CHAPTER 2

POETRY IN THE MODERN PERIOD

A) Creation and development of modern poetry

In this chapter we will discuss about the Saudi poetry in the modern age in the Kingdom of Saudi Arabia. We tell that the sentence of poetry is different from that of prose. The meaning in poetry is different from the meaning in prose. It is subject to the suffixed and pre-ffixed context. It is flexible and does not have a fixed meaning that we see in prose. The poetry gives its meanings in a guise of images, metaphors and symbols in which it suggests not decides and energizes not dampens. The difference between poetry and prose is like difference between dance and walk. So a person reading prose is like one who walks towards the goal following a marked path and intends direct direction wanting moderation in the walk and effort.

The approaches of scholars who handled this experience varied. So some of them studied the development of poetry movement historically and discussed the successive generations of poets like Abdullah al-Hamid while some dealt with it according to the technical schools as Abdullah bin Abdul Jabbar, Sheikh Abdullah bin Idris, Dr. Mohammad bin Mohammad Hussein and Dr. Hasan al-Hawimal and others did. Others took up this trend as a regional study as per geographical division as professor Abdurrahim Abu Bakr, Dr. Al-Fauzan, Dr. Abudahish and others did. It seems that the study of the generation is most difficult as the different trends happen in the same period. But the technical study demmands following the trends to reveal the beauties of every trend separately.It is not a diligent study of development of this movement and trends that is why it requires a huge effort. I have tried to combine between the historical and technical side in the first line marked for the development of poetry movement in the kingdom.

First- Trend of revivalism: this trend reflects conservative thinking of sticking to the patterns of the old Arabic poetry as its strong reflections are found in the old books. But this is not a single and simple issue when all those factors can not be ignored that had significant role in giving the tend the form having a kind of feature that distinguished this trend from the other. If this trend were accepted in the other Arabic literature particularly in Egypt, there would not have been limitation in the Saudi literature. Despite those divisions that claim two types of trends one bedeya and other true revivalism different trends in the one frame of the trend revivalism thrived and flourished together. However, we exclude poetry of those poets who had grown in a particular environment**.**

i) Arabic poetry had a considerable influence and say in its early ages. But it faded later as the deterioration and stagnation caught it in the days of slave dynasty during Ottoman Empire. Then came modern age and the poets found nothing before them other than what they found with their predecessors and stepped in the fray accepting the challenges. In the meanwhile, Al-Baroodi emerged on the horizon of

literature. Among those, he was one whom Allah gave a rear genius personality that took him up more higher than his contemporaries. He went back to the era of development especially during the Abbaside period in which he selected among the poetries of thirty poets all master piece works that were published in four volumes he memorized and walked in the footsteps of it. As a result he introduced in his poetry what was regarded as rarest of rear in his area though it was a reverberation of Al-Motanabbi, Abu Firas, Bashar, Abu Nowas, Al-Bohtari and Abu Tamam and other great poet. But his poetry was full of modern glimpses highlighting different purposeful fields and bringing in the names of invention and creativity like *electricity* in his word:

رمت بخيوط النور كهربة الفجر ونمت بأسرار الندى شفة الزهر

"Electricity of the dawn threw away the lines of the light. The lips of the flower grew from the secrets of the dew".

ii) Other poets followed the method of Al-Baroodi as sometimes they got closer to him and sometimes they distanced from him. Until the Shauqi school of thought emerged that managed to combine between the contemporary taste and the conservation of the principles of poetic technicality handed down from the ancestors. The most important thing this school imparted was:

a-To don poetry a beautiful clothe suitable to the contemporary people with new taste.

b-To connect poetry with the society by solving problems, highlights the social difficulties, showing hopes and satisfying existing trends through a true depiction.

c-To give new topics that were not explored before and if explored but in very narrows way.

d-To introduce the poetic drama in the Arabic poetry the way it was prevalent in its early age.

iii) Migrants came and divided into two groups

a- One group held on to the originality walking along the Arabic spirit. They in their methods met the Shauqi School while they were southern and founders of the Undulisian League.

b- One other group rejected the originality and look into Arabic language in their week point of view. So they went against the originality, legacy and standard language in their poetry and they were northerners.

iv) Mahmood Khafif and other poets came and they rushed for the free verses the way Abu al-Atahiya did the odds as he came with every couplet on a meter completely different from its one before and after. Then came Elia Abu Mazi with his new pattern that was called *Majma al-Buhoor*. It was that the poetry consisted of collections of couplets and every *Bahr* and *Qafia* had different patterns.

v) Madrassa al-Diwan emerged established by Abdur Rahman Al-Shukry with whom Al-Mazni and Al-Aqqad joined. This school worked on freeing the poetry from all the

fixed mandatory principles and conditions in the light of the western literary schools especially English school. The most striking call by it was that:

a- The poetry must deal with the social issues in a frame which all occasions are deprived of and further it must win more fields that are looking forward to the social issues from the angles of humanitarian sentiment.
b- It must discard the old forms that does not walk with the sprit of era and does not live a life of modernity.
c- It must be based on the coherence of both form and theme that can achieve a complete structural integration.

Those belonging to this school did good things in the first and second area. But they did not do a remarkable thing in the later.

Despite their agreement on the innovation in the poetry the three men disagreed with application. As Shukri succeeded in the combination of idea and sentiment and Al-Mazni singled out sentiment while Al-Aqqad focuses on only the idea.

vi) Free verses: In around 1924, Amin Raihani and Jibran published a poetry that was called *free verses*. In 1926, Mohammad Hasan Awwad published a poetry that went beyond the famous poetic regulations. In 1933, Nazik al-Malaikah published her poetry that was in the first of its kind in the field of free verses. Badr Shakir al-Thayab contested her in this kind of literature while most of the writers consider her as pioneer of free verses. In fact, the final call was to get rid of the inherited poetic forms and to create new forms with couplet based on the pattern of *Al-Tafilah.* Following her, there was many people who wanted poetry to be more free from the restriction of *Qafia* and *Bahr.* Therefore, they called for free verses and started to write broken sentences and to publish them under the sense that it was poetry. All the supporters of this kind of poetry thought that they were bringing back Arabic poetry to the youth age and ridding it of the conditions of metre and *Qafia.*

The fact is that they mixed poetry with prose and if their efforts were assessed to reach a new poetic pattern that could differentiate poetry from prose. It was found that they contributed to our poetic heritage and though they did not succeed in their mission. However, their works will be included in our literature assets.

vii- **Mourning**: it is also one of the true purposes in the Arabic literature. It is more connected with human sentiments in general. That is why we find it flourishing more in the modern age than ancient. A researcher in the Kingdom of Saudi Arabia can not say that the poetry of mourning in the Kingdom is equivalant to the poetry of *Madih* or *Ghazal* in terms of the abundance of quantity. But he can say that the mourning in the Kingdom of Saudi Arabia is mere a traditional art in which poets walks in the step of their counterparts in *Ghazal* and *Madih*.

