in dealing with the movement. Therefore, this state can be considered a clear indication of the psychological circumstances leading to the use of popular poetry in the section, "Sunday Evening".

Stanza Two:

استحمي على الرمل ولتكملي عدة الأربعين على الماء
 إن المدينة غارقة في هواء من القار ، غائبة في حضور من النار ، تائهة في الهوية والاهتواء.
 ما منحتك إلا الكلام صموتا فأنطقته بالبكاء
 كيف لو كنت أشرعت بين يديك الدواوين أو خنت بعض البساتين
 أو جئت معتمرا بالحقيقة بيضاء بيضاء.

 فلتحملي إصر آبائنا ، وحنين بنينا إذا غام فوق عويل النساء.

Bathe on the sand and complete the period of forty days on the water,
 the city is sunk in an atmosphere of tar, absent in a presence of fire, lost in the
 identity and identification.

I did not give you but silent speech, and you made it speak with cries.

What would happen if I opened the *Dīwāns* between your hands, or betrayed some
 gardens
 or came filled with the white glaring truth.

.....
 you should carry the offence of our fathers, and the longing of our children when it
 clouds over the wailing of women.

The poet asks the movement to root itself and to mix with the people, the local
 culture and environment in order to intensify its influence, "bathe on the sand".
 Meanwhile, although the movement was still in its infancy, starting to establish its
 values and principles, he did not only ask it to be involved with the society, but also

to "complete the period of forty days", which refers to the period of confinement in the local culture, by sailing towards the city, which represents people and culture etc., to rescue it from the current circumstances. The reason for asking the movement to sail is because the poet is very sure, as indicated by the use of the word (إن), which gives emphasis to the deviation in the sentence, that the city, i.e. the people and the culture, is "sunk, absent and lost". Consequently, it is understandable that the poet uses some imperative verbs, such as "extract, cover, extract me", in the first stanza, and "bathe and carry offence" in the second one, and other stylistic features, which will be discussed below, such as the argument through using negation and affirmation, and use of the interrogative noun, i.e. "I did not give you but" and "what would happen if", as well as the decision presented by the imperative sentence, "you should carry".

In addition, the city is "sunk in an atmosphere of tar", which indicates that the cultural and intellectual environment is stifling and cannot sustain life, and "absent in a presence of fire", because presence in a state of comprehensive conflict is like absence. Thus, from the two words, "trees" and "fire" so far, it can be deduced that cultural conflict is one of the most important concepts in the text. As for the word "lost", the city is not only lost in identity at the present, but is also lost in identification (الاهتواء), so the people in the city are lost both in the sense of having no identity and in their ways of looking for identity, which will influence their comprehensive development in the near future at least.

After giving a detailed statement that the city is "sunk, absent and lost", in addition to arguing with the movement, by using the method of negation and affirmation, "I did not give you but", and an indirect encouragement to accept the challenge and start working among the people, the poet states that he has not yet disclosed all the issues that concern him, "what would happen if I opened the *Dīwāns* between your hands", let alone shown the clear reality of the city and its miserable condition, "or came filled with the glaring white truth".

Because this section is built almost upon long sentences, it would seem that these sentences reveal the poet's interest in detail to persuade others of the function of the movement. Moreover, the basing of the rhyme, in most of this section, on the consonant *Hamzah* (ء) after the extended *Alif* (ا), such as (الماء ، الاهتواء ، البكاء)

(بيضاء ، النساء) , indicates psychologically and phonostylistically the confidence and resolution of the poet.

It is interesting to note that, after using some imperative verbs, describing the city's condition and arguing to remove any doubt, the poet leaves a gap of about three sentences to give a personal opportunity for thinking and prepare the other party (the movement) to be ready to accept the decision, which burdens the movement with a heavy responsibility towards the past and the future, "you should carry the offence of our fathers, and the longing of our children".

Sunday Evening

Stanza One:

بين هذا الفضاء النحيل ، وهذا الشتاء الثقيل ، وبين الرفيع وبين الذليل ،
وبين القواقع مزدانة بالردى ، والشراشف ملتفة بالعويل ،
تمسكت بالقلب كي لا يضلّ ، وبالكفّ ألا تذللّ ، وبالريح ألا تطول ، وبالرفض أنا وأنا ببعض القبول ،
وأنا أنيخ الثرى فأعقر أحزانه ، والردى فأزير عنوانه ،
والقبور فأقرأ أسماء من سبقونا ، وفي صفحات المواليد أرقب من لحقونا
وأسلمت لله أمر المدينة منبوحة نون ننب سوى حزنها، ودواعيس تسبح في غربها، ومفازات ضاقت على غربها
واستعنت بنفسى عليّ ، وكنت انتهيت إلى وجهها ، وارتقيت لسدتها فرأيت ..!
رأيت الفضاء النحيل وذاك الشتاء الثقيل ، وكانت على مذبح من يدي فأنحيت....

Between this thin space and this heavy winter, between a noble and low person,
between snails beautified by death and bed sheets wrapped in wailing,
I clung to the heart in order not to get lost, with the hand in order not to be low
with the wind in order not to be continued, with rejection sometimes or with
acceptance other times, and sometimes I stopped the soil to deal with its sorrows,
death to beautify its address, graves to read the names of those who preceded us and
in registers of newborn babies to watch those who proceed us.

I handed over the matter of the city to God when it was slaughtered without crime
except its sorrow, narrow roads are swimming in their people and deserts became
narrow on their unfamiliar people.

Thus, I called for help of myself on myself, I finished towards its face, I ascended to
its gate. So I saw... !

I saw the thin space, and the heavy winter, it was on a slaughterhouse of my hand
and then I stooped

In this section, "Sunday Evening", from which the meaning of ending and gloominess can be inferred as a result of the relationship between "Sunday", the end of the week, and "Evening", the end of the day, and a gloomy time considering the poet's mood in the poem, al-Dumaynī describes his feelings and reaction to the retrogression of the movement. After explaining his disappointment and as a result of the increase of the negative feelings, al-Dumaynī moves subconsciously to popular poetry as a catharsis. Thereafter, in his attempt to rid himself of disappointment, al-Dumaynī employs

popular poetry again as a supporting factor, this time to hold himself together. Furthermore, from the title of this section, it would appear that the psychology of the poet has changed. As mentioned above, the atmosphere of gloominess and ending can be deduced from both words, 'Sunday' and "Evening", as a result of their relationships with that atmosphere, considering the poet's mood in the poem.

The section starts by describing some features of the changes and the poet's attitude towards them. He asserts that he was in a dilemma between the narrow vision of the people, a "thin space", and the backward situation prevailing, "heavy winter", and between noble and low people and their different reactions. Consequently, because he was shocked, he attempted to restrain his reaction by performing certain actions to stop himself losing control, "I clung to the heart in order not to get lost", with the purpose of saving face, "with the hand in order not to be low", to hope that the situation will end soon, "with the wind in order not to be continued". Thus, in addition to becoming flexible in dealing with others, "with rejection sometimes or with acceptance other times", he escaped from facing the problem, which indicates the psychological escalation in this step, to deal with sadness, "sorrows", frustration, "death to beautify its address", the past, "graves", and the future, "newborn babies".

After some pessimistic words, "thin, winter, heavy, death and wailing", the parallelism of short-rhythmical sentences after the sentence, "I clung", such as (يضلّ ، تذلّ ، يطول)، which is needed for the self-control process, indicates a psychological problem, for which short sentences are more appropriate than long ones, as they convey a sense of restlessness and need of change. Although the rhythm in (يضلّ ، تذلّ ، تطول) suggests that the poet is in a state of psychological tenacity, the hesitation in dealing with, "rejection, acceptance, soil, death, graves and newborn babies", is a sign of confusion and dilemma.

Given that, his attempts to keep in control and to be self-confident failed soon after the sentence, "I handed over the matter of the city to God". Therefore, regardless of his final assertion of the effort to hold himself together, "I called for help of myself on myself", his mood dropped down dramatically after stating that he "finished towards its face, ascended to its gate", and realised that reality had imposed itself again, reflected in repetition of the sentence, "the thin space and the heavy winter". This type of repetition, as well as the repeated rhymes, such as (هـ—...) five times, and

(...يت) four times, create conviction and then submission. Thus, the poet's mood reached its lowest point when he submitted to his weakness, confessing that he "stooped".

In the rhythmical variety in this stanza, four types of rhyme can have a psychological dimension in view of the context of this section. While the first type has one rhyme in four sentences (النحيل ، الثقيل ، الذليل ، العويل), and the third type has another one rhyme in five sentences (حزنها ، غربها ، غربها ، وجهها ، سدتها), the second type has four rhymes in eight sentences, two sentences each (تطول ، القبول), (يضل ، تذل), (سبقونا ، لحقونا) and (أحزانه ، عنوانه). The variety of the length of rhythm; long, short and long, as well as the short rhythmical variety in the second type itself, with its parallel dimension, indicate that the poet was in a state of hesitation and confusion which has a close relationship with the connotation of the title of the section, i.e. "Sunday Evening".

As for the fourth type of rhythm, because it is built upon the first person pronoun, (*Tā' al-Mutakallim*), (...ت), it can be observed from the beginning, despite its distance from successive rhymes. The verb (تمسكت) is the first step for this type of rhythm built upon *Tā' al-Mutakallim* (...ت), in which the meanings of facing the problem, feeling lonely, and defeatism can be deduced. In addition, these connotations will be obvious when the meaning and the order of the sentences, "I clung, I handed over, I called for help, I finished, I ascended, I saw, I saw and I stooped" (تمسكت ، أسلمت ، استعنت ، انتهيت ، ارتقيت ، فرأيت ، فأنحيت) are analysed. It is interesting to note that the overlapping parallelism between the two types of rhyme, i.e. (انتهيت ، وجهها ، ارتقيت ، سدتها ، فرأيت), shows how the state of frustration dominated the poet's psychology and, therefore, he moved from suggesting ideas and solutions to singing and yielding to himself, which is considered as an indication that popular verses are coming.

It is, thus, evident that the need for popular poetry appeared when the state of introversion and full submission reached its peak. After the sentence, "I stooped" (فأنحيت) with its psychological dimension and in the feeble presence of consciousness, popular poetry appeared as a subconscious reaction. In the following stanza, the function of popular poetry as an expression of extreme distress will be analysed.

Stanza Two:

ياليل ليل فوق قلبي وضمه
 لا أنا من العشب المغيب في الاكفان
 وانثر جناحينه على ونّة أمه
 ولا أنا من الكادي ولا ريحة الجان
 وأنا مضارب بدو تطوي سماها²⁴.

Oh night, be upon my heart and embrace it
 Spread out its wings on the moan of its mother
 I am not from the grass hidden in shrouds
 I am not from *al-Kādī*²⁵, nor the smell of fairies
 I am a broken journey, barefooted and thirsty
 I am a land of Bedouins enwrapping its sky. Enwrap

Popular poetry has imposed itself on the poet's state, commencing with the traditional word used by gloomy and disappointed people, "oh night" (ياليل..), which has a strong local dimension as well as a psychological one, conveyed by the two long sounds in *al-Alif* and *al-Yā*, according to the traditional pronunciation. After the first verse asking for more darkness and sympathy, "oh night, be upon my heart and embrace it, spread out its wings on the moan of its mother", the poet employs three successive negations reflecting his level of disappointment: "I am not from the grass, I am not from *al-Kādī*, nor the smell of fairies".

In addition to blaming himself, after these negations, he states that he is "a broken journey" and "a land of bedouins". These two sentences have two opposing meanings. "A broken journey" is the opposite of "a land of bedouins enwrapping its sky" because of the fact that Bedouins are in a state of travelling during the year, i.e. "enwrapping the sky". Thus, the stylistic phenomena in this stanza, i.e. vocative, negations, affirmation and the contradiction between the last two sentences imply that the poet was at a peak of confusion and frustration.

Stanza Three:

طالع من سحيق الصبابة حتى رحيق الكتابة ، أسأل مهد الصبا أن يؤوب وجمر الهوى أن يتوب
 وأوقد في زيت ماء القناديل فتنتها لتضيء السوانح مابين لابة وجه المدينة والقبر كيما تسرّ بنا الفاتحة.
 مطري في القبائل يحنو على جثة مات سيدها ويداري دموع التي فارقت بعلمها ،
 بالندی ويسدّ المدى بين نهر العشيق وفوهة الأضرحة.
 ما لكف توضاً في صيفه بالنوارس غرقى سوى زهرة مالحة.
 أي صوت هو البحر حين امتطى الزيت قامته وهوى ليلة البارحة.
 فاشربي كي يقرّ لسانك بعض دمي ايها النائحة.
 أن لي أن أريح الذبيحة في مهدها وأواري عن الناس سواتها وأصلي ..فأسأل مقتلها :
 أي أرض سنختار كي نشعل المدفعية فارغة والبوارج عامرة ونسوي لهذي البحار عرائس من مرمر وذهب
 ثم نكتب في دفتر الجند شعر الرثاء وشعر الطرب ؟

Coming from a profound ardent love to the nectar of writing,
 I ask the cradle of childhood to return and the firebrands to repent
 I kindle in the oil lamp's water its charm to lighten occasions between
 the face of the city and the grave in order for the beginning to be pleased.
 My rain in the tribes sympathises with the dead body of one whose lord died,
 humours the tears of one who left her husband with dew and closes the distance
 between the river of a lover and the mouth of graves.
 There is nothing for a hand, which makes ablutions in its summer with sunk gulls
 except salty flower.
 Which voice is the sea when the oil rides on its body and then dropped down last
 night.
 Drink in order for your tongue to confess my blood, oh wailer.
 It is time for me to give rest to the slaughtered in its bed and hide its shame from
 people and pray... asking for its killing:
 Which land will we choose to burn the empty artillery and the full battleship, to
 make for these seas brides of marble and gold, and afterwards we will write in the
 soldiers' notebook the poetry of elegy and of singing?.

This stanza conveys explanations, justifications and an indignant attitude towards the poet's movement. In the beginning, the poet tries to justify his psychological deterioration in the previous stanza and to assert that he is in the right. Therefore, he employs the nominal sentence (*al-Jumlah al-Ismiyyah*), "coming from a profound ardent love", (طالع من سحيق الصبابة), and two verbs in the present tense, "I ask" and "I kindle" (أسأل ، أوقد), which indicate stability and continuity. From the use of the expressions, "profound ardent love" and "the nectar of writing", it can be inferred that the poet is interested in revealing his faithfulness in both emotional and intellectual aspects, which will be proclaimed by him in section three, "Friday Morning". Furthermore, he points out that the reason for kindling the oil, the source of intellectual enlightenment in this context, is to create methods, "occasions", for the face of the city, as a symbol of modernity, to influence the grave, as a symbol of backwardness. To assert his truthfulness, he says that the principles he has are for all people and can achieve success, "my rain in the tribes sympathises, humours the tears, closes the distance" between the two trends, "the river of a lover and the mouth of graves".

After affirming that anyone who uses an invalid method, will face an unexpected result, "there is nothing for a hand..", he ironically criticises his intellectual movement, "the sea", although they commenced a project of enlightenment and development, "the oil rides on its body", but unfortunately their project was doomed to a premature failure. Accordingly, he invites "the hand, the wailer" to suffer from

the result, which offends him. In the context of his indignant attitude towards his movement, he decides to bring it to an end even though it is still in its infancy: "it is time for me to give rest to the slaughtered in its bed". By asking the killing of the movement, ironically, about the proper land for burning the empty artillery, making brides of marble and gold, and writing the poetry of elegy and of singing, he asserts his reproach on the members of the movement, who are living, in the poet's view, in a dream land. The senses of irony and reproach are presented by expressions such as "empty artillery" and "the poetry of elegy and of singing". Thus, long sentences may be the only method for the poet to express his disappointment and frustration, which are so strong that he is not only addressing the movement ironically, but also calling for its killing.

Stanza Four:

آن لي أن أحرر هذي الثمالة من حزنها وأفيق
وأهيل من الظل فوق ترائبها كي تضل الطريق
وأقاوم ألا تقوم من القبر ثانية بين زهو العدو وقهر الصديق.
يا حزن حظ الغيم في كفك ثياب
لأنثر نهر جمري على جمر الاحباب
وانقش هوى الديره على جال ماها.
وحطني لمبه على سدة الباب
وأرعى شجر غايب تغرب ولا تاب

It is time for me to liberate this residue from its sadness and wake up,
to pour down the shadow upon its chest to misplace its path,
and to fight not to rise again from the grave between the pride of the enemy and the
subjugation of the friend.

Oh, sadness please set clouds in your hand as garments,
and make me a lamp on the doorway,
in order to place the river of my firebrands on the firebrands of my sweethearts
and to look after trees of the absent person, who went into exile and has not repented
yet, and finally, to carve the love of the city on the edge of its water.

It is generally obvious that this stanza is a revolution against the previous frustrating state, because the poet has realised that being under these circumstances not only affects his state of mind and decisions, but will also influence the future of the movement itself. In addition, he is not merely looking for liberation from his gloomy state, "to liberate this residue from its sadness and wake up", but also seeks to pluck the state out completely, "to pour down the shadow upon its chest to misplace its path", and "to fight not to rise again from the grave". Hence, a new mood appears in the stanza to dispose of the negative influence and replace it with psychological stability, in order to commence a new optimistic journey.

Following this attempt to escape from gloomy circumstances, popular poetry appears again with a similar level of significance, but a different function from the previous one. While the first stanza of popular poetry presents a process of psychological catharsis, this one presents the launching of a new stage of dealing with the situation and can be considered as a preparation for the next stanza. Although sadness still dominates the poet's attitude and reaction, and produces a negative attitude in the beginning of the section "Sunday Evening", it appears that he benefits from sadness, through employing popular poetry at the end of it. This section gives him the strength to move to an optimistic vision, in order to begin another stage with the movement. Therefore, he takes some decisions by asking sadness to hold the miserable previous state, "clouds", and to make him a source of enlightenment, a "lamp", at the most important stage in the intellectual developmental process, "the doorway". These tasks are set in order to bring efforts together, "to place the river of my firebrands on the firebrands of my sweethearts", which may be interpreted as embracing modernist ideas, which have not been adopted yet, "to look after trees of the absent, who went into exile and has not repented yet", and to affix modernist ambitions in people's minds, "to carve the love of the city", (the sunk city).

Regardless of the fact that the two stanzas of popular poetry were composed by the poet himself, as he mentioned (Al-Dumayni,1999:97), and with a similar concern (the title is "the rain of the other sound"), the two stanzas imposed themselves as a response to the two hard states in the poem. This is because composing literary texts and paying attention to the language may disappear or become weak as a result of being under such emotional pressure. Hence, it would appear, at the end of the section, that the two stanzas play a significant role in the most important psychological turning-points in the poem, i.e. the cathartic stage and the turning point from despair to optimism.

Friday Morning

Stanza One:

<p>ونافحت عن بطحائه من يقائله تنفس صبح الخيل وانهل وابله فتورق في قلبي بروقا قبائله وأشهرت سيف الحب هذي قوافله</p>	<p>(ولي وطن) قاسمته فتنة الهوى إذا ما سقاني الغيث رطباً من الحيا وإن مستني قهرت تلمست بابيه تمسكت من خوفٍ عليه بأمتي</p>
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I have a homeland with which I shared the charm of love
 and I defended its land from its attackers .
 When it gives me the full rain of blessing,
 the morning of horses will breathe and pour its water.
 If coercion befalls me, I will grope for its door,
 its tribes will leaf in my heart afterward like lightings.
 Because I am concerned about it, I cling to my nation,
 and draw the sword of love, these are its caravans.

This section, "Friday Morning", shows that the poet has been able to control his feelings and adopt a more optimistic mood, reflected in the indication of "Morning". As for Friday, which is called in the Islamic culture *Jum'ah*, i.e. a day of gathering, al-Dumaynī maintains, in public, the day of gathering, that he is a good citizen and a nationalist. Moreover, Friday, the day of gathering, implies that the homeland is for all, and not for any individual trend. In other words, "Friday Morning" signifies the success achieved by the poet in rising above his despair and sending an indirect message that the homeland (the sunk city) is for all, which indicates somehow the subconscious acceptance of the transformation to Postmodernism.

Because the previous stanza represents a valuable sacrifice for the homeland by taking decisions, "to make me a lamp on the doorway, to look after trees, to carve the love of the city", this section is not only about starting to feel happy with an optimistic view and "morning feelings", but also offering justifications for the change in attitude and for making decisions and sacrifices for the homeland.

Thus, the poet addresses the trends opposed to the Modernist Movement, who exploit its obstruction, to defame its faithful relationship with the homeland. Therefore, he asserts the strong relationship by stating in the beginning that he shares with the homeland both enjoyable and terrible circumstances, "I shared the charm of love and defended its land from its attackers", and at the end that he is ready to protect the homeland, "because I am concerned about it, I cling to my nation and draw the sword of love". Again, the first person pronoun (*Tā' al-Mutakallim*) (تـ)، such as (فاسمئـه ، نـافحتـ ، تلمستـ ، تمسكتـ ، أشـهـرتـ) (تـ)، appears in this section as a sign that the poet is driven subconsciously by the situation to affix his attitude and loyalty to the homeland.

Because the poet's psychological state, attitude and subject matter have changed, it would be strongly expected that the form of the section would change accordingly.

While the two previous sections, except the popular verses, are of *al-Tafīlah* type built upon (فاعلن), the foot of the metre, *al-Mutadārak*, this section is from classical poetry (*al-Shi'r al-Amūdi*), composed on the metre, *al-Ṭawīl* with its regular feet (فعولن مفاعيلن فعولن مفاعلن). Furthermore, unlike *Shi'r al-Tafīlah*'s type, which conveys a sense of emotional turbulence by the irregularity in the numbers of feet, *al-Ṭawīl*'s metre with its rigid feet reflects psychological stability, which is proper to the new optimistic mood, the subject matter and "morning feelings".

It is generally agreed that among people, who live in backward societies, "the sunk city" and are still looking for themselves, "lost in the identity and identification", there may be a small group of people who are willing to sacrifice themselves to be the source of light for others, "make me a lamp" and to affix their methods, "carve the love of the city". Because this task is not straightforward, the group needs to adapt and react to all the problematic circumstances facing it, "I shared with the homeland the charm of love and I defended from its attackers". When that group attempts to achieve the reformation of society, they may require firmness and strictness to deal with the circumstances, "draw the sword of love". However, if any problem appears as a terrible reaction, the benefit of the nation and the homeland will be prioritised, "because I am concerned about it, I cling to my nation".

Because of the difficulty of the task facing them, it is very likely that such individuals may need a chance for the storm to pass away, "I stooped", to call for sympathy and kindness to alleviate their distress, "oh night, be upon my heart and embrace it" and may also feel frustration, "I am a broken journey". Nevertheless, because they are sincere and truthful, "I am from a profound ardent love", they will soon escape from pessimistic feelings to be steadfast again, "I cling to the heart in order not to get lost and with the hand in order not to be low". In addition, even if they are in a state of turmoil and near to yielding, "I handed over the matter of the city to God", they will be roused almost immediately, "it is time for me to liberate this residue from its sadness and wake up" and work hard not to face the pessimistic feelings again, "fight not to rise again from the grave".

5.3. The Employment of Conflict in Popular Stories: a Study of "A Neglected Note from Dubās to his Father" by Sa'ad al-Ḥumaydīn

5.3.1. An Overview of the Poem

Because this poem is composed in the view of Dubās' story, the overview of the poem will be given by its description. The story of Dubās, which is well-known to people in Najd²⁶, can be summed up as follows: In 'Udat Sudayr, a village of the Najd region, in the middle of Arabia, in the 19th century, a man called Abū Dubās lived, with his family: his wife, his son, Dubās, and two daughters, in a small farm. The father brought up his son not only to help him in working in the farm and to support him in facing life's difficulties, but also to respect others and to be a good man in terms of the two important desert characteristics, generosity and courage.

Because of the long period of drought in Najd and after the death of his mother, Dubās travelled to Iraq in his mid-twenties, looking for a better life for the family. During the absence of Dubās, and after getting married to another woman, Abū Dubās faced problems with the brothers of his new wife, because he refused to let them marry his daughters. They continued making life difficult for him to the extent that they not only intrigued and spread hearsay against him but also stopped supplying water to the farm, so that the crops dried up. Further, they spread rumours among people in the village that Dubās himself had become an unrespectable man, in terms of desert values, i.e. he was smoking and looking to gratify his appetites. Thus, immediately, when Abū Dubās was advised to call for his son, Dubās, he composed a long popular poem telling him the full story.

Dubās composed another popular poem to reassure his father that he still respected noble values, so the hearsay should be ignored and he would be coming soon. One day, after eight years of Dubās' absence, when the youngest daughter of Abū Dubās went to bring water from a well, she saw blood mixed with water in the small stream. Thus, her father realised that Dubās had arrived and had killed his opponents. Consequently, the father was pleased at the return of his son and retrieved his position in the village.

Thus, this poem can be divided into six stanzas. After giving an indication about the main attitude in the poem, in the first stanza, via quoting two popular verses by

Dubās and his father, the poet describes Dubās' ambitions in the second one. Whereas the third stanza is to describe the she camel, as a traditional style in composing popular poetry, the fourth stanza portrays Abū Dubās' psychological state after the absence of his son. After responding to his father's feelings and attitude in the fifth stanza, Dubās moves to the confrontation with his enemies in the sixth stanza, in order to reassure his father that he already has started dealing with the problem.

5.3.2. The Perspective of Interpretation

It is very obvious that Saʿad al-Ḥumaydīn, in the poem, *ورقة مهملة من دباس إلى أبيه* (A Neglected Note from Dubās to his Father), employs the full story of Dubās with all its conflict's dimensions, which may refer to the engagement of the poet in preparing himself to the confrontation with the anti-modernist groups in the country. Considering the date of the publication of the poem, which is 1988 when the conflict just had started between modernist and Islamist groups, this poem signifies that the conflict option is chosen for dealing with the situation. Because in most cases when popular stories are employed in Saudi poetry, their use is somewhat restricted to a selected part of a story appropriate to the subject matter of the poem, this poem is selected since it is the most suitable poem for applying the Fugitive Meaning Approach.

5.3.3. The Poem

Stanza One:

عسى يطقّ الباب والناس غطاس من كان له غايب فلا يقطع الياس	ياوالي القدره عليك تعبيره إن قدر الله جاب علمه بشيره	(أبو دباس) (دباس)
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Abū Dubās: I hope he will knock at the door while people are asleep;
oh, all mighty (God), find an explanation.

Dubās: Whoever has an absent person should not despair;
when God predestines it, the herald will come with good news.

Al-Ḥumaydīn starts the poem with two verses of popular poetry composed by Dubās and his father. The significance of selecting these verses is that while the first verse reflects a strong feeling of hope, which was a point of resignation to fate, the second one reveals a helpful response towards these feelings. In addition to that, the two verses represent the two main events in the plot of the story; they prepare the reader emotionally to respond to the poem's ideas.

Stanza Two:

ونامت عيون الرفاق سواي (أنا) تلوذ بهدي مساحات عشق الأبد !!
تبدد ذراتها في تجاويف كهفي المملح بالطين.. المحلى بقار الترجي والاصطبار..
وحبل المشدة نحو رقاب الطريق ينيخ سناماً تخر لمقدمه كاعبات الرواق الموشى.

The eyes of the friends slept except me,
the spaces of eternity's love fall back upon my lashes !!
it scatters its atoms in the cavities of my cave, salted with the mud..
sweetened by the tar of hoping and forbearing..
The rope of the fastener, towards the necks of the road, makes a hump kneel down
the buxom girls of the embellished tent will fall down for its coming.

Because the poem is entitled "A Neglected Note", it is evident that the poet would like to express what is unsaid in Dubās' poem to his father or what the father has not understood about Dubās' feelings. Thus, Dubās, in this stanza, describes how great his ambitions are, such that they have driven him to live far from his concerned father and family. There is nothing as important as these ambitions, which were pursued by Dubās, who in turn pursued him, "fall back upon my lashes", and they were so close to Dubās that they became palpable. Moreover, these ambitions are not only endless, "eternity's love", but also dominate his senses, concerns and the fields of his life, "it scatters its atoms in the cavities of my cave".

Dubās' life was very hard, "a cave", not only because of the lack of basic needs, "salted with the mud" and because even pleasure time is tainted with bitterness, "sweetened by the tar of hoping and forbearing", but also it was full of difficulties, "the rope of the fastener towards the necks of the road", which were attempting to hinder Dubās' resolution, "makes a hump kneel down". Although Dubās, is described as "a hump" that faced difficult circumstances, he is still the hero of the tribe, "the buxom girls of the embellished tent will fall down for its coming"

In addition to the desert vocabulary such as spaces, atoms, cavities, cave, mud, rope of the fastener, necks, hump, kneel down and buxom girls of the embellished tent, which appeared in this stanza to reflect the desert setting, it would appear that these endless ambitions, "the spaces of eternity's love" are related to the vast desert space. Furthermore, the image used to describe Dubas' conflict with circumstances is a desert image, "the rope of the fastener, towards the necks of the road, makes a hump kneel down, and the buxom girls of the embellished tent will fall down for its coming".

The stanza starts with a sentence in the past tense, "the eyes of the friends slept", in order to set up the fact that Dubās' ambitions are far from the ambitions of the others, who had normal ambitions, so they came to an end, "slept", while Dubās, who has endless ambitions, is still awake, "except me". However, the four verbs in the present tense, "fall back, scatter, kneel down and fall down" suggest indications of renewal and continuity, and also can provide the meanings of resolution towards achieving ambitions for both Dubās, on the one hand, and the circumstances around him on the other.

Although there are some stylistic deviations in the stanza, the deviations, "fall back upon my lashes" and "it scatters its atoms in the cavities of my cave" imply how strong is the intermixing between Dubās and his ambitions in both quality, "fall back", and quantity, "scatter its atoms in the cavities".

One, who has such a close relationship with his ambitions and determination for the achievement in that type of life, ought to be received with high regard and admiration, not only from his family but also from all the people who know him. Placing Dubās in this picture indicates not only the ability of the poet to portray Dubās' state by using words and images appropriate to the desert circumstances, but also shows how convinced the poet is of Dubās' personality in the story.

Stanza Three:

تداعب أختا لها (بالربابة) تراودها (بالمزامير).. تجيء بأحمالها من عوادي الطريق..
وتعرك في دربها خياشم أفقر من أن تمد لديها يد لا ترى فوقها وشم مبتاعها (حلقة أو مطرقتين).

It jests with her sister with a fiddle, seduces her with flutes, she comes with its goods safely from the road's hazards.

In its road, it rubs noses, which are so poor that no hand, whose purchaser's tattoo cannot be seen, will reach it (a ring or two hammers).

Because the she camel (*al-Nāqah*) is a crucial element in desert life and Arabs, since pre-Islamic time until a few decades ago, attempted to increase their self-confidence in dealing with desert life, not only by describing the ability of the vehicle of transportation, i.e. the camel, but also by emphasising that it would take them safely to their destination, the poet devotes this stanza to describing *al-Nāqah*. Thus, it was not only a slim and young *Nāqah*, "it rubs noses, which are poor" and "it jests with its sister with a fiddle and flutes" but is also familiar with travelling and enduring desert

hardship, "she comes with its goods safely from the road's hazards". In addition, because it was wellborn, it cannot be sold or bought, "no hand, whose purchaser's tattoo cannot be seen, will reach it". The poet draws inspiration from the desert values desired in a camel, such as being slim, young, wellborn and taking the desert travellers safely to their destination, which is very significant for taking the reader into the sphere of desert life.

Stanza Four:

دونكم أيها الربع بعض شظايا (شداي)..
 - قطيعي تفرق .. حث خطاه ..(وأقص أثره) ما بين شبر وشبر، وآخر يخبو على القرب..
 ينتابه الذعر لا ينتهي ولكن يناجي.
 - لقد كان لنا عندهم عاديات لها عند انحناء الصخور لفافات ليل الخليين، تجلجل ، تعافر أقداحها
 المترعات .. جرار .. جراراً.. ويعكف الصب في الوكر.
 - مشرباً كعنق الظليم يخب إلى الضوء إثر صوت الوليد الذي تاه بعد /تأتأة التاء /
 جره شدو عصفورة يخرق البعد بأنغامه الواجفات.
 - تدور الطواحين ، أما أن للسائح قرب الخيام يرجع صوتاً من (السابقه) إلى الغربة الأبدية..
 والغربة كهف لمن كان في الدرب يمزغ بحثاً عن الربع والسادرين تحت غيوم السجائر..
 خلف صراخ المقاهي تريد بأن ترتقي سلماً يهيم بأعلى السحاب.

Oh my friends, please take some splinters of my camel's saddle.

- My flock scattered.. hastened.. and I follow its tracks between two spans of the hand. Another flock subsides near me..

a scare befalls it.. it does not retreat but it confides.

- We had horses there, which have, near the bending of stones, bands of the night of carefree people, rattling, dealing with their full cups and jars.. but the lover remains in the nest.

- He is stretching out his neck like the neck of an ostrich, trotting to the light behind the sound of the newborn baby who got lost after stammering the letter *Tā'*, he was attracted by the singing of a small bird which pierces the distance with its tremulous tones.

- Mills are grinding, is it not time for the tourist, near the tents, to echo a sound of predecessor who went to eternal exile..?

The exile is a cave for one who is chewing and looking for friends and careless people under the clouds of cigarettes..

and behind the screams of cafes.

You want to ascend a ladder, which falls in love with the top of the clouds.

Because it is a very meaningful technique for describing Abū Dubās' psychological state, the poet, in this stanza, employs the monologue to investigate the early beginnings and reaction of Abū Dubās. Although it seems to be a dialogue because of the first expression, "oh my friends", the stanza is built on the monologue's technique because of the statement saying that Abū Dubās, with his daughters, "does not retreat (does not yield or be known by anybody) but it confides".

Before starting the four pieces of the monologue, Abū Dubās begins the monologue by screaming that he has reached the stage of frustration as a result of getting older and becoming weak, and, therefore, he hands over the symbol of the desert life, i.e. the camel's saddle, to the next generation, "oh my friends, please take some splinters of my camel's saddle". In fact, his handing over the camel's saddle is not simply a result of having abandoned the desert values. It occurs after a very long time of struggling with desert life, to the extent that the camel's saddle is reduced to "splinters" and some of them are lost, "please take some splinters". Furthermore, in Arabic and specifically in the Najd's culture, the word, splinters (شظايا) is commonly used to refer to a firebrand or fuse, which indicates that Abū Dubās was flaming emotionally and had strong feelings about the situation. Thus, this state of Abū Dubās can be considered as an early indication of the psychological need to call for his son, Dubās.

In the first piece of the monologue, Abū Dubās attempts to find a reason for reaching such a level of frustration in facing desert difficulties, by stating that the most important element in desert life, his son, has not only left, "my flock scattered", but also he, "hastened", and, therefore, Abū Dubās was with him emotionally and imaginatively, "I follow its tracks between two spans of the hand".

Although there is another group of the family, i.e. Abū Dubās and his daughters, they are in miserable circumstances, "another flock subsides near me, scare befalls it". However, although they are in a sad state speaking to themselves, "it confides", they do not submit to anybody, "it does not retreat", regardless of Abū Dubās' belief that the two factors, i.e. being far away from his son on the one hand, and his miserable life with the two daughters on the other, are good enough reasons for them to ask for help. Desert life and the value of the "flock" in Bedouin life are evoked in the use of the image, "my flock scattered" instead of "my son left". Using the words "flock" and "scattered" not only indicates how Abū Dubās was distracted and distraught, but also reflects the ability of the poet to convey the psychological state of the father by focusing on details such as the fact that the camel's saddle has become splintered and Dubās is not an individual, he is a group "flock" in terms of his position in Abū Dubās' life, as well as the poet's ability in employing the story and evoking desert life with its values.

After describing his situation and the reason why he was near to yielding, Abū Dubās moves to the second piece of the monologue in which he reminds himself that he played a crucial role in protecting his enemies, "we had horses there.. rattling dealing with their full cups and jars", and struggled for the sake of them while they were "carefree people". Thus, an indirect question appeared in his mind, why did they commit these acts. While this piece of monologue deals with Abū Dubās' relationships with his enemies by using the desert symbol of protection, i.e. horses, and giving some details about them, "rattling, dealing with their full cups and jars", the poet breaks the train of thoughts with the sudden sentence, "but the lover remains in the nest". That sudden break occurs, not only in terms of the train of thoughts, but also in the use of time and tenses. While the past tense was used in describing the relationships with enemies, "we had horses", the poet moves suddenly to the present tense, "the lover remains" to show that Abū Dubās, besides being anxious and unfocused, is in a continuous state of loneliness.

After the sudden break in the train of thoughts and the introversion, "remains in the nest", Abū Dubās, in the third piece of the monologue, starts expressing his feelings towards his son, Dubās. To reveal the situation, Abū Dubās portrays his longing to see his son, "stretched out his neck like the neck of an ostrich", and hastening to reach the source of his happiness, i.e. Dubās "trotting to the light".

Although the image, "he has stretched out his neck like the neck of ostrich, trotting to the light behind the sound of the newborn baby who got lost after stammering the letter *Tā'*," describes Abū Dubās' anticipation of the return of his son, it also implies an association with childhood memories, as it exposes indirectly that Abū Dubās "stretched out his neck like the neck of ostrich" in the past too, when Dubās was a child, while he was concerned about bringing him up in the light of the desert values. Furthermore, because Abū Dubās' circumstances generate a kind of association of memories and feelings between the past and the present, Abū Dubās attempts to simplify the issue and deal with it through reliving past feelings, "behind the sound of the newborn baby who got lost after stammering the letter *Tā'*, he was attracted by the singing of a small bird".

The phonic image, "stammering the letter *Tā'*", the singing of a small bird and tremulous tones" as well as being a type of parallelism in meaning with "the newborn baby who got lost", implies Abū Dubās' psychological state in this stage of the monologue, such that he wisely not only watches the time's movement or the interchanging of roles between generations, but also surprisingly and sorrowfully notes how time is running out. Hence, as a result of being in that psychological turmoil, which drove him to have a profound and wise thought, Abū Dubās repeats, in the last piece of the monologue in this stanza, a Najdī expression used to denote such feelings, i.e. "mills are grinding", which reflects the desert view towards the struggle with the desert circumstances and life.

Because of the fear of "the grinding of mills", Abū Dubās rails against his miserable circumstances, asking why Dubās is still away from his sight, "is it not time for the tourist", and why he does not reply, "to echo a sound", before the end of his father's life, "the eternal exile". When Abū Dubās mentions, "to echo a sound of predecessors", he refers to the desert values, which Dubās should obey, in terms of respecting old people and accepting unquestioningly their decisions.

Although Abū Dubās trusts his son regarding his respect for the desert values, he has little doubt about what the enemies are saying, because exile is a maze, "the exile is a cave", and it is expected that someone of Dubās' age will be drawn to behaviour such as involvement with "careless people under the clouds of cigarettes and behind the screams of cafes". According to the desert values, it is very difficult for a person who commits such acts to achieve glory or have a good reputation amongst the tribes, "you want to ascend a ladder, which falls in love with the top of the clouds!".

It is generally agreed that extreme and distracted emotion, feelings and language are to be expected in monologue. Therefore, this stanza has some striking deviations and images, which convey behind them extreme and distracted feelings and attitudes, such as "splinters", "my flock scattered", "two spans of the hand", "we had horses.. " "rattling", "he is stretched out his neck like the neck of ostrich", "the newborn baby who got lost after stammering the letter *Tā'*", "mills are grinding", "who is chewing" and "falls in love with the top of the clouds".