The contemporary poets follow the old poets in three things: first, in the identification of mourning poets, second, in the meanings of mourning poetry, third, in the mourning style and technical presentation.

Poets of mourning poetry in the Kingdom of Saudi Arabia are the old poets. The difference between them is that of names. If we try to categorize those who were mourned, we find three categories of them.

First: Emirs, kings, people of ruling class, ministers, leaders and Muslim rulers.

Second: Sheikh Mohammad bin Abdul Wahhab, his sons, his generation and religious persons. Third: family of poet himself like his wife, sons, mother etc. Sometimes poet mourns himself before others mourn him. This kind of poetry is for the illfated countries, affected families and martyrs for the sake of Allah. As there is a particular colour of mourning in knowledge or religion or moral.

As for the first category it has official shade. Among the kings, we find the mournful poetry on them : Imam al-Turki, his son Faisal, his nephew Abdullah, Abdur Rahman and King Abdul Aziz. We however do not find any poetry of mourning for Mohammad bin Saud, his son Abdul Aziz and his nephew Saud and his nephew Abdulla who was killed in Astana. Perhaps the poetry is not found for not writing, its waste is due to negligence, or because it was written in Nabataean language and we did not come across it.

We also find the mourning in the Kingdom for King Mohammed fifth as we find mourning for Emir Mansor bin Abdul Aziz[256],Khalid bin Mohammad bin Abdurrahman[257],Minister Abdullah al-Sulaiman[258], Mahmood Fahmi al Naqrashi and others who enjoyed a distinguishing social status in their life.

The themes of this category and like this in the old poetry are similar. All the meanings centre on the calamity that shocks the heart. The calamity is not limited only to the people but infected the Sharia also.The mourning for the deceased demands mentioning his good qualities and characters. The mourning turns into the Madih however poet cares of maintaining the past sentence and he says: the deceased was noble, brave and this and that.

The mourning for King Abul Aziz saw an extra quality other than traditional grief description: it was he who fortified Arabic, he was proud of Arab and Ajam nations[259], he was a great reformer. He established country and brought all people and parties together. He changed enmity with brotherhood and included the east part of the country into its western part and he became forever.[260]

Whatever was told in the mourning for the princes, ministers and gentlemen was not different from what was in the mourning for the rulers and the kings. The striking difference between the two colours : that the first group is described as king

256. He took over ministry of defense & aviation. He died in Paris in 1952.

257. Son of brother of King Abdul Aziz. He died in 1938.

258. Born in Unaizah in 1887. He traveled to India and Bahrain in his early age. He did business. He was invited by king Abdul Aziz in 1919 in order to take charge of his writings. He took charge of the financial department then its ministry in1953. He executed the water supply project in jeddah and established telecommunication network as well as made agreement with America to explore petrol. He established a cement company etc, Al-*Manhal al-fizzi* p:197

259. Ali Hafiz mourned for king Abdul Aziz *Umm al-Qura*,

260. *Diwan of Wah al-Fowad*,p:258.

while the description of the second group depends on their merits and good things they did in their life.

The central point that distinguishes the group of kings, princes and gentlemen is more exaggeration particularly in the beginning of mourning.

فالهول قد طغى حتى هانت كل مصيبة وحتى
أطاح بصواب الشاعر و"يا ضَيْعة الدنيا ويا ضلّة أهلها
رفت العيون، وتدفقت المدامع، وانعقد اللسان، وغاض المنطق

" The difficulties aggravated until every sad and pain lessened.[261]

Eyes fluttered, tears flowed, tongue got tied and talk vanished."[262]

This exaggeration is not a strange thing in the mourning. Most often, the old poets followed the same path, intensified its gravity, and embodied it. Great poet Jarir mourned for Caliph Umar bin Abdul Aziz and described him as ***خير من حج بيت الله واعتمر*** (the best among those who performed Haj).[263] Abu Tammam described the death of Mohammad bin Humaid al-Tusi ***أن الآمال توفيت بعده*** (*all the hopes were buried after him*).

As for the mourning for the second group, a religious one, it is quite natural that it had great share of eulogy and mourning especially in a country like Saudi Arabia. The poets could not stop but mourn and bring in the light profound knowledge and good deeds and merits for a religious or influential man who died. Among those who were mourned significantly were Sheikh of Najd and its ruler, his sons and nephews and religious scholars who fought for raising the word of Allah and spreading the *salfi* movement in and out the country. We do not want to put entire names of poets of mourning altogether. It is sufficient to say that we have a look at the *Histoy of Ibn Ghanam* (***تاريخ ابن غنام***) and *History of Ibn Bashir*(***تاريخ ابن بشير***) and various literary collections and collections of poems in order to get to know the names of peots. However, it is enough for us to say that most of ulamas of this country got great share of mourning and praise when they passed away.

If we review whatever was said about this group we find nothing telling other than the mourned person such as, "he was great, spent his life defending Sharia, explaining the Islamic way and ending the doubts". His seeing was a great deal. Earth narrowed because of his death. He continued busying the Holy Qur'an. He was conducive for people getting back on path. No doubt meanings like these are found in the mourning for Ulamas in the old poetries and the contemporary poets did not come with new.

As for the third group, it is the mourning for the relatives. Father mourns his son or his daughter. A brother mourns his brother or his sister. A husband mourns his life partner. A friend mourns his friend. A man goes deep into himself then weeps and mourns for himself. This kind of grief is called mourning. It is marked by heartburn

261. Fowad Shakir mourned Al-Emir Mansor bin Abduk Azi,z *Wah al-Fowad* p:261
262. Fowad Shakir mourned Al-Emir Khalid bin Mohammad bin Aburrahman *Wah al-Fowad* p:261
263. Jarir told in the mourning for Umar bin Abdul Aziz Shauqi Dhaif, mourning p:50

and sadness and overwhelmed by truth. It comes first in the mourning of poet because the wound is in the heart of poet. And the difficulty is in himself or in his home. The review of these kinds of old poetries brings to us the tragedy and sadness in which poets succeeded little.

We came across a number of poetries in this colour. If it was distinguished with something, it was heartburn and anguish. A daughter of one of the poets died. Her father took her to her grave and buried her with his hands but he buried his happiness with her, ended his smiling and lost interest in life, kept weeping and mourning for her.[264] A wife of one poets died. He was grieved over her too much and mourned for her so much. He was under his sadness and heartburn because of what his daughter. He wrotes a lot of poems on mourning describing how she was bedridden and how she was in the throes of death. He and his daughter carried pain and sadness forever. Her daughter underwent suffering and difficulty due to her mothers death.

These kind of sad feelings in mourning the dear ones are natural, in agreement with the nature of the human being and the true emotion that connects a person to another. However, what is unnatural is a father's mourning for his dead daughter. In that case we find in his poetry dryness of emotion, lack of love and hardness of the heart. We came across a poem by a father mourning his daughter *Zainab*. Before reading the poem, we were hoping to get some sorrowful laments, and to see a father whose heart would have been grief-stricken, and who had been torn apart by the pain. We were expecting to get an emotion flowing with love and affection that would leave us teary-eyed and sobbing while sharing that human feeling.