Stanza Five:

أحن إليكم .. وبي منجل يفوص بخاصرتي . يدمي يدي .. ودربي يسير .. وقفت أحرق .. أصرخ قهراً .
 يصطك يعدد بأني ، تجاهلت دربي ، ولكن دربي 'جهل' ، فمد يداً كغصن السلم ، في يدي يترطب ..
 بحثت أبي عن مالي .. فمال إلي سوى رجوع صدى في محيا حبيب .. /أباك أباك /
 أبي .. هنا أنا أجوب الصحاري مع الربع .. غير أن النداء ، سيلتف بي لعلي أعود ..
 يسابقني الريح .. ويعلكني المدى .. فتتهال نحو التواشيح جذلانة /أباك أباك /
 عائد كماتي أعود أنوء بحملي .. يسجل دربي رسوم خطاي .. يعتقني حنين السرى نحو صرح القبيلة ..
 - همو ذبحوا جوار حماك الكرامة .. وأنت الذي كنت علمتهم . يذبحون الشهامة؟!
 أعود إليك .. إليهم .. فإن أكلوك كما يزعمون . أنت أكلهم قريباً فلن ألحف الطرف حتى تراني .. أراك ..
 فتحت وسادي قتلت همومي .. وفي راحتي من عجيب الطفولة صورة .
 / مشيت بوسط الطريق .. فخان زمانك فصار الطريق يسير بوسطك /
 وتلوي خطاك لكيلا يراك عداك .. وأثرت أنت السلامة .

I yearn for you.. I have a sickle, which dives into my flank, it bleeds my hand..
 when my road is moving.. I stop to stare.. to scream furiously.
 He chatters, counting that I ignored my right path, but he does not know my path,
 so he extended a hand like a branch of acacia, which wets in my hand..
 I looked for, oh my father.. my outcome. Nothing returned to me except
 an echo in a love's countenance.. saying "go to your father".
 Oh my father.. I am here travelling through the deserts with my friends.. but
 your call will surround me to encourage me to return..
 The wind competes with me.. the distance chews me.. so they happily heap
 towards the rims saying "go to your father".
 I am coming and I am coming with my load.. my path records my footprints..
 The longing of the night's travellers mellow me towards the edifice of the tribe..
 They slaughtered the dignity near your home.. while you were the person who
 taught them. They slaughtered magnanimity?!
 I am coming to you.. to them.. If they swallowed you as they claimed, you are going
 to swallow them soon. I will not close my eyes until you see me.. I see you..
 I opened my pillow, killed my sorrows.. and a photo of childhood's dough is in my
 palm. You walked in the middle of the road.. so when your time betrayed you
 the road walked in your middle.
 You twisted your steps in order not to be seen by your enemies..
 and you preferred safety.

In this stanza, Dubās responds not only to his father's feelings but also to his attitude after being influenced by the hearsay. Therefore, after expressing feelings of love and longing towards his father and sisters with a very short sentence, "I yearn for you", Dubās moves quickly to articulate the influence of the rumours on his state of mind by stating that these rumours are like being stabbed with a dagger, "I have a sickle, which dives into my flank". The confusing and distressing behaviour of his enemies gives Dubās pause for thought, "I stopped to stare", making him lament his lost reputation in the village, "scream furiously", and feel seriously wounded in his personality and dignity, "it bleeds my hand". The image, "I have a sickle, which dives

into my flank", with its present tense, indicates the destructive force of these psychological effects.

Dubās asserts that, while the enemies were spreading hearsay against him, claiming that he had rejected the desert values, "he chatters, counting that I ignored my right path", they know nothing, not only about his path or ambitions in life, but also about his personality and how he responds to their acts. Therefore, they deal with him as an enemy, "he extends a hand like a branch of acacia". After giving vent to his feelings by clarifying his attitude with the enemies, Dubās returned to expressing his yearning for his family and completing the short sentence, "I yearn for you". In this context, Dubās manifests his need for his father, love of parents being an important aspect of the desert values, by maintaining that he was seeking direction, "I looked for, oh my father, my outcome". Nobody can understand and help him, regardless of these rumours, as he wants, except his father, "nothing returned to me except an echo in a love's countenance". The embedded clause, "oh my father", implies the subconscious communication between Dubās and his father, i.e. the stimulus and response, which influences Abū Dubās' response to the hearsay and rebuilds a trustful relationship.

After reassuring his father about the situation, Dubās affirms that the call of his father not only stimulated his intention to return to deal with the enemies, "your call will surround me to encourage me to return", but also aroused his feelings towards the family, "the wind competes with me, the distance chews me".

It is interesting to mention here that the sentence "go to your father", which is a monologue inside Dubās himself, and was repeated twice and put between two slashes, is set, in both places, in an enjoyable context, i.e. after "an echo in a love's countenance" in the first one and after "they happily heap towards the rims" in the last one, which implies how dominating and emotional the situation was.

The present tense in "yearn", "dive", "bleed", "stare", "scream", "chatter", "compete" and "chew" (أحن ، يفوص ، يدمي ، أهدق ، أصرخ ، يصطك ، يسابقتي ، يعلكني) plays a crucial role in implying the meaning of continuity and renewal. Longing does not stop, "I yearn", and although the acts committed by the enemies have ended, the psychological effects are unforgettable, "dive", "bleed", "stare" and "scream". Also, longing for the family is in a state of contesting with the wind and the distance, "compete, chew".

After stating his attitude towards the false reports of him and his feelings towards his father and sisters, Dubās reassures his father that he is not only coming and feels responsible for what has happened to his father, but also that he has assumed responsibility to seek a better life for the family; he is ready to assume a new responsibility, by dealing with the new enemies, "I am coming and I am coming with my load". The employment of the nominal sentence (*al-Jumlah al-Ismiyyah*), "I am coming" (عائد كمانى أعود أنوء بحملى), which entails a stability of meaning in Arabic, reflects the confidence of Dubās that he will be able to come back safely, resolve the problem and delight his father. In this context, the poet describes, in the present tense, not only Dubās's excitement while his path records every step, "my path records my footprints", or the depth of his longing, "the longing of the night's travellers mellow me towards the edifice of the tribe", but also the prevalence, in terms of duration and strength, of these feelings on Dubās himself.

To strengthen his resolve towards the enemies, Dubās asserts that the enemies had needed his father's support in a previous time. Although his father was their educator in terms of the desert values, "you were the person who taught them", they not only forgot what he had taught them, but also rejected his teachings in their dealings with him personally and in destroying the desert values, "they slaughtered the dignity near your home".

Again, Dubās mentions his return to his father and to the enemies, "I am coming to you, to them", and confirms to his father that if they believe they could influence his position in the tribe, "if they swallowed you as they claimed", revenge will overtake them unavoidably, "you are going to swallow them soon". Therefore, because Dubās was stimulated by the desert values given to him in his childhood, "I opened my pillow, killed my sorrows, and a photo of childhood's dough is in my palm", he reassures his father that his return journey will never stop, "I will not close my eyes until you see me, I see you".

The monologue, "you walked in the middle of the road, so when your time betrayed you the road walked in your middle" can be considered as a psychological motivation to Dubās in a way of taking action against the enemies, while the sentence, "you twisted your steps in order not to be seen by your enemies and you preferred safety" can be viewed as a response to the monologue confirming the powerless position and

state of Abū Dubās. Some images and metaphors, such as "I have a sickle, which dives into my flank", "the wind competes with me, the distance chews me" and "childhood's dough" show the command of the poet, not only of figurative and stylistic techniques and in portraying desert values and conventions, but also in presenting the story in an emotional and influential way.

Stanza Six:

/ قفا فابكيا.. /
 - (حدك) يامن ترى بأنك تخرق هام الطريق فلن تبلغن خيالك طولاً.. طواك ويطويك..
 تخفف تجرر روعك، / تبيعا.. / وتغذف ماكان في الجعبة الوارف.
 - / شحمك وارم / فلن تخذع المائلين، يقومك الحد.. والدرب للآكين لحوم الرفاق.. ترفق بها أنت لما تزل
 تخور كما الثور في الساح بحثاً عن الضالعين.. يكيدون كيدا وأنت تكيد.
 / سلاماً براقش وما قد جنيت / توالى شواظ على هام كل من الخشب المائلات
 قصائد مهوراً بدماء الصحارى.
 أعود إليك.. تعود إليك.. فما قد أتيت.. وآلت إليك.. ولا شيء يبقى..
 سوى أنني قد أتيت إليك وحملتي تنوء به الأرض على كاهلي وسيفي يزلزل في غمده
 / فقد حان له اليوم أن يعتقا /

Oh my two friends, halt and weep..

Stop here, oh you who believes that you can pierce the head of the road, you will not reach as far as your imagination.. it folded you and it is folding you..

Reduce what you have for drawing your fright as follower,
and throw what you have in the quiver.

Your fat is swollen, you will not deceive the nobles. The judgement will rectify you..
and time will rectify those who are eating the flesh of their companions..

be slow, you are still bellowing as a bull in a piece of land looking for people
who are responsible.. so they are plotting while you are plotting too.

"Hello" *Barāqish*,²⁷ and what you have committed.

Fire continued, on the head of every slanting wood, like poems
stamped with the blood of the desert.

I return to you, it returns to you. Oh, I came and it returned to you.

Nothing remains except that I came to you carrying my load, which is difficult to be
carried even by the earth, on my shoulder and my sword is being shaken in its
sheath, time came for it to be set free.

After reassuring his father, Dubās moves to the confrontation with his enemies in this stanza. Because these lines reflect Dubās' psychological preparation for the confrontation, they can be viewed as a final confirmation for his father, as he expresses his resolve and ability to deal with the enemies. In this context, Dubās starts the stanza with a traditional invocation used in a monologue, "oh my two friends, halt and weep", to state a message that he has only two choices; revenge for himself and his father on his enemies or death. Calling for his two friends to cry for

him is an indication that he has firmly resolved to confront his enemies, even though he may lose his life.

Starting with the traditional imperative verb to enemies in desert conflicts, "stop here", (حَدِّك), Dubās issues the first confronting word, which is fraught with anger and signals of revenge. Dubās commences the psychological confrontation through two strategies to weaken the enemies. Firstly, he diminishes the enemies' expectations and passes a message to them that their ambitions cannot be achieved as a result of their limited abilities, "stop here, oh you who believes that you can pierce the head of the road, you will not reach as far as your imagination... reduce what you have". Secondly, he reveals his opinion of the enemies by using the Arabic expression, "your fat is swollen", and argues that because the abilities of the enemies are false, they "will not deceive the nobles". In addition, Dubās asks the enemies to be slow towards achieving their goals because they are in the wrong direction and their acts have no influence, "you are still bellowing as a bull". Afterwards, Dubās, to threaten the enemies, states that punishment and time will straighten the enemies, "the judgement ... and the time".

In order to bring home to the enemies the fate that awaits them, Dubās concludes this part by employing a famous Arabic proverb (على نفسها جنت براقش) "hello *Barāqish*, and what you have committed" and threatening the enemies with "slanting woods", that they will confront a tough attack, "fire continued", with skills of desert courage "like poems, stamped with the blood of the desert".

At the end of the stanza and the poem as a whole, Dubās not only maintains that he is going to return to his father, "I return to you... oh, I came", but also confirms that his father's position will be resolved, "it returns to you... it returned to you". Furthermore, the use of the past tense after the present tense, "came, returned" suggests that the return of Dubās and restoration of the father's position are certain, to the extent that they can be considered as a completed action.

To assert that action is going to happen, Dubās affirms that everything in the world changes except that he came again carrying his load. Although he is still carrying the first load, i.e. looking for a better life for the family, as well as the new load of dealing with enemies, he feels strong enough to deal with them, to the extent that his sword

is struggling to be set free and confront them, "my sword is being shaken in its sheath, time came for it to be set free".

Because of the intense internal conflict, which prepares him for the external conflict, Dubās commences this stanza with very strong words, "oh my two friends, halt and weep", "stop here". Moreover, he escalates the situation by some negative sentences to frustrate the enemies, such as "you will not reach as far as your imagination" and "you will not deceive the nobles", and some affirmative sentences to make them doubtful about their abilities, such as "your fat is swollen", and "you are still bellowing as a bull". When Dubās attempts to gain spiritual strength from the desert values, "poems, stamped with the blood of the desert", he aims not only to encourage himself, but also to reassure his father that he still respects the desert values and that the slander spread by the enemies was absolutely false.

The use of the second person pronoun (*Kāf al-Mukhāṭab*) (ك) in the word (إليك), repeated three times, implies that Dubās has already restored his father's position in the village, using a subconscious message. This is psychologically represented in the repetition of (إليك), and it can be viewed as a promise that his father will get his position in reality. Also, the short sentences starting from (أعود إليك ..) suggest that the steps for taking action against the enemies are coming closer to each other, bearing in mind that the decision is made afterwards, "time came for it to be set free". Also, the moving image, "my sword is being shaken in its sheath", hints that action is going to be taken shortly, because it is not only Dubās who wants to take action, but also his sword, which is struggling to be out of its sheath to confront the enemies.

Because the metre, *al-Mutaqārib* on which the poem is built, has eight short and similar feet of (فعلن) each line, it produces a quick regular rhythm, reflecting Dubās' decisive response to the succession of the events after his receipt of a poem from his father. Further, these particular feet not only imply how worried and nervous Dubās was, but also confirm the return of Dubās, because of the harmony between these feet and the characteristics of transformations and stages, internally or externally, in Dubās and his father.

In this poem, some key themes appear, such as the theme of longing, "my flock scattered", "hastened", "he has stretched out his neck" and "I yearn for you"; coming back: "my road is moving", "go to your father", "the wind competes with me", "I am

coming" and "my path records my footprints"; ambition, "makes a hump kneel down" and "you want to ascend a ladder which falls in love with the top of the clouds"; desert values, "but he does not know my path", "a photo of childhood's dough is in my palm" and "poems stamped with the blood of the desert" and revenge, whether it is related to causes, "I have a sickle, which dives into my flank, it bleeds my hand", or reaction, "I stop to stare, to scream furiously", or attack, "your fat is swollen", "stop here" and "you are going to swallow them soon".

It is generally agreed that there is a relationship between the geographical features of a piece of land and people's customs, beliefs and values. Because frankness and clarity are important features among nomads and villagers, the same as the desert with its huge open land, sky and horizon, one function of this poem is to bridge the gap between Dubās' poem and his father and to clarify the event with all its dimensions by giving an interpretation of the events and associated feelings missing from the original story, in a poetic style.

While the desert life characterised by tough and difficult circumstances, "in the cavities of my cave, salted with the mud sweetened by the tar of hoping and forbearing", which influence people's dreams, "the rope of the fastener, towards the necks of the road, makes a hump kneel down", the features of the desert itself give confidence to people to struggle against these circumstances and have ambitions as wide as the desert spaces, "the spaces of eternity's love fall back upon my lashes".

When the exile is a "cave", it influences not only the emigrant's life but also his family. When life has an effect on people's bodies, abilities and feelings "mills are grinding", it is acceptable for them to yield to life's circumstances, "oh my friends, please take some splinters of my camel's saddle" after a long struggle in which everything in life seems to have been lost, "my flock scattered" and has become "splinters". Therefore, a person who reaches this stage has nothing to do except wait for what others will do for him, "he is stretching out his neck like the neck of ostrich".

Although Dubās "screamed furiously" and had a "sickle" in his "flank", he continued looking towards his ambitions, "the wind competes with me", ignored what was being said by the enemies and reassured his father that he essentially, "wants to ascend a ladder which falls in love with the top of the clouds". In addition, if the enemies wanted to destroy his father's position in the village, "they slaughtered the dignity

near your home", by spreading false hearsay, "your fat is swollen", his love for his father, "an echo in a love's countenance" and the desert values in which he was brought up, "a photo of childhood's dough is in my palm", will make him confront the enemies, "stop here", or even give his life for the sake of victory, "oh my two friends, halt and weep"; moreover, the sword itself is ardent to confront them, "my sword is being shaken in its sheath, time came for it to be set free".

5.4. Consolation in the Employment of Local Spirit "the Land": a Study of "Olympiad of the Body" by Jāsim al-Ṣuḥayyih

5.4.1. An Overview of the Poem

Because this poem is about the historical position of Najd, it is essential to give a general image about the Najd's reputation in Arabic literature. Although Najd, the centre of the Arabian Peninsula, had a miserable history in terms of political, educational and living circumstances from the pre-Islamic era to the 19th century, it gave birth to valuable literary works, especially in love stories and poetry. Poets who lived in Najd in the 8th and 9th centuries, such as Qays Ibn al-Mulawwah (*Majmūn Laylā*), Laylā al-ʿĀmiriyyah, Kuthayyir ʿAzzah, Jamīl Buthaynah, ʿUrwah Ibn Ḥuzām, Qays Ibn Dhurayḥ and poets of Banū ʿUdhrah (people who were committed to practising platonic love at that time) reflect how emotional and sensitive the desert poetry was. Because life in Najd at that time was harsh, it can be said that poetry of love and longing was composed as an opposite response and reaction to it. Thus, not only does the poetry of Najdī poets in that time have a reputation for themes of longing and love, but also, Najd itself has been a symbol for these types of poetry throughout the history of Arabic poetry until today. In addition, the connection between longing, faithfulness and chasteness in love poetry and Banū ʿUdhrah's poetry, in particular, and Najdī poetry, in general, is very strong, in not only Arabic literary studies, but also the memory of Arab poets as a whole²⁸.

The poem can be divided into three stanzas. The first stanza is to console Najd in the face of the circumstances of modern life and the cultural shock between modern life and the spirit of poetic history of Najd, whereas the second stanza is to reassure Najd that the poet is coming to rehabilitate its position in the memory of Arabic poetic spirit. After promising Najd that he will restore its position, the poet invites Najd, in the third stanza, to enjoy with him all types of Olympic games.

5.4.2. The Perspective of Interpretation

Considering the historical position of Najd, it is very obvious that Jāsim al-Ṣuḥayyih employs the poetic history of Najd in his poem, أولمبياد الجسد (Olympiad of the Body), not only to identify the local spirit towards Najd according to its history, but also to re-produce a new overlapped vision, composed of the poetic history, the local spirit and modern life, in the light of Najd's struggle in keeping its position in the thick of the rapid transformation of new changes in life.

5.4.3. The Poem

Stanza One:

الهوى موثق في قيود الحضارة يبكي على العاشقين
والصبايات مسجونة في الخيام القديمة ، مشدودة من غلاصيمها في رباط حزين
نجد يا نجد .. يا جمره الوجد في موقد الأزلية منذ اشتعال النوى في ضلوع الحنين
الهوى موثق في القيود ، وما زال يوجزك الحب في صبوة كل حين وحين
فاغفري للحضارة إسمنتها ؛ هذه الريح عادت تمثل بين المحبين دور الرسول الأمين
واغفري للحضارة إسفلتها ؛ إن (قيسا) تمطى من القبر
وانشق هذا السواد الحضاري عن عاشق قادم من وراء السنين..

Love is chained to the restrictions of civilisation and weeps over lovers
Cravings are imprisoned in the old tents, and grasped by their throats,
with a sad tie.

Najd.. oh Najd.. oh an ember of love in the fireplace of sempiternity, since
the burning of remoteness in the ribs of longing
love is chained to restrictions, but it still abridges you in a youthful passion
frequently.

So, forgive civilisation for its cement, this wind came back
as an honest messenger between lovers.

And forgive civilisation for its asphalt
truly, Qays stretched from the grave, and the civilised blackness broke with
a lover who is coming from the antiquity..

From the poet's point of view, Najd is love and love is Najd. Therefore, it can be said that Najd is not a land any more; it is a symbol of love and longing. Thus, love/Najd weeps over lovers as a result of being chained by the restrictions of modern civilisation, which is deemed emotionally a retrogressive life. To prove that, love is not only hidden in Najd and cannot be separated from it, "cravings are imprisoned in the old tents", but also, love itself is struggling to be free from civilised restrictions, "cravings are grasped by their throats with a sad tie", and spread its spirit and values among people. In addition, the poet clarifies that Najd; its land, history and culture, is not only love, but also it is the source of love since sempiternity, "oh an ember of love

in the fireplace of eternity", and since the existence of the word "longing", "since the burning of remoteness in the ribs of longing".

Because the poet verifies that love is associated with Najd for all the time, and it still "abridges you in a youthful passion frequently", he calls on Najd not to be pessimistic and to overlook modern civilisation's mistakes, "forgive civilisation for its cement" and "forgive civilisation for its asphalt", due to some optimistic indications such as "this wind came back", "Qays stretched from the grave" and "the civilised blackness broke with a lover".

After expressing, in the beginning of this stanza, that Najd is completely upset due to the unwelcome change in modern life, the poet uses, with the verb (يبكي), "weeps", the preposition (على), which reflects how offended and frustrated Najd is, because the expression (يبكي على), is used when the frustration reaches its peak, and the weeper believes that the situation finished negatively.

Because the poet understands the psychological state of Najd after losing its emotional and poetic position in Arabic memory, he seeks to reassure Najd that he will deal with the situation by restoring its position, and, therefore, he starts to rescue Najd gradually from its miserable state.

In addition, this reassurance from the poet to Najd is effective owing to, not only the powerful words and structure in dealing with such psychological state and movement, "wind", "honest messenger" and "lovers", but also, the evocation of the historical and current state of Najd in the first two verses. Moreover, the poet draws Najd's attention by use of the vocative three times to Najd, "Najd, oh Najd.. oh an ember of love" (نجدُ.. يا نجدُ.. يا جمرَةَ الوجد..), which prepares the addressee, with the influence of the extended and repeated sound of the interjection, (يا), to be influenced emotionally and accept the offer. Also, he prepares Najd by asking for forgiveness and reminding it that he appreciates its valuable position, "oh an ember of love in the fireplace of eternity, since the burning of remoteness in the ribs of longing". Thus, after asking Najd twice for forgiveness, by repeating, "forgive civilisation", the poet justifies the request through using three confirmations; namely, the meaning of wind and the past tense in the expression, "this wind came back", the use of the well-known symbol of love, "Qays" (*Majmūn Laylā*), with

emphasis of (إن) , and employing a metaphor in the expression, "the civilised blackness broke with a lover". The use of the word "wind" and the past tense "came back" (عادت), the first reminder of Najd's emotive position in the memory of Arabic culture, suggests not only that the happy denouement is conveyed by the wind, which is a powerful factor in the desert life, but also that there is no doubt about it, because it has happened already, "came back".

Because the situation of Najd is difficult to sort out, the poet expects a subconscious rejection from it. Therefore, after asking for forgiveness the second time, he invokes a very famous historical character, i.e. Qays Ibn al-Mulawwah, and applies two stylistic features, namely emphasis (إن) , and image (تمتطى). Another affirmation comes with the moving metaphorical image, "the civilised blackness broke with a lover who is coming from the antiquity", using the past tense (انشق), to point out that the return of the rescuer is certain.

The metaphorical image, which presents love as a chained person who weeps over his relatives, and whose cravings are not only imprisoned, but also grasped by their throats, and the use of stylistic deviations, such as "love is chained", "weeps over" and "cravings are imprisoned", express the current frustrated state of Najd/the symbol in modern life to the extent that it has abandoned hope. The extensive use of stylistic devices, such as the vocative, emphasis, prohibition, imperative, negation and warning in the poet's argument with Najd, in the first and second stanzas, may imply that the poet is subconsciously dealing with a stubborn party²⁹.

The repetition of some words and expressions in this stanza, such as the sentence (الهوى موثق في القيود), (نجدُ يا نجدُ يا..), (كل حين وحين), (اغفري) and the interjection (يا), shows that the poet is engaged in persuading Najd, whereas the extended and repeated sound of some words, such as (الصبايات ، يا نجدُ يا ، اشتعال النوى ، مازال) reflect the poet's faithfulness. In addition to that, the poet uses two Arabicised words, namely (اسمنتها) and (اسفلتها) in the sentence in which he asks for forgiveness for modern civilisation. The meaning of the rhythmical and phonetic parallelism in the sentence (فاغفري للحضارة اسمنتها), implies that the poet subconsciously wants to deliver an indirect message to Najd that there is no choice but to agree to forgive.

Stanza Two:

نجدُ يا نجدُ .. هذا أنا آخرُ العاشقين
 قادمٌ من شميم النخيل ، ورائحة التمر في جسدي ما تزالُ تُضارع رائحة الياسمين
 إنَّ لي زهرةً فيك بريّة طرزتها العروبة بالسُمرة البدوية فاكتملت كاليقين
 أه يازهرة البرِّ .. لا ترعُمي أنْ عهدَ الفتوحات ولى ، و (نجد) هنا جسّد مغلق كالصحارى
 على كل ما أوتيت الرملُ من عطش.. إنَّ للعشق أسلوبه في اقتحام الحصون
 إذا استيأس الفاتحون ، وعادوا تُشيعهم قُبراتُ الهزيمة في مهرجان الشجون
 لقد جئتُ أقتاد خيلَ الينابيع طيّعة تحت جلدي ، وأحيا فروسيّة النهر في دمي المشرئب ..
 كذا يستعيد فتوته الوجدُ..
 والصبواتُ التي انطفأت في شتاء الحياة تعودُ مزترّة باللظى نحو ميعادها بالجنون
 أحذركِ الآن يا (نجد) ألا قبيلة تحمي من العشق.. لا خندق يوقفُ العابرين إلى القلب..
 فاستسلمي للهوى ؛ وتعالى نقيم على ملعب الليل (أولمبياد) الجسد.

Najd, oh Najd.. this is me, the last of lovers ,
 I am coming from the smell of palm trees,
 and the smell of dates in my body is still similar to the smell of Jasmine.
 Indeed, I have a wild flower in you, which Arabism has embroidered with
 Bedouin brownness, and completed as certainty.
 Alas, oh a wild flower.. do not allege that the time of conquests is over,
 and Najd here is a closed body as a desert.
 Despite all that the sand was given in thirst, indeed, love has its own style
 in plunging forts when conquerors have despaired
 and come back, escorted by larks of defeat in a festival of sorrows
 surely, I came leading the horses of streams obediently under my skin
 and experience horsing with the river in my excited blood..
 by doing so, love recovers its adolescence... and youthful passions, which have been
 extinguished in the winter of life, come back glaringly with fire,
 towards its appointment with insanity.
 I am warning you now, oh Najd, that no tribe can be protected from love,
 no trench can stop passengers towards the heart, so submit to love..
 and come to me, on the playground of night, we will perform the Olympiad of the
 body.

After asking Najd to forgive civilisation and stating three indications in the previous stanza, which are "wind came back", "Qays stretched from the grave", "the civilised blackness broke with a lover", giving a promise of the restoration of Najd's position, the poet, in the beginning of this stanza, announces that it is he who will rescue Najd from its miserable state, "Najd, oh Najd.. this is me, the last of lovers". Because the poet feels that Najd is surprised, after making announcement, "this is me, the last of lovers", he introduces himself to win its trust, in order to enact with him "the Olympiad of the body". When the poet says, "I am coming from the smell of palm trees, and the smell of dates in my body is still similar to the smell of Jasmine", he states that although he comes from oases, he also represents nomads in the desert. To affirm that, the poet embodies Najd/the symbol in a flower and deals with the

new symbol, i.e. flower, instead, "indeed, I have a wild flower in you". Further, he confirms, by (وَجْهٌ), having the new symbol, in which Arabism and bedouin brownness are mixed. While using the vocative to call on Najd in the beginning, before announcing that he the last lover, is to draw Najd's attention to understand the personality of the new lover, embodying Najd in a flower is to prepare it to accept requests and warnings.

When the poet realises that Najd recognises his personality, he begins a strong argument with it, commencing with entreaty and ending with warning. With the conciliatory expression, "alas, oh a wild flower", he entreats Najd not to be pessimistic, "do not allege that the time of conquests is over, and Najd here is a closed body as a desert", because he has his own helpful device to resolve difficulties, "indeed, love has its style in plunging forts", in spite of the conquerors' expected despair, when they come back achieving nothing, "when conquerors have despaired and come back, escorted by larks of defeat in a festival of sorrows".

After maintaining that he owns a method in dealing with difficulties, "indeed, love has its style in plunging forts", he restates his abilities, in details, this time, and starts with the assertion of the word (لَقَدْ), which reflects a high level of confirmation in Arabic, "surely, I came leading the horses of streams obediently under my skin". Because the poet feels subconsciously that he is in need of confidence about the mentioned abilities above, he uses the monologue, "by doing so, love recovers its adolescence", not only to confirm these abilities, but also to give a statement that the features of love which have for a time disappeared will return painfully with fire, "youthful passions, which have been extinguished in the winter of life, come back glaringly with fire". This statement fixes not only the abilities of the poet, but also the strong level of certainty and quality as a result of using "fire" and "insanity", which refers back to the era of Banū 'Udhrah and Qays Ibn al-Mulawwah (*Majmūn Laylā*),.

In the end of this stanza, it is interesting to note that, after some presenting statements, which are drawing Najd's attention, "Najd, oh Najd", introducing himself, "this is me...", idiosyncrasy, "indeed, I have a wild flower in you", entreaty, "alas, oh a wild flower", uniqueness of solution, "love has its own style.. when conquerors have despaired", "unusual abilities, "surely, I am leading the horses of streams obediently under my skin" and confirming the transformation, "youthful passions come back

glaringly with fire, with insanity", the poet feels not only that Najd has big doubt that lovers have left for ever, because of "weeping over" (يبكي على) in the first stanza, but also he sends enough information to Najd to accept his offer. Therefore, he warns Najd with three powerful stylistic aspects, the direct warning (أحذرك), the time (الآن) and vocative (يا نجد), and then identifies the reasons, repeating negation (لا قبيلة.. لا خندق..), that "no tribe can be protected from love, no trench can stop passengers towards the heart". Finally, after all these stages of argument and driving the situation to its peak, the poet asks Najd declaredly to "submit to love". The use of (الفاء) as a conjunction in (فاستسلمي), indicates that the poet is not only in a hurry to perceive the positive answer from the addressee, but also asks it to submit without thinking, because the letter of *al-Fā'* (الفاء) in Arabic is a connector that joins two words, and reflecting the closeness between their meanings.

The moving image, "when conquerors have despaired and come back, escorted by larks of defeat in a festival of sorrows" signifies that love has its powerful and guaranteed method for victory even though the whole nation, "conquerors... a festival of sorrows" have been defeated. In addition, the image, "surely, I came leading the horses of streams obediently under my skin and experience horsing with the river in my excited blood", convey the poet's confidence in his abilities to persuade Najd, "I am leading the horses of streams", as well as that love is in every fibre of his being, "obediently under my skin".

As for rhythm, the extended sound of *al-Alif*, repeated six times in the beginning of the stanza (نجدُ يا نجدُ .. هذا أنا آخر العاشقين), in addition to preparing Najd for the coming argument, exposes the poet's sympathy with it. The first and the second stanzas are established on the rhyme of (النون). In the first and in some verses of the second stanzas, the use of the rhyme, containing *al-Yā'* and *al-Nūn* (ين) , in words such as (العاشقين ، حزين ، الحنين ، حين ، الأمين ، الياسمين), with its smooth and soft sound, reflects feelings of love, longing, and tenderness. However, in the rest of the second stanza, the rhyme is changed to (ون) instead of (ين), in words such as (الحصون ، الفاتحون ، الشجون ، الجنون), because the poet, after challenging Najd, "do not allege that the time of conquests is over", moves to confront the expected doubt and rejection of Najd regarding his offer. Therefore, due to the fact that (الواو) has a stronger sound than (الياء), especially after *al-Dammah* ('), the rhyme with (ون)

end, shows the change in the poet's mood which leads the reader through the stages of argument until it reaches its peak, "insanity" (الجنون), and moves to the warning afterwards.

Stanza Three:

تعالى نقص شريط المساء ، وقبلتنا شعلة البدء في المارثون المقامر
حيث السباق سباق اللذائذ في حلبات الزبد
هي الشهوة البكر عداة في دمي ، ما تزال تشق العروق صعوداً إلى لحظة تنتمي للأبد
وأنا اللاعب الأزلي .. أنا فاحص العضلات الفتية عبر امتحان الجلد
سارفع عنك حديد العقد ، وأقذف عمري إلى آخر الليل رمحاً من الهمّ والمشتكى والسهد
ولي زانة من رغائب ترفنا خارج الوعي حيث نخلف قمصاننا شرداً
كالعصافير بعد السماء الأخيرة ليس لها من بلد
ونأوي إلى ضمة تتعارف أجسادنا في مداراتها ؛ فالعناق: حديث السرائر ما بين صدر وصدر
وهمس الصبايات من عضد في عضد
وإياك .. حين يغيم العناق ويغمى على العشق.. إياك أن تتأمر عينك ضدي
وتعقد حلقاً مع الصدر والخصر والشغف المستبد ، وخلي بنفسجة الروح تعصر زرقتها كالعناقيد
ثم ترف إلى جسدينا الكؤوس معتقة اللازورد
تعالى فقد ضاق حاضرتنا بالنعيم المؤجل حتى التبسنا مع الغيب فيما نسميه : ميراث غد

Come back to me to cut the evening tape, and our focus

is the torch of start in a gambling marathon, where the race is for delectations
in the racetrack of foam.

It is a virgin appetite, running in my blood, and still splits veins
upwards to a moment, which affiliates to eternity.

I am the eternal player.. I am the one who examines the youthful muscles in the test
of patience.

I will remove the iron of complexes from you, and throw myself to the last part of
night as a javelin of grief and insomnia.

I have a pole (vaulting) of desires, which takes us out of consciousness, where we
leave our shirts running away, as birds after the last sky that has no land.

and we lodge to a hug, in which our bodies become acquainted in its orbits,

hugging: is speech of secrets between two chests, and whispering of love from an
upper arm to another.

Beware.. when hugging has clouded, and love has fainted, that your eyes will not
conspire against me, and have an alliance with chest, waist and the despotic love,
leave the violet of spirit to squeeze its blueness as bunches, and then to give our
bodies the mellowed cups as lapis lazuli.

Come back, our presence has no patience with the postponed felicity, so we have
mingled with invisibility, which we call : tomorrow's heritage.

After asking Najd to submit to love, the poet invites it, not only to play with him one
game, but also to perform with him the Olympiad of the body. Thus, in this stanza,
the poet describes in detail all the Olympic games he would like to carry out, and
presents them in emotional and spiritual structure, in order to relieve the sorrow of
Najd. Although it might be expected, in this poem, that the "lover" would invite the

addressee to a romantic assignation or a relaxing holiday, the poet asks Najd to perform with him Olympic games. What is interesting to note in the reference to the Olympiad in this poem is that the Olympic games, with their variety of types, relationships, circumstances and psychological states (joy, sadness and challenge) represent, on many levels, relationships of love and longing and personify somehow the history of Najd/the symbol, as well as Najd/the dream of the poet. Moreover, it can be said that because the emotional and psychological impact of the Olympic games is achieved through physical tasks, the poet intends to engage in physical games, which means here that something will happen in reality regarding Najd's emotional and spiritual position, in order to restore the historical position of Najd.

Besides evoking many elements of Olympic games, in terms, such as torch, marathon, race, racetrack, running, player, javelin, pole and shirts, the poet employs these games and terms to convey his spiritual and emotional message. Therefore, he uses stylistic deviations to conduct the structure, such as the evening tape, gambling marathon, a virgin appetite running in my blood, eternal player, throw myself to the last part of night as a javelin of grief and insomnia, I have a pole (vaulting) of desires.

Although the poet uses the first person pronoun (singular), (*Damir al-Mutakallim*) five times in this stanza, such as (أنا اللاعب ، أنا فاحص ، سارفع ، أقذف ، لي زانة) , he applies the first person pronoun (plural), i.e. (نا) and (نحن) , eleven times, such as (نقص ، قبلتنا ، ترفعنا ، نخلف ، قمصاننا ، ناوي ، أجسادنا ، جسدينا ، حاضرنا ، التبسنا ، نسميه) , which strongly reflects how the poet is keen on not only being together with Najd/the symbol, but also to be mixed with it spiritually and emotionally. In this context, because he is dreaming about the union with Najd, the poet not only states that both of them have a hug to introduce their bodies to each other, but also goes further by defining the hug, "hugging is speech of secrets between two chests, and whispering of loves from one upper arm to another".

However, after clearly conveying his desire to Najd/the symbol, by reference to hugging, the poet feels in need of another warning to it. For that reason, he warns Najd not to conspire against him, by repeating twice the formal Arabic word for warning (إياك) , "beware, when hugging has clouded, and love has fainted, that your eyes will not conspire against me, and have an alliance with chest, waist and the despotic love". Again, after asking Najd to leave the violet of spirit to squeeze its

blueness as bunches, and to give the two bodies the mellowed cups, he uses the plural pronoun to confirm his dream of union. As regards rhyme in this stanza, after inviting Najd to perform with him the Olympiad of the body in the last verse of the second stanza, the rhyme has been changed from the soft *Nūn* (نون ، نين) to the vowelless *Dāl* (دال) , which indicates the psychological dimension of the poet's movement from dealing with emotions to physical sport.

From the poem as a whole, it can be said that the poet is tense, nervous and somehow impulsive in the argument with Najd, which may be due to the distance between his ambition and the current state in terms of Najd's position, considering its historical position. This is demonstrated by the poet's use of a large numbers of stylistic devices: vocative, emphasis, prohibition, imperative, negation and warning. The poem contains seven vocatives, fifteen emphases (five with emphatic tools and ten with repetition), seven imperatives, one prohibition, five negations and three warnings. In addition, the relationship between the type of sentence and the meaning that emerges in the poem is very strong. When the poet intends to convey a sense of stability in the current state of Najd and his personality, he uses the nominal sentence, (*al-Jumlah al-Ismiyyah*), such as (الهوى موثق ، الصبايات مسجونة ، أنا فاحص) (هذا أنا ، قادم من شميم النخيل ، هي الشهوة البكر عداوة ، أنا اللاعب).

On the other hand, the use of the present tense occurs when the poet intends to activate the meaning in the readers' minds. Thus, he uses this type of sentence for explaining important actions to influence the reader, such as (يبكي ، ماتزال ، تضارع) (مازال ، يوجزك ، أقتاد ، ناوي ، يستعيد ، تتعارف ، نقيم ، يغيم ، يغمي) . As for the past tense, it is used when the poet intends to assert the realisation of the dream by presenting it as something that happened in the past, such as (عادت ، تمطى ، استياس ، ضاق ، التبسنا) .

In his employment of the local spirit, Najd/the symbol, the poet presents himself as a hero who can not only restore the position to Najd as a symbol of love and longing after its light has been extinguished as a result of modern life, "the winter of life", but also to restore it incandescently with the fire of love and insanity, "come back glaringly with fire, towards its appointment with insanity", exactly as experienced by the Banū 'Udhrah and *Majmūn Laylā*. Because the poet comes from the source that produced Najd's position, "I am coming from the smell of palm trees", and his visions are created by both rural and desert characteristics, "the smell of dates in my body is still similar to the smell of Jasmine... a wild flower, which Arabism has embroidered

it with Bedouin brownness, and completed as certainty", he has, not only more power to carry out the task, "surely, I came leading the horses of streams obediently under my skin", which will be easy for him due to his special method in dealing with such difficulties, "indeed, love has its own style in plunging forts", but also he is willing to sacrifice himself for the sake of Najd, "I will throw myself to the last part of night as a javelin of grief and insomnia".

Because the poet believes that modern life has obliterated Najd's position of love and longing, "love is chained to the restrictions of civilisation and cravings are imprisoned, and grasped by their throats", he maintains that Qays/the poet has appeared to restore Najd's position, "truly, Qays stretched from a grave", and the civilised blackness has been lightened by him. Therefore, Najd should forgive modern life since his return will defiantly change the situation, "forgive civilisation for its cement and its asphalt". Although he loves Najd/the symbol, which is a source of love in the world, and fond of it, "we lodge to a hug, in which our bodies become acquainted in its orbits", "leave the violet of spirit to squeeze its blueness as bunches", the poet feels worry and doubt, which is expected in love situations. As a result, the poet not only repeatedly warns Najd not to doubt his abilities and faithfulness, "I am warning you now, oh Najd", "beware", but also he asks Najd to yield to his ambitions, "submit to love and come to me, on the playground of night, we will perform the Olympiad of the body".

5.5. Refusal in the Employment of Local Spirit "The Values": a Study of "A Page from a Bedouin's Papers" by Muḥammad al-Thubaytī

5.5.1. An Overview of the Poem

Because this poem represents the values of the local spirit, it is important to explain the desert values on which the Saudi society is built in general. Although the desert has its own values, conventions and principles in many aspects of life, it is generally agreed that these values are not only restricted to nomads, but are also practised by people who live in oases and villages. Because of living in harsh circumstances, politically, socially and economically, in desert and oases, many values, which have been generated in responding to these circumstances, are adopted and consecrated by the society, such as courage, generosity, loyalty, comfort of the grieving and the protection of refugees. It is expected that people who live in a closed area, such as people in the Arabian Peninsula, especially the middle, will be isolated and adopt

isolation as a strategy in dealing with others. In addition, it is interesting to note that as a result of having overcome the harsh circumstances of the desert, people have subconsciously become characterised by pride and feelings of superiority.