It is a bit strange here to say that we find very little Saudi poetry in the mourning of the family and the friends. And about this phenomenon we are confused rather helpless to find any satisfactory reason.

As far as the poet's lamenting over himself is concerned, we find very little Saudi poetry in this regard as well. We find only one contemporary Saudi poet treading this path and he is Mohammad Hasan Fiqqi. Moreover, whatever he said it compensated for all. His collection of poem *The Fate and the man* seem to be floating around him despite the variety of its themes and its transition from one theme to another, from Arabism to Islam, from love to meditation, from the march of life to the mourning and many others themes. The titles of his poems reveal a soul that has lost something in life and it has begun searching it. But neither does it know what it has lost nor what it is searching for. Among these titles: the question of the poet *من أنا Who am I*[265], *غرابة الروح The strangeness of the Soul*[266], *نفس تبحث عن نورها A soul searches its light*[267], *الموكب الوعر The rough procession*[268]**,***عذاب الحيرة The torment of*

264. *Al-Tayyarat al-Adabia* page.267
265. *Qadr wa Rajul* page.105
266. *Ibid page*.115
267. *Ibid* page.145

the confusion[269]", ***قدر ورجل*** *The Fate and the man*[270]", ***الوادي الظليل*** *The Shadowy Valley*[271], ***المقبرة الحانية*** *The loving grave*[272], ***رهين المحبسين*** *The hostage of the prisons*[273], " ***الرحى والطحين*** *The millstone and the flour*[274], ***خاتمة المطاف*** *The conclusion*[275].

The poet, Fiqqi, in his collection of poems seems lost or looks like the one. He is engulfed by darknesses layer upon layer. He is lamented by confusion, smothered by doubt and pained by apprehensions. He is standing before the graveyard and seeing his lovely grave he calls out: "O my grave", telling it the story of his worried soul, "the people mourn their dead ones out of ignorance and so do I. What foolishness! We weep for those who died. But why do we weep? And why do we grieve over losing them. They are enjoying in the heaven. Those who are alive deserve more of our weeping and grieving. And why not we mourn them while the life is playing with them and it is carrying out an all out attack against them. Answer my call, 'o my grave'! I am totally confused. The confusion has blinded me. For whom we weep? For those who are alive in the mortal world or for those who have gone away in the immortal world?" The Fiqqi says in his poem titled *The loving grave*:

مقبرتي. يبكي الورى غفلة موتاهمو – مثلي – فيا للغباء

وكيف يبكي من عداه الردي من ناله.. كيف استحق البكاء

أيهما أولى بهذا الأسى ينصب في الدمع .. وهذا الرثاء
هل هو هذا الميت. رهن البلى أم هو هذا الحي.. رهن البقاء[276]

"O' my grave! The whole world mourns its dead people out of ignorance just like me, what a stupidity!

Why does one who has yet to die weep for the one who has already died? Why do the dead deserve weeping?

Among these two who deserves the pain, the tears and the mourning more than the other?

Is it the one who is mortal held hostage by this mortal world or is it the one who is alive living in the immortal world?"

And when we turn to the mourning of the cities we find only one unique poem which is matchless in the entire Saudi literature. It was about the city of Ad diriyah, which was destroyed by Ibraheem Pasha bin Mohammad Ali Pasha when he was in war against Abdullah bin Saud. It was all about a man named Ibn Musharraf

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268. *Ibid* page.236
269. *Ibid* page.271
270. *Ibid* page.285
271. *Ibid* page.321
272. *Ibid* page.327
273. *Ibid* page.263
274. *Ibid* page.368
275. *Ibid* page.374
276. *Al-Maqbaratul Hania* page.331

al- Ahsai who asks: Is it the night that has blanketed the world or is it the horizon that has got darkened itself? Or is it the dark ordeal that has scurried along? Or is it because of the lamps of the scholars and the pious people that have been put off making the horizon and the world dark? Then the poet began answering his own questions saying that yes, all this has happened. The sun of the guidance has been rolled. The destruction began when the troubles were piled up over the Shriah. When the oppressors destroyed the place of knowledge and light. The poet keeps mentioning different ordeals until he depicts the chaos the people went through after the destruction of Ad Diriyah city

As for as the mourning for knowledge, moral and piousness is concerned. It is abundant. All the meanings that were conveyed were that: "eye must weep for the knowledge that was given, religion that became strange, ignorance that spread out as well as for the scholars who passed away". Mostly these meanings came in the mourning for the Ulamas and religious persons as ibn Mosharraf said in his poetry:

واغربة الدين فأعجب من تغربه عند المصدق فضلا عن مكذبه

ألا ترى الجهل بين الخافقين فشا والعلم أغرب من عنقاء مغربه

أعلامه درست في كل ناحيةٍ اليوم يصدح في أعلى مخربّه
فاندبْه ندب محب للحبيب رثى بحرقة من فؤاد في تلهبّه[277].

"How strange religion has become! It is getting strange even among those who believe it, not to mention those who disbelieve it.

Do not see ignorance spreading in the whole world. And the knowledge has become stranger than *Unqa*.

The signs of knowledge have disappeared anywhere. The people today boast of it in its most destructive places.

Lament over it like a lover to mourn for his beloved with a burning passionate heart."

viii- Love Poetry (الغزل)

Love Poetry occupies a large space in contemporary Saudi Arabian poetry. This poetic wealth extremely looks like double sided golden piece: the poets inscribed on their first page their emotions which resulted from the love and what leads to it like meeting and separation, happiness and healing and pleasure and heartbreak. They portrayed these emotions. They molded in this depiction their skills and talents. The second page was reserved to express their other goals. They threw in the corns of them all kinds of arts and the second goals, whatever were these arts and goals.

The study of contemporary Saudi erotic poetry necessitates an all round knowledge of what was said by Bedouin (Al Badaviy) and city poets and

277. *Dewan Ibn Musharraf* page.34

understanding of what the ancient poets did compose in this purpose and what the modernists of Arabian countries and the Diaspora did frame. It also requires exposure of the special environment where the Saudi love poets mould their works, thereby facilitating return of the branches to the origins and explanation of the impact of predecessors on successors and the relation of this art with its counterparts in other countries. Thus the scholar can reach to a general fair judgment and close to just judgment on love poetry.

We have faced several difficulties in this regard: First in the Bedouin literature named Nabati Poetry[278] at the heart of Arabian Peninsula that its language and molds leave the researcher like me strange to this island and its goal and they remain as a hurdle in front of my efforts to explore this poetry and taste it. The true study will not be undertaken without the understanding and tasting. This poetry as we estimate forms great wealth in terms of quantity and in case of the thoughts it includes. We are compelled to put it aside. The second one is that the return to the ancient poets' compositions will make the talk repetitive. Hundreds of contemporary scholars and writers have already delved into the study of this art as we found it in most of the old literary texts. Many of the recent studies are analyzing this type and dealing with its subject. The third difficulty is reviewing contemporary Arabic erotic poetry. It is in total brimful sea that one cannot understand and study it. It branchs out in streams and differs as per the composers' differences and their different circumstances. Though these difficulties stand as barriers in realizing the optimal target, we will strive with all our strength to review this type of poetry and will compare its versions belonged to the ancient and modern poets over several decades. We will link this output to the special situation in which it got its breath charged, hoping to reach a fair judgment or one close to it.