The poem can be divided into four stanzas, reflecting some visible and invisible desert values. The first stanza is commenced by confirming the poet's rejection of the influence of modern life. In the second stanza, the poet justifies his rejection after introducing himself and how close he is to the desert, to show that although he will deal with modern life, separation between him and the desert cannot be achieved. The conflict spirit appears in the third stanza when the poet states that he has to not only challenge changes, the same as what he does with the desert circumstances, but also, to make change impossible. The fourth stanza exploits his optimistic state after feeling good in dealing with modern life.

5.5.2. The Perspective of Interpretation

Considering these desert values and the people's transformation to modern life since the 1970s in Saudi Arabia, in his poem, *صفحة من أوراق بدوي* (A page from a Bedouin's papers), which reflects a common local attitude to modern life, especially among conservatives, Muḥammad al-Thubaytī invokes the local spirit, its values and characteristics. Taking into account the tribal background of the poet, with its cultural and desert characteristics' dimensions, the date of the publication of the poem and the circumstances of the country at that time, it is generally obvious that the poet expresses his point of view towards modern life and represents a common attitude in Saudi society, which is dominated by confronting some modern values that influence the specific relationships between individuals, as well as the tribal structure of the society.

5.5.3. The Poem Stanza One

ولن أمدّ على كفيك واحاتي لن تعبريه.. فهذا بعض آياتي وجه الربيع ، فمالقيتُ مرساتي	ماذا تريدون..؟ لن أهديك راياتي أغرك الحلم - في عيني مشتعل- إن كنت أبحرت في عينيك منتجعا
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What do you want..? I will not give you my flags for a present
nor will I stretch out my oases in your hands.

Did the dream, burning inside my eyes, deceive you?
you will not interpret it.. it is some of my miracles.

When I sailed in your eyes, enjoying the face of spring, I did not drop my anchor.

The poet commences the first stanza of the poem by confirming his rejection of the influence of modern life through an imaginary dialogue, presented by interrogations, "what do you want" and "did the dream..", negations, "I will not give you", "nor will I stretch", "you will not interpret it" and "I did not drop", condition, "when I sailed.." and statements, "burning inside my eyes", "it is some of my miracles" and "enjoying the face of spring". After the suspicious question, "what do you want" and the rejection of modern life, which is trying to attract him/the society, "I will not give you" and "nor will I stretch" in the first verse, the poet confronts modern life in the question, "did the dream deceive you?", explaining that if the reason for the modern life's interest is because of the high level of the morale of the desert man, modern life cannot understand the motivation, "you will not interpret it" as a result of the fact that this motivation "is some of my miracles". Although the poet is enjoying facilities, "when I sailed in your eyes, enjoying the face of spring", he is still loyal to the desert values and keen on sailing in the desert's unknown, "I did not drop my anchor". Moreover, because it indicates, in general, the stability of the meaning, the use of the nominal sentence (*al-Jumlah al-Ismiyyah*) in (في عيني مشتعل) and (فهذا بعض آياتي) reflects the poet's certainty regarding the spiritual aspect of desert life, "the dream" and the difficulty of understanding it.

It is interesting to mention here that the hidden value, i.e. rejection and isolation, which can result from the desert's vagueness and unknown nature, appears in the stanza subconsciously, not only through its commencement with a question, but also, in the negative answer after each question concerning modern life's ability to approach the desert man.

Stanza Two

لم تعشُ عينيه أضواءَ المطاراتِ تهدهدُ العشقَ في مرعى شويهااتي توزع الشمس أنوار الصباحاتِ بوح العناقيد أو عطر الهنيهاتِ وأحرفُ الرمل تجري بين خطواتي جرحي وأبحثُ فيها عن بداياتي	هذا بعيري على الأبوابِ منتصباً وتلك في هاجس الصحراء أغنيتي أنا حصان قديم فوق غرته أنا حصان عصي لا يطوعه أتيتُ أركضُ والصحراء تتبعني أتيتُ أنتعلُ الأفاق.. أمنحها
--	---

This is my camel standing up at the doors,
the lights of airports cannot make him night-blind.
Over there, is my song in the misgiving of the desert,
rocking love in the pasture of my sheep.
I am an ancient horse, of which the sun distributes the lights of mornings upon his
blaze.

I am a defiant horse, which the revealing of bunches and the perfume of short times cannot subdue.

I came running, while the desert was following me,
and the small frames of sand are running between my steps.

I came wearing shoes of horizons.. giving them my wound,
and looking within them for my early beginnings.

In this stanza, while he is proudly introducing himself and how close he is to the desert, the poet tends subconsciously, in the first two verses, to justify his rejection in the first stanza. He asserts that despite all attempts of modern life to dominate his culture and values, the symbol of the desert life/the camel, is still steadfast, not affected by modern life, but only standing up, watching what is taking place in it "this is my camel standing up at the doors". In this context, he confirms his relationship with the spiritual beauty of the desert by stating that his dreams and songs are not only deep-rooted in the desert, but are also looking for love, which is considered the highest level of purity in the desert, "my song is in the misgiving of the desert, rocking love". The demonstratives, (هذا بعيري) and (تلك أغنيتي), with their genitive to *Yā' al-Mutakallim* suggest how certain and confident is the poet of his cultural uniqueness.

After maintaining that he has deep-rooted desert values and characteristics, the poet not only introduces himself in the third and fourth verses, through using the second desert symbol, the horse, (أنا حصان قديم) and (أنا حصان عصي), but also as a source of light/life "I am an ancient horse, of which the sun distributes the lights of mornings upon his blaze", which is very difficult to be led or influenced, "I am a defiant horse, which the revealing of bunches and the perfume of short times cannot subdue". The direct introduction by the use of nominal sentence (*al-Jumlah al-Ismiyyah*), the first person pronoun (أنا) twice and the positive form in the third (فوق غرته توزع) and the negative form in the fourth (عصي لا يطوعه) imply not only the extent of the poet's belief and confidence in the priceless values of desert life, but also the poet's sharpness in dealing with things outside the desert life.

After the rejection, introducing himself and showing how close he is to the desert values, the poet in the last two verses of this stanza, states that although he will deal with modern life, "I came running", disconnection between himself and the desert is impossible, because the desert itself is running after him, "the desert was following me". It is interesting to note that while he affirms his strong relationship with all the aspects in the desert values, no matter how small they are, "small frames of sand are

running between my steps", the poet expresses, in the last verse of this stanza, that his relationship with the desert values as a whole, however big they are, is strong too, "I came wearing shoes of horizons". The moving image (الصحراء تتبغني) and the stylistic deviation (أنتعل الآفاق) indicate how strong is his association with desert values and life to the extent that not only does the desert itself not want to leave him, but also it assists to float above with its proud values.

It is interesting to note that the six verses in this stanza have three types of the first person pronouns (plural), (*Damā'ir al-Mutakallim*). These pronouns, which are *Yā' al-Mutakallim* in the words (بعيري) and (أغنيتي), the independent pronoun of first person, repeated twice, (أنا) and *Tā' al-Mutakallim* in the repeated word (أنت), signify three stages of the poet's relationship with desert life, i.e. full engagement in desert life with *al-Yā'* (ي), semi-independence with (أنا) and the full independence with *al-Tā'* (أنت), conveying a strong connection with desert life in the phrases, (الصحراء تتبغني) and (أنتعل الآفاق).

Stanza Three

يا أنت لو تسكبين البدر في كبدي	أو تشعلين دماء البحر في ذاتي
فلن تزيلي بقايا الرمل عن كتفي	ولا عبير الخزامى من عباءاتي
هذي الشقوق التي تختال في قدمي	قصائد صاغها نبض المسافات
وهذه البسمة العطشى على شفتي	نهر من الريح عذري الحكايات

Oh, you, if you pour the full moon in my liver, or burn the blood of the sea in my self. You will not remove the remains of the sand from my shoulder, nor the perfume of *al-Khuzāmā* (lavender) from my cloaks.

These cracks, which are walking proudly (strutting) in my foot, are poems composed by the beating of distances.

This thirsty smile on my lip, is a river of wind, which has 'Udhri (platonic) tales.

In order to eliminate any thought that the poet/the society can be dominated by modern life, after his mentioning that he is coming to deal with it in the previous stanza, the poet feels that he has not only to challenge changes, exactly the same as what he does subconsciously with the desert circumstances, but also, to make change impossible. Therefore, after starting with the long sound of *Yā'* (يا) to draw attention and prepare the addressee for challenge, he maintains that even if modern life could do something impossible, "if you pour the full moon in my liver, or burn the blood of the sea in myself", it cannot remove tiny things, "you will not remove the remains of the sand from my shoulder, nor the perfume of *al-Khuzāmā* (lavender) from my

cloaks", not to mention unchangeable values and beliefs. The stylistic deviations, "pour the full moon" and "burn the blood of the sea" indicate the impossibility of changing solid to liquid in the first case, and joining opposite things together, i.e. burn and the sea, in the second.

It is interesting to note that taking one of the impossible tasks from the desert environment, "the full moon", and the second from outside the desert, "the sea", implies how steadfast is the poet/the society towards change wherever it comes from. However, both examples of irremovable things are from the desert environment, "the remains of the sand" and "the perfume of *al-Khuzāmā*".

To prove the impossibility of change, the poet states that the values and the criteria of the desert are different from those of modern life. The cracks in the feet (الشقوق) and the thirsty smile (البسمة العطشى), for example, are indications of harshness and thirst when judged by the standard of modern life, whereas they are not only indications of softness and irrigation, "these cracks are poems" and "this thirsty smile is a river", but also, these cracks are proud in the foot (الشقوق التي تختال في قدمي) and the thirsty smile is a river of wind (البسمة العطشى نهر من الريح), which indicate that the river is moving and full of water. Furthermore, the use of the stylistic deviation (الشقوق تختال) just after the two challenge verses in the beginning of this stanza, which suggests the extremely positive relationship between the poet and these cracks, removes any lingering doubt about the ability of modern life to change the poet/the society.

Stanza Four

تاريخ عمرٍ مليء بالجراحاتِ	ماذا ترينَ بكفي ؟.. هل قرأتِ به
عرس الليالي وأفراح السماواتِ	ماذا ترينَ بكفي ؟.. هل قرأتِ به
ومارداً يحتويه الموسم الآتي	وهل قرأتِ به ناراً موججة

What do you see in my palm?..

did you read a full lifetime history of wounds.

What do you see in my palm..?

did you read weddings of nights and joys of heavens.

And, did you read in it inflamed fire and a rebellious, contained by the coming season?

When the poet feels that he has succeeded in the challenge, he exploits the psychological state of the addressee through rising questions again. The aim of posing questions in the beginning of the poem is to reflect refusal (ماذا تريدن؟...لن),

whereas it is, in the last stanza of the poem, to reflect the idea that the desert character is complicated and mystical (ماذا ترين؟..هل). Therefore, the addressee is pictured trying to tend to decode and interpret the desert character through palm reading. Thus, the poet would like to determine what modern life can discover from this deep, complicated and multi-level character (ماذا ترين ؟ ...هل..؟). In general, starting and finishing the poem with questions implies that the desert; its culture, values and people will remain a mystery, attracting questions from the beginning to the end.

It is interesting to note that the five questions in this stanza, which attract the focus of the addressee on both sides of life, i.e. sadness and delight, "full lifetime history of wounds" and "weddings of nights", as well as the past and the present, "lifetime history" and "the coming season", indicate somehow that not only joining the opposites is the reason behind the complication of the desert character, but also the high morale in dealing with the future, "inflamed fire and a rebellious, contained by the coming season", which may show that the desert character, its culture and values have strengthened over time.

One of the important stylistic features in the poem is the use of the first person pronoun, (*al-Mutakallim*), and the second person pronoun (feminine), (*al-Mukhāṭab*). The poem contains thirty three for the first person pronouns, (*al-Mutakallim*), twenty pronouns with *Yā' al-Mutakallim*, such as (راياتي، واحاتي، عيني)، (آياتي، مرساتي، بعيري، أغنيتي، شويهاتي، تتبطني، خطواتي، جرحي، بداياتي، كبدي، كتفي، عبااتي)، two words with the independent pronoun (أنا)، five words with the connected pronoun, such as (كنت، أبحرت، ألقيت، أتيت) and six words with the elided pronoun, such as (أهديك، أركض، أنتعل، أمنحها، أبحث). As for the second person pronoun (feminine), the poem contains fourteen pronouns, seven with *Yā' al-Mukhāṭabah*, such as (تريدين، تعبريه، تسكبين، تشعلين، تزيلى، ترين، ترين)، four with *Kāf al-Mukhāṭabah*, such as (أهديك، كفيك، أغرك، عينيك) and three with *Yā' al-Mukhāṭabah*, such as (قرأت).

Whereas the poem contains sixteen verses, eight of them, which have a rhyme with *Yā' al-Mutakallim*, especially in the first stanza, signify the presence of self-interest and the preference of isolation. In short, the clear phenomenon of the first person pronouns (*Damā'ir al-Mutakallim*) in the poem, support the idea of refusal and the

feeling that respecting idiosyncrasy, and full independence are very important values in desert life.

The poet states that the desert person is reserved and difficult to deal with, "I am a defiant horse", because he/she is proud of him/herself, "I came wearing shoes of horizons" and has different criteria, perhaps opposites, from others, "these cracks are poems" and "this thirsty smile is a river". The desert person is expected to have a refusing character, which cannot be led easily, "I will not give you my flags" and "nor will I stretch out my oases". Because those who challenge the idiosyncrasy of the person of desert origins cannot influence easy things, "remove the remains of the sand" or "the perfume of *al-Khuzāmā* (lavender)", still less can they pluck him/her from his/her desert roots or change his/her values and culture, even if they use magic, "what do you see in my palm?".

Since the relationship between the desert and its dweller is a part of his/her mystical character, "it is some of my miracles" and life does not change any more and he lives in a peaceful life, "my song, in the misgiving of the desert, is rocking love", it is expected that he/she will have strong confidence to face change, even if impossible actions are going to be done, "if you pour the full moon in my liver, or burn the blood of the sea in myself". Thus, although the past of the desert man was full of difficulties, "did you read a full lifetime history of wounds", as a result of some challenges, the desert man believes that the future will be full of steadfastness confronting changes, "inflamed fire and a rebellious, contained by the coming season", because he/she will never stop "I did not drop my anchor".

5.6. Conclusion

This chapter has started with an introduction explaining the criteria and the general matters, which should be taken into account before reading the analytical part of this study. Four types of a Qualitative Employment of "Popular Heritage" in Saudi poetry have been analysed in this chapter, which are the employment of popular poetry within a classical poem, the employment of popular stories, as popular materials, and the employment of local spirit; "the land" and "the values", as a significant element of the national morale. The four poems representing these four types are "A Cloud for me and a Blouse for her Charm", "A Neglected Note from Dubās to his Father", "Olympiad of the Body" and "A Page from a Bedouin's Papers".

The first poem has been investigated by focusing on the function of the two popular poetic stanzas, as an expression of extreme disappointment, which expresses the poet's feeling and attitudes towards the Modernist Movement and its journey in Saudi Arabia, including a difficult time for Modernism due to the conflict with the proponents of the Islamist trend. In the second poem, the popular story of Dubās is employed in full, with all its conflict dimensions, to reflect the poet's viewpoints in his confrontation with the anti-modernist groups in the country.

Whereas the third poem employs the poetic history of Najd to identify the local spirit according to its history, in the light of Najd's struggle in keeping its position in modern life, the fourth poem employs the desert values, which is dominated by the confrontation of some modern values that influence tribal structure in the society.

From this chapter, it is obvious that the four poems reflect a broad trend in Saudi poetry, which is strongly rooted in the popular and local heritage, underlying the poetry of the authors to whom I referred earlier in this chapter. The reference to popular heritage is not confined to a specific time within the selected period, but is found during the whole selected period, which indicates the significance of popular heritage among Saudi poets.

One of the most important features, described in this chapter, is that although Saudi poets adopt Modernism as an intellectual structure for life, and have strong relationships with old and modern Arabic literature, they are creative, not only in employing popular heritage, but also in composing poetry mixing popular heritage with modernist and enlightened ideas. Thus, it can be said that the reason behind overlapping popular heritage with modernist ideas is that the cultural and desert values, which were built on the feeling of independence, may influence this type of employment to produce another new type of distinction and independence.

Although there are many common aspects in Saudi poetry, such as the employment of heritage in general, as discussed in this chapter, Saudi poets differ in some other poetic aspects. The following chapter will describe the differences between Saudi poets in terms of their intellectual attitudes by analysing Affiliation and the Domination of Anxiety.

¹ The idiosyncrasy of Saudi poetry is caused by the idiosyncrasy of Saudi society in terms of its Wahhābi, desert and conservative backgrounds, as well as its criteria of acceptance and rejection in dealing with these backgrounds and modernity.

² In the beginning of each chapter, names of poets, who represent the phenomenon, will be mentioned. Saudi poetry has many poetic phenomena, apart from the selected four phenomena in this thesis, such as composing a poem in many poetic styles, i.e. classical, *Tafīlah* and popular poetry, the cultural dimensions of employing international and local myths in a poem, the intertextuality between Saudi poets in terms of symbols, topics and stylistic deviations in the light of three important factors: the intent of showing off, trusting the subconscious and the influence of translation. For more details see suggestions for further studies in the conclusion of this thesis.

³ For details about these poets, see: Jā'izat al-Bābuṭayn (1995), and Sīdū and al-Qash'amī (2001). Poets, in these references, are in alphabetical order.

⁴ This poem was published in the *Dīwān, Bayāḍ al-Azminah*, by al-Dumaynī 'Alī.

⁵ This poem was published in the *Dīwān, Duḥāhā al-Ladhī*, by al-Ḥumaydīn Sa'ad.

⁶ This poem was published in the *Dīwān, Ulumbiyād al-Jasad*, by al-Ṣuḥayyih Jāsīm.

⁷ This poem was published in the *Dīwān,, Tahajjaytu Ḥulman Tahajjaytu Wahman*, by al-Thubaytī Muḥammad.

⁸ This poem was published in the *Dīwān,, Ḥurūfun Min Lughat al-Shams*, by al-Rushayd 'Abdullah.

⁹ This poem was published in the *Dīwān,, Mā Qālah al-Bid' Qablī*, by al-Zayd'Abdullah.

¹⁰ This poem was published in the *Dīwān, 'Aynāki Yatajallā Fihimā al-Waṭan*, by al-Ṣāliḥ Aḥmad.

¹¹ This poem was published in the *Dīwān, al-Burāq*, by al-Mansūr Muḥammad.

¹² This poem was published in the *Dīwān, Ayn Ittijāh al-Shajar* by al-'Urayyid Thurayyā.

¹³ This poem was published in the *Dīwān, Lu'lu'at al-Masā' al-Ṣa'b* by Qānī Laṭīfah.

¹⁴ This poem was published in the *Dīwān, Li al-Ḥulm Rā'iḥat al-Maṭar* by Al-Hindī, Ashjān.

¹⁵ This poem was published in the *Dīwān, Dhākiratun li As'ilat al-Nawāris* by al-Khashramī 'Abdullah.

¹⁶ This poem was published in the *Dīwān, Mā' al-Ṣarāb* by Abū Khālid Fawziyyah.

¹⁷ This poem was published in the *Dīwān, Sanābil fī Munḥadar* by al-Dumaynī Muḥammad.

¹⁸ Because this chapter is confined to analysing the employment of popular heritage in modern Saudi poetry, this poetic phenomenon will not be investigated in this study.

¹⁹ For more details about these poets, see: Jā'izat al-Bābuṭayn (1995), and Sīdū and al-Qash'amī (2001). Poets, in these references, are in alphabetical order.

²⁰ For more details about some other poems representing this poetic phenomenon and its sub-phenomena see: Muftāḥ (1989:49 -51, 67,68, 70, 72 -80) and (1995: 86 -94), al-Ṣāliḥ (1981: 13,39,67,69,80) and (1997: 63,67), al-Ḥumaydīn (1987: 30), (1990: 45 -52, 86, 93 -99, 110, 132, 153), (1991a: 57 -59, 65, 74, 129, 153 -157), (1991b: 4- 53), (1994: 9 -24) and (2000: 22,25,31,65,72), al-Dumaynī 'Alī (1986: 11,78,115), (1999a: 38,42,46) and (1999b: 18,23,29,30,31,80,93), al-Thubaytī (1983:20, 61 -65), (1987: 50 -60, 68 - 70, 85) and (2002: 9,13,21 - 22),), Bahkalī (1981:125) and (1992:16), al-Ṣikhān (1988:13,15,26,32-33,51, 61 -63), al-Ḥarbī (1984:15 -17, 41,64 -65) and (1997: 14,40,59 -61,76 -79, 88), al-'Utaybī (1986: 29 -34, 73 -77) al-Ṣuḥayyih (1999:15 -16, 70 -76), (2001:131 -142) and (2002: 49 -54, 117 -127, 249 -257), al-Wāfi (1996:62 -63, 83 -84) and al-'Arawī (2001:1, 106 -107, 148 -150,169, 184 -187,205,223).

²¹ For more details see: chapter two.

²² The phrase, "the doubts of my certainty", which is called an oxymoron in philosophy, may be interpreted as meaning that very small and weak doubts may appear, in some cases, around certainty as a result of human weakness.

²³ Although Saturday is the beginning of the week in the poet's culture, it is highly expected that he prefers Monday as the beginning of the week, since he is a modernist who prefers the Western way of thinking.

²⁴ In writing popular poetry, in this thesis, some changes in Arabic small vowels, dots and *al-Hamzāt* have been made to help the reader to pronounce popular poetry according to the understandable pronunciation in Saudi Arabia.

²⁵ *Al-Kādī* is a famous flower with a nice smell in the south of Saudi Arabia.

²⁶ For more information see: al-Juhaymān (3:268).

²⁷ *Barāqish* is a name of a dog, and became a part from the Arabic proverb, *'Alā Ahlihā, or Nafsihā, Janat Barāqish*, (*Barāqish* aggrieved only at her family, or self.). This proverb can be used for somebody who hurts himself or his family while he/they are working to avoid negative results. For more information see: al-Bustān (1992,972).

²⁸ For further information see: Ḍayf (1981:87-134).

²⁹ The stubborn party here is the rejecting side in the character of Najd.

Chapter Six

Affiliation¹ and the Domination of Anxiety

6.1. Introduction

Although the literature, discussed in Chapter Four, sheds light on the intellectual attitudes in Saudi poetry, some of these scholarly works are general and descriptive, except for al-Zahrānī's paper, in which he studies three attitudes in three different poems. Thus, this chapter aims not only to investigate intellectually four poems, representing four trends, but also to analyse the structural and stylistic relationships within the poem, as well as the external elements that contributed to the analysis of the poem, such as the cultural and historical dimensions. Four sub-phenomena will be analysed in this chapter, in the light of Affiliation and the Domination of Anxiety, which are represented by four sections: the Difficult Equation between the Past and the Present, the Superiority Complex, a Unique Vision of the Relationship between Self, Lover and the Homeland and the Irony of Instructions.

Affiliated poetry, which represents a social or intellectual trend, is deemed an important phenomenon in Saudi poetry. Because of the extremely liberated conceptions of Modernism in the conservative Saudi society, since its appearance in the 1970s, and the strong confrontation with the Islamist trend², the modernist and Islamist trends are the largest trends in the country, although the modernist trend does not express its values and principles as clearly and directly as the Islamist trend. The Islamist trend is represented by poets such as al-Alma'ī (b.1941), al-Dabil (b.1945) Bahkalī (b.1954), Ṣa'ābī (b.1954), al-'Ashmāwī (b.1955), al-Rushayd (b.1965), and others³, whereas the modernist trend is represented by poets such as al-Ḥumaydīn (b.1947), 'Alī al-Dumaynī (b.1950), al-Zayd (b.1952), al-Ḥarbī (b.1956), al-Khashramī (b.1958), al-'Utaybī (b.1958) and others⁴.

The pan-Arabist trend has become less influential than it was in the 1950s and 1960s, not only because some of its followers adopted other trends, but also, because the idea itself has lost its effectiveness and significance across the Arab world. This trend is represented by al-'Uthaymīn (b.1940), Usāmah 'Abd al-Raḥmān (b.1945), al-Bukhitān (b.1950), al-Manṣūr (b.1950), al-'Ajlān (b.1960) and others⁵.

As for the nationalist trend, although it is less popular than the previous trends, it is still common among poets, especially in nationalist festivals, when nationalist feelings

increase due to the gap between the country's achievements in comparison to its image a few decades ago. This trend is represented by Muftāḥ (b.1940), al-Ṣāliḥ (b.1942), al-Ḥumayd (b.1951), al-Ṣikhān (b.1956), Ṣaʿābī (b.1954) al-ʿUsʿūs (b.1955), al-Ṣuḥayyih (b.1964)⁶, and others⁷.

It is obvious that the reason why the Islamist and modernist trends are in a state of anxiety is the intellectual confrontation due to their having opposite values towards one outcome, which is the development of the country. Political issues, especially the Arab-Israeli conflict, and the educational affairs of the Arab world are the primary concerns of the pan-Arabist poets, whereas the nationalist poets focus on the future of the Saudi society, and the hope that the miseries of the past are ended forever.

It is very important to note that this classification of Saudi poets into trends is based on the general features of their poetry, but it does not mean that there is no overlapping between two trends in one poet's work. While Islamist and modernist trends are unlikely to be found in the poetry of the same poet, unless he/she has moved from one to another, it is very likely for one poet to have poems containing ideas and attitudes from Islamist, pan-Arabist or nationalist trends.

6.2. The Difficult Equation between the Past and the Present; a Study of "Time of Struggle" by ʿAbdullah al-Rushayd

6.2.1. An Overview of the Poem

From the title of this poem, أوان الشد (Time of Struggle), by ʿAbdullah al-Rushayd, it is clear that the poet asks his addressees to be prepared for future difficulties. The poem can be divided into three stanzas. The first stanza contains a description of the original achievements of the addressees, their glories and way of dealing with enemies throughout the history, while the second stanza describes the poet's feelings regarding the current circumstances of the addressees, who have lost their position and effectiveness. The third stanza is about the poet's response to the big gap between the distinguished historical achievements and the current miserable position of the addressees, to the extent that he announces, "this is the time for struggle".

6.2.2. The Perspective of Interpretation

Some expressions in the poem, such as "the coming future", "we are the children of the green centuries", "history held its breath", "whenever I travelled to the land of glory in *Hittir*", "here is the blunt sword of *Ṣalāḥ al-Dīn*", "the site of the Messenger's night journey" and "the minarets of *Arīḥā* and *al-Jalīl*", indicate that the poet adopts an Islamist attitude in this poem, by comparing the historical and the current conditions of the Islamic nation, and expressing his view about them.

6.2.3. The Poem Stanza One

إننا من رحم الشمس خرجنا وامتزجنا بالغد القادم في أحشائه وعدّ جميل..
 وشربنا ظمأ الصحراء أفنينا ضلوع المستحيل
 وتشببتنا بأذيال المجرات..أمانينا انبثاقُ النور.. نجوانا.. حكايات تطول
 نحنُ أبناءُ القرون الخضر جئنا نحضنُ المجدَ ونجري ما جرى الفلكُ وما امتدّت ترانيمُ الفصول
 نوقفُ الليلَ إذا انسَلت ذراعا بطشه.. نلقيه طُعماً للأساطير.. فيرتدُّ نديماً للطلول
 والذي خدش وجهَ الطهر نسقيه من الكأس الوبيلُ

Indeed, we came out from the womb of the sun,
 and we merged with the coming future, which has a beautiful promise..
 We drank the thirst of the desert, we annihilated the ribs of impossibility.
 We adhered to the extremities of the galaxies..
 our wishes are the emanation of light.. our secret conversation.. is long tales.
 We are the children of the green centuries, we came hugging the glory, running
 as long as the Milky Way is running and as extensive as the anthems of seasons.
 We stop the night when its arms of violence has sneaked
 we throw it as bait for myths... so it will bounce as a friend to ruins.
 Whoever scarifies the face of purity, we will make him drink from a poisoned cup.

In his description of the historical achievements of the Islamic nation, the poet affirms four main features during Islamic history, i.e. its source and aims, the initial difficulties, ambitions and dealing with enemies. After maintaining that the nation has not only emerged from the source of light in the world, "we came out from the womb of the sun", but also, promises a bright future, "we merged with the coming future, which has a beautiful promise", the poet explains that the nation in the beginning faced difficulties in building the Islamic civilisation, "we drank the thirst of the desert, we annihilated the ribs of impossibility".

Despite these difficulties, the nation has great ambitions for itself and others in the world, "we adhered to the extremities of the galaxies, our wishes are the emanation of light, our secret conversation is long tales", which are a result of being generated by an honourable time, "we are the children of the green centuries". As for dealing

with enemies, the poet states that the nation confronted its enemies and destroyed them, "we stop the night", "throw it as bait for myths", "make him drink from a poisoned cup". It is clear that the current position of the Islamic nation and the need for protection is behind the subconscious focus on dealing with enemies in this section.

Because of the strong level of frustration among Islamic nation at the present time, to the extent that people subconsciously doubt that the Islamic nation was able to establish civilisation, the poet commences the poem with three emphases, which are the emphasis with the tool (إن) , the fronting of (من رحم الشمس) instead of (خرجنا) and the stylistic deviation (رحم الشمس) itself, which indicates that the Islamic nation was not only the original source of light and enlightenment for humanity, "the sun" but also from the source of production and continuity, "the womb".

In addition, this stanza has some other stylistic deviations, which state how enormous and wonderful were the historical achievements of the Islamic nation, such as (أفينا ضلوع المستحيل) , which implies not only that surmounting difficulties reached its highest point, but also that difficulties were completely annihilated, so there was no impossibility. However, the word (أفنى) suggests that the overcoming of difficulties did not happen dramatically, but stages of conflict and struggle were gone through to make it happen. The stylistic deviation, (طعماً للأساطير), indicates that the enemy, who intends to attack the nation, will not only be destroyed by him, but also will be cast out of the realistic world to the imaginary world, to be bait for myths and fictions.

It is interesting to note that this stanza contains fifteen words with the first person pronoun (plural) (*Nā al-Fā'ilīn*) (نا) or the elided pronoun (نحن), such as (إننا، خرجنا) (نحن، نحضن، نجري، نوقف، نلقيه، نسقيه) and (امتزجنا، شربنا، أفينا، تشبثنا، أماتينا، نجوانا، جئنا) , which implies how proud is the poet of his united nation. Although this stanza has some verbs in the past tense, as a result of speaking about the past, it has four verbs in the present tense (نحضن، نجري، نلقيه، نسقيه) , which express dealing with glory and overcoming enemies, indicating that having glories and confronting enemies are not restricted to the past, but can also occur in the present and the future.

Stanza Two

كُتِمَ التاريخُ أنفاساً ، وأصغى كلُّ نجمٍ كان يهفو للأقول
 وأنا أحملُ أحقادِي... على أرضٍ تمطى فوقها ليلٌ كسولٌ
 كلما دحرجتُ خطوي فوقها هزئتُ بي فتواريتُ ، ولملمتُ الخطأ الرَعناءَ في غيظٍ خجولٍ
 سُحنتي ليلٌ تتأهى صمتهُ وبأضلاعي ارتعاشاتُ النخيلِ
 وشواظُ البيدِ يحشو مقلتي والأمانى ذهولٌ في ذهولِ
 وحيالي عاصفٌ ، لا ينتني ما جَ يفتض بكَاراتِ الحقولِ
 كلما جُزتُ بأرضِ المجدِ في حطّينِ أضناني العويلِ
 ها هنا: سيفُ صلاحِ الدينِ - مثلوماً - وأشلاءُ الصهيلِ
 وهنا الرايةُ : أردى كبرها النقعُ ومجّتها الوحولُ

History held its breath, and every star, which was slipping to setting, listened.
 I am carrying my spites... on a ground upon which a lazy night has stretched, and
 whenever I rolled my steps on it, it derided me,
 so I hid and gathered up the flighty steps in a shy and angry way.
 My appearance is an endless silent night,
 and the trembles of palm trees are in my ribs.
 The flame of deserts fills up my eyeball.
 My wishes are completely in a state of absent-mindedness.
 A storm, which does not fold up, is coming towards me.
 It surged to deflower the virginity of the fields.
 Whenever I travelled to the land of glory in *Hiṭṭīn*, wailing exhausted me.
 Oh, in here is the blunt sword of *Ṣalāḥ al-Dīn*, and the fragments of neigh.
 and here the flag whose dignity was killed by dust, and spat by mud.

After his description of the achievements of the Islamic nation in the first stanza, the poet asks history itself to speak on his behalf, because it witnessed and recorded what has been done historically. Thus, the poet portrays the reaction of history about what has been explained about the glories of the Islamic nation in the past and what it knows about its position at the present time. Therefore, history held its breath in order not to reveal indications of frustration and loss of control. To expose how strong is the shock of history as a result of realising the huge gap between the past and the present, the poet uses doubling of the letter *al-Tā'* in the word (كُتِمَ). Because the stars, like history, observed the Islamic nation in both past and present, they listened carefully to what has been said about the Islamic nation, hoping that there will be some good news, "and every star, which was slipping to setting, listened". Because of the immensity of his frustration about the current position of the Islamic nation, the poet generalises the disaster by calling as witnesses two important things in the universe; the history and the stars.

After describing the reactions of both history and the stars to what the Islamic nation faces at the present time, the poet expresses his negative feelings towards the current

situation in the Islamic world, which lives under conflict and retrogressive circumstances, "I am carrying my spites on a ground upon which a lazy night has stretched". Moreover, he illustrates the efforts made by him and his trend in order to lighten the situation and start solving the difficulty, "whenever I rolled my steps on it", but he fails to achieve anything, "it derided me, so I hid". As a result, he comes back angry, "gathered up the flighty steps in a shy and angry way".

After many attempts, as implied by the word (كلمًا), the poet explains what infected him and his trend, making him look black, "my appearance is an endless silent night", shiver, "the trembles of palm trees are in my ribs", and feel as if a fire burns him, "the flame of deserts fills up my eyeball. Consequently, he feels he has lost his way and is uncertain about the future, "my wishes are completely in a state of absent-mindedness". One reason for the poet being in such situation is that conflict and retrogressive circumstances are still strong among the nation, "a storm, which does not fold up, is coming towards me", and still working to destroy the main source of the production in the nation, "it surged to deflower the virginity of the fields".

Because of the negative result of all the attempts made by the poet and his trend to deal with the situation, "whenever I rolled my steps on it, it derided me" and after describing the infections of frustration on his life, the poet starts recalling the achievements of the nation in the past. Thus, recalling the memory of the Battle of *Ḥiṭṭīn*⁸, makes him upset and frustrated, "whenever I travelled to the land of glory in *Ḥiṭṭīn*, wailing exhausted me", because the strength of the nation no longer exists, "oh, in here is the blunt sword of *Ṣalāḥ al-Dīn*" and the voice and the attitudes of the Islamic nation among the other nations are no longer united and powerful, "and the fragments of neigh". Consequently, the nation has reached its lowest point and the position of being completely destroyed, reflected by "the flag whose dignity was killed by dust and spat by mud".

In contrast to the first stanza, the poet in this stanza uses first person pronouns (*Tā' al-Mutakallim*) (ت), possessive pronouns (*Yā' al-Mutakallim*) (ي), or independent pronouns (*al-Damir al-Munfaṣil*) (أنا), such as (أنا، دحرجتُ، فتواريتُ، لملتُ، جزتُ) (أنا، حيالي، أضناني، أحقادي، خطوي، سحتي، أضلاعي، مقلتي) , which may indicate that the disunited state of the current nation influences the use of the pronouns. This stanza has some stylistic deviations, which suggest the psychological states of the poet, such

as (تمطى..ليل كسول) , which indicates that the poet starts to feel that current situations of the Islamic nation produce an atmosphere of sadness and loneliness, which are more likely to come at night rather than during the day, (لعلمتُ الخطا) , which shows the failure of the poet to achieve his aim, (أشلاء الصهيل), which exposes how distracted is the poet as a result of comparing the current situation with Ṣalāḥ al-Dīn's time, and (مجتها الوحول), which states that the feeling of the helplessness reached its peak, as a result of the rejection by everything even mud.

The dramatic image, "whenever I rolled my steps on it, it derided me, so I hid and gathered up the flighty steps in a shy and angry way" portrays a dramatic scene between the poet and the land (the current situation), reflecting how retrogression controls the land, to the extent that the land is not only unwilling to help him, but also derided him. This image may indicate that the poet made great efforts and attempts to deal with the current situation of the Islamic nation.

After this dramatic scene between the poet and the land, classical poetry and nominal sentences (*al-Jumlah al-Ismiyyah*) with their stability and steadiness, in terms of rhythm in classical poetry, and meaning in nominal sentences, appear to indicate that the state of frustration influences the subconscious of the poet to believe that the current situation cannot be changed or removed. The three verses, starting from (سحنتي ليل) and ending with (بكرات الحقول), which are built upon (فاعلاتن), the single foot of the metre of *al-Raml*, and the sentences, (سحنتي ليل), (بأضلاعي ارتعاشات النخيل), (وحيالي عاصف), together with the steady rhythm of these verses suggest how affected is the poet, in terms of his appearance (سحنتي ليل), psychological stability (بأضلاعي ارتعاشات), the power of the current situations (شواظ البید ، حيالي عاصف) and the aimless future (الأماني ذمول). In the last three verses the rhythmical parallelism, with its long sentence in the first part and short sentence at the end, is in harmony with the parallelism of meaning, which is produced by the word "whenever" (كلما), between the act and the result.

Stanza Three

غير أننا قد خرجنا ، وامتزجنا بشموخ الأرض في مسرى الرسول
 ذا أوان الشد ..
 فاشتأقت إلى أصواتنا البيض منارات "أريحا والجليل"
 ذا أوان الشد ..

 وارتدّ الصدى اللهفان مكلوماً وقد ردّد العار "أراجيز الفحول".

We, nevertheless, came out and merged with the heights of the land
 in the site of the Messenger's night journey⁹.

So, this is the time for struggle... the minarets of *Arīḥā* and *al-Jalīl*¹⁰
 longed for our white voices.

This is the time for struggle...

.....

The grieving echo rebounded hurtfully,
 and dishonour repeated "the songs of virile people".

In order to retrieve his confidence and psychological balance, the poet repeats in the beginning of this stanza what was said in the beginning of the poem, with the same meaning and words, and some clarification. In this stanza, he says, "we, nevertheless came out and merged with the heights of the land in the site of the Messenger's night journey", corresponding to the first stanza's, "indeed, we came out from the womb of the sun, and we merged with the coming future, which has a beautiful promise". The connection between the mixture with the coming future and the mixture with the heights of the land in the site of the Messenger's night journey, may be interpreted as a reflection of Islamic belief¹¹ saying that Muslims are going to have a war with Jews and they will be the winners in Palestine.

After retrieving his psychological balance and recalling the Islamic dream regarding recapturing Palestine, as a symbol of the nation's victory, the poet comes back to the present time and states that this dream will not be achieved unless hard, comprehensive and continuous work is done on the national level. Consequently, the poet says (ذا أوان الشد), "this is the time for struggle". After experiencing fully the positive feelings of saying, "this is the time for struggle", the poet subconsciously longs for the expected positive result from it, but instead of expressing his feelings directly, he projects them onto the minarets of *Arīḥā* and *al-Jalīl* in Palestine, "so, this is the time for struggle, the minarets of *Arīḥā* and *al-Jalīl* longed for our white voices".

However, although he wants to linger on this feeling and savour it, the poet, after repeating the same phrase (ذا أوان الشد), "this is the time for struggle", meets pessimistic feelings to the extent that he has a shock of sorrow. From the two empty lines after the repeated phrase, it can be deduced that the poet is engaged in a confusing and frustrating internal monologue. The outcome seems to be a realisation that he is unable to deal with the present difficulty; the monologue produces the frustrated and miserable end in the last verse of the poem stating that, not only can the poet do nothing, but also the current nation/dishonour can do nothing, except repeat the songs of the great old nation, "the grieving echo rebounded hurtfully, and dishonour repeated "the songs of virile people".