Before talking about erotic or love poetry, it would be said: this poetry is confined to woman alone. None of the Saudi love poets tried to include flirtation words of male love. Despite of being some poems outwardly looked like dealing with males, their reality stood against it, following the custom of the Arabs in this regard. It is indispensable to recall here some of what we have already mentioned in the sections of previous chapters about the status of woman in the Kingdom and the approach towards her. We had seen in the part of education that the female students of schools are directed to cover with full veil. We add here that the Saudi woman is kept hidden from people's eyes in her home and outside. While her veil is thick in the city, that is thin or absent in the desert. Mostly she is away from the world of men. She hardly mingles with them in homes, offices, departments and institutes. Although the mingling of the two genders among friends families is not rare but undoubtedly law.

278. To know more about this naming and get the idea of this poetry, refer to the book of Abdullh bin Khumais, entitled *Al Adab al Shabi fi jazzerat al Arab* in the seventh chapter of this book.

In the light of this introduction, we can interpret a number of positions, judge on many emotions, feelings and passions and deal with their realistic and imaginary spheres.

The poets of the Arabic peninsula can be classified in to three groups: first group includes the poets who give up composing poems of erotic poetry and refuse to convey any such kind of poem through their tongues, believing that will degrade the manhood status or their position in the community imposes them to be serious. Erotic poetry is feature of youth; its poet is not controlled by his brain but by his feelings. This group of poets in their real lives didn't taste such kind of extreme love enough to explode erotic poetry and to ring it out with their tongues. Perhaps they had some poems of the same genre which they retain either for themselves or for their beloved not for all the people. Al Sheik Abdulla bin Khamis belongs to this group.

The second group exhausted their art entirely for the erotic poetry not else. They didn't compose in other subjects rather than the eroticism. According to them, other subjects seemed rare of rarest and looked many how nonexistent. This group includes the poets Al Amir Abdulla al Fisal[279] and Gadat al Sahra[280]

The third group constitutes the big majority where the erotic poetry is part of their poetry. Its quantity differs among the poets of this group. There are poets whose art is dominated by such kind of expressions like Kurashi[281] and Zamakhshari[282]. There are poets who are dominated by other topics like Al- Awad[283], Al- Ashi[284], Husain Arab[285], Muhammad Hasan Faqqi[286], Hamza Shuhatha[287], Ahmad

279. He was born in Riyadh city. His grandfather took care of his education in his childhood, then his father the king Fisal took him to Hejaz where the former was deputy of his father, he studied in Hijaz, became his father's deputy and took charge of ministries of the health and the interior. He resigned from them 1378H/ 1958 A.D and turned to the business. He has a poetic collection *Wahy al Hirman* published in Cairo in the year 1959. He published many new poems in domestic journals of the kingdom, in Lebanese journals and others (Al- Manhal 709 / 27)

280. *Gadat al- Sahra*: symbolic name for a young woman who seems to be belonging to high ranking families. She published in Beirut two poetic volumes *Shameem al- Arar* and *Wa Aynaka* in 1964. Her poem is characterized with thinness and harshness together. The sayings over the truth of these volumes' attribution to her were spreadout. If it is true that they belong to her then there is no doubt about her overwhelming poetic talent and the history of literature will consider her as one of the greats of the erotic poetry in the modern world.

281. Hasan bin Abdullah al- Kurashi, he was born in the Holy city of Mecca in 1344A.H / 1925A.D. He studied at Madrassa al- Falah and Saudi science institute in Mecca. He got bachelor's degree in arts from the University of Riyadh. He served several offices including Saudi radio and ministry of finance and became director of the special office of ministry of finance with the rank of director general of the ministry. He has poetic volumes and books. His collections of poems include *Al- Basamath al- Mulawwana*, *Mawakib al- Zikrayath*, *Al- Amsi al Zai', Soozan*, *Alhan Munthahira*, *Nida al- Dimar*, *Al- Na'm al- Azraq* and *Buhairath al- Athsh*. His prose works include *Faris Bani Abs*, *Annath al- Saqiya* which is a collection of short stories, *Shauwk wa Ward* and *Ana wa Annas*. He visited most places of the world and participated in many Arabic literary conferences. He represented in those conferences the kingdom (literary movement of the kingdom).

282. He is already introduced in the part of journalism and here we add that his published poetic collections include *Ala al- Zifaf, Alhan Mugtharib, Anfas al- Rabeea', Agareed fi al- Sahra* and others.

283. He is already introduced in the part of journalism.

284. He is already introduced in the part of journalism.

285. He was born in Mecca in 1338A. H/ 1919A.D and studied there. He graduated from Saudi science institute and worked as the editor in the newspaper *Sauth al- Hejaz* then as the director of the office of the general department of motor vehicles. Then he moved to the office the deputy of his majesty the king and then to the ministry of the interior, graded to function as *director general of the ministry*. He resigned in july 1380A. H/ 1960A.D. Then he was appointed as the minister for the ministry of pilgrimage and endowments in 1381A. H / 1961A.D. He resigned the post in 1383A.H/ 1963A.D for health reasons. His poems are published in the newspaper *Sauth al- Hejaz* and in different Saudi journals, Al- Manhal 27 / 740.

286. He is already introduced in the part of journalism.

287. He was born in the Holy city of Mecca in 1328A. H / 1910A.D and grew in Jeddah. He joined Madrasa al Falah and graduated from it. He travelled to India as an employee in *Zainal* commercial house and stayed there several years. Then he became secretary of the business council in jeddah and director of the department of government vehicles and public transports. Later he was promoted to the post of assistant to the president of the office of the public accountings under the ministry of finance. Then he returned to the independent business. He is one of the

al- Sibai[288], Khalid al- Farj[289], Muhammad Ali al- Sanusi[290], Muhammad Saeed Daftardar[291], Husain Siraj[292], Hasan Zaidan[293], Husain Sarhan[294], Ziyaul Dheen Rajab[295], Maqbal al- Esa[296], Ali Zainal Abideen[297], Abdul Aziz al- Rafai[298], Muhammad al- Fahd al- Ease[299], Abdul Ghaniy Qisti[300], Hashim Rasheed[301], Nasir bu Haimad[302], Muhammad Ismail al- Jauhari[303], Majid al- Husaini[304], Ahmad Ibrahim al- Ghazawi[305],

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master poets of the kingdom. He is compared to buhtury in case of elegance and to mutanabbi in case of purity. His poems are published in most individual newspapers. Al Sasi has quoted in the book *contemporary poets of Hejaz* some of his poems like the book *Wahy al Sahra* presented some other poems, Al- Manhal 27/754.

288. He is already introduced in the part of journalism.

289. He was born in Kuwait in1316A. H/1898A.D and died in 1374 A.H/ 1954A.D. He took his primary lessons in Kuwait and travelled in the Gulf region and visited Bombay. He settled in the eastern region of the kingdom and led the literary movement. He is considered as one of the pioneers of the literary renewal. His contributions include *Ilaj al- Ummiyya* (*treatment of illiteracy*), *Diwan Ahsan al- Qisas* (collection of the best stories) or *Sirat Jalalat Malik al- Hejaz wa Najd wa Mulhaqatuha* (biography of his majesty the king of Hejaz and Najd and their annexed provinces), Al- Manhal 27/789.

290. He was born in Jizan in 1342A.H/1923A.D and worked in customs, then became its director. He assumed the presidency of Jizan municipality. His two poetic collections are *Al -qalaid* and *Al -agarid* (Ibid 27/790).

291. He was born in Medina in 1322 H/1904A.D. He studied there and in Damascus, Beirut and al Azhar. He returned to Medina, worked in the ministry of education and established in his country more than thirty schools. His books include *Thariq al- Adab wa al- Balagha* and *Quisat al- Afandi*. His poems were published in Saudi journals (Ibid 27/955).

292. He was born in Taif in 1331A. H/1912A.D. He took his primary lessons from Mdarassa al- Falah in Mecca. Then he travelled to eastern Jordan where he completed his secondary education and joined American university of Beirut thereby receiving its certificate. He served several offices including ministry of foreign affairs of Jordan, presidency of Hashimi royal court in the days of king Abdullah bin al - Hussein and ambassador of Jordan to Egypt. Then he became director general of Muslim World League. His works include the novel *Gharam Wilada* which is a poetical novel, *Al Zalim Nafsuh*
and *Jameel Busaina* (Ibid 27/796).

293. He was born in Medina in 1327A.H/1909A.D. He studied and got high school certificate. He pursued literature and journalism since their inception. He worked as a teacher and as the chief of the book *Riasat Mashaikh al Javi bi Mecca*. He also worked at the ministry of finance and retired. One of his great books is *Seerat al- Bathol*. Most of his poems are published in individual journals and journals of institutes (Ibid 27/835).

294. He was born in the holy city of Mecca in 1334A.H/ 1915A.D. He took his primary lessons from Madrasat al- Falah in Mecca and left it in the year 1349 A.H/1930A.D and engaged in literature. His poetical collection is entitled *Ajniha Bila Rish*(Ibid 27/835).

295. He is already introduced in the journalism section. We add here that this poet is distinguished by elegance of his style that rarely finds match in contemporary Arabic poetry.

296. He was born in Medina in 1349A.H/1930A.D. He joined government primary school in Taif and studied at school of preparing missions. Then he joined Cairo University and graduated from its faculty of rights. He was appointed in the ministry of external affairs and served in his country's embassies in Beirut, Berne and Kuwait (Ibid 27/892).

297. He was born in the holy city of Mecca in 1343A. H/ 1924A.D. After having primary education he left to Egypt and joined the military academy, majoring in cavalry *tanks and armoured vehicles* and was sent later to America. He served in several positions of the military including administration of the military academy, administration of military health, chairmanship of body of military operations, membership in joint Arabic leadership, military attaché in Paris and leader of Mecca region military (Ibid 27/870).

298. He was born in the holy city of Mecca in 1342A. H/ 1923A.D. After completing his education he occupied various posts. The last of them was the presidency post of council of ministers. His poetry is distributed in the individual and institutional journal at heart of Mecca. He enjoys his position among the master poets of the kingdom. At his home in Riyadh, literary meetings were held weekly, that hosted a number of intellectuals, poets who discussed literary issues or they confined these meetings into mere chanting the poems. (Literary movement in the kingdom of Saudi Arabia: page 214).

299.He was born in Unaizah in 1343 A.H/1924A.D. Having taken his primary lessons from Medina he entered to the field of works. He was honoured as the undersecretary of the ministry of labour and social affairs and as the advisor at the ministry of external affairs. His poetic collection is named *Ala Masharif al- Thoriq.* His poetry is characterised with the traits of sadness and pessimism. He was included among the great emotional poets of the kingdom (Al- Manhal 27/868).

300. He was born in the holy city of Mecca in 1349A. H/ 1927A.D and studied at Al Madrasa al Saulathiya. He worked sometime, and then moved to work in the newspaper *Al- Bilad al- Saudiya*. He has a poetic volume *Ahzan Qalb* (ibid 27/871)

301. He was born in Medina 1349 A. H/ 1927A.D. He belongs to Syrian Al Ghuza family. He took his lessons in Medina from his father and from other scholars of Medina. He completed his education in school of religious studies and Egyptian college of journalism. He tasted various jobs including department of education, department of print and broadcast and editor of journals. His poetic collection is entitled *Wara' al- Sarab* (Ibid 27/888).

302. He was born in Manfuha which is a part of today's city of Riyadh and where the jahiliyan poet Al- A'sha lived. He studied in Bahrain and then joined Saudi institute of Mecca. His poetry is a mixture Arabic and western influences. His collection is named *Qalq* (the contemporary Najd poets, page 100).

303. He was born in Mecca and studied there until he completed his graduation in Arabic literature from the college of education, Mecca. He has a volume of poems *Al- Naghmu al- Zami'* (literary movement in the kingdom, page 214).

Ahmad Abdul Gafur al- Athar[306],Sad al- Bawaridi, Salih Ahmad al- Usaimin[307] and Abdul Salam Hashim Hafiz[308] and others.

The location of the eroticism in the poems varies depending on the poets. There are poets who placed it in the opening verses of the poem. They made it as the medium through which they attain their purpose like Ibn Umair[309], Abdullah bin Ali Abdul Qadir[310], Ibn Usaimin and Ibn Mushrif. There are poets who assigned independent poems or complete poetic volumes for this purpose.

If examine the spring where from the contemporary love poets draw their thoughts, pictures and images we find them branching. Some of these poets cling to the Jahily or Arabic Ghaza, make it most ideal one and follow it in subject and style both. Some of them consider Buhturi's poetry as the ideal in East while some other poets find their ideal in Ibnu Zaidu of the West. They respectively imitate and follow their ideals' way. There are poets who stare at contemporary erotic poetry of their neighboring countries from Arabic peninsula and follow it in content and mould. Some of them discovered their models in the period of decline, retraced its poets' footsteps and followed their method. In short, the contemporary erotic poetry is mere traditional and imitative, just follows others and hardly deviates from it.

The aesthetic image of woman among the predecessors is apparently delivered again by the contemporaries. That the time, course of centuries and the various marks left by the passage of days didn't impress or change this image of woman.

The beloved girl friend was drawn in the same ancient mould: white and beautiful. Her simile is mirror of fineness and purity, her good is good of the erotic poetry. Along with whiteness of her skin, her teeth are white, bright and polished. She is slow in movement, thin of waist, chubby of buttocks, pampered, luxuriantly, forenoon sleepy, thin of body and fragrance smells out her sides.