It is interesting to note that the concept of struggle in the title, "Time of Struggle", and its repetition in the two phrases in the last stanza is produced not only by the linguistic meaning of tightness, but also by the doubling of the letter, *al-Dāl* (د), as well as its emphasised sound. Furthermore, there are some doubled words in the poem, such as (إنّ، تشبّث، امتدّ، انسلت، يرتدّ، خذش، كتم، تمطى، يفتضّ، الشدّ، ارتدّ، ردّد), which can be viewed in the same context to express the general tone of the poem, and how it reflects the poet's attitude towards the present and the future.

When the nation becomes disunited, "the fragments of neigh", and is rejected by others, "spat by mud", it is to be expected that loyal people will suffer as a result of that situation, "the flame of deserts fills up my eyeball". Also, the appearance of these people, "my appearance is an endless silent night", their physical states, "the trembles of palm trees are in my ribs" and their future, "my wishes are completely in a state of absent-mindedness" will be changed accordingly.

What makes the situation worse is the fact that the same nation was once a source of enlightenment among nations, "indeed, we came out from the womb of the sun", challenged all difficulties around them, "we drank the thirst of the desert, we annihilated the ribs of impossibility", and enjoyed an honoured life, with a respected position, "we adhered to the extremities of the galaxies", and had an endless connection with glories, "we came hugging the glory, running as long as the Milky Way is running and as extensive as the anthems of seasons". Thus, considering these changes in the nation's lifetime, it might be expected that a powerless person, who is rejected, "it derided me", would soon leave forever, "I gathered up the flighty steps in

a shy and angry way". Even though he calls for preparation to re-establish the nation's position, "this is the time for struggle", he will fail soon, " the grieving echo rebounded hurtfully", until another time of awakening comes.

6.3. The Superiority Complex; a Study of "Oh Rust, I Sip You" by ‘Abdullah al-Zayd

6.3.1. An Overview of the Poem

The poem, **أحتسبك أيها الصدا** (Oh Rust, I Sip You) by ‘Abdullah al-Zayd can be divided into four stanzas. In the first and the fourth stanzas, the poet raises four rhetorical questions using the formal Arabic phrase (ألم تر), not only to persuade the addressee that he is being attacked by his opponents, in order to be less important and effective, but also to show him that the aim of the attack is to subdue him into offering no resistance; then he states, in the second and the third stanzas, some evidences affirming what he claims. In addition, while the poet, in the first stanza, is interested in reassuring the addressee and giving him confidence, in the fourth stanza he is interested in reflecting steadfastness in the face of challenges, as implied by the title. Because the poet/the modernist feels superior to other people in the country, the poem contains many negative and satirical words, expressions and feelings.

6.3.2. The Perspective of Interpretation

‘Abdullah al-Zayd is not only one of the modernist poets in Saudi Arabia, but also he is more concerned about and amazed by the opposing trends in the country than other modernists. In other words, he is more interested in the conflict and intellectual debate with the opponents than other modernists, who are interested merely in expressing their ideas without concern about the reactions of the others. Considering the interest of the poet in the intellectual conflict in the 1980s discussed in Chapter Two, the date of the publication of the poem, which is 1986, and the general features of poetry published by him, it is obvious that the poet addresses the modernist person in Saudi Arabia. Although modernists faced strong confrontation, later in the 1980s, from the Islamist trend and the masses, it is expected that modernists still, in 1986, the date of publication, had strong feeling of superiority as expressed by the poem. Furthermore, because the poet believes that he belongs to the modernist trend, he addresses himself as a model of the trend at the end of the poem.

6.3.3. The Poem

Stanza One

ألم ترَ كيف.. تدانُ قناعكُ المشتهاة.. وثوثقُ - حزناً - على شفَتِكَ القصيدة.. ؟
 ألم ترَ كيف تقادُ إلى صِفصِفٍ من خنوعِ تجرعةِ عهدك المتجدّرُ في نوبةِ القهرِ والفرضِ والقسماتِ البليدة.
 تمالكُ - إذا ما انتحاك الرُعاعُ - صمودك ، لونا.. ورائحة.. من رجولة.
 وأسبغ على رنتيك ذنوباً من الشفقِ المترقرقِ في مشرقِ الشمس ؛ لتشتدّ في ناظريكِ الطفولة.
 لقد فتحَ الزمنُ المتصالحُ فوقَ سهولكِ معرضة.. وكونه من فتاتك ،
 إذ قلتَ للهمجية : 'لا .. لا تكوني' ، فشجّ على كتفك القمرُ.
 لقد فتحَ الزمنُ المتهاكُ بين مسافاتٍ مجدك سوقاً من الأزمان .. من النكساتِ التي لا تُفيق.

Did you not see.. how your desired contentment is condemned.., and sadly the poem is bound on your lips.. ?

Did you not see how you are being led to an even servility, which your buried era has swallowed, in a shift of force, imposition and stupid features.

When rabbles leant towards you, control your steadfastness, in a colour.. and smell.. of virility, and provide to your lungs a cup of the overflowing dawn at sunrise.. in order to intensify childhood in your sights.

Verily, the peaceful time opened its exhibition over your flat lands, and constituted it from your morsels, you said to savagery: "no.. do not be", the moon was fractured on your shoulders.

Verily, the collapsed time opened between the distances of your glory a market of crises.. endless setbacks.

In this stanza, the poet attempts to persuade the modernists that because he is better and taking responsibility for enlightening people, "how you are being led to an even servility", he is being attacked by the opponents of the Modernist Movement. Therefore, he commences the poem with two rhetorical questions using the phrase (ألم ترَ), which is considered in Arabic as a device to obtain the desired answer. In order to achieve the desired answer, the poet not only expresses two significant sides of the Modernism Movement, which are the strong belief, "desired contentment" and the action to achieve it, "as you said to savagery", but also uses some verbs expressive of conflict, such as (تدانُ ، توثقُ، تقادُ), which are related to the modernist person's independence and way of dealing with opponents.

After raising the questions, the poet attempts to help the modernist person to recall that not only have his enlightening desires not been achieved, "your desired contentment is condemned", but also he cannot express his feelings and ambitions, "sadly the poem is bound on your lips". Further, he is being made to yield to the opponents' desires, "you are being led to an even servility", not for the first time because Modernism has been confronted since its appearance in the 1970s, "your rooted era has swallowed, in a shift of force, imposition and stupid features".

When the poet states the difficulties faced by modernists and feels that the modernist addressee, may lose his confidence, due to realising the reality of the conflict, the poet gives him some advice and reminds him of the modernist achievements. He starts by advising him to be in full control (تمالك), at all levels (لونا.. ورائحة), when opponents want to hinder the modernist ambitions, and to be relaxed, "provide to your lungs a cup of the overflowing dawn", in order to strengthen the addressee himself and make his dreams achievable like children's dreams, "in order to intensify childhood in your sights".

While the poet affirms that the early beginnings of the Modernist Movement, "the peaceful time", when there was opportunity for modernist ideas to be spread among the people of the country, met no confrontation, he also asserts that since the opponents started their actions against modernists, "the collapsed time", many problems and crises have emerged, "a market of crises.. endless setbacks". Moreover, when modernists confronted the other trends, "you said to savagery: no.. do not be", they met with tragedy, "the moon was fractured on your shoulders".

Stylistic deviations assist the images and ideas suggested in this stanza. For instance, (وتوثق حزناً.. القصيدة) indicates how strong is the repression facing modernists, to the extent that they cannot express their feelings (القصيدة), nor mention modernist ideas and principles. Also, the stylistic deviation (فشج على كتفك القمر) shows the intensity of the shock faced by modernists (شج), and the intense belief that the Modernist Movement, for which modernists people are taking responsibility (على كتفك), is only for enlightening people (القمر), whereas the stylistic deviation (سوقاً من الأزمات), implies how modernists are suffering from multiple types of problems made by the opponents.

Stanza Two

هنا أسنّ من رخيص الحديث.. هنا قاتل من ضمور الضمير.. هنا.. فكرة علفت بالغباء
 لشنقها النظرات.. وتركلها أرجل جاهلية.. هنا تستهيك مساومة ، تلفك..
 هنا .. أنت مهزلة يمتطيها 'الحراج'...
 ألم تسمع الهزء إذ يتكون في قبضة القهر ملحا ؟
 أفدني إذا كان شيء من الشعر فيك استفاق.. أفدني إذا كنت تحتفظ الآن بوجودك حياً.. بوجهك نورا ..
 بقلبك حياً.. أفدني إذا انثال يوماً نقاوك صفوا.. ولم تحترفه الندوب الوبيئة.
 أفدني إذا كنت تستطيع أن تقف الآن رمحاً وتهمي رؤى باركتها النبوءة.
 هنا أنت بئر معطلة عاشرتها جيوب الجرب.. هنا أنت تجربة بمعمل بدو يصوغون شكلاً لوجه الفريسة.
 على هففات الحياء يطالبك السقم أن ترتمي على قدميه ، وتقفز إن ذكره مرّ يوماً..
 فليس له أن يريق الدموع وأنى ارتحلت فأنت الجماد وفيك الخطيئة.

Here is a stagnant and worthless speech.. here is a murderer of the atrophy of conscience, here is an idea which was joined with stupidity, in order to be hanged by sights.. and to be kicked by ignorant feet..

Here, you are the object of a bargaining, which surrounds you..

Here.. you are a mockery ridding by "the auction"..

Did you not hear ridicule when it crystallises like salt in the grip of force?.

Tell me if poetry has awoken within.. you tell me if you are now keeping your passion alive.. your face bright.. and love in your heart..

Tell me if your purity comes out.. and has not been affected by the infected scars.

Tell me if you still can stand up now as a spear and create visions blessed with prophecy.

Here you are a deserted well, occupied by pockets of mange..

Here you are an experiment in a Bedouin's laboratory, shaping the face of the prey.

Shamefully, illness is asking you to fall down at its feet, jump if it is mentioned someday..

So, it has no right to shed tears, and wherever you travelled you are hard as rock and the sin comes from you.

After clarifying what has happened to modernists and advising them to be in control in dealing with the situation of conflict, the poet in this stanza explains in detail how the opponents treat modernists and their ideas, and the poet's judgements on the opponents' reactions. Three stylistic phrases, (هنا، ألم تر، أفدني)، are used by the poet to state his judgements on the opponents' treatment of the modernists.

In the beginning of the stanza, the poet uses the phrase (هنا) to state some features of the opponents' judgments and ideas about the Modernist Movement. Thus, because the opponents' judgments are faithless and devious, "a murderer of the atrophy of conscience", these judgments are inflexible and useless, "a stagnant and worthless speech", not to mention the opponents' notes are ill-advisedly spread by rabbles, "an idea which was joined with stupidity, in order to be hanged by sights, and to be kicked by ignorant feet".

After describing the opponents' judgments about the modernist thought, the poet elucidates the position of modernists in the opponents' view, which conveys the idea that the modernist is not only surrounded with argument and suspicion, "you are the object of a bargaining, which surrounds you", but also the modernist himself becomes a vehicle for spreading the rabble's rumours, "you are a mockery ridding by "the auction".

When the poet turns to maintain these judgments on modernists and their position in the country, he exploits the rhetorical question (ألم)، to draw the addressee's

attention to these judgments, which are going to disappear smoothly despite the opponents' efforts to prove them, "did you not hear ridicule when it crystallises like salt in the grip of force?". In addition, in order to remove the remnants of suspicion in the modernist himself about how shameful and offending are the opponents' judgments, the poet exploits another arguing phrase, i.e. (أفدني), which is expected to draw only a negative response.

Four sentences are started with the phrase (أفدني) investigating the addressee's skills and abilities. When the poet asks the addressee whether or not his poetic skill is still good enough to create poetry, "if poetry has awoken within", he requests an answer about his morale, i.e. whether or not he is still ambitious and continuing to enlighten people, "if you are now keeping your passion alive, your face bright and love in your heart". After stating that the modernist thought, "purity", has never been protected from its opponents, "the infected scars", the poet maintains that the capability and confidence of the modernists in continuing their scheme and their steadfastness in front of the opposition movement will be influenced negatively, "tell me if you still can stand up now as a spear and create visions blessed with prophecy".

Furthermore, after the four requests with the phrase (أفدني), the poet uses, for the second time in this stanza, the phrase (هنا), which refers to the environment among the opponents, to identify the reason for the loss of his skills and abilities. Thus, the modernist is not only no longer productive, "you are a deserted well", as a result of being influenced negatively, "occupied by pockets of mange" by the rabble, "you are an experiment in a bedouin's laboratory", but also he is being employed to perform shameful actions, "shaping the face of the prey".

In order to clarify the circumstances facing the modernist, the poet points out that the opponents, "illness", work hard not only to make the modernist scheme more useless, but also to force him indirectly to adopt their perspective, "jump if it is mentioned someday", otherwise he will be condemned, "you are hard as rock and the sin comes from you".

It is relatively acceptable that there are some reasons for dwelling on the influences of the opponents on the modernists, such as relieving the sorrow of the modernists, inciting them against their opponents, or highlighting the conflictual circumstances, in order to help the modernists to take the appropriate action for the modernist

scheme. Although there are some exaggerations in expressing these influences, this device is effective in inciting the modernists against their opponents and making them aware of the difficulties that impede the modernist scheme. Hence, apart from the use of the confirmatory phrases, i.e. (هنا ، ألم أفدني) described above, there are some stylistic deviations and metonymic phrases presenting extra influence on the modernists, such as (تركها أرجل جاهلية) , which indicates how badly the modernist is being treated (تشتبهك مساومة) reflecting the forcefulness of the opponents in making noise and engaging in useless argument about the Modernist Movement and people (مهزلة يمتطيها الحراج) , which suggests that the Modernist Movement is being employed by the rabble (أنت بئر معطلة) and implies that although Modernism, intellectually, is a resourceful movement (بئر) , it is now deserted (معطلة) as a result of the acts of the opponents. However, while some metonymic phrases and sentences, such as (تحتفظ بوجدك حيا ، بوجهك نوراً ، بقلبك حياً ، تقف الآن رمحاً) , signify that the modernist is no longer effective, they, at the same time, are helping the modernist to recall his past abilities and skills, in order to restore his position in the intellectual and literary environment in the country.

Stanza Three

هناك .. على الردهات العتاق يلوب أخضرارُ السفوح بأردية العاشقين ..
ويمتدُّ في قسَماتِ الجَمالِ يُحرِّضُ فينا الضياءَ الغريق .. يحرِّضُ فيضاً شكته الجذور ..
ليترعَ نبضَ التوالي دماً .. ولكننا من صغير التراجع رانت علينا القطيعة ،
وأسدلَ وجهَ التوجسِ أقنعةً للحصار .. ورُحنا نُجددُ شكلاً حماناً ..
نقسِمُ أن لا تُبيح مدارجتنا للخُصوبة .. وأن نقتل الانتماءَ العريقَ ، وأن نكتمَ العطرَ من رثيته ..
فصرنا بلاءً .. وعدنا إلى حيثُ يقنعنا بالعرَاء الأقول ..
وحيثُ الأسى يستبيح الحياةَ ويُغرقها في ليالي الصدا ..
زرعنا بداخلنا مؤلاً للرزايا .. نمنا على همهمات الخرافة ..
فماذا نريدُ إذا كان للصحو وجهُ الحياة ، وكان لنا خندقٌ للفجيعة ..؟
وماذا نريدُ إذا كان يعتادنا ضوءنا الأبدِيُّ يبشرنا برحيق من البسمات ..
وكان لدينا كهوفٌ نعشق فيها كأبتنا .

Over there.. and upon the ancient halls, the greenness of hills is moving
lovers' clothes.. and spreading in the beautiful features,
to motivate the sunken light in ourselves.. and an inundation complained of roots..
in order to fill up the beat of successive events with blood...

But because of our slight retrogression, alienation covered us up, and the face of
fear has lowered the masks of siege...

We then returned to renew the form of our refuge. We swear, we will not allow
productivity to be in our runways... but we will kill the strong affiliation
and we will choke the perfume from its lungs..

Therefore, we became an ordeal.. and returned to where the sunset persuades us of
the open land, and where sorrow permeates life and founders it in nights of rust.

We planted inside ourselves a resort of disasters,

and we slept on hums of myth.

What do we want if clarity has the face of life, and we have a trench for tragedy..?

What do we want if our eternal light brings good news to the nectar of smiles..

while we have caves in which we mature our grief.

After inciting the modernists against their opponents, when he describes the hindrances that have faced the Modernism Movement in the previous stanza, the poet, in this stanza, recalls regretfully the modernists' dreams and ambitions and how hopeful he was before the conflict happened, and blames the modernists since they are somewhat responsible for the retrogression of the movement.

With the demonstrative pronoun, a proximal word (هناك), which indicates how far the future is from being reality, the poet starts the stanza by evoking the lost dreamed-of future of the Modernism Movement. He expresses the idea that the future was attractive, "the greenness of hills" which inspired the people to work for it, "to motivate the sunken light in ourselves". Also, because the modernists are committed to that future, "moving lovers' clothes", they are expected to enhance people's lives and fill them up with vitality, "fill up the beat of successive events with blood".

Because the dreamed-of future has disappeared, the poet is interested in finding the reasons why modernists have moved backward rather than achieving their ambitions. By using the phrase (ولكننا), the poet states that although the backward movement is not too serious to be handled, "our slight retrogression", the modernists not only disclaim that dreamed-of future, "alienation covered us up", but also, their fear of the opponents causes some psychological hindrances, which appear strong, when they are false, "the face of fear has lowered the masks of siege". So, the modernists have changed themselves, "we then returned to renew the form of our refuge".

It would appear that the poet believes that the modernists were not intellectually productive in dealing with their opponents, as a result of abandoning their affiliation to Modernism, "we will kill the strong affiliation and we will choke the perfume from its lungs". Thus, the poet points out that the modernists are not only unable to deal with opponents, but also have become a problem themselves, "we became an ordeal".

The indications of the backwardness of the Modernist Movement is their lack of productivity; they have unconsciously stopped producing scholarly and literary works, "to where the sunset persuades us of the open land", and become depressed, which

makes the situation worse, to the extent that they themselves have returned to the dark era, "where sorrow permeates life and founders it in nights of rust". Thus, they are themselves responsible for their current situation, "we planted inside ourselves a resort of disasters", and the dreams and ambitions have vanished, "we slept on hums of myth".

Disappointing questions appear in the end of this stanza, which draw negative answers rather than positive ones, focusing on the target of Modernism (ماذا نريد؟), to reflect how confused is the poet regarding the future of the movement. In addition, while the poet states that life has an optimistic face, "clarity has the face of life", and Modernism has its own enlightening and bright future, "our eternal light brings good news to the nectar of smiles", he pessimistically asks why modernists are surrendering to the current circumstances, "we have a trench for tragedy", and live alone with their difficulties, "we have caves in which we mature our grief".

Like the previous stanza, this stanza expresses, in detail, the accusing attitude of the poet towards the modernists, who are moving backward. This indicates how the poet is not only sincere to his principles, but also sensitive towards the opponents as mentioned above. Apart from the demonstrative pronoun (هناك), and other stylistic changes, such as (لكننا) and the two questions (ماذا نريد؟), there are stylistic features reflecting how the poet is driven subconsciously by his feelings and mood.

Although this stanza has some stylistic deviations, expressing pessimistic meanings, such as (أردية العاشقين ، أقنعة للحصار ، ليالي الصدا ، العطر من رنتيه ، همهمات الخرافة) and images, such as (يلوب اخضرار السفوح ، وأن نكتم العطر من رنتيه) , the more interesting stylistic feature is the fact that the lexical selection changes according to the change in the conception in the stanza itself and the poet's response. When the poet expresses optimistic feelings, while he describes his dreams and ambitions, he utilises hopeful words, such as "greenness, lovers, beautiful and light". However, when he describes the way of dealing with the opponents, he uses quite more moderate words, indicative of anxiety, at the beginning, such as "our slight retrogression" and "alienation covered us up", then moves to stronger, more aggressive words afterwards, such as "we will kill", "we became an ordeal", "nights of rust", "a resort of disasters", "myth" and "a trench for tragedy", which may indicate that he is suffering from the circumstances, as a result of his sensitivity to the issue.

Stanza Four

ألم ترَ كيف تُصَادَرُ كُلُّ عَنَاقِينِكَ الموسمية ؟
 ألم ترَ كيف يُصَبُّ على نبضات الجمال بذاتك حقدٌ وغلٌّ ولونٌ من التبعات الدنيئة ؟
 ألا إنني عندما يرتدني السؤالُ المقيتُ أفتشُ في داخلي عن بقايا من السفر المتوقّد..
 علٌّ ارتحالي ينادمُني بالوعود التي طاولتها البداية..
 ألا إنني لو تلاشيت في قسَمَاتٍ وجودي سانبشُلُ الضوءِ والنوءِ والاحتضارَ..
 وأشعلُ من خُطوات الربيع بأوردتي خيوطاً تبُلِّغُ أعتابَ حلمي بأني :
 تكوّنتُ ذات مساءٍ لأمقتُ منحدراتِ القطيع.. وألعنُ مستكرات الوجوه الرخيصة أصفَعُ وجه الوصاية.

Did you not see how all your seasonal titles are being seized?
 Did you not see how spite, rancour and a type of lowly followings
 are being poured upon the beats of beauty inside yourself?
 Oh, surely I will be looking for remnants of a burning journey within myself..
 when the hated question is wearing me out.. hoping that my travelling will be a
 companion giving me promises, which are a long time beginning.
 Oh, surely if I vanish in the features of my existence, I will pick up light, season
 and death..
 Also, I will burn threads of the spring's steps in my veins,
 in order to inform the thresholds of my dream that I am :
 I was constituted, one night, in order to detest the slopes of the flock, to damn the
 unknown cheap faces, and to slap the face of the guardianship.

After describing, in detail, the conflict between the modernists and their opponents, and blaming the modernists for abandoning their principles, the poet uses in this stanza two rhetorical questions, (ألم تر؟), such as were used in the beginning of the poem, in order to affirm the existence of the details mentioned in the second and the third stanzas. In the first one, he claims that the position of the modernist is being destroyed, "all your seasonal titles are being seized" and in the second, he asserts these detailed acts, which limit the abilities of the modernists, "the beats of beauty inside yourself", are due to enmity, "spite, rancour and a type of lowly followings".

After the rhetorical questions in the first stanza of this poem, the poet focuses on reassuring the modernists and advising them to be in full control in the first stanza, because he will mention some worrying facts, results and blames about the conflict. However, after the rhetorical questions in this stanza, the poet discloses that he is one of the addressees, i.e. the modernists, and announces his decision about the conflict in order to be adopted by them.

The poet starts the second section of this stanza, after the two questions, with the confirmatory classical phrase, (ألا إنني), which is repeated twice. The first time, the poet maintains that when he confronts the difficult questions, raised in the first

stanza and this one, "the hated question", he will look for rich modernist resources within himself, "I will be looking for remnants of a burning journey", hoping that modernists' ambitions will be achieved, "hoping that my travelling will be a companion giving me promises". However, it is interesting to note that the poet has decided not to confront opposition; rather, he states that if he vanishes for any reason, "I vanish in the features of my existence", enlightenment and fighting against backwardness will disappear from the country, "I will pick up light, season and death". In addition, he will inform his ambitions, which have become difficult to achieve, "inform the thresholds of my dream" that he existed one day, "I was constituted one night", fighting against retrogressive people, "to detest the slopes of the flock", the features of their existence in society, "to damn the unknown cheap faces", and their leadership, "to slap the face of the guardianship".

It is interesting to point out that the use of the first person pronoun (singular) in this part of the stanza, while he uses different pronouns elsewhere in the poem, may indicate that the poet moves psychologically to a different step, which needs challenge and steadfastness. Starting from the phrase (ألا إنني) until the end of the poem, a variety of eighteen pronouns of the first person pronoun (singular), (*Damir al-Mutakallim*), such as (إنني، يرتدني، داخلي، ارتحالي، ينادمني، وجودي، بأورنتي، حلمي، أفتش) (سأنتشل، أشعل، لأمقت، ألعن، أصفع، تلاشيت، تكونت) are used to express in some way how concerned is the poet about the future of Modernism.

In the poem as a whole, the poet puts forward a strong argument to persuade the modernists of his interpretation of the conflict, through using various stylistic devices. Repeated sentences, such as sentences starting with (ألم تر، هنا، أفدني، فماذا، ألا إنني), appositive sentences and clauses, such as (من النكسات، تلفك، بوجهك نوراً، بقلبك حباً) and sentential coupling, such as sentences starting with (يحرص فيضاً، نمنا على، وتوثق، وأسبغ، وكونه، وتهمي، وتقفز، وأنى، وأسدل، ورحنا، وأن نقتل، وأن نكتم، وعدنا) are considered the main stylistic features conveying these details. It can be suggested that the interest for details may reflect the blaming attitude adopted by the poet, who exaggerates criticism and addresses the modernists harshly, perhaps as a result of the big distance between his dreams and the reality, or extreme and pessimistic sensitivity in dealing with the conflict. There are many phenomena in the poem, reflecting the poet's attempts to achieve affirmation that his ideas have been understood and

adopted, whether indirectly, such as giving details, or directly, such as the use of the phrases (ألم تر ، هنا ، أفدني ، ماذا ، ألا إنني).

These stylistic phenomena may indicate the poet's attempts to condemn the opponents and display their mistakes. Although he states, at the end of the poem, what his response is going to be by using the phrase (ألا إنني), he merely attacks the opposition rather than promising victory, which signifies the extent of the poet's frustration at the thwarting of his modernist ambitions and dreams.

It is worth stating here that the poet is not merely sensitive and concerned about the opponents, but also hasty and extreme in using blameful and attacking words and expressions against the opponents. This may be attributed to the fact that this poem was composed in 1986, which was the early beginning of the conflict between the modernists on the one hand and their opponents and the masses on the other. In contrast, although the poem by 'Alī al-Dumaynī, studied in Chapter Five and published in 1991, is about the conflict itself, somehow, it has a different attitude and way of dealing with the opponents built upon a realistic and positive attitude towards the opposition movement in general, which may be a result of the positive changes in the Modernist Movement itself during the period between the dates of publication of the two poems, i.e. 1986 and 1991.¹²

It is understandable that people who are the source of enlightenment, "I will pick up light", will be proud of their function, "we will kill the strong affiliation", and enthusiastic to perform it, "burning journey", even if some difficulties have hindered their achievements, "verily, the collapsed time opened between the distances of your glory a market of crises". When the enlightened people have been confronted, "how your desired contentment is condemned" by the masses, "rabblies leant towards you, control your steadfastness" and they have been victims of shameful rumours, "here is a stagnant and worthless speech, here is a murderer of the atrophy of conscience", they should not only control themselves, "control your steadfastness", but also be stronger, "you still can stand up now as a spear".

Although rumours are being spread around these people, "here you are a mockery ridding by "the auction", they have to be confident and continue with their enlightening scheme, "you are now keeping your passion alive, your face bright and love in your heart". However, when these people have been influenced for a long

time by the opponents around them, "occupied by pockets of mange", they may become a problem, "we became an ordeal" and abandon their principles and values, "but we will kill the strong affiliation and we will choke the perfume from its lungs". Nevertheless, it is expected that some of these people will remain in control and stable regardless of the challenges around them, "detest the slopes of the flock, to damn the unknown cheap faces, and to slap the face of the guardianship".

6.4. A Unique Vision of the Relationship between Self, Lover and the Homeland; a Study of "You are for me, and we and the Letter for the Homeland" by Aḥmad al-Ṣāliḥ (*Musāfir*)

6.4.1. An Overview of the Poem

The poem, *أنت لي.. ونحن والحرف للوطن* (You are for me, and we and the Letter for the Homeland) by Aḥmad al-Ṣāliḥ (*Musāfir*), which conveys a philosophical overlap between the poet, the lover, the homeland and the language "the power of the poet", can be divided into three stanzas. The poet, in the first stanza, attempts to philosophise his relationship with the homeland and their relationship with the lover, confirming that both he and the homeland are the sources of the lover's value. Also, while he affirms his well-founded relationships with himself and the homeland, he asserts a strong relationship with the lover.

In the second stanza, detailed attitudes and tasks of the philosophical and fourfold relationship, i.e. the poet, the language, the homeland and the lover, are explained, while the task of the language "the power of the poet" is described later in stanza three. After illustrating the lover's position and her role, the poet, in the third stanza, emphasises the intense overlap between himself and the homeland, to the extent that he makes himself the homeland itself, in which the lover can live safely and peacefully.

6.4.2. The Perspective of Interpretation

It is obvious from the title that the poet, Aḥmad al-Ṣāliḥ (*Musāfir*), not only describes an overlapping relationship between four parties, i.e. himself, the lover, the homeland and the language, but also confirms that while his lover is for him, both of them and the language are sacrificed for the homeland. It can be considered that the poet means by the phrase "two luxurious things" in the beginning of the poem, upon which the poem is based, himself and the homeland, because he mentions after the phrase that the lover asks for the warmth from their arresting. Therefore, the lover is not one of the two luxurious things, nor is the language; therefore they must be the poet and the homeland, as stated in the title and expressed in the poem.

Aḥmad al-Ṣāliḥ is not solely concerned with national issues, but is also bound to his nation and gives it romantic praise, which produces nationalist poetry mixed with love, as in the case of this poem. Although the overall genre of this poem is love poetry, it reflects how engaged is the poet in nationalist issues, and conveys a strong nationalist sentiment, when he makes himself, his lover and his power "the language", willing to sacrifice themselves for the sake of the homeland.

6.4.3. The Poem

Stanza One

تستفحلُ الكلماتُ في لغتي إذا حدثتها عن مترفين
 حريرك استدفى بأسرهما..
 شيان !! ما مرا ببال الليل إلا كان سحرُ الليل سرهما
 هذا الحرير..؟! تخدّرت كقاي في أحضانه ومشي نعيم الدفء عبرهما
 ما بعد هذا الدفء من صدر يفيض.. أنا به ثملٌ ولا أرضى أفيقُ
 فودّعي حزني ومسغبتي .. أطعتك إذ عصيتها
 مافي انتمائي إليهما بدلّ إلاك ..!! يامن كنت تستدفين بينهما.

Words are becoming larger in my language,
 when I talk to them about two luxurious things,
 which your silk has asked for warmth from their arresting...
 Two things!! which the night has never thought about except for making
 their secret its own magic.
 This silk..?! my hands became numb in its laps,
 while the comfort of warmth has walked through them.
 After this warmth, no flooding breast that can make me drunk ..
 and I can never accept waking up from it.
 So, please say goodbye to my sadness and poverty..
 I obeyed you when I opposed them.
 There is no alternative to my affiliation with them, except you..!!
 oh, you who was seeking warmth between them.

When the poet mentions in the title of the poem that he, his lover, and his power, "the letter" will be sacrificed for the homeland, he specifies the type of relationship between the four parties, and the function and the importance of each of them. Although the language is only a vehicle, it interacts joyfully when the subject is the poet and the homeland, "words are becoming larger in my language, when I talk to them about two luxurious things".

The philosophical relationship between the four parties may be interpreted as follows: the homeland is the foremost luxury, because the poet, his lover and his power, "the letter" exist for the sake of the homeland, "we and the letter for the homeland". The poet comes second, since he controls his power, "the language", and his lover is his, "you are for me". The lover can come third in this classification as a result of the fact that she obtains her value from the first and the second, i.e. the homeland and the poet, "your silk has asked for warmth from their arresting".

After stating the nature of the relationships among these four parties, the poet discloses one of their important aspects, which is the enjoyment of spending a night in the desert. Night in the desert and oases, surrounded by silence and clear sky, is an appropriate time for the poet in Saudi Arabia to express his longing and feelings towards his homeland and love. Thus, the poet defines the "two luxurious things" by affirming that "two things!! which the night has never thought about except for making their secret its own magic".

When the poet asserts that the silk of the lover takes its value from the "two luxurious things", he describes the quality of the silk. It is very kind and sympathetic to the extent that not only "my hands became numb in its laps", but also "while the comfort of warmth has walked through them". Hence, this warm state, which is produced by both the homeland and the poet, and their eternal relationship, reaches its peak and influences the poet, even though he is one of its sources, "after this warmth, no flooding breast that can make me drunk and I can never accept waking up from it".

As a result, whatever the degree of the impact of this silk, it not only describes the influence of the lover on the poet, but also the power of both the homeland and the poet who give the lover warmth, "your silk has asked for warmth from their arresting". When the poet arrives at the peak of his happiness with his lover, he

explains that his miserable life has gone forever, "please say goodbye to my sadness and poverty".

In a deep overlapping between the homeland, the poet and the lover, the poet swings between some rather opposite decisions, maintaining somehow the complication of the tripartite relationship and the exchange of influence among them. When he is at the peak of his happiness with the warmth, the poet says to his lover "I obeyed you", and makes obedience to the lover equivalent to disobedience to the "two luxurious things". However, after a strong and faithful affiliation to the homeland and himself, "there is no alternative to my affiliation with them", the poet yields rapidly to his lover, "except you". Finally, although he declares that the lover is the substitute for them, he reminds her that the homeland and the poet are still her source and value, as a result of the fact that she is still "seeking warmth between them".

Because this poem is composed upon the notion of the "two luxurious things", not only does the dual pronoun appear in this stanza, but also the poem itself is built upon the rhyme of the dual pronoun, such as (بأسرهما، سرهما، عبرهما، عصيتهما، بينهما). This stanza contains stylistic deviations, such as (استدفى بأسرهما), which reflect the complication of the relationship among the three parties, i.e. how do the homeland and the poet become a source of warmth for the lover, when she cannot achieve that unless she arrests them. This complex relationship may appear because the lover knows that these are the only source of her security and value, so she has no choice but to attempt to control them in order to live. In other words, this stylistic deviation indicates that both parties are in a love relationship that makes them strong and weak at the same time, depending on the situation and the daily circumstances. (نعيم الدفاء) is another stylistic deviation, which suggests the level of interest of the poet in the spiritual side of the relationship, rather than a physical relationship; this is also supported by other phrases, such as (سحر الليل ، انتمائي).

Stanza Two

للحزن هيئته المضيئة.. للمسرات التوجسُ
وامتدادُ مدى الحروف ولي مداي.
أنا هنا حدّاهما.. ما بين بوح أو سكون أستردُّ لديك مقدرة الكلام..
ويستردُّ الصمتُ في شفّتك ما في القلب من ريّ ، وما في ساعة العشاق من زخمٍ وغنم.
هذا زمان توهج الفرح الجميل بداخلي..
وبكلّ أشيائي القديمة والجديدة صحوة الطوفان في بدني
وعافية تداخلني كما داخلت إثمي.

Sadness has its bright shape.. Delights have anxiety and length as extended as letters, but I have my extent. I am here at their boundaries between divulgence and quietness, restoring the ability of speech in front of you.. but silence on your lips restores what the heart has of irrigation and what the time of lovers has of large quantity and gain. This is the time of the glow of the beautiful joy inside myself.. and in all my old and new things. The awakening of the flood in my body and good health are overlapping me like I interpose my sin.

The poet, in this stanza, portrays unique feelings towards his lover and the homeland. Although he is anxious about the future, "sadness", he seems to be still optimistic, "sadness has its bright shape". In addition, while worry overshadows his joyful time, "delights have anxiety", these enjoyments continue as long as he expresses his feelings in language, "as extended as the letters".

The importance of himself and his lover in the relationship with the homeland emerges since he sets himself at the edge of the "two luxurious things". However, when he fails to achieve anything for the homeland, he will ask his lover for help for the sake of the sacrificed homeland, "restoring the ability of speech in front of you". Moreover, even when the lover fails to help, "silence on your lips", the poet will exploit, in full, his lover's sincere feelings to attain his goals, "what the heart has of irrigation", and he will have more power and ability when he recalls enjoyable time spent in love, "what the time of lovers has of large quantity and gain".

Consequently, the poet is in high spirits as his lover has made sacrifices for the homeland, "this is the time of the glow of the beautiful joy inside myself", and this pleasurable feeling produces positive results over the term of the poet's life, "the awakening of the flood in my body, and the good health are overlapping me like I interpose my sin".

The stylistic deviations of (ما في القلب من ري) and (صحرة الطوفان في بدني) reflect, in the first case, how the poet is influenced by the emotional relationship with his lover to the extent that her silence can enable him to continue making extra sacrifices for the homeland, whereas the second deviation exposes how much the poet has of these enjoyable feelings as he describes them as flooding in his body. This stanza has no regular rhyme, which may indicate that the poet is in slight hesitation as a result of

moving through three steps in this stanza. These are joining sadness with optimism and making himself an important part, "sadness has its bright shape" and "I am here at their boundaries"; exploiting, in full, the quality of his relationship with his lover, "restoring the ability of speech" and "what the heart has of irrigation"; and finally, satisfaction with his achievement, "this is the time of the glow of the beautiful joy inside myself".

Stanza Three

هاتِ .. أعيدُ تشكّل الأشياء في زمني
 هنا في مقلتيك سفائن شتى وتبحرُ في دمي شمسٌ حرانقها سخية.
 ولكِ البداية في العروق .. فأنتِ قافية القصيدة.. بحرُها
 أنتِ قراءتها الموثقة الأخيرة .. أنتِ فيها الأبجدية.
 أشعلتِ في الكلمات كل حرانق الآتين بعدي..
 فالزمان محاصرٌ أني رحلت..
 جياذك استعصت وسيفُ هواك ما أبقى عليه.
 حرفٌ يعيد إلى العيون غرورها.. وإلى الفصول الطقس في ميعاده..
 ويعيدُ للقبلات نكهتها الشهية.
 ويعيدُ للأوطان عافية الرجال وللأنوثة طعمها..
 ويفيضُ ماءُ الشعر أنغاماً وموجُ البحر أشرعة..
 ويفتتحُ الممالك والمفازات القصية.
 الحزنُ.. معجزتي إليك ، فباطلٌ ما دون معجزتي فلا تستبدلي وطني بغيري..
 إنني الوطنُ الذي تستأمنين بظله ، وتمارسين العومَ في أمواجه ، وتتأمنين بحضنه..
 ولديك منه : الليلُ في العينين والأهداب ..
 ما أمري بمستعص عليك وما عهدتك لي عصية.
 يا طعنة في القلب .. مثخنة برائحة الهوى..
 أسلمتُ ناصيتي إليك .. فأوغلي ما شئت وانتشري على ما شئت من جسدي.

Give me ...!!

I will reform things in my time..

A variety of ships are here in your eyes.

and the strong blazes of the sun are sailing in my blood.

You have the beginning in the veins.. you are the rhyme of the poem..

its metre.. its last documented reading, and you are alphabet..

You kindled, with words, fires of people who will come after me..

So, time is blockaded wherever you go.. your horses became difficult to lead
 and the sword of your love did not leave anything to use against me.

A letter would give back to the eyes their pride..

to the seasons the right weather in the right time..

to kisses their delicious flavour, to the homeland the good health of men,
 to femininity its taste..

Also, the letter would make a flood of tunes from the water of poetry,

And a flood of sails from the waves of the sea..

in order to conquer far kingdoms and deserts.

Sadness.. is my miracle to you, so everything is nothing except for that.

Therefore, do not replace my homeland with someone else..

for I am the homeland under you, whose shadow is safe..

you will practise swimming in its waves.. you will drink with your friends in its lap..

and you have: the night of that homeland in your eyes and eyelashes..

My request is not difficult for you, and I never find you rebellious against me.
 Oh, a stab in the heart..!!
 which is injured by the smell of love.. I hand over my forehead to you..
 so, go deeper and spread as much as you want on my body.

In this stanza, the poet raises the issue of his lover's position in his life and her relationship with him. He reintroduces himself, stating that the sadness mentioned in the previous stanza is his miracle to her, and asserting that he is not only her lover, but also her homeland.

Because the poet seeks his lover's help to change his life and people's lives, "I will reform things in my time", he asks her for more love and care, "give me ..!!", since she is full of love and kindness, "a variety of ships are here in your eyes", and can help him to face harsh difficulties, "the strong blazes of the sun are sailing in my blood". When the impact of the lover reaches its deepest level in the poet's world, "sailing in my blood", it attracts the poet's attention more than any other factor, "you have the beginning in the veins", since she has the same influence as poetry, which can go deep and form a vital component in the poet's entity, "you are the rhyme of the poem".