The lover of the poets has been until today in coming and travelling, she makes the camel her riding animal, the camels litter her seat and the thin veil her cover that always remains as full moon on her face, thin in her waist and heavy on

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304. He is already introduced in the journalism section.

305. He is already introduced in the journalism section.

306. He was born and grown in Unaizah where he took his primary lessons. He was appointed as a teacher in the Saudi primary school. His collection of poem is *Shua al- Amal* (the contemporary Najd poets, page 180).

307. He was born in Medina 1317 A. H and studied at its public schools and in prophet's Mosque. His poetic volumes include *Madbah al- Ashwaq*, *Swarikh Lidda al- Zulmi wa al Isti'mar , Al Fajr al- Raqis, Azwa' wa Naghm*, *Rahib al Fiqr*. His prose works are constituted by stories and essays like Qisat al Adra' al Sijeena, *Samra' al- Hejaziya*, *Hawa'ariya*, *Fathima wa Qisasun Ukhra*. This writer is considered as one of most active and prolific literary figures (Al- Manhal 27/756).

308. He was born in Jeddah in 1329 H/1911A.D and studied at Madrasat al- Falah. He was appointed as a teacher when he graduated from it. He was chief editor of the newspaper *Sauth al- Hejaz*. His volumes of poetry includes *Agharid*, Asda', *Abraj*, Nar which is written in literary language and *Al- Mirkaz* which is written in popular language (Al- Manhal 27/756).

309. Muhammad bn Saeed bn Abdullah bn Muhammad Ali Umair from Sabi' tribe was born in Qalath al Kuwait of Ahsa' City. He took his lessons from his father. His knowledge was limited within religious and Arabic subjects. He worked in the field of teaching. His poetry inclines to educational verses (Shuara' Hajr, page 4).

310. He was born in Mubarraz of Al- Ahsa' Municipality in 1290 A. H/ 1873A.D. He memorized the Holy Qur'an and studied Arabic and religious sciences. He used to say that *the composing poetry is easy for those who memorized it*. He composed poems exposing unique poetic talent, splendid style, wide range of imagination and multi – photos and colours. His subjects were dominated by traditional themes (Shuara' Hajr – page 208, Thariq al- Ahsa 2/112).

her haunches like the dunes of the heal as Muhammad Ibn Uthymin said about his girls in his volume page 235:

نظرت إلى الأظعان يوم تحملوا فأشرقني طلُّ الدموع ووابله

مضوا ببدور في بروج أهلة بهن حليم القلب يصبو وجاهله

فيهنّ مِقلاق الوشاح إذا مشت تملّك حبات القلوب تمايله
يلوث على مثل الكثيب إزاره وأعلاه بدرٌ قد تناهي تكامُلُه[311]

"When I looked to the camel borne sedan chairs in the day they carried them, I found the rain and shower of tears.
They moved with full moons in the towers of half moons.
Everybody long and yearn for these girls.
They wear scarf and if they walk they catch the minds. It looks like full moon".

Her chest is swelling and contentious, body colour is like marble, leg is sculptured, shining and sparkling. Her hair is dark night while her teeth are necklace of pearls. Her smell is perfume and musk. These all are drawn from ancestors' ideals for their loved ones. The new in contemporary image of woman is *amiability* and charm according to some of their statements and other thing is sweetness of her sound tune, not more than that.

The second thing which the modernists borrowed from their predecessors is limiting his words of love only to what he feels, suffers and how he meets with the torments of his passion. His words sound always his feelings and emotions when he meets her, when she leaves and when he recalls her memories. Major part of his account on his sweethearts was speech of the lustful man for her body and that aims to the coupling with her. He scarcely narrated her feelings and emotions and what did burn them. But he never gave his attention to her intellect, the cleverness behind her beauty and to what she keeps of pain, grief, hope and models in her heart. He always obsessed with himself, his wish, his desires and his aspirations.

The ancients and modernists came together in this point, only to make difficulty in the process of distinguishing between them on the basic of their poetic contributions. Here, the successors' style and content become in full conformity with those of the predecessors. So that today's poets are lovers who hardly cease to flow the tears, their sweethearts will be remembered that storms their hearty sorrows and the time of farewelleven kills them. Their longing leads them to the love habitat and to the dreams meadow. Their emotions are always inflamed; their hearts constantly look broken and their eyes remain sleepless and unable to be closed but their lust is overwhelming all the times.

A few numbers of the contemporaries doesn't restrict their expressions to themselves but they turned towards their beloved, narrated her secret

311. *Dewan Muhammad Ibn Uthymin* page. 235

conversations, sweet whispers, amusing words and her gentle enquiries about the past sentiments, wonderful memories and previous passion, after the long days and nights brought these two emotionally throbbing hearts together and exhaust time divided them.

Some poets conveyed on her tongue her ardent rebellion against the poet for having felt his refusal of her love and emotions. He expatiates on these feelings, dressed in her emotions and imagined her dreams, pains and hopes which were buried in her hearts.

Despite this small group's presence and apart from that this group is excluded of familiar poets, the above mentioned style is also traditional, imitated and not innovated. Fathima had talked in Imra ul- Qais' poem and told him that her camel was wounded so that he should come down. How many times Umar Ibn Abi Rabi' did bring in his poems women dialogues and how much he did picture on their tongues their feelings and emotions!!

The third thing where the modernists depict the footsteps of the ancients is abundant applause of poets on themselves and praise on their privileges and intense passion of women for them. We knew that ancient poet claimed his ability to break into his sweetheart' home while her family was sleeping and to enter to her tent, while her husband might be sleeping in the tent. We had seen also the poet swaggering while he was slaying for the virgins his own ride. We red in another lover's depiction that the women exposed to him, wanted intercourse with him, and combined the comic and serious, while he stood rejecting and refusing.[312]

Many more times Umar Ibn Abi Rabia' depicted the honorable women of the community proposing love to him, approaching him, using all tricks to get him the day that missed it. The contemporaries inherited these all. It seems that the elements of expressing ardent love force the poet to reveal his beloved opinion of him and to amplify his privileges that made her prefer her love of him.

The narcissism among some of them reaches to the extent that frightens the girls to be proud of her beauty; there are many girls fond of him wishing to get his hair turned white, thereby keeping the women away from him or to request her not to come his room as he consoled her heart and she became bored with his extremitiesor put her kneeling on his feet, imploring to him, longing intercourse with him and complaining about his harshness and his destructive mood towards her heart. He makes her standing on her balcony waiting for his passing, to enjoy the charm of his eyes and the glamour of his brownness, which intoxicates and carries her to distant worlds.

The forth one that unites the modernists and the ancients: the type of the love in terms of purity of the relation or lack of it or the hypocrisy of this link or its artificiality. We have noticed in the ancient poetry the impudent and material

312. *Al-Harakatu al-Adabia fil Mamlakatul Arabia al-Saudia* page.223

eroticism, the chaste and spiritual eroticism and another type that the poetic rules and methods forced to form not else. This is also the case among the contemporaries. There are poets who reserved their poetry for the chastity and pureness. It is enough for him at the time of farewell to shake hand noble hand with noble hand or enough for him mere a pause filled with the purity and chastity or to pray to Almighty God to bless him with the beautiful and buxom girl who captivates his heart and who is clever, religious and beautiful, to lead with her a comfortable and permissible family life, thereby keeping distance from the banned passion and sinful intercourse[313].

Some of the contemporary poets pictured the physical intercourse more clearly and they openly talked about the material relation between them and their sweethearts. It keeps distance from platonic love. Poet of this group takes pleasure in the slim waist and in the black eyelid, kisses the mouth and drags her body close to him to sow in her the misery. She gets close to his pillow staggering; he takes her in his arms, his forearm becomes pillow for her, he hugs her and kisses on her neck, then she demands it on her cheeks and on the perfumes passages of her thoraxes. Then she demands more and he does more. Some of them narrate how his right hand moved on her hair and that his hand was seeking to find her eyes, cheeks, mouth, and yearning for her throat, breast and chest. Some depicted his entry to the tents of widows, whose husbands died at the near time; therefore this beginning was making her cry and reminding her good as she looked at the photos hanging on the wall. But in the course of time, she became tired of the cry and demanded the poet to rise in her valley as the shining moon. He became responsive towards her and image of the late disappeared completely.

Other things that will draw the attention of the researcher in the love poetry composed by the contemporary Saudi poets are the swinging between chastity and promiscuity at the same poet. He is pious and devout in poem; his relation with the girl doesn't exceed the limits of permitted words and love of spirit to spirit, while in other poem he sinks in physical pleasures and disclose openly his forbidden relationship. The researcher stands in front of these contradictory phenomena confused that he doesn't know what to say about the essence of this poet's relationships, whether it is the true innocence or the forbidden sin? Is there only the pureness or the guiltiness in the essence of relations?

The researcher associates this love poetry with the environment where it is delivered, with the status of woman in the country and social and family relationships; that leads to the opinion that this poetry is words of the people who talk what they are not doing, because the Islamic way of life in the Kingdom doesn't allow this amusement at all. That doesn't allow it in joke; it doesn't sanction it even for fun and doesn't picture it in imagination. The nature of this life doesn't tolerate a

313. *Al-Harakatu al- Adabia fil Mamlakatul Arabia al-Saudia* page.224

bit of indulgence in the range of dignities and sanctities, it provides the women their safety, surrounds her with precious dignity; it remains cautious about her surroundings and protects her from poet's play with her and that of image maker. That is the thing Islam preaches as a religion.

Therefore, if the poets of love poetry enter upon the way of jahili poets or that of the impudent poets of different periods or imitate the style of some modern dissipated writers, keep up the play instead of seriousness and the poetry instead of the reality and say what they are not doing, these all are not be justified; they can't proceed in the calculation of this country and in the account of religion first, they will not be the exhibition for which people give attention and the pious people seem satisfied of it.

We believe that this group, divided between the chastity and the promiscuity, never seems to be characterized by this or that, because, if he is chaste and honest he turns away from the entry to the second, refuses attributing promiscuity to him but he doesn't do so, otherwise, if he is promiscuous the social and religious conditions, status of woman in the country, her strong veil, separation of family relations do not allow the promiscuity. So that let us conclude the love poetry of this kind is illusion, not a fact and not a reality.

If we look at the status of female lovers in the poems of love poetry we find them divided in to two lists. One group of poets throws her to the bottom while others place her on the height or at the peak. The first group looked at her through the glass of the declined periods and saw it as a reprehensible sex; she is a snake that emits toxins, a trap prepared to catch the men and to stir up their lustful instincts; she is created for the sin and leading to the wrong way. Moreover, she is liar, deceptive and hypocritical; she hides what she is not showing and tells what she is not doing; she commits immorality and claims the chastity and she drops blind lust in men's bedroom.

We don't think that these attributives attached to the woman are the solid doctrine of the poets, for the simple reason that this may itself be useful. But it has clear indication that the poet like Faqqi who augments in slandering woman, he contradicts to himself in the sex which he was thinking as perfume bottle that one of the girls presented to him. If a bottle of perfume or of other is sufficient to create an opinion or to picking off a belief, then what a cheap gift is this, moreover, how worthless and weak opinion this is!

There is another group which took other path. The poet of this group lifted the woman's place to the extent that he himself enjoys and saw in her the share of life, *the soul mate*, *the light of sight*, *the inspirer with life songs* and *the innovator of tendon in all hearts*. He didn't give her sharp look even in the case the rift takes place between the lovers and the fire breaks out. It is enough for him to be with his beloved like the stars in the orbit which come close and go far and whenever they

quarrel their longing is the guarantor of their reunion and whenever they separate the orbit of love is capable of bringing them together forever. He sees her represent all beats of heart and all smiles in the world. She is in his poem the guiding star in the darkness of life and the shady garden for the heating days. She brings meaning to the life. The life and everything will be silly without her.

يا مني كل خفقة في فؤاد عاث فيه الجوى ولاقي المنونا
أنتِ لي وردة يفوح شذاها عاطرا يملأ الحياة فتونا
أنتِ لي غنوة إذا رجعتها خفقاتي ينساب لحني حنونا
أنتِ لي بسمة تنير سبيلي وسناها الطروب يذكي الشجونا[314]

If we move to the study of the mold by which love poetry is molded we find the first phenomenn, softness of the words and splendour of the structures. This is not strange because the nature of the subject, beauty of the thought and the art of love poetry itself require this splendor and necessitates this softness. The love poetry in Arabic literature and in the world literature from ancient times to the present day is featured with the sweetness of the words and the easiness of the structures. While in the past, the love poets were mesmerized by equating women to the best animal or to the most wonderful thing in the nature, the contemporaries are mesmerized by the same method and they stand out from the predecessors just only in few points and they continue to compare the traits of female beauty to the best animal and to the best in the nature. They compare the face to the sky moon and the sparkling planets, the cheek to the rose of garden, the eye to the eye of addax, the look to the witchcraft that grabs the cleavers and the ear to the ear.

As far as the musical mould is concerned, the thing is one among both the ancient and contemporary poets. Nevertheless, the poetry is a vessel in which the love poetry is poured. The full and parted prosodic meters are the moulds of passions. The opposition of the masters in the love poetry of the Arabic literature in the case both in the content and structure is widespread and popular. When the predecessors increased the counting of places where the lovers met, the successors gave more space for describing the places. When the people like fall of the music in the nooniya of Ibn Zaidun the contemporaries followed it. When the Muwashahath carried in the course of time the repertoire they composed in the structure of Muwashahath. When the volumes of Arab poets other than Saudi poets are filled with the prose like poem or poem like prose, they imitated them and followed their methods. The various schools of the style and the currents which took turns in the performance of this art need a special discussion.