An interesting intermixture of language, the power of the poet, with the lover and the poet himself, as mentioned in the title, occurs in order to display their sacrifice as a whole for the homeland. When the poet intends to assert the importance of his love's cooperation with him in their sacrifice for the homeland, he states that his lover not only has the same influence as poetry, but also she is the basis of his nationalist attitudes, "the rhyme of the poem", the system he follows, "its metre", the external appearance of his life and attitudes, "its last documented reading", and the core of his existence, "you are alphabet".

The poet continues displaying his power, i.e. language, associated with the power of his lover, who gives poetry mighty ability, "you kindled, with words, fires of people", to the extent that she not only controls the poet, "your horses became difficult to lead and the sword of your love did not leave anything to use against me", but also controls the movement of time, "time is blockaded wherever you go".

After describing the alliance between the power of the lover and the linguistic power of the poet, which is a symbol of the poet's ability in his sacrifice for the homeland,

he explains what power language may have. Language not only gives things their real value, "a letter would give back to the eyes their pride", "to the seasons the right weather in the right time", "to kisses their delicious flavour", "to the homelands the good health of men", and "to femininity its taste", but also language fills life up with vitality, so poetry is full of feelings, "the letter would make a flood of tunes from the water of poetry", and the sea is filled with ships, "a flood of sails from the waves of the sea", and language, also, can change life completely, "in order to conquer far kingdoms and deserts". It is obvious that the poet is able to make his great sacrifice for the homeland because he takes his abilities from the lover, who is associated with linguistic power and deemed the core of it, and the latter has all these abilities in dealing with life.

Just as the poet stated in the previous stanza that sadness has some positive aspects, "sadness has its bright shape", he now affirms that sadness is the bridge for achieving the satisfaction of the lover, who influences language, "you kindled, with words, fires of people", to the extent that he not only says, "sadness is my miracle to you", but also he asserts that "so everything is nothing except for that". Consequently, he starts a new prohibitive sentence using the Arabic prohibitive tool, (لآ) (*Lā al-Nāhiyah*), in order to warn his lover not to separate him from his homeland, "do not replace my homeland with someone else", because he is the real source of her value, "I am the homeland under you, whose shadow is safe".

Thus, the poet almost cancels the "two luxurious things", mentioned in the beginning of the poem, whose lover "has asked for warmth from their arresting", and makes them only one "luxurious thing", when he states that he is the homeland, where the lover will obtain not only the necessary needs of life, "under you, whose shadow is safe" but also enjoys her hobbies, "you will practise swimming in its waves", and may be influenced by some of its aspects, "you have the night of that homeland in your eyes and eyelashes".

Although it seems that the poet describes his lover's position and her association with language in order not to place somebody else in his homeland, and he employs the language of love to achieve his outcome, the selection of the word, "homeland" to make a stylistic deviation reflects the importance of the homeland in the poet's life and maintains the meaning in the title of the poem.

It is interesting to note that when the poet says, "I am the homeland under you, whose shadow is safe", he describes a unique overlap between the poet, the lover, the letter and the homeland, mentioned in the first stanza, to the extent that it is difficult to realise who is in need of the other, or who serves the other, especially in the case of the poet and his lover. Although the poet makes himself the sponsor above, he retreats, asking for his lover's sympathy, asserting that she never rejects his requests, "I never find you rebellious against me". Moreover, he goes further in complicating the relationship when he makes himself and the homeland sources for the lover, ignores the homeland afterwards, makes himself the homeland, and not only concludes the poem by yielding to love and his lover, "I hand over my forehead to you", because of the power she has, "oh, a stab in the heart, which is injured by the smell of love", but also gives her everything he owns, "so, go deeper and spread as much as you want on my body".

This stanza is built upon the rhyme of the vowelless *Hā'* after the doubled *Yā'*, such as (*سَخِيَّةٌ، الأَبْجَدِيَّةُ، عَلَيْهِ، الشَّهِيَّةُ، القَصِيَّةُ، عَصِيَّةٌ*), which indicates that the poet subconsciously emphasises his feelings towards his lover and homeland, as a result of the meaning of the emphasises of the doubled *Yā'*, (*al-Yā' al-Mushaddadah*) in this context. The numbers of verses between the rhymes are close to each other. However, when the poet starts arguing with his lover to persuade her that sadness is his miracle, and he is the homeland where she will be safe under its shadow, the number of verses between the two rhymes is doubled before reaching the rhyme, (*عَصِيَّةٌ*). What makes the rhyme in this stanza interesting is the fact that the poet ends the stanza, and the poem of course, with a different rhyme, which has not been used in the whole poem, i.e. the rhyme (*جَسَدِي*). This big alteration in rhymes may signify that yielding to his lover changes his mood and the feelings of the pain of love, "oh, a stab in the heart" have changed, so the rhyme, which has no connection with the previous rhymes, has changed as a result.

One of the important features of this poem is the complicated relationship between the homeland, the poet and his lover or, in other words, the bigger picture of the unique and strange relationship between the three parties. In fact, it is a poetic phenomenon in Aḥmad al-Ṣāliḥ's nationalist poetry, in which he blurs the boundaries of love between his lover and homeland, as a great entity, and expresses his love for both. The poet makes the three parties exchange roles and importance, moving with

no limitations within the world of love and sacrifice, so each party can take the role of protector and protected, strong and weak, and servant and served at the same time.

It is generally accepted that a person who lives a life of luxury, "comfort of warmth", enjoys his/her life to the full, "after this warmth, no flooding breast that can make me drunk", especially when he/she knows the exciting aspects of his/her life, "their secret its own magic", and even if he/she is left and punished, "oh, a stab in the heart, which is injured by the smell of love", he/she will never decide to abandon the one who does so, "there is no alternative to my affiliation with them".

Because his/her position is vital, "you are the rhyme of the poem, its metre.. its last documented reading, and you are alphabet", he/she has a tremendous ability and vitality, "you kindled, with words, fires of people who will come after me", and may help others to achieve their outcomes, "a letter would give back to the eyes their pride", in order to leave forever their miserable past, "so, please say goodbye to my sadness and poverty", and spend the rest of their lives as enjoyably as "the time of lovers". In addition, he/she may unite his/herself with the lover, "I am the homeland under you, whose shadow is safe". At that time, he/she will be able to regain his/her abilities, "restoring the ability of speech in front of you", and will say, as a result, "this is the time of the glow of the beautiful joy inside myself".

6.5. The Irony of Instructions, a Study of "There is a Mosquito in Your Excellency's Nose", by Muḥammad al-Mansūr

6.5.1. An Overview of the Poem

It is generally agreed that the pan-Arabist trend appeared in the Arab world as a counter reaction to the Turkish occupation just after the First World War. However, it became a mass trend as a result of the appearance of the Israeli state in 1948. The poem, *في أنف حضرتكم بعوضة* (There is a Mosquito in Your Excellency's Nose), by Muḥammad al-Mansūr, which conveys the view of the Arab masses at that time towards the Israeli state, describes the first step towards peace with Israel made by Egyptian President, Anwar Sādāt in 1979, and the Israeli Prime Minister, Manāḥim Baygin in Camp David in the USA. The three stanzas of this poem portray ironically the perspective of Pan-Arabism towards peace with Israel in general and the peace move of Anwar Sādāt in 1979, referring sarcastically to some Arab, Islamic and Jewish historical events.

6.5.2. The Perspective of Interpretation

It is obvious that this poem, which was composed in 1979, explains the Arab masses' point of view towards the peace process carried out by the Egyptian President, Anwar Sādāt in 1979. Apart from this poem, the poet has composed many poems on Arab issues and crises, expressing pan-Arabist feelings and ambitions.¹³

6.5.3. The Poem

Stanza One

قالوا كرامتها سراب.
والنور تشربُه وتأبى أن تطير.
فراشة الفصل الأخير من مسرحيات الغرام.
غرامُ عاشقةٍ وقاتلها شهيد.
من روحك العذراء بثي فيه يحيا في صحارى حلمك المسموم.
أعطيه جائزة ولا تستأذني من ميتٍ غنى على صوت الرصاصة ألف أغنيةٍ باسم السلام..
وأنه يهدي السلام إلى: ربيعة، مع إياد، مع نزار، مع مضر.
ويخصُّ غائبهم وينسى من حضر.
ويودّ لو كانوا في دياميس الثرى متحجرة.
يلهو الفراغ بها.. يهوشها الزمانُ، تموتُ في دنيا العدم.
وهو الذي يحيا على عرش السلام.

They said its dignity is a mirage. It drinks light and refuses to fly,
the butterfly of the last chapter in love plays.

It is the love of a lover and her murder is a martyr.

From your virgin spirit, spread in him what you have
in order to be in deserts of your poisoned dream.

Give him a prize, and do not ask for permission from a dead person, who sang
following the sound of a bullet a thousand of songs in the name of peace..

presents greetings to Rabī'ah, Iyād, Nizār and Muḍar¹⁴.. and takes care of the absent
people and forgets those who are present.

Also, he likes it if they are stiff in the dark ground, where emptiness plays with them,
time shouts to them, and they die in a state of non-existence, while he lives
on the throne of peace.

In the beginning of this stanza, the poet describes the sudden emergence of the warm relationship between Egypt and Israel, which had begun only six years after the war in 1973, as a love relationship between Israel and the peacemaker, Anwar Sādāt; not Egypt, as people and culture, because of the third person single pronoun, such as (فيه، أعطيه أنه، يخص، ينسى، يود، وهو). However, it is not only a despised and ineffective relationship, "its dignity is a mirage. It drinks light and refuses to fly", but also as great as the love of a butterfly for the light in the dark, because a butterfly likes the light although it is going to die "the butterfly of the last chapter in love plays".

In order to show that the efforts of the peacemaker will not change the pan-Arabist attitude towards the Palestinian issue, the poet sarcastically asks the "dead butterfly" to be a source of life for the peacemaker, "from your virgin spirit, spread in him what you have in order to be in deserts of your poisoned dream". Because the butterfly is dead, it cannot give him life, or ironically, give him a prize. As a result, the peace process failed to achieve anything, "do not ask for permission from a dead person".

The poet maintains indirectly that the peace process is ineffectual, because while the peacemaker propagandises his goals, "sang a thousand of songs in the name of peace", the Arabs heard nothing except the sound of shooting instead of singing, "sang following the sound of a bullet", because they believe only in resistance. The poet's interpretation of the peace process is that the peacemaker does not only want to destroy Arab dignity and history, "presents greetings to Rabi'ah, Iyād, Nizār and Muḍar" and mock at them, "takes care of the absent people and forgets those who are present", but even aims for the Arabs' downfall, "he likes it if they are stiff in the dark ground", and have no significance "where emptiness plays with them, time shouts to them", while he is the only victor, "while he lives on the throne of peace".

The moving image in describing the decisions of the peacemaker and his achievements as a butterfly moving around the light until it falls into it asserts that the poet has no doubt that the peacemaker will face an outcome contrary to what he expects from the peace process. Although the poet uses the past tense (غنى) to explain the processes of propagation to the peacemaker, he uses the present tense, such as (يهدي ، يخص ، يود ، يلهو ، يهوشها ، تموت) when describing the negative impact of the peace process at that time on the pan-Arabist spirit, since the present tense reflects the continuity of the depressing influence of that process on the Arabs, leading to their continuous resistance as a result. However, when explaining the wishes of the peacemaker, the poet uses the nominal sentence, which conveys the stability of the meaning (وهو الذي يحيا) in order to show the peacemaker's desire for the stability of the current circumstances; he is the leader "on the throne of peace" and the Arabs are backward "he likes it if they are stiff in the dark ground".

Stanza Two

لكن .. سيدي .. في أنفِ حضرتكم بعوضة.
وأظنكم في كامب ديفدَ طيبين.. وأظنكم ستوقعون.. عفوا..
تتزوجون ، و"الدبلة" الصفراء إن ضاعت ستصنعُ غيرها ، واجعلُ شبابك يبحثون.
قلْ إنها والله كانت بقرة ، صفراءُ علمي أنها دوماً تسرُّ الناظرين.
والله يمسحُ ما يشاء ، وإنه يحيي العظامَ ولو أنها كانت رميم.
واسألهمو ياعلمهم وجدوا عصا موسى.. فأنت لها الأمين
اضربْ بها بحر الدمار.. تمشي على أرض السلام.
واسألهمُ معنى ربيعة، مع إياي، مع نزار، مع مضر.
كانت أماكن؟!.. لاأظن! كانت مجازر؟! ربما..
اسألهمُ التزييف.. ياضدان في بحر الثقافة ينضحان.
اسألهمُ واجعلُ عروبة مصر مندبلاً تزركشه الدماء ، واشددْ على كف الحبيب..
ابكِ وأوغلْ في النحيب ، واركع وتمتمْ في خشوع:
يال مائير لكم دور الجنان بما أرقتم من دماء .. واذكرْ لهم حسناتهم في 'دير ياسين' حرامً أن تضيعَ هباءً.
واذكر لهم في مصر أبناء العروبة في ثرى 'بحر البقر'... كانوا كما كنت لهم كبشَ الفداء..
واذكر عند ذكرك للنبي نسلاً لعذنان وما أدراك ما كبشُ الفداء.
وكعادة فيك الذكاء ، حتماً ستكتشفُ الذي لم يكتشف..
في أن إسماعيل مع إسحاق من نسل الخليل ، غصنان في فرع ظليل ، العطفُ بينهما دماءً.

But.. oh, sir.. there is a mosquito in your Excellency's nose.
I think you are well in Camp David.. and you will sign the agreement..
Sorry.. you will marry..
When the yellow ring is lost, you will create another one,
so, ask your youths to look for it.
Say, it was a yellow cow, and as far as I know, it was a beautiful cow¹⁵.
But, Allāh metamorphoses what He wants, and can resurrect bones
even if they were decayed.
Ask them, they may have found the stick of Moses, as you are the honest person to
keep it.
So, hit with it the sea of destruction, in order to walk on a peaceful land.
Ask them about the meaning of Rabī'ah, Iyād, Nizār and Muḍar.
Were they places..? I do not think so! Were they massacres..? Maybe...
Ask them about forgery.. oh, two opposites sprinkling parts in the sea of culture.
Ask them.. and make Egypt's Arabism a brocaded tissue with blood..
Tighten the hand of the lover.. weep deeply.. kneel down.. and mumble respectfully:
Oh Āla Mā'ir, you will go to paradise for spilling blood..
Remind them of their good deeds in "Dīr Yāsīn"¹⁶, they will not be wasted.
Remind them of the children of Arabism in Egypt in the ground of "Baḥr al-Baqar"¹⁷..
They were scapegoats the same as you..
Mention, while you praise the prophet, the progeny of 'Adnān,
and what made you realise what the scapegoat is.
Because you are intelligent, you will discover defiantly
what has not been discovered yet.. that Ismā'īl and Ishāq are the offspring of al-
Khalīl, two twigs in a shady branch, and their blood ties them to each other.

While the poet, in the first stanza, stated his decision about the peace process by
portraying the peacemaker as a butterfly, falling into a flame, as well as the impact of
the process on the Arabs' dignity and identity, he gives details, in this stanza, of the

relationship between the peacemaker and the Israelis, throughout history, and the characteristics of the Israelis according to the Holy Qur'ān.

In order to draw the peacemaker's attention, the poet starts with the phrase "but, oh, sir", followed by an ironic nominal sentence, which reflects stability, "there is a mosquito in your Excellency's nose". This sentence is used to show, before giving details, that the peacemaker clearly has a lot of shortcomings, which cannot be seen by him, "in the nose". The poet describes the relationship from the beginning, referring to the place where the agreement was made, "I think you are well in Camp David", that the opportunity is not an ordinary one, "you will sign the agreement", but it is a unique and important time, "sorry.. you will marry". In addition, the peacemaker is the person who is fully engaged in its success, and when hindrances appear, he is not only going to deal with them, "when the yellow ring is lost, you will create another one", but also ask others for help, "ask your youths to look for it".

Because the poet believes that the peace process is organised by the Jews, and the peacemaker is influenced by them to change his decisions, he asks the peacemaker to confess his belief by employing the Qur'ānic story about the Jews and a cow, which is considered in Islamic culture as a negative character in Jewish history¹⁸, "say, it was a yellow cow, and as far as I know, it was a beautiful cow". Furthermore, when the poet employs the story of the cow, to show the peacemaker the destructive face of Jewish history, he refers at some length to another two Qur'ānic stories. The first one is when some Jews went fishing on a Saturday, when it was forbidden for them, so Allah changed them to lowly monkeys, perhaps in shape, behaviour, morals or abilities¹⁹, so the poet draws the peacemaker's attention to that story, clarifying to him that Allah can change him as well, "but, Allah metamorphoses what He wants". The second one is when the prophet Moses, the prophet of the Jews, with his believers hit a sea with his stick and Allah saved them from sinking by making the sea solid and suitable for walking²⁰; so the poet asks the peacemaker sarcastically to find that stick and perhaps he can save the Arabs from the pessimistic side of the peace process, "ask them, they may have found the stick of Moses ... so, hit with it the sea of destruction, in order to walk on a peaceful land".

After employing some Qur'ānic stories to clarify the relationship between the Jews, Jewish history and the peace process, the poet asks the peacemaker to remember the roots of the Arabs, who never yield to enemies, "ask them about the meaning of

Rabī'ah, Iyād, Nizār and Muḍar", and ironically, helps the peacemaker to identify these roots in view of his relationship with the Jews and their acts in Palestine since 1948, "were they places..? I do not think so! were they massacres..? Maybe...". After illustrating that the peacemaker was pushed by the Jews to engage in the peace process, the poet implies he is a counterfeit Arab, "ask them about forgery", because he is acting contrary to his Pan-Arabism, "oh, two opposites sprinkling parts in the sea of culture".

In his description of how the peacemaker deals with the Jews during the making of the agreement, the poet ironically requests the peacemaker not only to shake hands warmly, "tighten the hand of the lover, weep deeply", but also to submit to them, "kneel down, and mumble respectfully", and thank them for killing the Arabs, "oh Āla Mā'ir, you will go to paradise for spilling blood". Furthermore, while the poet rings a bell sarcastically to the peacemaker, referring to what the Jews have done in Palestine, "remind them of their good deeds in "Dīr Yāsīn", he indicates that the peacemaker changes people in his country from Arabism's adherents, "the children of Arabism in Egypt", to Jewish adherents, "in the ground of "Baḥr al-Baqar". As a result, people in Egypt "were scapegoats the same as you". The poet mocks at the peacemaker, "because you are intelligent" by stating that Arabs and Jews are not only relatives, "you will discover defiantly what has not been discovered yet, that Ismā'īl²¹ and Ishāq²² are the offspring of al-Khalīl,²³ two twigs in a shady branch", but also, "their blood ties them to each other", which signifies two meanings: the overt one is that both of them are joined by blood, i.e. relatives to each other, but the hidden one is that the two people are in a historical conflict.

One of the stylistic features in this stanza is the use of imperatives. Sixteen verbs, such as (اجعل ، قل ، اسألهم ، اضرب ، اشدد ، ابك ، أوغل ، اركع ، تمتم ، انكر) indicate the strong anger and rejection of the poet, to the extent that he focuses on saying "do" rather than "do not do", which reflects how frustrated is the poet regarding the results of the peace process. Because the poet employs some historical and Qur'ānic referees, such as "it was a yellow cow", "Allāh metamorphoses what He wants", "they may have found the stick of Moses", "ask them about the meaning of Rabī'ah, Iyād, Nizār and Muḍar", "the progeny of 'Adnān" and "Ismā'īl and Ishāq are the offspring of al-Khalīl", he tends to deal with the Arab-Israeli conflict from a historical and Qur'ānic point of view, which highlights the conflict adopted by pan-Arabist view that refuses Israel completely. The coincidence between the pan-Arabist and Islamist

perspectives on the Arab-Israeli conflict makes the two trends borrow from each other. Therefore, it cannot be said that the poet in this poem adopts an Islamist view, even he employs some Qur'ānic stories and teachings.

The ironical stylistic features in this stanza vary. Apart from imperatives, there are some words and phrases, such as the confirmation that used the word (إن) five times, praising the addressee with the nominal sentence (فانت لها الأمين) , doubt using the words (أظن) three times, and (عفوا) , the doubtful sentence and phrases, such as (كانت أماكن؟! .. لا أظن! كانت مجازر؟! .. ربما) , and using plural pronouns for addressing the peacemaker, such as (حضرتكم ، أظنكم ، ستوقعون ، تتزوجون).

Stanza Three

ستصفقُ الأيدي .. محاضرةُ الرئيس طويلة ..
 ستصفقُ الأيدي .. ومن بعد المحاضرة العشاء .. طبق لكل مشاهد .. طبقان للمتغييبين ..
 أطباقُ جودك يا أمير المؤمنين .. املاها أحلاما .. وعودا .. ثم تبلها بقرص الأسبرين ..
 وانثرْ حوالها العطورُ ، وغنْ وارقصْ للسلام .. يامنْ كذبتْ على السلام ..
 لكنْ منشم عطرها في أنف أبناء العروبة غيرهُ في أنفكم .. يغري البعوضة بالبقاء ..
 عبسا ونبيانا ستساها .. وتذكر أن معنى الجائزة لبنٌ أذ من العسل ..
 في ضرع تلك البقرة .. صفراء عنها كل أهلك يبحثون ..

Hands will clap.. the speech of the President was long..

Hands will clap...dinner will be after the speech; a dish for every spectator and two dishes for absent people.

Oh, Prince of the believers, make the dishes of your generosity full of dreams.. promises.. and spice them with an aspirin tablet.

Scatter perfume around them, sing, dance for peace.. oh you who lied about peace..

But, the perfume of Mansham²⁴, in the nostrils of the children of Arabism, is different in your nostrils.. it seduces the mosquito to stay..

'Abs and Dhubyān²⁵ will forget it...

you will remember that the meaning of the prize is milk sweeter than honey..

in the udder of that yellow cow.. which all your relatives are searching.

After giving the peacemaker some sarcastic advice in the previous stanza, on how to achieve agreement with the Israelis, the poet states ironically some positive expected results, which are given to Arab leaders by superficial eulogisers, who are very likely to praise, "hands will clap", may say admiringly "the speech of the president was long" and have dinner after the speech. Although the audience have clapped and agreed to what has been discussed between the two parties, the poet states that those who are absent are more important than those present, "a dish for every spectator and two dishes for absent people", which suggests that such a leader takes the Arabs far away from their major national concerns.

After explaining the sarcastic reactions in the last two stanzas, the poet clarifies his view of the situation by stating that the acts of the peacemaker are not only forgeries and delusions, "oh, Prince of the believers, make the dishes of your generosity full of dreams, promises", but also asks him to add a painkiller to these dishes, in order to anaesthetise the Arab people and keep them away from their national issues, "and spice them with an aspirin tablet". Furthermore, the poet sarcastically asks the peacemaker to enhance aspects of the party with the Israelis, "scatter perfume around them, sing, dance for peace", and afterwards expresses his opinion about the peacemaker, "oh, you who lied about peace".

When announcing his point of view, the poet states that the strategic choice for Arabs is to settle on resistance and complete rejection of their enemies, confirming that the Pan-Arabist Movement will take from the perfume of Mansham what the peacemaker could not attain, even if the number of people killed, among both the Arabs and Jews, has increased sharply, "but, the perfume of Mansham, in the nostrils of the children of Arabism, is different in your nostrils.. it seduces the mosquito to stay". As a result, the big difference between the pan-Arabist attitude and the peacemaker makes the apparent shame, "the mosquito", perpetrated by the peacemaker, last historically, "seduces the mosquito to stay".

Considering the background of the Arabic proverb, "*Ash'am min 'Itr Mansham*", the poet employs the proverb to show the peacemaker the difference between the two attitudes towards the Arab-Israeli conflict, and that the pan-Arabists are no longer worried about losing people in battle for the sake of Arab independence. In this context, when the poet refers to the longest conflict in pre-Islamic history between the two Arab tribes, 'Abs and Dhubyān, because of the horse race between Dāḥis wa al-Ghabrā', he implies that even that conflict will be forgotten, since the Arab-Israeli conflict will be stronger and more violent, " 'Abs and Dhubyān will forget it". The poet sarcastically informs the peacemaker that he will realise, at that time, that the prize competed for by the two horses of 'Abs and Dhubyān in the past, is now made by Jews, "the prize is milk sweeter than honey, in the udder of that yellow cow", in order to create conflict among the Arabs themselves, such as existed between 'Abs and Dhubyān in the pre-Islamic era.

People who adopt the Pan-Arabist Movement are proud of their tribal origins, "ask them about the meaning of Rabī'ah, Iyād, Nizār and Muḍar", and interpret situations

with an independent view, "but, the perfume of Mansham, in the nostrils of the children of Arabism, is different in your nostrils". Also, they are ready not only to enter an endless war for the sake of their rights, "Abs and Dhubyān will forget it", but also to sacrifice their lives, "her murder is a martyr". However, people who underestimate Pan-Arabism, "they said its dignity is a mirage", and lead the Arab nation to the dark ages, "he likes it if they are stiff in the dark ground, where emptiness plays with them, time shouts to them", are committing a serious disgrace, only seen by others, "oh, sir, there is a mosquito in your Excellency's nose", and stupidly lead themselves to destruction, "it drinks light and refuses to fly, the butterfly of the last chapter in love plays".

People who are working against the issues of the Arab nation, by adopting a Jewish attitude, "say, it was a yellow cow", anaesthetise the nation, "spice them with an aspirin tablet", do not care for anything except minor issues, "takes care of the absent people and forgets those who are present" and pay attention only to them, "a dish for every spectator and two dishes for absent people", will be unmasked soon, "discover defiantly what has not been discovered yet". It will be revealed that they, "lied about peace", as a result of their contradiction with themselves, "oh, two opposites sprinkling parts in the sea of culture". Consequently, they are going to repent of their shameful acts, "tighten the hand of the lover, weep deeply, kneel down, and mumble respectfully".

6.6. Conclusion

In this chapter, four affiliated poems have been investigated in terms of their intellectual attitudes, structural and stylistic features and level of anxiety regarding the present and the future of the trends. The four poems, which represent four intellectual trends, i.e. the Islamist, the modernist, the nationalist, and the pan-Arabist trends, are "Time for Struggle", "Oh Rust, I Sip You", "You are for me, and we and the Letter for the Homeland" and "There is a Mosquito in Your Excellency's Nose".

The first poem has focused on the historical achievements and glories of the Islamic nation, which has lost its site and effectiveness, and the poet's notion and feeling regarding the big gap between the distinguished historical achievements and the current depressed situation of the Islamic nation. The second poem has expressed

that while the poet claims that he is being attacked, as a modernist, by his opponents, in order to be less important and effective, he is interested in reassuring the modernist adherents, giving them confidence, and reflecting steadfastness in the face of challenges crossing their way.

In the third poem, nationalist faithfulness, which sacrifices anything for the sake of the homeland, has been analysed in the light of the poet's view regarding the philosophical overlap between the poet, the lover, the homeland and the language. Pan-Arabist attitude, represented in the fourth poem, has been explained by focusing on the ironical perspective of Pan-Arabism towards peace with Israel in general, with a sarcastic reference to some Arab, Islamic and Jewish historical events.

It is to be expected that not only will Saudi Arabia have contradictory trends, since it is a developing country, but also, that these trends, which are adopted by various groups of people in Saudi society, are in strong conflict, resulting in deep anxiety of each trend that its concerns will be underestimated or disregarded.

It is obvious that the four poems, which are studied in this chapter and represent the four main trends, reflect how worried are people, who are fully engaged in the future expectations of these trends. While the proponents of the Islamist trend wish to have the Islamic past back and are keen on restoring Islamic aspects in modern life, they believe that their opponents are against Islam itself to some degree, although some of them have a broad vision of Islam. In addition, Islamist poetry is more articulate and direct in expressing the Islamist view towards life or dealing with the opponents.

Although modernists, in general, raise their ideas and conceptions indirectly in poetry, and their conflict with their opponents is hidden, nevertheless, it is very strong, deep and comprehensive. They also are different from the proponents of the Islamist trend in their method of dealing with conflict, its clarity and directness. Because the country is in a state of intellectual, social and educational development, the proponents of nationalist poetry not only raise future concerns about the conflict in society, but also fluctuate between optimism and pessimism in terms of catching up with developed countries and having endless trouble. Therefore, the proponents of the nationalist trend ask all trends to pay strong attention to the homeland's future and the public benefit.

As for the pan-Arabist trend, its proponents are fully engaged in the matter of Arab identity and real independence, whether it be at the political level in the Arab world, such as the Palestinian question, or at the internal, level such as in relation to issues of education, awareness, and general development.

While this chapter expresses the intellectual attitudes in Saudi poetry, the next chapter will discuss the poetry of Saudi women, who are in a state of conflict in terms of social, psychological and emotional aspects.

¹ Affiliation is to be committed to principles of a group of people, or a loyal to a specific attitude or perspective with a group of people.

² For more information, see: Chapter Two.

³ Although it is obvious that classifying poets into trends is somewhat difficult and generalised, these poets, and many others in some degree, are fully engaged, not only in supporting the Islamist trend in their poetry, but also composing poetry adopting an Islamist view on each specific idea in their poems. For more information about the sub-phenomenon of the affiliation with Islamist poetry, see: the poetry of the following poets: al-Alma'ī (1991:7,11,15,29,33,45-63,77,79,85,88 -96), al-Dabil (1980:15 -25, 35,39,42,46,52 -71,79,85 -112, 118,122,126 -146) and (1997:7 -18,20 -26, 32 -36, 43 -49, 58 -69,93 -96) Bahkalī (1981:13 -25, 27, 30,33 -42,84 -90, 92, 94 -102) and (1992:22-31,37-44,46,48, 50 -54, 56 -64, 67, 71,75, 77 -93, 95, 97,102), Ṣa'ābī (1986:8,10,11,13 -15,89 -96,104) and (1991: 9-11,53 -57,97-101), al-ʿAshmāwī (1980: 9,17,22 -33, 39, 46 -69, 77, 79, 83, 87,91 -98), (1987:9 -15, 39 -41, 67 -70,79 -82, 87 -93, 130 -136, 157 -162), (1991a: 4 -23, 29, 43 -57, 59 -71, 74,76,81 -111, 119,123,127 -159), (1991b: 6 -33, 37, 43,46,50, 57 -92, 95, 98 -112), (1992: 9 -14, 17 -24, 67 -83, 88 -109), (1993a: 3 -7, 9 -19- 22,26,30,34,39 -53, 57,61 -87, 99) and (1993b: 3 -10, 14, 22,25 -33) and al-Rushayd (1993: 27-39,45 -48,53 -56,105 -110,126 -139, 145, 149, 151 -171) and (2000:12 -14,22 -30, 61 -67,69,75). In addition, there are many Islamist poets, as they call themselves, following the Islamist trend's standard in their poetry published in Saudi newspapers, such as Ḥabīb al-Muṭayrī, Khālīd al-Ḥulaybī, Muḥmūd al-Ḥulaybī, Ḥafīẓ al-Dawsarī and others.

⁴ As mentioned above, it is very difficult to classify poets into trends, but the following poets are fully engaged in, not only adopting a modernist view, but also confronting the opponents, bearing in mind that modernist poems are obscure and symbiotic. For more information about the sub-phenomenon of the affiliation with modernist poetry, see: the poetry of the following poets: al-Ḥumaydīn (1987:12 -17,28 -31,43 -48), (1991a:31 -36) and (1994:37 -42), ʿAlī al-Dumaynī (1986:6-15,81 -85), (1999a:15 -18,50 -58,90 -97,100) and (1999b:8 -17,29 -31,61 -65,83,88 -94), al-Zayd (1986a:16 -22,32 -38,63,66 -74,76,79 -88), (1986b:11 -14, 19 -21,37 -40,42,45 -47), (1991:27 -39) and (1992: 31 -35,37,39 -44,53 -59), al-Ḥarbī (1984:63 -67) and (1997:11 -13,20 -22,29 -32,62 -63,121 -140), al-Khashramī (1991:47 -55) and al-ʿUṭaybī (1986:121 -123). In addition, there are many poets who adopt a modernist view in poetry, such as Muḥammad al-Dumaynī, Aḥmad al-Mullā, Aḥmad Kattūʿah and others.

⁵ For more information about the sub-phenomenon of the affiliation with pan-Arabist poetry, see: al-ʿUṭaymīn (1981:16 -19,20 -24,39 -42,44 -54) and (1995: 55 -70) Usāmah ʿAbd al-Raḥmān (1983:15 -20,22,24,28 -33,35-42,47,93,139) and (1989:37,43 -47,53,55,69 -79,95,99), al-Bukhītān (1990:27 -33,199 -207,209 -223, 224,226,229 -245,250-257) and (1993:19 -33,75 -86,105 -109), al-Manṣūr (1999a: 5 -13,25 -31,53,55,57 -67) and (1999b:5 -18,35 -43,57 -69,77 -87) and al-ʿAjlān (1991:45,47,49,52,55 -67).

⁶ For details about these poets from all the four trends, see: Jāʿizat al-Bābuṭayn (1995), and Sīdū and al-Qaṣṣamī (2001). Poets, in these references, are in alphabetical order.

⁷ For more information about the sub-phenomenon of the affiliation with the poetry of this trend, see: Muftāḥ (1989:7 -9,11 -15,26 -30,37 -39,67 -75) and (1995:8 -10,12 -22,78,79 -95), al-Ṣāliḥ (1997:5 -9,10,11,18 -21,27 -33,35,37,39 -41,49 -55,68 -72), al-Ḥumayd (1980:11-25,57,59,61,65-85), (1987: 56 -59) and (1997:80,82,83 -88,90,95,97,99), al-Ṣikhān (1988:5 -10,54 -59,60 -64), Ṣa'ābī (1991:9 -12,15,16,19,21 -31) and (1998: 3 -7, 9 -15,17,19,20 -28,30 -41,46 -53), al-ʿUsūs (1986:55 -59,61 -63) and (1993:7 -12,13 -16,17,19,31 -34,59 -62,67 -70) and al-Ṣuḥayyih (1996:11,17,28 -46) and (2000:131 -141, 145,148 -155,176 -177).

⁸ The Battle of *Ḥiṭṭīn* happened in 1187 (583AH) near the village of *Ḥiṭṭīn* in Palestine between Muslims and Christians. The leader of the Muslim army was Ṣalāḥ al-Dīn al-Ayyūbī, who vanquished the Christian army.

⁹ The night journey of the Messenger Muḥammad (PBUH) is called *Laylat al-Isrā' wa al-Mi'rāj*, when Allāh gave the Messenger a miracle to travel from al-Madīnah to Jerusalem and then to the heavens. For more details, see: the Holy Qur'ān, Sūrat al-Isrā' (17), verse (1).

¹⁰ *Arīḥā* and *al-Jalīl* are two cities in Palestine.

¹¹ For more information about this belief, see: al-Bukhārī, M. (ed. Al-Bighā, M.). (1987:1070).

¹² For more information about the conflict, see: Chapter Two in this study.

¹³ For more information, see: the endnote above explaining pan-Arabist poetry.

¹⁴ Rabī'ah, Iyād, Nizār and Muḍar were the four largest Arab tribes in the pre-Islamic time.

¹⁵ The poet in this verse and the three verses after it employs Qur'ānic stories, which will be explained below.

¹⁶ Dīr Yāsīn is a village in Palestine, where Israelis committed a massacre against the villagers in 1948.

¹⁷ Baḥr al-Baqar is an area in the Egyptian countryside (in the eastern province) whose primary school witnessed a massacre committed by Israeli air forces on 8 April 1970 (See: al-Jumhūriyyah newspaper 9 April 1970).

¹⁸ The story of Jews and a cow in the Holy Qur'ān can be summed up as follows: when the Jews, in Moses' time, became confused how to know who killed a Jewish man, Allah asked them, via the prophet Moses (PBUH), to slaughter a cow and hit the dead man with its body, but instead of doing so immediately, they asked Allah pedantically about the cow's identity, age, colour and so on. For more information, see: the Holy Qur'ān, Sūrat al-Baqarah (2), verses (67 -71).

¹⁹ For more information, see: the Holy Qur'ān, Sūrat al-Baqarah (2), verses (64 -66).

²⁰ For more information, see: the Holy Qur'ān, Sūrat al-Shu'arā' (26), verse (63) and Sūrat Ṭāhā (20) verses (77 -78).

²¹ Ismā'il (PBUH) is the father of the first half of the Arabs. See: al-Khūlī (1990,7).

²² Isaac (PBUH) is one of the descendants of Jacob (PBUH) the father of the Jews. See: al-Khūlī (1990,7).

²³ This is the Qur'ānic title of Abraham (PBUH), the father of both Arabs and Jews. See: al-Khūlī (1990,2).

²⁴ Mansham is a name of a perfume maker in Makkah before Islam. When pre-Islamic tribes went to war they used to take some perfume from her, and the number of people killed increased as a result. This pessimistic belief became an Arabic proverb, *Ash'am min 'Itr Mansham* (more badly than the perfume of *Mansham*). For more information see: al-Bustān (1992,1000).

²⁵ 'Abs and Dhubyān are two Arab tribes, who waged one of the long wars in pre-Islamic history, i.e. 44 years of war. For more information, see: Dayf (1982,124).

Chapter Seven

Saudi Women and the Inevitable Conflict

7.1. Introduction

This chapter investigates the phenomenon of Saudi women and the inevitable conflict, which includes three sub-phenomena: the Struggle of Persuasion, the Internal Conflict for Psychological Steadfastness and the Emotional Conflict for Love.

It is expected in a society that is being developed not only socially and economically, but also educationally and intellectually, that conflict will occur in many aspects of life. Women in Saudi Arabia are very conservative and committed to Islamic teachings related to women, especially concerning modesty¹. When women in Saudi Arabia joined general education, they not only became developed in terms of their awareness and vision, but also some of them were involved in intellectual conflict between trends in the country.

According to a comprehensive and deep examination of Saudi women's poetry during the selected period, it is apparent that, in their poetry, Saudi women are in a state of conflict. This does not mean conflict caused by their affiliation to any of the clashing groups in the country. Nevertheless, women in Saudi Arabia are also in a state of conflict regarding their special needs as women in the society, such as conflict with the society to demonstrate their abilities and influence, conflict with the social conventions and customs, internal conflict towards the individual developmental process, and some other psychological and emotional conflicts.

In other words, whereas men, in their poetry, seem to be influenced by explicit conflict when they adopt an attitude or trend, the poetry of Saudi women is almost controlled by a subconscious notion of conflict, which may refer to the characteristics of the country, desert life, as well as the cultural and historical backgrounds. In addition, being under the unconscious notion of conflict may be considered as an aggrieved reaction to the fact that women in Saudi Arabia have no voice in the literary milieu throughout the ages, except for the last few decades.

The poetry of some Saudi women, such as Thurayyā al-ʿUrayyid (b.1948), Badīʿah Kashgharī (b.1953), Fawziyyah Abū Khālid (b.1956), Laṭīfah Qārī (b.1965), Ashjān al-Hindī (b.1968)², and others³, has an apparent feature of conflict.

7.2. The Struggle of Persuasion: a Study of "Where is the Direction of the Trees?" by Thurayyā al-ʿUrayyid

7.2.1. An Overview of the Poem

Because this poem is composed from the viewpoint of a famous pre-Islamic woman, an overview of the poem will be given by describing her story. In the region of al-Yamāmah, which is located in Najd, the middle region of the Arabian Peninsula, there was a very sharp-sighted woman called Zarqā' al-Yamāmah, who could see at a distance equivalent to three days walking or travelling by camel. One day, while Zarqā' al-Yamāmah's people were preparing for a battle, they asked her to watch carefully in the direction from which their enemies were expected to come, and the time when they were expected to arrive. While Zarqā' al-Yamāmah was focusing on the expected direction, she noticed a moving phantom, which might be people, trees or something else.

At first, she did not tell her people, but when she was sure, she announced to them that there were moving trees at a distance of three days' walk. Some of her people said that the flood may have uprooted the trees, but most of them did not believe her report and said Zarqā' al-Yamāmah no longer had sharp sight. One day later, Zarqā' al-Yamāmah told her people that there were men under these trees, and advised them to be seriously ready for the enemies' attack, but again they not only ignored her honest and sincere report, but also mocked her.

Two days later, the enemies attacked Zarqā' al-Yamāmah's people, killing many of them, and took their camels and sheep. What had happened was that each of the enemies had uprooted up a tree, held it and walked with it, in order to avoid being discovered by Zarqā' al-Yamāmah⁴.

This poem is divided into five stanzas. In the first stanza, the poet describes her frustrated feelings to Zarqā' al-Yamāmah that she is similar to her in being ignored by her people, despite the fact that she has done her duties towards them. While the second stanza explains the method of the poet's people in dealing with crises after ignoring her advice, the third stanza discusses theoretically the way of dealing with a crisis in the light of past experiences. When the people of the poet ignored her advice, she is interested, in the fourth stanza, in looking for a hero among them, or even from their past, while she expresses, in the fifth stanza, her hidden and

frustrated feelings towards her people's situation, and states, at the end of the poem, that she will never be silent, whatever the price will be. Although this poem is composed apparently in a view of Zaraqā' al-Yamāmah's story, some unexpected stylistic deviations can be found, as a result of the poet's adaptation to modernist-language use in poetry, which is considered as a main feature in modern Arabic poetry. Thus, this poem demonstrates how the poet, and women in general, is struggling with the society's traditions, conventions and attitude towards women.

7.2.2. The Perspective of Interpretation

It is obvious that when al-'Urayyid employs this story in the poem, *أين اتجاه الشجر* (Where is the Direction of the Trees?), she aims to pass a message to others that she is not only struggling to persuade people of her avant-garde views, but also she has a unique ability to think strategically and expect future results, similar to the ability of Zaraqā' al-Yamāmah to see from three days' distance. Taking into consideration the fact that Zaraqā' al-Yamāmah was a woman, the poet seeks to clarify, to Saudi society, that Saudi women have abilities, which may surpass those of men, as in Zaraqā' al-Yamāmah's case. Therefore, not only society should give women their rights and appreciate their abilities, but also women themselves should work hard to claim their rights. In addition, considering the special case in Saudi Arabia regarding development, education and awareness, whereas the enemy in Zaraqā' al-Yamāmah's time were enemy fighters, it is generally obvious that the enemy in this poem is the non-Islamic, general and social perspective on women, which results in ignorance of their contribution in the general development in the country.

7.2.3. The Poem

Stanza One

هنا في المتاهاتِ حيثِ وقفتِ ووقفتِ أنادي..
 أبناءُ أمي شتاتٌ يبعثرهم كل وادي ، فأين بلادي؟
 باسمك ناديتُ .. هل تعذريني ؟ حروفٌ من النار فوق جبيني وصوتك يشرخ صدري ..
 يمزق حلقي .. دعيني أنادي به ... أعتقيني...
 أنادي وقومك لا تستفيق .. وإرتك همٌ محيطٌ محيق ، لا أحتويه ولا يحتويني..
 أصيحُ باسمك .. ياليتهم سمعوني :
 "أرى شجراً يتدانى إلينا ، هشيماً تخطاه وعد المطرُ
 أرانا نمداً إليه يدينا فيأكلها جمرُ ذاك الشجرُ
 أرانا وأعيننا مطفاةً تضيعنا عتمةً البصرُ
 فمن يشتري بصري؟ .. يشتريني ؟ ويدفعُ عنا بلاءَ الخطرُ"
 كفى يا امرأة .. كفى يا امرأة .. ترينَ الذي لا يرى
 تحت الثرى وفوق الثرى وخلف امتداد الوهاد وعُري الذرى!

Here, in the mazes, where you have stopped, I have stopped to call..
 The children of my mother are disunited and each valley scatters them,
 so, where is my homeland?
 In your name, I called.. may you forgive me?
 Letters of fire upon my forehead and your voice splits my chest..
 and tears my throat, so allow me to call in your name.. set me free...
 I call, but your people do not wake up.. your heritage is a comprehensive and
 surrounding sorrow.. I do not control it, nor does it control me..
 I call out in your name.. would that they heard me : " I see trees approaching us,
 dry stalks, which have been overstepped by rain's time.
 I see ourselves extending our hands, but firebrands of these trees swallow them.
 I see ourselves, while our eyes are extinguished, the darkness of sight has lost us
 Who buys my sight..? Who buys me? to take us away from danger".
 Enough oh woman.. enough oh woman.. you see what cannot be seen
 under the ground on the ground, and behind the distance of lowland and
 bareness of summits!.

After the title, which raises a question directly relevant to the story of Zarqā' al-Yamāmah, i.e. where is the direction of the trees?, the poet starts by addressing Zarqā' al-Yamāmah, saying that she is not only in the same confusing circumstances as her, "here in the mazes, where you have stopped, I have stopped to call", but also doing the same task of calling people. The poet states that her circumstances are worse than those of Zarqā' al-Yamāmah, because the people of Zarqā' al-Yamāmah were generally in agreement on the enemy, his ability, time of coming and so on, while the poet's people are different, "the children of my mother are disunited", and they have a variety of directions and attitudes, "each valley scatters them", to the extent that a person may feel that he/she has more than one country, "where is my homeland?".

When the poet aims to describe her feelings and reveal anger, she asks Zarqā' al-Yamāmah for permission, "may you forgive me?", because she would like to speak in her name, "in your name, I called". Although the feelings of anger and being affected appear when the poet reincarnates the personality of Zarqā' al-Yamāmah, while she was calling her people, since her words are burning "letters of fire upon my forehead" and her voice hurts the poet's chest and throat, "your voice splits my chest and tear my throat", she is very insistent on interacting with Zarqā' al-Yamāmah, "allow me to call in your name", in order to be free, "set me free".

The poet asserts regretfully that people do not listen to her, just as they failed to do with Zarqā' al-Yamāmah, "I call, but your people do not wake up", despite the fact

that the current circumstances are more tough than they were in Zaraqā' al-Yamāmah's time, "your heritage is a comprehensive and surrounding sorrow", because they are very difficult to manage, "I do not control it, nor does it control me".

By using the optative mood followed by the past tense (يَا أَيُّهَا السَّمْعُونِي), the poet restores the argument between Zaraqā' al-Yamāmah / the poet and her people. In this context, the poet affirms that if Zaraqā' al-Yamāmah saw the enemy advancing to her people under trees, the poet sees in her society not only an enemy, "I see trees approaching us", which is the ignorance of women in the society, but also, because women are the other half of the society, death comes with that enemy, "dry stalks", and life no longer returns to him, "which have been overstepped by rain's time".

Although the women's community attempts to understand the current circumstances of Saudi society, "I see ourselves extending our hands", they suffer from the non-Islamic social perspective on women, "but firebrands of these trees swallow them". Thus, because the society deals with the women's community from only one point of view, "I see ourselves, while our eyes are extinguished", the society will lose many abilities of its members "the darkness of sight has lost us". Consequently, the poet is not only willing to sacrifice the most important value she has, which is her ability of seeing the future, compared to the physical sight of Zaraqā' al-Yamāmah, "who buys my sight?", but also to sacrifice her life, "who buys me?", in order to save the society from the expected dangers, "to take us away from danger".

When the poet clarifies her attitude to the society in relation to the expected dangers, and warnings to her people, she points out her people's response, starting with a repeated word reflecting the Saudi social perspective on women, "enough oh woman, enough oh woman". The reason for asking the poet to stop is because people in general do not believe her ideas, as a result of their negative vision of women. Therefore, the poet mentions people's ironical words to her, "you see what cannot be seen !!.. under the ground, on the ground, and behind the distance of lowland and bareness of summits", which reflect not only their rejection of her advice, but also their belief that women are not capable of making decisions in such crucial issues.

This stanza contains some stylistic deviations, such as (يَبْعَثُهُمْ كُلَّ وَادِي), which shows not only how people are scattered, but also how they desert, in time of need, their responsibilities and burden others with them, since the valley, which has a strong

effect on them, is the part which does the scattering process. Other examples are (صوتك يشرخ صدري) , and (يمزق حلقي) which indicate that the poet is suffering from a very painful and frustrated state, since these feelings affect the level of the voice, as well as breathing.

The first section in this stanza, which conveys the poet's feelings towards women's position in society, contains thirteen words of the first person pronoun (*Yā* and *Tā'* *al-Mutakallim*), such as (بلادي ، تعذريني ، صدري ، دعيني ، اعتقيني ، يحتويني ، سمعوني) because the poet is subconsciously engaged in persuading people about women's functions and abilities, calling on them not to underestimate women's rights, which demonstrates that the poet is struggling to improve women's position in society.

Stanza Two

أناذي كما أنت ناديت.. لهفي عليك.. ماصدقوك وها أنا باكية
وبنوك يببحون آذانهم للرياح ، ولا يسمعون النشيج
تبرعم أشواكهم في البطاح ، وتزهر إذ ترتوي بالضجيج
على الجمر أخطو .. وأرفع فوق المدى قامتي فأرى..
ولكنني حين أخبرتهم ما أرى .. رجموني.

I call as you called.. my regret about you.. they did not believe you,
I am crying as a result.
Your children open their ears to the wind, and do not hear weeping.
Their thorns bud in wide riverbeds and bloom when irrigated with noise.
I walk on firebrands, raise my body upon the distance and see...
But, when I told them what I see, they stoned me.

In this stanza, the poet confirms the strong identification between herself and Zarqā' al-Yamāmah in three different aspects, regarding awaking people to the expected dangers, people's reactions towards the awaking process and her feeling of frustration at these reactions.

The poet asks people to listen to her advice because it is decisive, "I call as you called". When the poet reveals her sympathy with Zarqā' al-Yamāmah because of her people's negative reaction, "my regret about you.. they did not believe you", she also reveals that she is sharing her disappointment, because the poet's people do not believe her either, so she is struggling to convince them, "so, I am crying as a result".

The people of Zarqā' al-Yamāmah are interested in useless tasks and paying attention to rumours, "your children open their ears to the wind", yet they close their eyes to

trustworthy advice, "and do not hear weeping", because they are in a state of anarchy and lack strategic planning, being "irrigated with noise". Thus, their shortcomings emerge and spread in all aspects of life "their thorns bud in wide riverbeds and bloom when irrigated with noise". However, the poet asserts that she is suffering, as Zarqā' al-Yamāmah suffered, from the reactions to her ideas, "I walk on firebrands". Although the poet has an amazing ability to expect the future, "raise my body upon the distance and see..." she not only faces a negative response, as Zarqā' al-Yamāmah received, but also she is fought and confronted strongly, "but, when I told them what I see, they stoned me".

Stanza Three

لكل طريق علامة ، فأين اتجاه الشجر ؟
 تُخضبُ أوراقه صفرة الموت .. أين اتجاه السلامة ، وأين اتجاه الوطن؟
 وأين تباغ التواريخ كي نشترى وطناً.. وزمن؟
 ومن سيطالينا - حين نحرق أحلامنا - بالثمن؟
 تفقدت أفاق قومي وأزمانهم فعدت أجزر حزني العتيق ، ويفلت مني زمامة
 ويذكرك القلب .. زرقاء .. موصومة في اليمامة
 تثيرك ولولة في الخليج وترجيح أصدائها في تهامة.

Every road has a sign, but where is the direction of the trees?
 Yellowness of death tints the trees' leaves..
 Where is the direction of safety? Where is the direction of homeland?
 Where are histories sold.. to buy a homeland.. and time?
 Who will ask us for the price when we burn our dreams?
 I visited the horizons of my people and their times, but I returned, trailing my old
 sorrow, whose rein slips away from me.
 The heart remembers you.. oh, Zarqā', who is fixed in al-Yamāmah.
 The howling of the Gulf and its echo in Tihāmah excite you.

After stating the points of harmony with Zarqā' al-Yamāmah, the poet raises in this stanza such rethinking and quickly calls herself to account, in order to find a rational justification for her conceptions and attitudes. The poet affirms that because each action has a result, "each road has a sign", the society must realise its direction, "but where is the direction of the trees", and listen to its sincere members.

When the poet states that the coming enemy, which is the expected result from neglecting women in the society, is conveying death, "yellowness of death tints the trees' leaves", she raises some crucial questions regarding future security, "where is the direction of safety? where is the direction of homeland?", the relationship with

the past, "where are histories sold to buy a homeland and time?" and with the present as well, "who will ask us for the price when we burn our dreams?".

The poet describes that when she thinks about her people who reject her advice, "I visited the horizons of my people and their times", she becomes worried and anxious, "but I returned, trailing my old sorrow", to the extent that she cannot control herself or her pessimism, "whose rein slips away from me". In this context, when the poet remembers Zarqā' al-Yamāmah, "the heart remembers you, oh Zarqā'", her case is more complicated than that of Zarqā' al-Yamāmah, who was in a limited place, "who is fixed in al-Yamāmah", whereas the poet is worried about the future of all the regions of the homeland, from the east "the howling of the Gulf", to the west "and its echo in Tihāmah excite you".

Stanza Four

بحثتُ وراءَ ملامح قومي عن سيدٍ معتمدٍ
 عليهِ يفسر لي عن متاهاتهم .. أمسيهم .. يومهم .. غدِهِم .. لأجدُ...!
 كريبهم .. حريبهم .. صلحهم .. لأجدُ...!
 أيُّ أسماءَ نذكرُ عند الكرى ؟
 كل تاريخنا كان شوقاً إلى جبهةٍ لبطلٍ .. ومنتظرٍ سيصلُ
 يطلُّ غداة انهمار المطر ، ويزرعُ في أرضنا وجهه والشجرُ .
 يجرّدُ في العاديات حسامه ، ويحملُ فوق الجبين حمامةً ، فلماذا تظل العيونُ خواء ؟
 من يشتري للملايين حلماً؟ ومن يفتديها .. إذا حلمها يُستبدّ ؟
 أسائلُ فاختةً عن بنيتها فتهتفُ : ياليتني لم ألد !

I looked, in the features of my people, for trustworthy leader,
 qualified enough to interpret their mazes.. past.. present.. future..
 but, to no avail..!

and also, their trouble.. war.. peace.. but to no avail..!

Which names can we remember before sleeping?

All our history was longing for the forehead of a hero.. and an awaited leader to
 arrive, who appears when rain falls down, plants his face and trees in our land,
 pulls out his sword on horses and carries a dove on his forehead.

So, why are eyes still waste?

Who buys a dream for millions of people?

Who will redeem them.. when their dream has become overpowered?

When I ask a dove about its offspring, it replies: "would that I had not given birth!".

In this stanza, the poet not only investigates the hidden causes of her people's current situation regarding her requests and ambitions, "I looked, in the features of my people", but also she is interested in finding rational reasons from a qualified leader, "trustworthy leader", to investigate the expected future, which worries the poet,

"qualified enough to interpret their mazes, past, present, future..", as well as the different situations, "and also, their trouble, war, peace", but sadly she finds nothing, "but, to no avail".

Furthermore, after raising a question regretfully about the memories of the Arab nation's glories, "which names can we remember before sleeping?", she claims that the history of the Arab nation had no hero, since "all our history was longing for the forehead of a hero". Pessimistically, she explains that the Arab nation is weary of dreams and wishes for "an awaited leader to arrive", who can lead the nation to development, "who appears when rain falls down, plants his face and trees in our land", and establishes for the Arab nation a balanced life, between nations, "pulls out his sword on horses and carries a dove on his forehead".

After elucidating that Arab history had no "trustworthy leader", the poet raises some questions, maintaining that the Arab nation is not only awaiting for an unknown leader, "why are eyes still waste?", but also the nation's dreams have disappeared and have been dominated by despair, "who buys a dream for millions of people? who will redeem them when their dream has become overpowered?". In this context, the poet evokes a dove, which was a close companion to Zaraqā' al-Yamāmah, as they shared the ability of seeing things from a long distance, in order to ask if it generated people who could see what cannot be seen, "when I ask a dove about its offspring". The dove informs the poet that it has lost them all, "it replies: "would that I had not given birth!", since they melted away in society and became useless, so they were incapable of carrying out the developmental process.

This stanza contains some stylistic deviations, which indicate the hidden and subconscious meanings, such as (إلى جبهة لبطل), since the use of the words (جبهة) and (بطل) signifies the meaning of leadership and the fact that the Arab nation is in need of leaders at this time, and (ويزرع في أرضنا وجهه و الشجر) , because planting a face means that the awaited leader will imbue the nation with his features and abilities, and planting trees means giving these features and abilities the quality of production and generation such as trees have.

Stanza Five

من مزق الحلم يافاختة ؟
 وكبل صوتك في الصدر تحت كمامة ، وكبطني في تباريح هذا الكمد ؟
 أنا اليوم " زرقاء " .. عيني أمدُ خطاها ، وأرحلُ في صوتها وأجد..
 لأبحث عن فرحة أرديها ، وأعلمُ أنني - كزرقاء - لا أرتجيبها.
 يجفُّ بحلقي النداء ، وما من عزاء
 يطالبني الجمعُ أن أتغاضي ، وأنضمُّ صامتة لصفوف الكفيفين .. أو أبتعد !
 أأطفئُ عيني ؟ أأطفئُ عيني ؟
 وتبقىين لاهثة في الضلوع ، مكمة للأبد ؟!

Who tears the dream, oh dove?

who enchains your voice in the chest under a muzzle and enchains me

in the torment of this sorrow?

I am, oh Zaraqā', extending my eye's step.. and travelling seriously in its voice..

in order to look for a delight to wear. But I know, as Zaraqā', that I do not expect it.

The call dries in my throat, while there is no relief.

A mass of people ask me to overlook, and silently join the queues of blind people..

or leave!

Shall I turn off my eyes? Shall I turn off my eyes?

So, you stay panting in the ribs and muzzled for ever?!

After asking the dove about its offspring, and stating the answer that the dove is frustrated because of their uselessness, the poet attempts to interpret not only the reasons which have caused the dreams of Zaraqā' al-Yamāmah to disappear, "who tears the dream, oh dove?", until she was stopped by her people, "who enchains your voice in the chest under a muzzle", but also the reasons why the dreams of the poet herself have disappeared, "enchains me in the torment of this sorrow?".

At the end of the poem, the poet asserts her affiliation to Zaraqā' al-Yamāmah, "as Zaraqā'", and she helps herself in expecting the future, "extending my eye's steps".

Although the poet is sure that no positive change will come, as it did not for Zaraqā' al-Yamāmah, "but I know, as Zaraqā', that I do not expect it", she is still engaged in finding chances to work and help people, and refusing to yield to frustration, since she is "travelling seriously in its voice", with the purpose of finding chances, "in order to look for a delight to wear". When people ask Zaraqā' al-Yamāmah and the poet to stop talking, and ignore their advice, "a mass of people ask me to overlook, and silently join the queues of blind people or leave", the poet rejects people's requests by raising rhetorical questions, "shall I turn off my eyes? shall I turn off my eyes?".

Despite the problems she will face, "the call dries in my throat, while there is no relief", she maintains that she cannot ignore what she expects from the future, and,

therefore, she makes Zarqā' al-Yamāmah a vital part of her task in society, "so, you stay panting in the ribs and muzzled for ever".

This poem contains some stylistic features, which have some hidden meanings behind them. The words and phrases of sorrow and emotional and psychological pain spread and somewhat affect the poem, such as (شئات يبئثرهم ، صوتك يشرخ صدري) ، يمزق حلقي ، أصبح باسمك ، ياليتهم سمعوني ، لهفي عليك ، ماصدقوك ، النشيج ، ياليتني لم ألد ، (ولولة ، حزني العتيق ، هاأنا باكيفة) , which indicate that the poet is suffering as a result of society, which generally ignores women's issues, will not listen to their advice or adopt their attitudes regarding the future.

In this context, the poem contains many questions, starting from the title, such as (أين بلادي؟ ، هل تعذريني؟ ، فمن يشتري؟ ، أين اتجاه الشجر، أين السلامة؟/الوطن؟ ، أين تباع..؟ ، (من سيظالبنا؟ ، لماذا تظل؟ ، من يشتري للملايين؟ ، أأطفئ؟) , which are confused questions reflecting the poet's concern, frustration and complaint of Arab women's situation. Furthermore, some other stylistic features expose further the poet's anxiety and attempts to persuade society, such as the verbs in the vocative, whether they are in the same linguistic root or only meaning, such as (وقفت أنادي ، باسمك أنادي ، دعيني أنادي) (، أنادي كما أنت ناديت ، أصبح باسمك (دعيني ، أعتقيني).

Although this poem describes the poet's concern for and sincerity towards society, despite their neglect of her advice their repeating, "enough oh woman, enough oh woman", and the fact that they are going to face what Zarqā' al-Yamāmah's people faced, it reveals how strong is the conflict, which faces women who are struggling for recognition, not only in Saudi society, but in Arab societies in general.

It is to be expected that a member of a society, who is not allowed to contribute to the development of the society, and told "enough", will not only be influenced physically, "your voice splits my chest and tear my throat", cry "I am crying as a result", and be concerned, "but I returned, trailing my old sorrow", but will also sacrifice him/herself for the sake of the homeland, "who buys my sight? who buys me?" in order to save it from hazard, "to take us away from danger".

When a society lacks leaders, "longing for the forehead of a hero", to guide people in life's affairs, "past, present, future.. trouble, war, peace..", the society will be on the way to destruction, "yellowness of death tints the trees' leaves", as well as have

trouble understanding, "their thorns bud in wide riverbeds and bloom when irrigated with noise". At that time, the people will look for security and peace in the past, "where is the direction of safety? where is the direction of homeland? where are histories sold to buy a homeland and time?", hoping this will help them to find a solution for their problems. Despite the frustration, which faces sincere people in society, "the call dries in my throat, while there is no relief", they are not only committed to their attitude towards the homeland, "travelling seriously in its voice", but also their morale is still strong in fighting difficulties, "so, you stay panting in the ribs.

7.3. The Internal Conflict for Psychological Steadfastness: a Study of "The Pearl of the Difficult Evening" by Laṭīfah Qārī

7.3.1. An Overview of the Poem

The poem, *لؤلؤة المساء الصعب* (The Pearl of the Difficult Evening), composed by Laṭīfah Qārī, conveys feelings of psychological challenge and steadfastness because of the social conflict in her homeland, "my worry, which has sleepy joints, is about the desirable homeland and my originality". The poem can be divided into four stanzas. While the poet, in the first stanza, asserts that she will not yield to despair, she assumes, in the second stanza, that if she is controlled by despair, extinction will occur. In the third stanza, she asserts the value of the homeland and its development, and that she is engaged in her homeland's affairs rather than anything else. Finally, in the fourth stanza, the poet states that because the homeland "is stained with virility", she not only no longer enjoys life, but also feels useless and lost.

Besides that the poem expresses an internal and psychological interaction with the conflict in the society, it includes some linguistic adventures, practised by modernist poets, which is considered as a main feature in modern Arabic poetry. Thus, this poem demonstrates how the poet, and women generally in Saudi society, not only responds to the conflict in the society, but also takes on board attitudes and sacrifices for the achievements of the society's developmental outcomes.

7.3.2. The Perspective of Interpretation

As mentioned above, this poem expresses feelings of psychological challenge owing to the social conflict in Saudi Arabia, "my worry, which has sleepy joints, is about the desirable homeland and my originality". From the beginning of the poem, it is

obvious that the poet is in a state of challenge with difficulties regarding the social development of the homeland, to the extent that she is not only going to "smash doors", but also will exert great efforts, "I crucify.. engrave.. spit my weakness", in order to avoid despair. Therefore, she believes that it is unacceptable to be occupied with lovers, the poor and martyrs, despite the importance of their affairs, "restore.. to a seed of wheat.. poor people.. martyrs", when the homeland, i.e. all types of people, is suffering from social difficulties. This poem reflects the extent of the challenge and internal conflict facing the poet, who is struggling between yielding, frustration and steadfastness in dealing with the homeland's circumstances.

Thus, "the difficult evening", in the title, may reveal the current circumstances in the homeland, which causes the internal conflict of the poet, while "the pearl" is the optimistic state of the poet, which gives her the power to continue and struggle to achieve the desired outcomes. In other words, it is the positive side of the psychological conflict in this poem.

7.3.3. The Poem Stanza One

وأكسر الأبواب ، لا يرتد طرف اليأس يكسرنى..
ولا تجتاح عاصفة مزاليج الجدار الصلدا
أصلب فوقه جسدي ، وأنقش فوقه كفني ، وأبصق فوقه وهني..
فلا يرتد طرف اليأس يكسرنى..
ولا يجتاحني المد الخريفي
إنني أحيا كما تحيا جذوع السرو .. إنني أفنى كما تفنى..
يجوس الشك في الكهف الذي ما ارتاده وثن .. ولا وطن..
ولا سجدت على أشلائه ندما ولا غنت لعيد الشمس أعراس وأجراس ، وأنفاس كماء الزهر.

I break doors, in order for the eye of despair not to return, to break me..
and for a storm not to invade the bolts of the firm wall.
I crucify my body on it, engrave my shroud on it and spit my weakness on it..
but.. on condition not to be broken by the eye of despair..
and not to be invaded by the autumnal tide.
Indeed, I live as the trunks of cypress live.. and die as they die..
Doubt can only influence a cave, which has not been frequented by an idol..
or a homeland..
And also, for which weddings, bells and breath, like rose water, have not regretfully
kneeled down on its fragments,
and have not sung for the festival of the sun.

The poet, in the beginning of the poem, affirms strongly, by doubling the letter *al-Sīn* (س —) in the word (أكسّر) that no blocks can hinder her from achieving her aims (وأكسّر الأبواب). The use of the conjunction (و) in the beginning of the poem suggests that some processes, that have happened, or will happen, to the poet internally and externally, psychologically pave the way for her "break doors". All these unmentioned actions, including breaking doors, are in order not only to avoid frustration, which may destroy her ambitions, "in order for the eye of despair not to return, to break me", but also in order that she should not be ignored or destroyed by opposing trends, "and for a storm not to invade the bolts of the firm wall".

This stanza conveys three parts of dialogue to establish the poet's steadfastness, which are the repeated rejection of despair, likening herself to cypresses, and proving that doubt cannot influence her confidence. In the first one, the poet asserts again her challenge and steadfastness, since she is willing to sacrifice her life, "I crucify my body on it, engrave my shroud on it", and to get rid of states of weakness, "spit my weakness on it", in order not to be defeated, "not to be broken by the eye of despair", by destructive trends, "and not to be invaded by the autumnal tide".

After affirming repeatedly her challenge and steadfastness in confronting circumstances, the poet, in a second part of the dialogue, likens herself to the cypresses, which do not lose their leaves in winter, "indeed, I live as the trunks of cypresses live", and do not fall down even when they die, "and die as they die".

In the last part of the dialogue, the poet states that doubt can only overcome the person, "influence a cave", who has no sacred aim, "has not been frequented by an idol", or a mother land "or a homeland" for which to sacrifice herself. Further, doubt can defeat the person, who does not experience difficulties in life, "have not regretfully kneeled down on its fragments", nor times of joy "and have not sung for the festival of the sun".

When the poet likens herself to cypresses, saying, "indeed, I live as the trunks of cypress live, and die as they die", she states that she is not only like cypresses in terms of keeping their leaves in winter, which means the poet keeps her qualities and character at any time, but also she is similar to cypresses in terms of all other dimensions of life. For instance, cypresses are high and deep-rooted, and the poet has

great (high) ambitions and is very loyal and faithful to her commitment, and despair cannot influence her steadfastness.

Stanza Two

يجوسُ الشكَّ في جسدي وتتدلُّعُ النهايةُ..
تستحيل مصاطب الزيتون أحراشاً وغاباتٍ ينامُ على ذرى أشجارها ورعي..
عناقيدُ المرارة أسكرتُ وجع الزجاج الصلداً
وانفتحتُ مصاريحُ البكاء أو الغناء أو الفناء.

When doubt influences my body, an end will break out..
The olive groves will turn into a jungle, where my piety
sleeps on the top of their trees..
Bunches of bitterness make the pain of firm classes drunk.
So, the doors of crying, singing or extinction are opened.

After maintaining in the previous stanza that she will never be in a state of despair, nor can doubt influence her steadfastness, the poet assumes that if doubt influenced her, "but, when doubt influences my body", not only might it be the beginning of the end, "an end will break out", the shapes of things may change, "the olive groves will turn into a jungle", and evil may spread out, "bunches of bitterness make the pain", even in good places, "firm classes", but also extinction definitely will occur, "the doors of extinction are opened". At that time, adherents will be disappointed, "the doors of crying", but enemies will celebrate "the doors of singing".

Stanza Three

عبثاً ، أعيد لمسرح الأشياء نكهته.. أعيد لحبة القمح احتفال الجوع..
للفقراء طعمُ اليأس .. للشهداء بعض الرمل.. للحب البريء بكاراة الرؤيا..
عبثاً ، أنازعهم حدود الوهم والتاريخ..
والوطنُ الشهيُّ ونطفتي قلقي الذي نعستُ مفاصله..
ارتباكُ مفاصلي حينَ العناق المرّ..
والألق الذي وشى حروف المعجم العبثي..

It is in vain, if I restore the flavour to the theatre of things..
restore the festival of hunger to a seed of wheat..
to the poor people the taste of despair.. to martyrs some sand..
to pure love the virginity of vision..
It is in vain, if I dispute the boundaries of illusion and history.
My worry, which has sleepy joints, is about the desirable homeland
and my originality.
The confusion of my joints at the time of bitter embracing
and brightness, which embroidered the letters of the vain dictionary.

This stanza reveals how the poet is controlled by her psychological and internal conflict, as a result of her engagement in some vital issues of her homeland, to the extent that she underestimates some social issues. The poet believes that this is not the time to perform restoration of people's natural lives, "it is in vain, if I restore the favour to the theatre of things", their celebrations "restore the festival of hunger to a seed of wheat", or remind people of their natural states, "restore.. to the poor people the taste of despair.. to martyrs some sand.. to pure love the virginity of vision". Further, it is not the time to be occupied in people's affairs, "it is in vain, if I dispute", their future "the boundaries of illusion", or even their past, "and history".

In the poet's perspective, time has not come for all these questions to be asked, because she is fully engaged in the biggest questions, "the desirable homeland", and asks people in a high level "and my originality", and is in a state of psychological conflict for their sake, "my worry, which has sleepy joints". Consequently, some situations of the poet may be influenced negatively, "the confusion of my joints at the time of bitter embracing". Some of the stylistic deviations show the psychological state of the poet, such as (العناق المر), (بكاره الرؤيا), (يعيد لمسرح الأشياء نكهته) and (نصت مفاصله), which suggests that despite everything, the homeland will keep its strength and never fall down, since it only has its joints sleepy.

Stanza Four

لؤلؤة المساء الصعب والصحو المريب
عبثت عناقي للرفيق.
وضائع بحثي عن الباب الذي يفضي إلى بهو الظلام الغض أو صمت الطريق.
ومبهم لون القصيدة حين تهجرني اشتهااتي لدالية الهوى
ماعادت الأنواء تهجس في دمي.. ماعاد ياسرني فضاء النار والكلمات..
والوطن المضرج بالفحولة واختلاجات النساء ، ولوعة الأشجار
يجوس في أضلاعها برد المساء الصعب والصحو المريب.

Oh, a pearl of the difficult evening and suspicious waking.

It is in vain embracing a friend.

It is lost effort looking for a door, which leads to the hall of the tender darkness
or the silence of the road.

It is obscure, the colour of the poem, when my desire to love has abandoned me.

Seasons are no longer in my blood.

The space of fire, words no longer arrest me.

In the ribs of the homeland, which is stained with virility,

the concerns of women and the grief of trees, the cold of difficult evening and

suspicious waking are moving.

The poet expresses in detail, in this stanza, what she has said in the previous one. She states that her concern is that the homeland is dominated only by men, "which is stained with virility", and not only women are undervalued, "the concerns of women", but also the society as a whole, "the grief of trees".

For this reason, the poet advises herself, using "oh, a pearl" to excite her optimistic state, while she is in such situation, "the difficult evening and suspicious waking", to ignore all her personal needs, such as her friends, "it is in vain embracing a friend", seeking an ineffective exit to the problems, "it is lost effort looking for a door, which leads to the hall of the tender darkness", and expressing feelings only of self-relief, "it is obscure the colour of the poem". In this context, the poet uses negative sentences, which expose how steadfast and well committed is the poet. Thus, she pays no attention to small changes in the society, (ماعادت الأتواء تهجس في دمي) or to her hobbies (ماعاد ياسرني) any more, while the homeland is fully infected, "in the ribs" by the current situation, "the cold of difficult evening and suspicious waking".

In this poem, two stylistic features show how the poet is subconsciously concerned about confirming her attitude. The first feature is the use of the phrases and sentences of rejection, whether it is by using the negative linguistic devices, such as (لا يرتد ، لا يجتاحني ، ماارتاده ، ولاوثن ، ولا وطن ، ولا سجدت ، ولا غنت ، ماعادت) , or by using negative statements, such as (عبثا أعيذ ، عبثا أنازعهم ، عبثا عنافي ، ضائع بحثي ، مبهم لون) . The second one is the use of tense, since she uses the present tense to express the continuity of her actions, such as (أكسر ، أصلب ، أنقش ، أبصق ، أحيا ، تتلعب ، يجوس) , while she uses the nominal sentence to show her steadfast decision, such as (عبث عنافي ، ضائع بحثي ، مبهم لون القصيدة).

It is expected that a person who is willing to sacrifice for his/her homeland, "my worry, which has sleepy joints, is about the desirable homeland and my originality", will believe that it is useless to be interested in any detailed issues, whether it is relating to people's past or future, "it is in vain, if I dispute the boundaries of illusion and history", or the quality of their lives, "it is in vain, if I restore the flavour to the theatre of things".

Furthermore, it is wasting time to live normally, "it is in vain embracing a friend. it is lost effort looking for a door, which leads to the hall of the tender darkness", while

the homeland is suffering from social and intellectual difficulties, "the homeland, which is stained with virility, the concerns of women". Although the person who faces such difficulties, is expected to be committed and firm, "indeed, I live as the trunks of cypress live, and die as they die", he/she may face psychological difficulty and conflict, as a result of the process of self-protection from loss, "not to be invaded by the autumnal tide" and "in order for the eye of despair not to return, to break me", and from doubt "Doubt can only influence a cave". Consequently, that person may commit odd actions, "I break doors", "I crucify my body ", "engrave my shroud" and "spit my weakness", in order to ensure the effectiveness of his/her principles.

7.4. The Emotional Conflict for Love: a Study of "The War of Crescents" by Ashjān al-Hindī

7.4.1. An Overview of the Poem

The poem, *حروب الأهلّة* (The War of Crescents), by Ashjān al-Hindī, describes a love relationship between a couple who face a strong confrontation with some people in their community. The poem can be divided into five stanzas. While the first stanza portrays the spiritual side of the love relationship, the second one exposes some hidden reasons behind the love relationship by raising questions. In the third stanza, the poet asks her lover to be committed to take a difficult decision, i.e. to confront their opponents, whereas she returns to herself, in the fourth stanza, through an internal dialogue investigating the couple's attitude towards similar conflicts. In the last stanza, the poet gives some reasons for her decision that she will continue enjoying her life with her lover and fight their opponents.

Although this poem is expected to have a level of clarity, since it expresses love emotions, it has some abnormal stylistic deviations, which may be as a result of the poet's modernist background. Thus, this poem shows how the poet, and women generally in their emotional relationships, not only feels involving in conflict and inserts others in it, but also creates conflict, while she can be away from the conflict's disappointing consequences.

7.4.2. The Perspective of Interpretation

From the title of the poem, it is evident that the poem is not only describing a love relationship, "love was more pleasurable", and its difficulties with the lover, "let patience in order for us to be like a moon", but also describing the couple's relationship with people from a conflict point of view. The poet asks her lover not only to express the reality to people, "take the injury from its sheath, be on its edge", but also to confront them strongly, "fight with your proof doubtful, unknown and known people.. muzzle the ribs of doubtful people", since "I and you were not treated fairly". Because the confrontation with them is unavoidable, "we come back to the path of crescents - whether you want it or not -", the poet has decided that she must dispose of them, "when their sins dance around you, I will kill them, one star after the other".

7.4.3. The Poem Stanza One

محاقّ هواه ، وبدرّ هواي
 يتم الذي تصطفيه السماء لأقمارها ، ونخسفُ إن قربونا من الطين ..
 نتلفُ .. نكشفُ عن سوءة الأرض ..
 نألفُ طعم الخطيئة ، نحلفُ :
 كان الهوى أعذبا.. وحين تشقُّ عليّ الخطى أحمله نصفَ وجهِ الرمال
 وأمضي وإياه ,, ياسرنا الذنبُ ..
 نرتابُ ، نهمي على بعضنا ألقا متعبا.

His love is a waning of the moon. My love is a full moon.
 What the sky has selected for its moons will be completed,
 we will eclipse if they make us close to the mud..
 we will be damaged.. we will expose the defect of the earth..
 we will get along with the taste of the fault.. we will swear that:
 love was more pleasurable.. and when steps become difficult for me
 I will make him carry the half face of sand..
 go with him to be arrested by guilt.. doubt together..
 flow on each other like a tired shining.

In the beginning of the poem, the poet asserts that she is the axis and the source of her love relationship with her lover, "his love is a waning of the moon. My love is a full moon". The couple are sure that their lives are full of spiritual happiness "what the sky has selected for its moons will be completed". However, when jealous people drive the couple to be confined to material life in their relationship, "if they make us close to the mud", they will fail to achieve happiness, "we will eclipse.. we will be

damaged", deal with the world materially and ignore the spiritual side of life, "we will get along with the taste of the fault" although they may remember the enjoyable past of their lives when they are asked, "we will swear that: love was more pleasurable".

In such difficulties, "when steps become difficult for me", the poet maintains that she will carry on with her lover, "go with him", sharing the tasks with him, "I will make him carry the half face of sand". At that time, whatever the couple may do in such turbulent circumstances "to be arrested by guilt", they will live a happy life, "flow on each other like a tired shining".

The rhythmical parallelism in this stanza, which is achieved not only by the systematic syllables, but also by their rhymes with the letter, *al-Fā' al-Maḍmūmah*, such as (*نخسفُ ، نتلفُ ، نكشفُ ، نألفُ ، نحلفُ*) , reflects the poet's enthusiasm in taking successive actions to avoid negative results from what has been committed by people who "make us close to the mud".

Stanza Two

أسائله عن رحيق السؤال ، عن البال..
 كيف يوجه السرّ ؟ كيف يقلبه الجمرُ ؟ كيف يعاقره الطامعون فينثالُ في كأسهم طيبا ؟
 أسائله : ذنبُ مَنْ أن نساقَ إلى جذوة الضيمِ مشتعلين ؟
 وفي هجة اليمّ من أذنبنا ، ومن عذبا ، ومن ألها ، ومن أطلقَ الليلَ بين الخيامِ
 وسجى على الخوفِ عظم الربى !.

I ask him about the nectar of the question,
 about the thought.. how the secret inflames it? How the firebrands turn it over?
 How wishful people deal with it, and it will be heaped up in their cup nicely.
 I ask him, whose fault it is when we are led burningly to the firebrand of injustice?
 While in the peace of the river, who made fault, who tortured,
 Who flamed, and who leaves the night between tents
 and covers fear with the greatness of hills.

After expressing her resistance in the previous stanza, asserting that the lovers will remain happy together, "a tired shining", despite the difficulties, the poet poses some questions to her lover in order to understand the world's love and the lovers' relationships with each other and with people outside the relationship. The crucial question for her, "I ask him about the nectar of the question", is about the mental occupancy or thinking because of love "about the thought", how it is influenced by the thinking process, "how the secret inflames it?" and external factors, "how the firebrands turn it over?", and how people experience that thought, "how wishful

people deal with it" and their lives will be changed interestingly as a result, "it will be heaped up in their cup nicely".

The second question in the poet's mind is about people's response towards them as a couple. She investigates the reasons why they involve themselves in people's problems, "whose fault it is when we are led burningly to the firebrand of injustice?", whereas some people not only commit big mistakes, "while in the peace of the river who made fault", engage in a suspicious relationship, "leaves the night between tents" and go far in such relationship, "covers fear with the greatness of hills", but also "who tortured" and "who flamed".

It is obvious from her questions that she has strong feelings against the curious engagement of other people in their own life as a couple, because of the successive rhetorical questions, such as (أسأله) twice and (كيف) three times, supported by her confirmation that she is not alone in engaging in a love relationship, through using the relative pronoun (من) four times.

Stanza Three

إلا إن وجه الهوى أسفرا ، لأقمر..
 صبّ عروقك في الروح ، أو ودّع الصبر كي نقمرا.
 نعودُ لدرب الأهله - إن شئت ، إن لم تشأ - .
 أخرج الجرح من غمده ، واستقرّ على حدّه ..
 وقارع بحجتك المستريبين ، والباطنيين ، والظاهريين ،
 كمّ ضلوع أولي الشك ، فكّ الحصار عن الغيم..
 إن سُمّتي الذنب لن أعجبا ، ولن أندبا ، ولن أذهبا..
 إلى غير ماء المجرات ، من ماء عينك لن أشربا.

Indeed, the face of love has shone in order to be like a moon..
 Pour your veins in the soul, or let patience in order for us to be like a moon.
 We come back to the path of crescents - whether you want it or not -.
 Take the injury from its sheath, be on its edge..
 Fight with your proof doubtful, unknown and known people.
 Muzzle the ribs of doubtful people, lift the siege from clouds..
 If you degrade me because of the sin, I will not be surprised,
 nor moan, or go except to the water of galaxies..
 I will not drink from your lake.

Because the poet, in this stanza, aims to dispose of the state of questioning, which dominates her in the previous stanza, and in order to prepare herself psychologically for the journey of confrontation, she starts this stanza with two emphatic particles,

(اِنِّ) and (اِي) , expressing optimism for their future relationship as a couple, which shines, "indeed, the face of love has shone", in the same way as the moon "in order to be like a moon".

First of all, the poet asks her lover to become bright spiritually, "pour your veins in the soul", in order to be ready for confrontation, "let patience", which will make their relationship stronger and more giving. Because the confrontation with people, "come back to the path of crescents" is unavoidable "whether you want it or not", the poet uses imperatives, asking her lover to take action against the opponents.

The poet asks her lover to expose to people how chaste is their relationship, "take the injury from its sheath" and fight for it, "be on its edge". In terms of the actions, she asks him to start arguing with the main group, "fight with your proof doubtful", and, also, all other groups and classes, "unknown and known people", in order not only to make them soundless, "muzzle the ribs of doubtful people", but also to remove their claims and doubt, "lift the siege from clouds".

What embarrasses her lover is when she has decided that if her lover leaves her alone as if she had made a mistake, "if you degrade me because of the sin", she will solve the problem, "I will not be surprised", nor be offended, "nor moan". Further, she will leave him forever, "I will not drink from your lake" and go with someone else, "will not go except to the water of galaxies".

It is clear that this stanza reflects the conflict between the couple (the poet and her lover) and jealous people at its peak, since the poet pays much attention to escalating the conflict between them, driving her lover by using seven successive imperatives ((صَبِّ ، وِدْعِ ، اُخْرِجِ ، اسْتَقْرِّ ، قَارِعِ ، كَمِّمْ ، فَكِّمْ)) , and the negative particle (لَنْ) , to attitude of rejection (لَنْ اَعْجَبَا ، لَنْ اَنْدَبَا ، لَنْ اَذْهَبَا ، لَنْ اَشْرَبَا). It is interesting to note that the poet in this stanza starts to use various of the second person pronoun (*al-Mukhāṭab*), such as (عَرَوْكَ ، شَنَّتْ ، اُخْرِجِ ، قَارِعِ ، كَمِّمْ ، فَكِّمْ ، سَمَّنْتِي) , rather than the third person pronoun (*al-Ghā'ib*), such as (هَوَاهُ ، اَحْمَلُهُ ، وَاِيَاهُ ، اَسْأَلُهُ) , which is used in the first and second stanzas, since she needs to draw her lover's attention to be ready for the confrontation.

Stanza Four

ألا إن وجه الهوى يختفي ..
 فقيمَ يحدثني القلبُ ، والركبُ خلفَ فلول الظلامِ بأن السؤالِ غداً متلفي ؟
 وأنايَ وإياكَ لم ننصفِ ، ولم ننصفِ ،
 ولم نكتفِ بما جاد بدر الخيامِ بهِ وما قد شربناه من جذبه..
 ولم نحتفِ بما قد صببناه في قلبه ، وما قد نكأناه من ذنبه.
 أسألتني : فيمَ حدثني البدرُ أنكِ باقِ على حبه ؟
 وأن اكتمالي لن يحجبا ، تمامُ تجليه بين يديكِ وسحرُ تماديه إن جرباً.

Indeed, the face of love disappears ..
 About what my heart whispers to me, while people in the darkness,
 that the question will damage me.. ?
 and I and you were not treated fairly, did not treat fairly..
 were not satisfied with what the full moon of tents has given to us, what we have
 drunk from its drought..
 did not welcome what we have poured in its heart
 and what we re-offended from its sin..
 I ask myself, about what the full moon whispered to me, that you still love it?
 My completion will not be concealed.
 Its full appearance will be between your hands,
 and the magic of its persistence is when you experience it.

After driving her lover to the conflict with jealous people in the previous stanza, the poet addresses her lover, lest their relationship be affected negatively as a result of the conflict, "indeed, the face of love disappears". The poet raises many questions why she talks to herself too much, "about what my heart whispers to me", regarding some issues, such as their relationship with people, "me and you were not treated fairly, did not treat fairly", despite the pain of the question, "the question will damage me", their relationship with their past, "what the full moon of tents has given to us", despite its toughness, "what we have drunk from its drought", and their ignorance of their past achievements "what we have poured in its heart" or difficulties, "what we re-offended from its sin".

Further, the poet asks herself about her relationship with her lover, whether the relationship will become stronger and even warmer, "I ask myself, about what the full moon whispered to me, that you still love it?". If so, the poet asserts that her charm will be even more beautiful, "my completion will not be concealed", especially in her lover's eyes, "its full appearance will be between your hands" and when he interacts with her charm: "the magic of its persistence is when you experience it".

Stanza Five

لأنك منه ، تعودُ إليه ..
 لأنني من الضيم ، والجذب ، والغيم ، والحرب ، والسلام ، والصحو ، والحلم ..
 لأنني اعوجاجُ الخطيئة ، تفاحة الإفك ، ريحانة الإثم ؛
 إن مستني الظلمُ لن أنجبا سوى نطفةٍ بالغواية تزدانُ ، تجتاحُ موسمك الطيبا ..
 تشدّ الذنوب إلى معصميك ، تشاطرُك اللهبَ المعشبا ..
 لأنني من فتنني صاغني الله ، من حبّ روحك للحبّ قد صاغني الله ، من جوعٍ ظهرتك للذنب قد صاغني الله .
 لأنني منك ..
 سأتيك من كلّ ما صاغني الله منه ، ومن كلّ مالم أبنه ، ومالم أقله ، ومالم أنله ..
 سأتيك من سدمي .. عدمي .. ألمي .. ندمي .. ساعدي .. قدمي ..
 وأختارُ من نزقي ما أشاء ، وأغويك حتى يننّ المساء ، وينتفضُ الماء ..
 وأنشدك الغي كي تطربا ، وترقصُ حولك آثامهم فأغتالهم كوكبا كوكبا .

Because you are from it, you will go back to it..
 because I am from injustice, drought, cloud, war, peace, clearness and dream..
 because I am the crookedness of the fault, the apple of lying and the basil of sin;
 if injustice has harmed me, I will not generate but an embryo of sin,
 which will invade your nice season, tighten sins to your wrists
 and share with you the grassy flame..
 because from my charm Allah created me..
 from your soul's love to love, Allah created me, from your back's starvation for
 sin Allah created me..
 because I am from you..
 I will come to you from all which Allah created me, from what I have not expressed
 yet, said yet, and gained yet..
 I will come to you from my mist.. non-existence.. pain.. repentance.. arm.. and foot..
 I will select from my rashness what I want,
 seduce you until the evening moans, and the water shakes..
 I will sing seduction to you to become delightful.
 When their sins dance around you, I will kill them, one star after the other.

In the context of her requests of her lover in the third stanza, her escalation to the confrontation with the other, "take the injury.. fight.. muzzle the ribs", her sacrifice for her lover in the fourth stanza, "its full appearance will be between your hands", the poet, as a response, expresses in this stanza some reasons that make her decide that she will not only sacrifice for her lover, "I will come to you.. seduce you.. I will sing seduction to you", but will also take on the task of conflict to destroy the others, "I will kill them, one star after the other".

The reasons that are given by the poet can be summed up as follows: her lover was created from love, "because you are from it", and he cannot dispose of it, "you will go back to it". Her character is created from all life's circumstances and changes, "injustice, drought, cloud, war, peace, clearness and dream". She is a female, who is deemed by society to be the source of error, "because I am the crookedness of the

fault, the apple of lying and the basil of sin", despite her vital task in life, "invade your nice season .. share with you the grassy flame". Moreover, she was created from her charm, "because from my charm Allah created me", from her lover's relationship with love, "from your soul's love to love", and her total oneness with her lover, "because I am from you". For all these reasons, the poet has decided to come to her lover to give him her love and life, as well as to protect their love and relationship.

The poet has decided that she will sacrifice everything in her life for her lover, "I will come to you from all which Allah created me", even that which has not been in her mind, "from what I have not expressed yet, said yet " or which she does not own, "gained yet". Furthermore, her sacrifice is not restricted to one case, but she will sacrifice for him in all life's changes, "I will come to you from my mist, non-existence, pain, repentance", and with all the devices she has, "arm and foot". Considering all the types of sacrifice she offers, the poet asserts that she will select the best for her lover, "I will select from my rashness what I want", not only for the sake of her lover's happiness, "seduce you until the evening moans.. sing seduction to you to become delightful", but also to take their relationship away from the danger of opponent party "when their sins dance around you, I will kill them, one star after the other".

It is interesting to note that this poem not only has 83 verbs (54 present tense, 21 past tense and eight imperatives), but also some of these verbs' subjects and objects have been deleted, such as (نَتَلَفُ ، نَرْتَابُ ، لَمْ نَنْصِفْ ، مِنْ عَذْبَا ، أَلْهَبَا ، أَعْجَبَا ، أَنْدَبَا) , which reflects how the poet is engaged only in various and successive actions rather than the details of these actions, to the extent that once she says a verb, she moves to mention another one, which may indicate the extent of her anxiety regarding the poem's main matter, i.e. the conflict.

One of the important stylistic features in the poem is the appearance of phrases evoking conflict. The poem contains eight interrogative phrases, such as (كَيْفَ ،) (إن قربونا، لم تشأ،) six conditional phrases, such as (أسائلني ، فيم) five times and (أسائله) sixteen emphasising phrases, such as (قد) five times, (لأني) five times, (جربا) twice and (ألا إن) and finally fourteen negation devices, such as (لم) eight times and (لن) six times. These types of phrases expose how the poet is subconsciously preoccupied in a problem solving process, which requires data collection, interrogative phrases, negotiation, conditional and

emphasising phrases. However, because negotiation has failed, the poet uses fourteen negation devices followed by a decision of confrontation at the end of the poem, "I will kill them, one star after the other".

Although there is a main rhyme in this poem, which is the letter, *al-Bā'* followed by *al-Alif* (با) , such as (أعذبا ، طيبا ، المعشبا ، تطربا ، كوكبا) , there are some other sub-rhymes such as (أسفرا ، نقمرا ، غمده) in the second stanza, (أسفرا ، نقمرا ، غمده) in the second stanza, (يختفي ، متلفي ، ننصف ، ننصف) in the third stanza, (يختفي ، متلفي ، ننصف ، ننصف) in the third stanza, (منه ، أبنه ، أقله ، أتله) in the fourth stanza and (منه ، أبنه ، أقله ، أتله) in the fourth stanza and (سدمي ، عدمي ، ألمي ، أشاء ، المساء ، الماء) in the fifth stanza.

This variety of sub-rhymes in such a short poem, as well as the succession of them, signifies that the poet moves rapidly from one state to another, and when she intends to maintain a specific state in the poem, she unconsciously changes the sub-rhymes in a successive way, which can be connected with the succession of verbs and actions mentioned above. Since the main rhyme conveys, in most of its words, the meaning of questioning, such as (من أذنب ، من عذبا ، من أهبنا) and the meaning of rejection, such as (لن أعجبا ، لن أندبا ، لن أذهبا ، لن أشربا ، لن يحجبا ، لن أنجبا) , it shows how the state of conflict dominates the poet's psychology.

It is expected that a lover will seek a state of union with her loved one, "pour your veins in the soul", since love's value appears clearly when appreciated, "its full appearance will be between your hands, and the magic of its persistence is when you experience it". When jealous people seek to contaminate the spirituality of love, "what the sky has selected for its moons", and keep it material, "make us close to the mud", it will disappear, "we will be damaged". At that time, the society may change its view of the love relationship and judge the woman as a perpetrator of sins, "the crookedness of the fault", and as a source of sins, "the apple of lying and the basil of sin".

Although the couple will be worried, since that specific treatment, "flow on each other like a tired shining" and may have confusing states, "how the firebrands turn it over?", "share with you the grassy flame", they will confront anyone who attempts to break their relationship. This confrontation will engage not only the man, "take the injury from its sheath.. fight.. muzzle", but also the woman, who promises to make

her lover happy, "I will sing seduction to you to become delightful", while she is confronting jealous people, "I will kill them, one star after the other". At that time, the man will express to his lover that he will never accept anyone except her, "you still love it?", and the couple will recognise that love is more delightful with conflict, "love was more pleasurable", and opens beautiful horizons for their future "indeed, the face of love has shone".

7.5. Conclusion

This chapter has discussed three types of conflict experienced by Saudi poetesses, which are the conflict with the society, the psychological conflict and the emotional conflict, by studying three poems; "Where is the Direction of the Trees?", "The Pearl of the Difficult Evening" and "The War of Crescents".

In the first poem, the conflict is about the women's position in Saudi society, which has to respect the women's position, and aid them to have their rights in full. The poet, by employing Zarqā' al-Yamāmah's story, confronts the retrogressive and non-Islamic behaviour in the society against women, not only regarding their position, rights and freedom, but also having a full equality to men⁵.

The conflict in the second poem is an internal and psychological conflict, because of the poet's strong interaction with the social and intellectual conflict in Saudi society, to the extent that the poet is struggling between yielding, frustration and steadfastness in dealing with the homeland's circumstances. The attitude adopted by the poet is to ignore life's enjoyments, be fully engaged and committed to social development. Considering the first two poems, which express the conflict with the society, whether it is an external conflict, as in the first poem, or an internal conflict, as in the second poem, the conflict in the third poem is an emotional conflict, not only describing a love relationship and its difficulties with the lover, but also describing the couple's relationship with people from a conflict point of view.

It is obvious, after studying the three poems in this chapter that Saudi poetesses are very preoccupied in conflict, which may be due to hidden desires for the necessity of self-sufficiency. It is very likely that the desert, cultural and historical backgrounds, in Saudi Arabia, have influenced the society, men and women, in establishing a specific image of women, which may generate an accumulation of features over the years and

make women feel unconsciously that conflict is a main part of their characters. This subconscious and hidden belief appeared clearly to the public when the country started its development in many aspects of life, and especially during the selected period, which was a vital part of social awareness and intellectual development.

Apart from the phenomenon of conflict studied in this chapter, which are women's position in their nation in the first poem, the national and feminist aspect in the second poem and the emotional aspect in the third poem, there are some other conflict phenomena, such as the conflict with conventions and customs, and the conflict within the women's community itself, which point the finger at women in the country, since they are an important part of women's current retrogression, and the conflict over some social issues involving women, such as education, independence and equality with men⁶.

In the following chapter, the phenomenon of Vagueness and the Adventure of Distinction in Saudi poetry will be studied, which will give details about the unexpected stylistic features, linguistic adventures and images, as a main feature of modern Arabic poetry, created by modernist Saudi poets in particular, in order to be distinguished among the other Saudi poets and the Arab poets as a whole.

¹ For more details of the Islamic teaching for women, see: the Holy Qur'ān, Sūrat al-Nūr (24), Verses (30,31).

² For details about these poetesses, see: Jā'izat al-Bābuṭayn (1995), and Sīdū and al-Qash'amī (2001). Poets, in these references, are in alphabetical order.

³ For more information some other poems representing this poetic phenomenon and its sub-phenomena (conflict in women's poetry in Saudi Arabia), see: the poetry of the following poets: al-ʿUrayyid (1993:11,15,21,23,25-29,37,57-62,69,75,81,85,91-97), (1995:17-21,24, 28, 31-43,53, 55,57 - 63,65 -73, 78,82,86,93 -99,109 -117) and (1998: 23-29,31,33,35,37,47-59,61-71,91-95,99,115-124,149-157), Kashgharī (1995:7-10,13-15,19-22,27,29,35-36,48-51,61-63,87-89,109-112) and (1997:8-18,26-30,44-48,56-60,76-82,106-114), Abū Khālid (1973: 23 - 27, 32, 55, 57, 62 -69, 73,77,81 -89, 102- 118), (1985:11,15, 19 -32,39,49,51-64,73,78,91-107,11-138) and (1995:7,9,11, 15,24,29,35,39-46,57,75), Qārī (1998:9-11,13, 15,18-25,32-34,37-40,46,50,58-62,65-68) and al-Hindī (1998:15,19,22,24,28,27-32,35,38,40,43-49,60,63,85-90,97-105,125-131). Also, the poetry of Ghajariyyat al-Rif, Faṭimah al-Qarnī and Khadijah al-ʿUmarī, who have not yet published their poetry in poetic collections.

⁴ Some sources mention that there was a strong relationship between Zaraqā' al-Yamāmah and doves, which was perhaps because of their strong ability for seeing at a distance. For more information about the story, see: al-Maydānī (1981,1,200) and al-Rifā'ī (1973,55).

⁵ Islam calls for equality between women and men, as the Prophet Muḥammad (PBUH) says: "*al-Nisā' shaqā'iq al-Rijāl*", (women are equal to men". See: Abū Dāwūd (1981:1:61) the number of the Ḥadīth (236).

⁶ For more information on these conflict phenomena in women's poetry, see: the endnote No. (3) above.

Chapter Eight

Vagueness and the Adventure of Distinction

8.1. Introduction

This chapter analyses the fourth important phenomenon in Saudi poetry in the selected period, which is Vagueness and the Adventure of Distinction. This phenomenon includes three sub-phenomena: the Subconscious Intermixture between the Memory of the Past and the Feelings of the Present, Narrating Poetry and the Duality of Decision. Besides this phenomenon is achieved by practising a variety of poetic vagueness in stylistic deviations in words or structures and images, it appears clearly in some poems analysed in this study¹.

Although modernist poets, such as Sa'ad al-Ḥumaydīn (b.1947), 'Alī al-Dumaynī (b.1950), al-Zayd (b.1952), al-Thubaytī (b.1952), al-Ḥarbī (b.1956), Abū Khālid (b.1956), al-Ṣikhān (b.1956), Muḥammad al-Dumaynī (b.1958), al-Khashramī (b.1958), Qārī (b.1965), and others², are renowned for adopting vagueness in their poetry, since it is a fundamental part of their poetic style, there are some vague poems composed by poets from other trends in the country, such as Muftāḥ (b.1940), Ṣa'ābī (b.1954), al-'Us'ūs (b.1955), al-Rushayd (b.1965), al-'Arawī (b.1967)³ and others.⁴

Poetic vagueness and the adventure of distinction in the selected period have many aspects. First, vagueness occurs in stylistic deviations due to the big gap in the relationship between two or more words. Second, there is vagueness in structures due to the intentional omission between sentences, in order to establish inspiration and concentration of the meaning. Third, there is vagueness in founding images due to their complex establishment, in terms of the images, aspects, contents and backgrounds. Fourth, there may be vagueness in the employment of the whole poem, i.e. the topic that the poem is about⁵. Fifth, some vagueness is caused by adopting the prose poem, which has two types in Saudi poetry: the long prose poem⁶, and the very short prose poem, which consists of only a few words⁷. Sixth, besides seeking distinction via poetic vagueness, some Saudi poets seek distinction via changing some features in the structure of Arabic poetry, such as seeking distinction in the second and the third poems in this chapter.

Furthermore, it is very important to mention here that modernist poets trust their subconscious and exploit its ability in generating ideas to compose poetry, which

causes vagueness, especially for people who do not facilitate their understanding of this type of poetry by accessing their subconscious and becoming involved in the poetic experience of the poem. Thus, trusting the subconscious in composing poetry plays a crucial role in creating vagueness, especially in the modernist poetry.

It is interesting to note that the reason behind adopting vagueness as a fundamental poetic style, especially by modernist poets, may be referred to the wish to be distinguished among a developing society, the wish for poetic renewal in general or as an interaction with modernist poetry in the Arab world.

8.2. The Subconscious Intermixture between the Memory of the Past and the Feelings of the Present: a Study of "Stupor" by 'Abdullah al-Khashramī

8.2.1. An Overview of the Poem

The poem, *غيوبة* (Stupor), by 'Abdullah al-Khashramī can be divided into three stanzas. In the first stanza, the poet expresses a subconscious and successive oscillation between remembrance of the past and the feelings of the present, towards the past or towards the present itself, from the perspective of the past memory. While the poet, in the second stanza, expresses his present feelings about memories of the past, he, in the third stanza, expresses in an intermixed way, his feelings about his past feelings and about the past itself, which makes the stanza very obscure and very difficult to understand, not to mention the vagueness caused by stylistic devices.

Thus, vagueness in this poem occurs not only in terms of some stylistic deviations, structures or images, which may have a variety of interpretations, but also in terms of the rapid and successive oscillation, in many sentences, images and expressions, between the past and the present, memories and feelings. In addition, vagueness in this poem is caused not only by the stylistic dimension or the meaning dimension, due to the fogginess of describing a topic, such as 'stupor', but also because of the state of subconscious, experienced by the poet while he was composing the poem, created by remembering the past, comparing the past with the present and dreaming of changing the present in the light of feelings about the past.

8.2.2. The Perspective of Interpretation

Although there are a variety of different aspects of vagueness in this poem, there are many obvious aspects, such as the poet's experiences, the state of being impassioned, since he remembers the past and has his feelings mixed and oscillating between the past and the present, acceptance and rejection, and enjoyment and pain.

However, it is difficult to identify the trigger of the state of the poem. It may be a specific event, a series of events in a specific period of time, a general feeling of longing for the past, or something else. The difficulty of identifying the trigger of this state of feeling may refer to the fogginess of the state, as generated from the subconscious, which reflects on the poem and causes vagueness.

Regardless of the type of the trigger and the desired situation and feelings in the past, the adventure, in this poem, is describing a subconscious state and transmitting it to a reader, who uses the conscious to deal with it. The risk here is that if the reader is not aware of the fact that this poem reflects the subconscious, he/she may consider it as a type of delirium. But, when the reader attempts to experience a similar state to the poet, he/she may realise the poem's dimensions and the reason why it takes on this frequented, oscillating appearance.

8.2.3. The Poem

Stanza One

وشمتُ على الطرقاتِ اليَتِمةِ صوتي..
 سأمتاحُ من راحتِها بقايا الحداءِ البهيج..
 الرصيفُ الحطامُ يداري حطامي..
 الميادين تغتالُ شدوي وصحوي ، وتشهري ضائعا في تجاعيدها كالعراجين..
 لولاك ماجئتُ للطين..
 لكنني ضائعٌ في تفاصيلِ أمسي ويومي ، ووحدني أغدُ إلى اللانهاياتِ خطوي..
 ووحدني أميطُ عن الروح أشباحها..
 أستوي في الزحامِ هلاما..
 ويفجؤني الحائطون بقلبي وأوردتي: من تكون؟
 غريبا ... غريبا أكون..
 يضيءُ صدك على تعبي.. ويضيء..
 وعطرك ينهضُ ، يطوي المسافاتِ ، يلتفُ حولي .. فأنسى رحيقَ القوارير..
 تتسلُّ ذاكرتي في اعتيادي اللذيذ..
 وأنسى الجراحَ التي قاسمتني غنائي .. وأنسى..
 فيجتثُ غيبوبتي هاجسًا لا ينام.

I tattooed my voice upon the orphan roads..

I will claim the remains of the joyful singing of the cameleer from their palms..

The ruined pavement matches my own ruins..

Fields kill my singing and waking.. and make me a famous, but lost person

in their wrinkles, like the stalks of dates..

If it were not for you, I would not have come for the mud..
 But, I am lost in the details of my past and my present,
 alone, I hasten my steps to endless points..
 alone, I unveil from the soul its ghosts..
 I set in the crowd like gelatine..
 People, who are around my heart and veins, surprise me
 by asking: who am I ?!
 stranger.. I am a stranger..
 your echo lights up on my tiredness, lights up..
 your perfume stands up and crosses distances, it surrounds me..
 so, I forget the nectar of glasses 'women'..
 my memory sneaks away through my delicious habit..
 so, I forget the wounds, which shared with me my singing... I forget..
 so, a sleepless premonition uproots my stupor.

When he commences the journey of remembering the past, the poet does not care about the past's impact on him. Instead, he expresses his own impact, which reaches a level of strength and steadfastness, "I tattooed", on the past's memories, which cannot be repeated many times, "the orphan roads". Because the voice, which is subjected to changes and forgetting, has been firmly established as a tattoo, "I tattooed my voice upon the orphan roads", the other imprints, which are difficult to remove from the memory, such as images, movements and events, will be stronger and steadier in those places, "the orphan roads".

Thus, it is expected that the memories, which have such strength in the mind, can be a source of happiness in the present, "I will claim the remains of the joyful singing of the cameleer from their palms", even if some material representatives of them have been influenced by time, "the ruined pavement", because what has lasted from these material representatives will have enough ability to influence, "matches my own ruins".

In the light of the strong presence of the memories in the poet's mind, he compares them with his present time, stating that the present stage of his life, "fields", not only kills his dreams and ambitions, "kill my singing" or practical life, "waking", but also makes him an aimless person, "make me a famous, but lost person" in the changes and vicissitudes of time, "in their wrinkles, like the stalks of dates".

While the poet states that except for the strong negative impact of present circumstances on him, he would not recall the memories of the past, from which he derives his strength and confidence, "if it were not for you, I would not have come for

the mud", he asserts that he suffers in the present time from the big gap between the pleasant past and the miserable present, "but, I am lost in the details of my past and my present". Because the poet feels lonely and is living aimlessly in the current circumstances, "alone, I hasten my steps to endless points", and lonely in exerting himself to overcome his current crisis, "alone, I unveil from the soul its ghosts", he is not able to control himself, "I set in the crowd like gelatine", especially as the crises become stronger and successive. Thus, when the poet's sincere friends see his confusion, they ask him surprisingly about his identity, "people, who are around my heart and veins, surprise me by asking: who am I ?!", so the answer is "stranger.. I am a stranger".

In a sad voice, the poet remembers the past, maintaining that the mere remembrance of "the orphan roads" not only makes him happy, "your echo lights up on my tiredness", but also will surmount the barricades in the journey between the past and the present, "your perfume stands up and crosses distances", in order to rescue him, "it surrounds me", to the extent that he will forget the other life's pleasures, "so, I forget the nectar of glasses 'women'".

At that time, the experience of the pleasant memories will expand in the poet's mind, "my memory sneaks away through my delicious habit". Therefore, he will forget all the other negative experiences, "so, I forget the wounds, which shared with me my singing". However, while the poet experiences the beautiful feelings of the past, the current stage of his life will destroy all his dreams and beautiful feelings, "so, a sleepless premonition uproots my stupor".

This stanza has many stylistic deviations, such as "I tattooed my voice", which reflects the level of the impact of the past on the poet, and "fields kill my singing", which shows how pessimistic is the poet, since he creates more than one place in his current stage of life, and vagueness here is caused by the fact that "singing" is not something physical which can be killed. "your echo lights up" and "your perfume stands up", as stylistic deviations, suggest the strength of the impact of the past on the poet's feelings, to the extent that any simple imprints in the past, "echo" and "perfume", let alone the essential events themselves, affect the poet's feelings. Vagueness in these stylistic deviations may be because the "echo", the source of the light, is an auditory element rather than visual, while "perfume" is not something physical that can stand up. "The nectar of glasses "women", which is a complex deviation, since both of its

parts, i.e. nectar and glasses, have been deviated, explains the influence of the past on the poet, so he forgets every pleasure, even the most important one.

In addition, the omission of vital linguistic elements is one of the important stylistic features, which cause vagueness in this stanza. For example, there is no sense from saying, "the joyful singing" followed by "the ruined pavement", and the connection is missing between the word "mud", in the verse, "if it were not for you, I would not have come for the mud", and the rest of the sentence. Although the subjects and objects, omitted after the verbs (*يضيء*) and (*أنسى*), provoke the imagination, they also cause vagueness in some ways.

Some images in this stanza produce vagueness, since the predication of their subjects and objects is based upon disconnected elements. For example, the image, "I tattooed my voice upon the orphan roads", has visual, "I tattoo", auditory, "voice", and emotional, "orphan", elements, whereas the image, "I will claim the remains of the joyful singing of the cameleer from their palms", has moving, "I will request", auditory, "joyful singing of the cameleer", and visual, "palms", elements. What makes this stanza represent fully the topic of the poem, i.e. stupor, and the state of psychological confusion of the poet is the use of some foggy and elusive words and phrases, such as (*ضائع ، اللهايات ، أشباحها ، هلاما ، غيبوتي ، هاجس*), which results in vagueness.

The rhyme in this stanza, which ends with the soft sound of the first person pronoun (*Yā' al-Mutakallim*), such as (*صحوي ، يومي ، حولي ، غنائي ، صوتي ، حطامي*), is not only a sign of how deep is the poet's regret regarding the past, but also conveys his feelings that the past with all its details is his own. At the end of the stanza, the poet breaks the rhyme with the long sound of the *Alif* and the vowelless *Mīm* (*al-Mīm al-Sākinah*) in the word (*ينام*), which is an appropriate end to the interrupted state that has been uprooted by a sleepless premonition.

Stanza Two

أمتطي آخر العشب في رمق المائلين على الجيد..
 أهوي فتاتا على الليل ، والقيدُ يختطُ في أضلعي وهجا للدماء.
 تباركتَ يا حزنُ ..
 هذا إناءُ التوار يخ ينادي ، ويجثو على شفة البرد ، يندي ويندي ..
 وبرد هو البردُ ، غمغمني فانشيتُ جليدا ، وطار حنة فانشيتُ زمهريرا ..
 وبرد هو البردُ ..
 لكنه النارُ في قامتي تستطيلُ.

I ride the edge of grass, in the last spark of the nobles' life, who are on the neck..
 I drop on the night as crumbs..
 The shackles draw a light for blood in my ribs..
 Bless you, oh sadness..
 The container of histories becomes far,
 and kneels on the lip of cold.. moisten.. and moisten..
 the cold is cold..
 it covered me, so I became ice, I struggled with it, so it became bitter cold..
 the cold is cold..
 nevertheless, fire expands in my body.

Because premonitions interrupt the poet's journey of dreams and memories through his subconscious, as mentioned in the previous stanza, he describes in this stanza that he is currently at the end of the life's caravan in terms of happiness and enjoyment, "I ride the edge of grass", and he no longer enjoys life as many people do, "the nobles", who live at the peak of happiness, "who are on the neck". After losing his happy life, because of his current circumstances, he is not only at the margin of life, "I drop on the night as crumbs", but also his life has become very limited, because of being controlled fully by restrictions, "the shackles draw a light for blood in my ribs".

Sarcastically, the poet blesses the miserable current situation, "bless you, oh sadness", since the past in continuous escaping, "the container of histories becomes far", and sorrow dominates his life at the moment, "kneels on the lip of cold". When the current situation/cold attacks him, "the cold is cold.. it covered me, so I became ice", he resists, "I struggled with it", but it becomes worse, "so it became bitter cold", because his current situation/cold is similar to the fire of hell, "nevertheless, fire expands in my body".

The rhythmical parallelism in (غمغمني فانتثيت جليدا ، وطارحته فانتثي زمهيراً) reflects the idea that the poet feels that he is equal to the situation and his struggle with it has its ups and downs. So, he has not yielded, although "fire expands in my body". The use of the word (البرد) indicates how the poet feels a stranger in his current life, since there are no warm relationships around him, such as he used to have. In this context, while he repeats the words (البرد ، جليد ، زمهير) seven times in this short stanza, he repeats the word (وحدي) five times in the first and the last stanzas, which conveys the same meaning.

The moving image of the conflict with cold (غممني، فانتثيت جليدا وطارحته فانثني زمهريرا) shows how strong is the negative impact of cold/current situations on the poet's life, since the "cold" has achieved what it wants, "so I became ice", while the poet gets something contrary to what he wants, as the situation becomes worse, "I struggled with it, so it became bitter cold". As a result, the past stirs up boiling feelings, "fire expands in my body".

Although the stylistic deviations in the first two sentences, "I ride the edge of grass.." and "I drop on the night as crumbs" may be interpreted in the context of displaying the poet's feelings about his lower position and morale in the current circumstances, they are very vague and obscure, which may reflect the impact of the subconscious.

Stanza Three

أمتطي شارعاً ..
 شارعاً ينكرُ الآن جدرانهُ .. شارعاً يقتفي عابريه .. شارعاً باعَ لي ساكنيه .
 ستمتُ اكتراثي ، وطعم رضائي ، ولوني ، وزهوَ يدي حين تهتفُ ..
 أنكرتُ ظلي يصاحبني ، ودمي يستريبُ ويزبُدُ ..
 وحدي هنا ..
 أنتِ لولاكِ ماجئتُ للطين ..
 وحدي ابتداءً ، ووحدي انتقاءً ..
 وحين يصيرُ الغناءُ بكاءً ، وتناي الركايا إلى عشا أتوسدُ قلب البصافير ..
 أوي لحلم شفيفٍ .. وأفقدُ ذاكرةً للجراح ..
 فأنسى نقيقَ التواريخ .. أنسى .. وأنسى .. وأنسى ..

I ride a street..

A street which denies its walls..

a street that follows its passers-by..

a street that sold me its inhabitants ..

I felt bored of my care, of the taste of my saliva, my colour,
 and the pride of my hand while it calls out..

I denied my shadow, which follows me.. and my blood, which is suspicious and
 fizzing..

I am alone here..

but for you, I did not come to the mud..

I am alone in the beginning and non-existence..

When singing becomes weeping and wells leave to their nests,

I pillow the heart of sparrows, stay at a transparent dream
 and lose the memory of wounds..

then I forget the croaking of histories.. forget.., forget.. and forget.

In the beginning of this stanza, the poet returns to "the orphan roads", mentioned in the beginning of the poem by describing the journey of his feelings, "I ride a street", among the details of the past, which has its features changed, "denies its walls" and is

ignored by its people, "sold me its inhabitants", to the extent that it wishes to succeed them, "follows its passers-by".

After feeling regretful about how people deal with their pasts, the poet returns subconsciously to himself, to blame himself for not following them, since he not only feels bored with his useless longing for the past, "I felt bored of my care", which affects the quality of his body, "I felt bored ... of the taste of my saliva, my colour, and the pride of my hand", but also he feels lonely in his longing for the past, as his shadow was cast off by him, "I denied my shadow", and his blood became angry, "and my blood, which is suspicious and fizzing". Consequently, the poet asserts that he is alone in this feeling, "I am alone here.. I am alone in the beginning and non-existence".

As for the reason that makes him feel alone regarding his attitude towards the past, it is "the orphan roads" in the first stanza and the "street", which denies walls, follows and sold people, in this stanza. Thus, he repeats in the two stanzas, "if it were not for you, I would not have come for the mud".

Although he feels alone, expecting no support, even from those closest to him, i.e. his shadow and blood, the poet resists, indicating that when difficulties become worse, "when singing becomes weeping" and aid cannot easily arrive, "wells leave to their nests", he will escape inside himself, remembering the past, to experience enjoyably the innocence of children, "I pillow the heart of sparrows", and to take pleasure in the world of the subconscious, "stay at a transparent dream". Thus, he will live in a distinguished happiness, as he will forget the past's sufferings, "and lose the memory of wounds", turbidity, "then I forget the croaking of histories" and everything that may affect the purity of happiness, "forget.., forget.. and forget".

The linguistic coupling in some sentences by using the conjunction, *al-Wāw* (و), such as (سئمت اكثر اشي .. وطعم .. ولوني .. ، وزهو ..) implies how the poet is bored, since he counts, using the conjunction *al-Wāw*, what causes boredom for him, and when he feels that the coupling is not able to express his feeling, he uses the way of giving details after three conjunctions, "and the pride of my hand while it calls out" in order to express more of his feelings.

The use of the word (وحدي) in this stanza gives a poetic density, and perhaps a little vagueness, because the poet is satisfied with mentioning three things without their equivalents, supposing that the reader will deduce the missing parts. The poet mentions, "I am alone here.. in the beginning and non-existence" without mentioning, there, the end and existence, which may indicate that the poet is no longer thinking about any person but himself, since he believes that everything around him has gone forever.

In this context, the use of the first person pronouns (*Yā' al-Mutakallim*), the elided pronoun for the first person (أنا) and *Tā' al-Mutakallim*, is an important feature in the poem as a whole. The poet uses 32 words with *Yā' al-Mutakallim*, such as (صوتي ، حطامي ، أوردتي ، غنائي ، أضلعي ، قامتي ، رضابي) , nineteen words with the elided pronoun (أنا) , such as (سأمتاح ، أغد ، أستوي ، أكون ، أنسى ، أتوسد ، آوي) and seven words with *Tā' al-Mutakallim*, such as (وشمت ، انثيت ، سئمت ، جئت) . In addition, the sense of loneliness is indirectly conveyed by other words such as those relating to escaping, (أنسى) seven times, (ينأى) twice and (أفقد) , and words denoting disappearance, such as (بقايا ، تغتال ، فتاتا ، باع) .

Although rhyme is clear only in the first stanza, as mentioned above, it is used at the end of each stanza in a sound appropriate to the meaning of the stanza. While the first stanza ends with an extended *Alif* followed by a vowelless *Mīm* (ينام) , to confirm the interruption of his stupor, since the vowelless rhyme, especially after an extended vowel, indicates confirmation and statement, and the second stanza ends with an extended *Yā'* followed by a vowelless *Lām* (نستطين) , in order to state that cold is like a fire inside himself, the last stanza ends with only an extended *Alif* repeated three times (أنسى .. وأنسى .. وأنسى) , which asserts that the poet will continue dreaming and enjoying memories of the past, regardless of any disappointing elements in his life, "I pillow the heart of sparrows, stay at a transparent dream and lose the memory of wounds.. then I forget".

It is expected that a person who lives alone will feel bored of everything around him, "I felt bored of my care, of the taste of my saliva, my colour, and the pride of my hand", and be ignored by others, "I denied my shadow, and my blood". When current circumstances become an opponent, "fields kill my singing and waking", he will not be able to obtain victory, "I struggled with it, so it became bitter cold", and whenever he

makes efforts in order to achieve his outcome, "alone, I hasten my steps to endless points", he will not be able even to control himself, "I set in the crowd like gelatine".

Because he obtains his strength from the past, since he believes " your echo lights up on my tiredness" and "your perfume stands up and crosses distances, it surrounds me", he has no choice, when difficulties become worse, "when singing becomes weeping", for resorting to it , "I pillow the heart of sparrows, stay at a transparent dream", in order to forget all the painful memories, "and lose the memory of wounds", which is considered like a fire of hell, "nevertheless, fire expands in my body".

8.3. Narrating Poetry: a Study of "Livelihoods" by Fawziyyah Abū Khālid

8.3.1. An Overview of the Poem

The poem, أرزاق, (Livelihoods) by Fawziyyah Abū Khālid, is a short prose poem describing a man, in terms of his physical appearance and behaviour, and focusing on the change that happened to him when he saw a "flame of the oil wells loomed in the distance".

8.3.2. The Perspective of Interpretation

It is obvious that the poem describes the developmental journey of the desert man in the Arabian Peninsula, from the desert life, "light green dress", "the roughness of the desert" and "he wipes yoghurt from his moustaches" to another type of life, "and goes in the opposite direction from the desert". Thus, he changed, "he moved the tribe" when he experienced the affluent life after the discovery of oil, "and bathed, from the hardship of travelling, with the magic of the black mirage".

The adventure in this poem is not only in the rejection of metre and rhyme, but also in its strong overlapping with the short story, since the poem gives a description of the changes in man's life. It is an obvious adventure, in this poem and in prose poetry in Saudi Arabia in general, that the structure of poetry, which is based directly on the description of concepts and emotions, has been changed. As a substitute, the poet has adopted the structure of the short story, which is based directly on the description of events and the changes that happen to the characters in the story.

8.3.3. The Poem

عرقُ العافية ..
 يتفصّدُ في ثوبه الكمونيّ ..
 خشونة البادية ، ترقُ في السامريّ الحزين ..
 مسح اللبن عن شاربيه بظاهر كفه ...
 ويمّم عكس الصحراء ...
 يسألُ أهل السبيل أين الطريق ...
 مشى ، ومشى ، ومشى ...
 تعقر من التراب ...
 جمع وقصر الصلوات والزاد القليل ..
 عندما لاح لهبُ الآبار في البعيد ..
 ركن القبيلة عند طرفِ القلب ...
 واغتسلَ من وعثاء السفر بسحر السرابِ الأسود.

The vein of good health
 is bleeding in his light green dress..
 The roughness of the desert becomes soft
 in the sad folklore singing at night..
 He wipes yoghurt from his moustaches with the back of his hand..
 and goes in the opposite direction from the desert..
 He asks travellers, where is the direction?
 He walked, and walked...
 He washed his hands with earth..
 He gathered and shortened prayers, and the small amount of food..
 When the flame of the oil wells loomed in the distance,
 he moved the tribe near the edge of the heart..
 and bathed, from the hardship of travelling,
 with the magic of the black mirage.

In order to be able to live in a desert and deal with its difficulties, it is vital to have physical strength, "the vein of good health", so as to be equal to the desert in strength and toughness, even if that results in a change of physical appearance, "his light green dress". Although the desert man is a tough and strong person, which is a subconscious response to such an environment, he is an emotional man, "the roughness of the desert becomes soft", especially during times of singing and evening parties, "in the sad folklore singing at night".

When he has had enough of the desert life, "he wipes yoghurt from his moustaches with the back of his hand", he feels that he should commence a new stage in his life, "and goes in the opposite direction from the desert", seeking experience from others, "he asks travellers, where is the direction?". Although he spends effort in finding the features of the new stage, "he walked, and walked", the desert man has made no significant progress, "he washed his hands with earth" and is still committed to his

principles and values, "he gathered and shortened prayers, and the small amount of food".

When the desert man sees the indications of the end of his crisis, "when the flame of the oil wells loomed in the distance", he changes some of his conventions and customs, "he moved the tribe", but he never forgets them, "near the edge of the heart", and integrates with the new life afterwards, "bathed", removing the negative imprints from the past, "from the hardship of travelling" and exploiting the new life's potential, "with the magic of the black mirage".

This prose poem can be interpreted as a description of the stages of life, which happened in the Arabian Peninsula in general and Saudi Arabia in particular. People in Saudi Arabia lived the desert life, whether they were in the desert or in the oases, so they are marked with the characteristics of desert people, such as toughness, "the roughness of the desert", chatting and singing in the evening, "in the sad folklore singing at night", and other basic behaviour like drinking milk, "he wipes yoghurt from his moustaches with the back of his hand".

However, these people left the desert life, "in the opposite direction from the desert", under the leadership of Ibn Su'ūd, who asked for assistance from the experts in the Arab world, "he asks travellers, where is the direction?". Ibn Su'ūd continued in the leadership of these people, who worked for development, "he walked, and walked", but achieved no major change, "he washed his hands with earth" and are still loyal to Islamic teachings, "he gathered and shortened prayers".

When oil was discovered in the country, "when the flame of the oil wells loomed in the distance", the society not only abandoned some of its customs and conventions, "he moved the tribe", though they are still being respected, "near the edge of the heart", but also removed many of its miserable memories of the past, "and bathed, from the hardship of travelling", exploiting the stage of the high income of every single individual in the country, "with the magic of the black mirage".

Although the structure of this prose poem overlaps with that of the short story, as mentioned above, it has some poetic stylistic features, such as the stylistic parallelism between, (عرق العافية يتفصد في ثوبه الكموني) and (خشونة البادية ترق في السامري الحزين) , and some stylistic deviations, such as (طرف القلب) , which indicates that although the

society has started the modern life, it still respects the tribal principles and values. As for the stylistic deviations (لهب الآبار) and (سحر السراب الأسود), they may reflect the negative attitude of the poet towards the oil's destructive impact on Saudi society, especially during the boom time. Although people like wealth and are influenced by it (سحر), the economic boom, experienced in Saudi society, is not only a deception (سراب), but also like fire (لهب الآبار), in its destructive impact.

It is obvious that this poem gives only glimpses of the desert man, which causes major omissions from the features of the desert life. However, the poem gives some tiny details, such as "his light green dress", "in the sad folklore singing at night" and "he wipes yoghurt from his moustaches with the back of his hand", from which the meaning and inspirations of the omitted sentences can be deduced.

It is expected that the desert man who is influenced by the desert life will keep respecting his values and principles, "near the edge of the heart", even if he stops practising them, "he moved the tribe". On the other hand, it is very likely that the desert man, who suffers from the harsh life in the desert, "the roughness of the desert" and the lowest standard of living, "he washed his hands with earth" will seek any single element in the world, which may help him to cast off his suffering and facilitate a better life for him, "and bathed, from the hardship of travelling", even if that element can be seen by others to be a false sign, a "mirage".

8.4. The Duality of Decision: a Study of " A Workshop of Flowers" by Muḥammad al-Dumaynī

8.4.1. An Overview of the Poem

The poem, ورشة أزهار , (A Workshop of Flowers) by Muḥammad al-Dumaynī is divided into three stanzas. While the first stanza describes the features of the poem's subject, which could be a person, a society, a nation or an attitude, by stating that it cannot control the wily people under its responsibility, the second stanza explains some of the characteristics of the topic in terms of the inability to handle the task. As for the third stanza, it calls on the subject to be optimistic in the future and achieve good progress in development.

8.4.2. The Perspective of Interpretation

A striking feature is that the poet uses 23 instances of the third person pronoun, whether they are attached or elided pronouns, which creates confusion in terms of understanding the subject of the poem, since no noun is mentioned in the beginning of the poem. Therefore, vagueness in the poem arises not because of the stylistic deviations, images or the omission of meanings and sentences, but because of unclarity as to the intended subject as a whole, which is considered as a big adventure in creating vagueness, while it is a popular stylistic feature in the prose poem in Saudi poetry as mentioned above.

Despite the vagueness in the topic of the poem and the variety of possible interpretations, this poem can be interpreted as the viewpoint of the poet towards Saudi society and its journey of development, for various reasons, which will be discussed in the analysis of the poem below. For instance, the poet describes the society as characterised by simplicity and unawareness, "his heart is a workshop of flowers", "a barren morning surrounds him" and "hard cartoons..", besides purity and helpfulness, "he has a moon.." and "he has to guide the seagulls..".

In addition, while he calls on society to mourn for itself for centuries, "weep at it for centuries" the poet takes advantage of the opportunity to reform people to make a better society for new generations, "it is his philosophical chance to darn his new progeny". Furthermore, because this poem was composed in 1994, which was the period of the end of the conflict in society between the modernist and the Islamist trends, to the benefit of the former, it is very likely that the poet considers the situation and describes the opponents of Modernism, who are the majority of society, as simple and unaware.

8.4.3. The Poem Stanza One

قلبه ورشة أزهار ، صباحٍ أجردٍ يطوقه ..
 وحرشفٌ صلدةٌ تتناثرُ بين قدميه ..
 كماننٌ تتربصُ بشمسه ..
 له قمرٌ يهدي المحظياتِ إلى ليلهنَّ ..
 وعليه هداية النوارس إلى البحر .
 كلما انطفاً في نومه خرجتُ جحافلهم تهدي ، وتستهدي .
 تحت ثيابه تتنفسُ العناكب ، وترسبُ الأمنيات ..

His heart is a workshop of flowers..
 A barren morning surrounds him..
 Hard cardoons scatter between his feet..
 Ambushes lurk for his sun..
 He has a moon that guides the maidens to their night..
 while he has to guide the seagulls to the sea..
 Whenever he extinguished in his sleep, their legions appeared to guide and be
 guided ..
 Under his dress, spiders breath and wishes sediment ..

From the title, it is obvious that the poem combines two clashing images, which are
 "workshop" and "flowers". The word (ورشة) in Arabic is only used in naming the
 work place for cars, electronic equipment and factories, which is very different from
 flowers. Thus, although the disharmony in the title may be unintentional, it can be
 deduced that the word "workshop" may signify the groups of people who would like
 to dominate society, while the word "flowers" may signify the simplicity and
 unawareness of society.

In the beginning of this stanza, the poet states that Saudi society has a purity of
 origin and goodness, "his heart is a workshop of flowers", but not only is there no
 optimism about its future, "a barren morning surrounds him", but also enemies are
 waking, "ambushes lurk" for its most important abilities and features, "for his sun". As
 for the present, there are many and tremendous hindrances to its development, "hard
 cardoons", which have impeded society's journey of development, "scatter between
 his feet".

The poet states that society, besides having goodness and purity of origin, is
 characterised not only by helpfulness, "he has a moon that guides the maidens to
 their night" and leadership, "he has to guide the seagulls to the sea", but also by
 naivety and unawareness, since it is not involved in managing its affairs, "he
 extinguished in his sleep", and leaves the others to organise its future, "their legions
 appeared to guide and be guided".

Considering the date of composition of the poem, which is 1994, when the conflict
 between the Islamist and the modernist trends ended for the benefit of the latter, it is
 apparent that the poet supposes that the society is not only unaware, "he
 extinguished in his sleep", but is also ignorant of which action/person/behaviour may
 be with it, or against it. Thus, in the poet's view, society leaves the door open for the

backward people, "their legions appeared to guide and be guided", which means that they can lead the society as they want, while they are led by their retrogressive behaviours. So, a question can be deduced from the poet's view, which is who makes a decision?, is it the single pronoun, *al-Hā'*/the society (قلبه ، يطوقه ..) or the plural pronoun, *al-Hā'*/the retrogressive people (جحافلهم).

Consequently, in the society, "under his dress" some destructive attitudes, "spiders", are still alive and practise their vicious behaviours against society, "breath", not to mention the future, which has dead dreams and wishes, "and wishes sediment".

The hidden meanings in the beginning of this stanza indicate that it is possible for the society to be deceived, not only because of its simplicity and unawareness, "his heart is a workshop of flowers.. a barren morning surrounds him.. hard cartoons... ambushes lurk", but also because essential decisions are taken without its participation, "he extinguished in his sleep".

The stylistic deviation, "whenever he extinguished in his sleep" implies that the society, because of its carelessness and naivety, is in a smothered state, so it not only fell asleep, but also extinguished in its sleep. The use of the word, "whenever" means the society extinguishes many times, and whenever that happens, it faces the same response from others, which means that carelessness and naivety are well-rooted in the society. In addition, the use of the stylistic deviation in the word, "legions", in a plural format shows that the majority of Saudi society was against the poet's trend during the year 1994.

Stanza Two

حسبهُ أن يشعشع خلف هذا الزجاج ..
وأن ينهرَ ذكرياته عن العطبِ ..
وأن يدعو جسده إلى السرير ..
ويبكيه قرونا كثاكلةٍ مدرّبة.

It is enough for him to brighten behind this glass..
drive his memories from damage..
ask his body to the bed.. and weep at it for centuries,
like a trained mother bereaved of her child.

Because the society has goodness and purity of origin, "his heart is a workshop of flowers", but destructive people, who exploit its unawareness, are around it, "their legions appeared" and "spiders breath", it is expected that such a society will be a body without a soul, since it is satisfied with having a bright appearance and looking good from the outside, "it is enough for him to brighten behind this glass", while the society is dominated from within.

While the society appears from the outside as a source of light, "brighten behind this glass", and believes that its great Islamic glories, "his memories" never went wrong, "drive his memories from damage", it would appear that the society is satisfied with talking and doing nothing for itself and others, "ask his body to the bed", and only spends much time in grieving at the past, "weep at it for centuries" professionally, "like a trained mother bereaved of her child". As a result, this characteristic in the society supports the poet's perspective on society, which is that the society is simple, and pays great attention to the past while failing to manage the present and the future.

Stanza Three

إنها فرصته الفلسفية كي يرفو سلالته الجديدة ..
 وأن يستلقي على السفح ..
 كراع تلعثم في عدّ النجوم ..
 ونهض تهديه أغنامه إلى البيت.

It is his philosophical chance to darn his new progeny..
 and to lie down on the foot of a mountain..
 like a shepherd, who stuttered in counting the stars..
 and stood up to be led by his sheep to the house.

Taking into consideration that this poem was composed in 1994, when the conflict between the Islamist and modernist trends ended with victory for the former, the poet, in this stanza, asks society to exploit the event, "it is his philosophical chance", not only to review itself and appreciate the modernist's efforts for enlightenment, but also to restore itself and be ready for change, "to darn" for the sake of new generations, "his new progeny".

To facilitate that, the poet sarcastically advises the society to do nothing, "lie down on the foot of a mountain". Because the society could not lead itself effectively towards development in the past, "stuttered in counting the stars", it has to hand over the

leadership to its capable members, similar to "a shepherd, who stood up to be led by his sheep to the house".

The simile comparing society to "a shepherd, who stuttered in counting the stars, stood up to be led by his sheep to the house", displays the poet's perception that society is governed by a bedouin mentality, "like a shepherd", since it is not only incapable of mastering basic learning, "stuttered in counting the stars", but also incapable of dealing with its present and future, to the extent that merely destructive people lead it, "stood up to be led by his sheep to the house".

The most important stylistic feature in the poem is the use of 23 pronouns, instances of the third person pronoun, whether they are attached pronouns, such as (قلبه ، يطوقه ، قدميه ، بشمسه ، له ، عليه ، نومه ، حسبه ، فرصته ، تهديه) or elided pronouns, such as (انطفأ ، يشعشع ، ينهر ، يدعو ، يرفو ، يستلقي) which give an inspirational dimension to the poem, while increasing the degree of vagueness, so the subject becomes obscure, since there is no noun before these pronouns.

It is expected that one who lives merely in the past, "his memories", respects it, "drive his memories from damage", wishes for its return, "weep at it for centuries" and does nothing for it, "ask his body to the bed", will be led by others, and in an unwanted direction, "their legions appeared to guide and be guided", in order to become "a shepherd, who stuttered in counting the stars, stood up to be led by his sheep to the house".

It is not enough, to manage life and plan the future, to have a good faith, "his heart is a workshop of flowers", or spend time in helping others, "he has a moon that guides the maidens to their night.. while he has to guide the seagulls to the sea", if one is unaware, "he extinguished in his sleep" of dangers, "hard cardoons scatter between his feet". Thus, it is essential to exploit fully the opportunities that have emerged, so as to have a better life, "it is his philosophical chance to dam his new progeny".

8.5. Conclusion

This chapter has analysed three types of seeking poetic distinction, by adopting vagueness in both content and form, narrating poetry and concealing the subject, by studying three poems: "Stupor", "Livelihoods" and "A Workshop of Flowers".

It has been explained in this chapter that Saudi poets in the selected period are not satisfied with adopting vagueness only in stylistic deviations and images, such as have been mentioned in the analysis of some poems in this study. In addition to that, Saudi poets, as shown in this chapter, create some other aspects of adventure in order to be distinguished.

In the first poem, the poet attempts to be distinguished in terms of the rapid and successive oscillation, in many sentences, images and expressions, between the past and the present, memories and feelings. Vagueness is caused by not only the stylistic or the meaning aspects, due to the fogginess of a topic such as 'stupor', but also because of the subconscious state experienced by the poet while he was composing the poem.

The second poem is distinguished by the adventure, not only in terms of the rejection of metre and rhyme, but also in its strong overlapping with the short story, since the poem conveys a description of the changes of people's lives. In other words, the structure of poetry, which is based directly on the description of concepts and emotions, has been changed in the second poem, and in the prose poetry in Saudi Arabia in general, since the poet has adopted the structure of the short story, which is based directly on the description of events and the changes in the characters of the story.

As for the third poem, the poet seeks distinction by creating confusion in terms of understanding the subject of the poem, since he uses 23 third person pronouns, whether attached or elided, while no noun has been mentioned in the beginning of the poem. Therefore, the vagueness in the poem is not because of the stylistic deviations, images or the omission of meanings and sentences, but arises because of uncertainty as to the intended subject as a whole, which is considered as a big adventure in creating vagueness, while it is a popular stylistic feature in the prose poem in Saudi poetry.

It is true that such poetry, with this level of vagueness, may fail to engage not only ordinary people but also some critics and poets who oppose this kind of renovation. Saudi modernist poets use vagueness as a yardstick for modernist poetry. Although vagueness in modern poetry as a whole was considered an abnormal and odd aspect in the beginning of its appearance, and was rejected by the majority of people across the Arab world, vagueness is deemed a central aspect of the character of modern Arabic poetry, which substitutes the intellectual concepts and vision for subjective and lyric poetry that dominated Arabic poetry throughout the history.

The next part is the conclusion of this thesis, in which findings of all chapters will be summed up, in order to describe the general features of Saudi poetry in the selected period, in the light of the four poetic phenomena analysed in this study.

¹ For example, see: al-Dumaynī's poem in chapter five, al-Zayd's poem in chapter six and Qārī's poem in chapter seven.

² Reference to their *Dīwāns* will be made below.

³ For details about these poets, see: *Jā'izat al-Bābuṭayn* (1995), and *Sīdū and al-Qash'amī* (2001). Poets, in these references, are in alphabetical order.

⁴ For example, see Muftāḥ (1995:38,52,54,64), Ṣa'ābī (1986:21,24,81,84) and (1991:21,24,73,76, 79), al-'Usūs (1993:25,28), al-Rushayd (1993: 105,108,119, 122,124,127) and (2000:38,40), and al-'Arawī (2000: 86, 87,88,90,91,93).

⁵ For more details about some other poems representing this poetic phenomenon and its sub-phenomena, see some clear examples in the poetry of al-Ḥumaydīn (1987:15,26,36,42,58,62), (1990:14,23,26,34,46, 52,62,71,94,98,110,131,134,156), (1991a:11, 13,21,25, 33,44,50,67,81,106, 156), (1991b:6,8, 18,24, 42,46,53), (1994:10,25,39,48,54,64,72,88) and (2000:15, 18,20,21, 23,28, 36,39, 59, 66,73), 'Alī al-Dumaynī (1986:2,3,10, 19,38,42,43,50,51,68,92,97,110,116), (1999 a:8,12,18,31, 41,52,66, 90,91, 112) and (1999b:8, 15,26,29,38,50,56,62,74,90), al-Zayd (1986a:5,8, 11,23,27,31,37,44,54, 58, 61,69,84), (1986b:3,7,13,28,30,32,34,45,49,53,55), (1991:8, 10,17,20,26, 30,33,34,39,48,53,57) and (1992:27,28,31,33,41, 45,48,53,59), al-Thubaytī (1983:12,13,14, 21,29,37,38, 40,55,74,79,97), (1987: 8,9,10,12,15,16,17,22,25,29,30,34,36,40,44,46,51,54,56,66,76,82,85) and (2002:6, 8,10,13,15,30,34, 36,37,41,45,46,49,50) al-Ḥarbī (1984:9,13, 20,24,28,40,42,51,52,54,60,63,69,72) and (1997: 12, 16, 23, 29,39,40,42, 58,61,63,71, 74,75, 83,99,114), Abū Khālid (1973: 24,29,38,40,48,56, 58,59,60, 68, 72), (1985:17,19,26,35,38,39,45,69,72,78,79,82,86) and (1995:5,9,19,28,23,27,37,39, 43,47,59,68,71,72), al-Ṣikhān (1988:7, 10,22, 28,44,54,57,63), Muḥammad al-Dumaynī (1994:7,11, 17,19,24 ,29, 38,46, 47,49,56,57,59,68,71), al-Khashramī (1991:13,18, 19,20,21,26,28,33, 37,47,52,60 65,68,79,82, 85,92, 94 ,99,101,106,112) and Qārī (1998:11,14,17,21,23,27,37,41,47,51,57,61,65,67,73, 79),

⁶ For example, see: the poetry of Abū Khālid, Muḥammad al-Dumaynī, Badī'ah Kashgharī, Aḥmad al-Mullā.

⁷ For example, see: the poetry of Yūsuf al-Muḥaymīd, Ibrāhīm al-Ḥusayn, al-Khamīsī, al-Faqīh, Kattū'ah and al-'Amrī.

Conclusion

This conclusion consists of two sections. Section One states some of the findings that have been discovered in conducting this study. Section Two makes recommendations, and lists some areas for further research.

1. Findings

It is obvious that the selected period of this study, which is the last quarter of the 20th century, is influenced by the general accumulated history in the Arabian Peninsula, which gives Saudi Arabia a tremendous heritage of varied social, cultural and desert backgrounds and their influence on people, throughout the ages and in the selected period itself.

People in the Arabian Peninsula in the 18th and 19th centuries, whether they were in arid deserts or oases, were in a state of backwardness, ignorance and political anarchy. The most important phenomenon at that time was the movement of Ibn ʿAbd al-Wahhāb, which brought people closer to orthodox Islam, rather than making unacceptable changes according to their tribal or individual needs, and created two Saudi states based on tribal style.

In the beginning of the 20th century, the Arabian Peninsula witnessed the early beginnings of the foundation of the modern Saudi Arabia, starting from the establishment of the political entity, by Ibn Suʿūd, and the formation of the basic institutions of education, police, social affairs and health. Although this period (1902-1960) was different from the previous one in terms of people's involvement in the educational institutions, the changes in people's lives in terms of education, awareness and lifestyle were negligible.

As for literature and poetry, the literary movement was a revival in the west region (al-Ḥijāz) among the literary elite, due to their connections with Egypt and Iraq, but there was little change in the middle region (Najd), despite the appearance of some literary activities and newspapers among a small elite. Poets in the first half of the 20th century, who were led by al-Ghazzāwi and al-Ṣabbān's groups, adopted Neo-classicism, as a result of their relationships with Egypt. Starting from the 1940s Romanticism appeared in Saudi Arabia, in both al-Ḥijāz and Najd, but it was still

confined to scattered elites in the country. These elites were much more numerous in al-Ḥijāz than in Najd, and the eastern region. People in the south of the country at that time still followed Neo-classicism, whereas the life of people in the north had not changed yet.

However, when the country entered the period of economic boom, in 1975, which was the beginning of the selected period of this study, the money spent on education, social issues and some other basic institutions was doubled many times. This initially had a strong influence in encouraging people, not only to be involved in the educational organisations, but also to interact with literary activities across the country. Nevertheless, this period of time was a transitional period, since people became engaged in business, rather than in literature or poetry.

Consequently, some trends, such as the romantic and pan-Arabist trends declined and the modernist trend made its first early appearance, thanks to the relationships with the modernist trend in Lebanon, Iraq and Egypt, and the return of some students who had studied in foreign countries. Again, this trend, which included women for the first time in Saudi history, was restricted to the elite among journalists and university teachers in al-Ḥijāz, while people across the country lived in the new era of luxury. Although most of the basic institutions had been established, before this period, the wealth of the state had not been exploited in terms of the quality of education, or social awareness. Thus, there were a number of rich people, with little or no social and cultural awareness. Even those from the traditional Islamic trend, who were satisfied with the level of well-being, which was considered acceptable compared to the past, and claimed that they had achieved development, it is merely a superficial development based on modern and luxurious infrastructure, which lacks a fundamental intellectual development. Hence, this state of low intellectual awareness can be considered a reason for the conflict that occurred a decade later.

Modernist poets and critics were interested in social awareness, according to their goals, or perhaps they were wily and clever, in exploiting people's low level of awareness in this stage to get their modernist projects passed without any objections. In order to achieve that, modernist poets, in addition to following in the trends of Western poets, adopted a high level of vagueness in their poetry, especially in the beginning of the modernist period, not only to follow the character of modern Arabic poetry, but also to show people their level of awareness and knowledge.

Although the real end of the economic boom in the country came in 1982, with the sharp decline of oil prices worldwide, people's lives were not really affected until the second Gulf war in 1990-91, which is deemed a very important turning point in terms of people's social awareness in the country. The modernist trend increased among elites in universities, newspapers and literary clubs in the early 1980s, but society was engaged in making its own life and did not know anything about Modernism until the emergence of the audio tape of al-Ghāmidī and the book of al-Qarnī in 1987-88, which was the last straw that broke the camel's back. The tape and the book argued that Modernism is a Western movement and contrary to Islam, so it should be rejected completely. What caused the tape and the book to gain acceptance among Saudi people was not only the fact that the Islamist trend was strong among them, but also that people started awakening from the life of luxury. Since the tape and the book appeared, a state of conflict started between the two movements, giving rise to a tide of confrontations, exacerbated by some internal and external issues, such as the second Gulf war (1990-91), internal events (1994), the event of the eleventh of September (2001) in the USA and the war on Iraq (2003).

Modernist poetry, since its beginning in the Arab world, has been characterised by some distinctive poetic features, such as the revolutionary spirit in relation to customs and conventions, poetic vagueness, confrontation with society, poetic renewal and paying attention to some specific features from both the Arab and world heritages, which are in line with the modernist project. Furthermore, the modernist poets are creative in employing popular heritage, according to their special visions and aims. Despite the existence of an Islamist trend in this period, it is considered as a modernist period, since the Islamist trend is, especially in the 1980s and the early 1990s, more apparent among the masses than in literary circles. Thus, the campaign against Modernism was waged in mosques and on audio tapes, rather than in literary supplements in magazines or newspapers.

Because the state of conflict dominates the environment in the country, to the extent that the masses were fully engaged in it in the second half of the 1980s, Modernism is deemed the most important, not only poetic and literary phenomenon, but also social phenomenon. Most Saudis are caught up in the conflicts between the modernist and conservative trends. What makes the problem worse is the big

difference not only between the two generations, but also among members of the same generation, on the subject of education and level of awareness. as regards

Although the time after the second Gulf war is considered a period of stability with relation to national economy, which made the country settled generally, the attack against modernists by the Islamist trend increased until 1994, when the government put an end to the conflict to the benefit of the modernist trend. Both the Islamist and Modernist Movements made mistakes due to their lack of skill in managing such social crises. One of the weaknesses of the Islamist trend was a fear of conspiracy, making them suspicious about change, especially any change that came from the West. As a result, they absolutely rejected it and banned discussion of it or involvement with it. However, as a result of their superficial knowledge, they rejected change not only based on traditional belief, but also with illogical interpretations of Islamic texts.

As for the modernists, they forgot, or perhaps ignored, the characteristics of Saudi society, and instead of taking a multi-lateralist stance respecting other people's right to exist, they, at that time, adopted a unilateral view, an intellectual dictatorship, and ignored the significance of Islam and its role in Muslims' lives. Furthermore, in their state of revolutionary turmoil and perceiving themselves as a superior, avant-garde and enlightened elite, they lost control in dealing with their opponents.

Above all, this conflict not only played a crucial role in the debate on many social issues, such as women's rights, but also established the idea of conflict in the subconscious minds of Saudi poets, as a result of which conflict became the most important phenomenon in Saudi poetry in the selected period. Although it witnessed periods of ebb and flow, strength and weakness, in terms of social change, Saudi Arabia experienced, during the selected period, a movement of change, which can accurately be described as a comprehensive, rapid and strong movement. This produced a huge amount of confusion and dilemma, not only in simple people's minds, but also in the minds of the elite regarding their way of dealing with it. Desert characteristics and the low level of awareness, on both sides, in terms of their dealing with such a social dilemma, are considered factors responsible for the result of the conflict. These factors influence the quality of Saudi poetry, regarding the passion and irritability, which appear in the poetic words, sentences and images.

Considering the aforementioned features of the changes and character of Saudi society, it is difficult to find, let alone to produce, an approach to deal with such a complex situation of structures, factors and impacts. The Fugitive Meaning Approach was selected as the basis for the analysis of Saudi poetry in the selected period, taking into account the tremendous heritage of historical and desert accumulations, and social and psychological confusion, and their impact on Saudi poetry.

Although Structural Stylistics could be suitable, at some levels, to deal with Saudi poetry, since it pays attention to both stylistic features and their structural contexts regarding the text, the poet and the Saudi cultural background, it is found inadequate for performing a deep analysis, which investigates the stylistic and structural features within their comprehensive contexts. Therefore, the Fugitive Meaning Approach is based upon both Structural Stylistics, as a linguistics background, and Creative Thinking, as a means of thinking in analysing literary texts, to be able to reach the hidden and subconscious meanings in their complex contexts in Saudi poetry.

In addition, the Fugitive Meaning Approach is found to be the most suitable approach for compensating what is missing in the literature on Saudi poetry in the period of the study, since the literature focuses on a few elements of Saudi poetry without putting them in their cultural and social contexts. The literature is found not only to have ignored the study of Saudi poetry in the light of its specific circumstances, but also ignored the connections between the detailed stylistic features and the major issues, which took place in the country, before or during the selected period. In this study, using the Fugitive Meaning Approach, these stylistic details are put into their comprehensive contexts.

It is to be expected of a country, which has witnessed a variety of historical events and experienced huge economic, social and intellectual changes, that conflict will be the most obvious feature in life, in general, and literature in particular. Conflict is the most evident phenomenon in the Saudi poetic atmosphere, since the poet struggles for his/her attitudes, principles and goals. Modernist poets struggle for more freedom and a modern life, while Islamist poets struggle, externally, with modernists in order to keep society close to Islam and away from Western influences, and internally with themselves, due to the longing for the past Islamic glories and the wish to change the world to restore the glories of the Islamic past.

Evidence of conflict abounds, when one studies affiliation in Saudi poetry, Saudi women's poetry, the use of vagueness and unexpected ways of employing popular heritage, especially by modernists, as a strong point in their confrontation with other trends. After examining most of Saudi poetry in the selected period, four poetic phenomena are considered the most apparent. They are the employment of popular heritage; intellectual affiliation; conflict dominating women, and the adventure of distinction, mainly by using vagueness.

Because the existing literature has covered satisfactorily the employment of heritage in general, this study focused on the qualitative employment of popular heritage, since it is exploited in a new way. Saudi poets, who employed a variety of popular heritage, such as popular poetry, stories, elements of local spirit and values, are fully engaged in the idea of conflict, as reflected by their words, sentences and images. They also aim to spread their ideas, using the well-loved heritage as a vehicle. When Al-Dumaynī, in his poem, "A Cloud for me and a Blouse for her Charm", employs popular poetry as an effective device in expressing his disappointment, he is engaged in the conflict as he discusses the weakness of the Saudi Modernist Movement in society, when the masses attacked the movement after the publication of al-Qarnī's book in 1988.

Conflict dominates al-Ḥumaydīn in the employment of the popular story of Dubās, because it is based on Dubās' conflict with his father's enemies, who is deemed a tribal hero as he was able to avenge himself on them by killing them. The title of al-Ḥumaydīn's poem "A Neglected Note from Dubās to his Father", implying the discovery of a lost note from Dubās to his father, may convey an indirect message to the groups in conflict that the end of the conflict will be different from that of Dubās' story and perhaps unexpected. In his employment of the local spirit by exploiting the poetic reputation of Najd throughout the ages, al-Ṣuḥayyih consoles, in the poem, "Olympiad of the Body", Najd regarding its position among its people compared with the past, while he maintains that he confronts all current circumstances, in order not only to restore the significant position of Najd, but also to help Najd play a vital role in modern life and in Saudis' lives in general, by inviting it to participate with him in Olympic activities. As for the idea of conflict in al-Thubaytī's poem, "A Page from a Bedouin's Papers", it is presented in the employment of the symbol of the camel, as the representation of the desert and local values, by asserting that the camel will be

steadfast against modern changes and rejects any idea of changing its values and lifestyle.

It is apparent, in the analysis of intellectual affiliation of Saudi poetry, that affiliated poets are in a state of anxiety, which may be caused not only by the fact that the future of their ideas and trends is not precisely known, but also because they feel underestimated by others. The Islamist poet believes that the Islamist trend is under attack, in Saudi Arabia and across the world, while the modernist poet is anxious because he/she sees the Modernist Movement rejected among Saudi society, due to people's low level of awareness and experience, which makes the future of the movement uncertain.

The anxiety of the nationalist poet is due to the general situation of internal affairs, in terms of not only conflict between trends, but also the big gap between individuals in the same generation regarding their openness, mentality, level of awareness and life experiences, while the pan-Arabist poet believes that the Arab nation is scattered, and its future is threatened, considering the existence of the Israeli state in the heart of the Arab world.

In his poem, "Time of Struggle", al-Rushayd conveys a special anxiety of the Islamist trend, existing in the difficult equation between the past, i.e. the Islamic golden age, and the present. Thus, he is anxious about the past because it is gone, and about the present because it is not like the past; it is terrible. His solution is to facilitate a return to the past. As mentioned above, the members of the modernist trend believe that they only are the avant-garde among a backward society, so, they exploit the simplicity of people to make them accept modernist ideas. This was especially the case in the early 1980s. While the poem of al-Zayd, "Oh Rust, I Sip You", expresses the superiority complex of the modernist trend, it portrays Saudi society as a retrogressive one which does not deserve efforts to enlighten it, because of its rejection of the Modernist Movement.

Al-Şāliḥ, in his poem, "You are for me, and we and the Letter for the Homeland", expresses the feeling that the homeland, in its current circumstances, is in need of sacrifices, since it struggles in carrying out social development. Hence, the poet declares his willingness to sacrifice his abilities, his lover and himself for the homeland, hoping that these sacrifices may help it to overcome its difficulties. The

conflict, which dominates Saudi poets, appears outside the country, since al-Mansūr's poem, "There is a Mosquito in Your Excellency's Nose", expresses sarcastically the pan-Arabist attitude by giving the Egyptian President some instructions to make peace with Israel. Although the poem is presented in an ironic way, it discusses the biggest issue, for which all people in the country are willing to sacrifice themselves.

Women in Saudi Arabia are involved in the conflict too. Taking into consideration the Arab traditional and desert values related to women, the misunderstanding of Islamic teachings about women, and the factors behind the social conflict in the country, women in Saudi Arabia seem to be the main sufferers in the conflict. Thus, the conflict, for women, is not only unavoidable, but also remains at a deep level of their subconscious minds, and dominates their poetry as a result. Considering the background of Bedouin and villagers' societies, especially in Najd, which does not allow women to enjoy their rights, in general, it is deemed a sign of progress in society when women start making efforts to persuade people about their character and abilities.

Al-ʿUrayyid, in her poem, "Where is the Direction of the Trees", confronts all the elements of the society, even those who believe in women's rights and ignore them in practice, or restrict them, by comparing herself with the pre-Islamic woman, Zaraqā' al-Yamāmah, whose advice was ignored by her people, who lost the war as a result. Another type of conflict experienced by Saudi women, which is represented in the poem of Qārī, "The Pearl of the Difficult Evening", is the internal conflict for external reasons, when a woman attempts to be psychologically steadfast under any circumstances.

While it is expected that women will struggle to persuade society to allow them to enjoy their rights, or that they will be controlled psychologically by the conflict, it is not generally expected of women that they will be in a state of conflict in their romantic lives. Al-Hindī, in her poem, "The War of Crescents", is dominated by the idea of conflict, to the extent that she is extreme in dealing with opponents of her lover, since she expresses the desire to kill all of them. This indicates that Saudi women are influenced subconsciously by the conflict concept.

It is true that social conflict is a common phenomenon throughout the ages, but in Saudi society, it is very strong and has a variety of aspects. Conflict in Saudi Arabia

has so far banned fruit for either side, or for the country as a whole, which may be due to the desert mentality, which knows no way of resolving disagreements except by the annihilation of the other side, believing that only one side should be victorious. This method of dealing with disagreements indicates the lack of awareness, on both sides, in managing crises and finding a common identity for the society, such that all sides can be victorious as the society is rescued. The consequences of being in a conflict of this kind are the increased rigidity of the Islamist movement, and the increased annoyance with the local interpretation of Islam, or perhaps even with Islam itself, among the modernist trend.

In addition to being interested in distinguishing themselves from others, by achieving qualitative renewal in the employment of popular heritage, some Saudi poets, especially modernist poets, are keen on showing the society that they are experts and have more knowledge than others. The character of modern Arabic poetry, which substitutes the intellectual concepts and visions for subjective and lyric poetry, assists modernists to compose vague poetry. As a result, they adopt vagueness and create some other innovative features in their poetry. Although vagueness is a well-known feature in modern Arabic poetry, which may be caused by many reasons that are out of the scope of this study, and even if it has not been completely adopted by Saudi poets for showing off, it is apparent that vagueness, at least, meets a strong subconscious willingness in their minds.

Although vagueness is contrary to the basic communication process, which should be built upon a relative clarity, or at least on a minimum level of clarity, in literary texts it is the most common poetic device used in Saudi poetry for achieving distinction, since poets not only trust their subconscious in creating ideas, as well as conveying them in words and structures, but are also interested in being prominent people in society. Besides being a common feature in the type of *Shi'r al-Tafīlah*, as it is in al-Khashramī's poem, "Stupor", vagueness dominates the prose poem in the country.

In addition to trying to achieve distinction by adopting vagueness, some Saudi poets seek to do so by espousing some other poetic features. Abū Khālid, in her poem, "Livelihoods", adopts the structure of the short story rather than poetry, focusing on dialogue and the description of events, while Muḥammad al-Dumaynī, in his poem,

"A Workshop of Flowers", attempts to be distinguished by hiding the subject of the poem and composing the poem clearly in other respects.

To summarise the poetic phenomena in Saudi poetry in the selected period, it can be said that the domination of conflict in Saudi poetry is obvious in the discussion of affiliation and women's poetry in chapters six and seven. However, the poetic phenomena presented in chapters five and eight, which discuss the qualitative employment of popular heritage and vagueness and the adventure of distinction, convey the conflict indirectly, since seeking distinction and a qualitative renewal in the employment of popular heritage are considered very significant factors in supporting victory in the conflict, especially the psychological one. Thus, the poetic phenomena highlighted in chapters five and eight serve not only to show the poetic abilities of the movement's poets, and hence invite confidence, but also to provide the movement's poets with real progress in the conflict process itself.

2. Recommendations and Suggestions for Further Studies

At the close of this thesis, it is important to provide some recommendations for further areas of research on the same subject.

Because the characteristics of the selected period, i.e. social conflict and development, are ongoing, due to the expected developmental changes, it is essential that Saudi poetry becomes the subject of continuous investigation from a variety of perspectives.

Some other literary phenomena in the selected period may be suggested for investigation, such as composing a poem with many poetic styles, i.e. classical, *Tafīlah* and popular poetry, the cultural dimensions of employing international and local myths in a poem, and the intertextuality between Saudi poets in terms of symbols, subjects and stylistic deviations. In addition, stylistic vagueness, which is considered as an obvious aspect in modern Arabic poetry, can be studied in the light of three important factors: the intention of showing off, trusting the subconscious and the influence of translation.

Statistical Stylistics can be implemented on Saudi poetry, which may uncover different findings. Also, applying other approaches to some phenomena of Saudi poetry, such as theories of sociology, anthropology and psychology, may be fruitful lines of inquiry.

Some phenomena appear to be characteristic of individual poets: for example, the function of the subconscious in the poetry of al-Ḥumaydīn; the employment of the poetic heritage in the poetry of al-Wāfi; the linguistic adventures of the early period of al-Thubaytī's poetry; passion and commitment in al-ʿAshmāwī's poetry; prolific composition in, for example, al-Ṣuḥayyih and al-ʿAshmāwī's cases, and scarcity of composition in al-Mansūr and al-Zayd's cases.

Further, although al-Ghadhdhāmī reviewed the period of conflict, which is mainly 1985-1995, under the title *Ḥikāyat al-Ḥadāthah*, other reviews from other perspectives are needed, since he recorded his history in the period rather than reviewing it from a neutral point of view.

In conclusion, considering that Saudi society has began to change at many levels, Saudi poetry becomes an inviting subject for more investigation in several spheres, not only because poetry interacts with social changes and contributes to development, but also because it anticipates the field of modernity and leads the society to the future.

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