Now, is it possible to see in the contemporary Saudi love poetry particular identity that differentiates it from the love poetry of other Arabian Countries,

314. Said Muhammad Tahir al-Jamakhshari in his Dewan *Agarid fis Sahara Anti li* page.69

though we don't say from the ancient poets? As a response to this interrogation, we may stress that this kind of poetry from the contemporary Saudi world has its own peculiarities that constitutes its own identity, despite the abundance of the imitative manifestations.

First of its particular features, Islamic traits, that you never read a poem of this kind without meeting with religious words or structures borrowed from the Holy Qur'an or from Prophetic words, or with the marks of the Holy land and other related things. This poetry of love is brimful with *the word of Majesty*, words of the permitted and the prohibited (al- halal and al- haram), the bowing (ruku'), the prostration (sujud), the faith (iman), the fate (qadr), the hereafter (akhira), the hell (nar), the sin (khathia'), the repentance (thuabat), the apology (isthighfar), the compulsory religious duty (farz), the supererogatory performance (nafl) and others.

The second aspect of the identity: expression of all marks in the nature, including valleys, mountains, deserts, mirage, tents, journey, horses, swords, lances, heroism and the sacred. I think that if one of the intellectuals listens to the poem of a Saudi poet, without knowing that the composer is from the Saudi Arabia, he can identify it is from there or at least, it is a poem from the Arabian Peninsula.

The third aspect: domination of the chastity and its clean style over the images of moral depravity and promiscuity. Moreover, the number of poems which dealt with the dissipation and pictured the promiscuity is less in comparison with the poems of chastity in the Saudi love poetry. The Saudi love poetry, generally, moves towards the purity, becomes adorned with the shyness and dyed with the timidity. The poet mostly resorts to symbols to express a material meaning and its word will be acceptable for the ear and the senses in the time reading and listening. I believe that the various elements lead to this trend; domination of religiosity among the people that covers these poets to, the second is that the poets are pure Arabs who the Arabian natures are flowing through their blood, which include shyness, dignity, timidity, the ideal of manhood and decency.

The fourth distinguishing feature; keeping distance from the unsteadiness and effeminacy. we feel, while we listen the poet reciting his poem or we read it, with the solid manhood, vigor, strength and health, regardless of his words' trueness, excitement and power, We do not see there the murdering dejection, deep rooted pessimism, desire of death and the intention to get rid of this life by suicide or by other means. We don't find any poet picturing his humility in the absence of his lover or the littleness of his personality to melt away that distance and harshness. We experience here, only the strong feeling of the manhood which will not spoiled by our cry in a time that needs it; instead we will be elevated and distinguished by it in such moments. Finally the nature of this love poetry is dominated by excessive pain. That is a phenomenon that differentiates the Saudi love poetry from that of other countries. It is noteworthy that the love poetry is one of the genres which got

significance among Arabs and its significance has grown in the modern period. We find a number of poets devoted their life to this genre like Ismail Sabri. There are poets who bought some renovations to the customs of the poetry like the reveling of his own sorrows and pains as we find it with Al- Rafi' when he says:

من لِلْمُحبّ ومن يُعينُه والحبُ أهْنَوْهُ حَزِينُهْ
أنا َما عَرفْتُ سِوىَ قَسَاوَتِهِ فَقُولوا كيفَ لِينهُ
إن يُقْضَ دينُ ذوي الهَوَى فَأنَاَ الذِي بَقِيَتْ دُيوُنة
ىَلبِي هُوَ الذهبُ الكرِيمُ فلا يُفَارِقُه رَنينُه[315]

"Who will stand for the lover and help him,
love is brimful with pains and grieves.
I did know only its hardness.
So please tell me the solace.
If debt of the lover will be paid off
I am here with debts.
My heart is the precious gold,
so it never departs from the cry."

It will be noticed in the love poetry of this period that it is dominated by the expressions of pain and grief and by the pessimistic approach. This is apparently evident in the poems of Abdur Rahman Shukri and Ibrahim Naji.

xi- Glory and enthusiasm: These are two purposes which played significant role in the poems of ancient poets. But the contemporary poets shifted from these to something called the nationalist poetry. They boasted of, only the glories of Arabs and Muslims. This looked much with Muhrim and Shawqi meanwhile Barudi executed in his poetry these two purposes for being commander came to battle fields to fight with the opponents. So it is noted down from his poem:

إذا استَلَّ منا سيّد غَرْبَ سَيْفِهِ تَفَزْعَتِ الأفلاكُ والتفتَ الدَّهرُ

" If any one of our gentlemen draw his sword from the sheathe the celestial sphere will be frightened and encompassed with the fear".

x- National Poetry: It means the poem that depicts citizens' problems and worries, their aspirations and hopes and their views of colonists and other enemies of the country. Therefore we find it mixed with some of the defamatory poem as we mentioned earlier about the poems of Hafiz and Shawqi. None of the poets in this period left this kind of poetry untreated. The masters of this poetry include Al-Shaikh Abdul Mutalib and Muhrim. The most simple poems of this kind is *daliyat* of Hafiz Ibrahim in which Egypt talks about itself, it begins with following line:

وَقَفَ الخلقُ يَنْظُرُوْن جَمِيعاً كَيْفَ أبْني قَوَاعِدَ المَجْدَ وَحْدِي

" All the people stood looking at how I alone make the rules of glory"

315. *Al-Gajl* 1/16

xi- Social Poetry: it was considered as one of the new purposes of the poetry, despite of its sparkles being found in Abbasid period like what we read in the poetry of Ma'ry.

However, the modern poets composed much treating social issues and expressed their concerns to purify the spoiled social conditions as they talked about the poverty and its causes and about the deception and treachery widely spread among the engineers, doctors, scholars, Islamic jurists and so. They also treated the superstitions and their control over the society and wrote poems on woman education, forming associations and their maintenance.

The most famous poets of this category include Hafiz Ibrahim, Ahmad al- Zain, and Ahmad al- Shawqi. Hafiz Ibrahim speaks of tombs, close approach towards their people and the poverty:

أحيَاؤنُا لا يُرزَقونَ بدرهمً وبألف ألفٍ تُرزَقَ الأمواتُ

مَنْ لي بِحَظِ النائمين بحُفرةٍ قَامَتْ عَلىَ أحْجَارِها ا لصَّلواتُ[316]

"Living beings are not given any dirham;
meanwhile the dead are poured with thousand and thousand.
What I have in case of the sleepers in the graves
where the prayers were performed on their stones."[317]

xii- Satire: it is one of the purposes of poetry that lost its relevance in this period as the poets turned away from it especially from the individual defamatory composing except very few that is modest in words and targeted enemies of the community and those of Islam like the one against the colonialism and its proprietors. This is largely noticed in the poems of Muhrim, Hafiz and others.

If they satirize somebody they will blame his character and his physical and moral features as Shawqi did when he blamed Mustafa Kamal Turki. There are very few poems which differ from this style like the words of Hafiz Ibrahim Kutubi;

أديم وجهك يا زنديق لو جُعلت منه الوقاية والتجليد للكتب

لَمْ يعْلها عنكبوت لأينما تُركتْ ولا تُخاف عليها سطْوة اللَّهب[318]

"Ho Atheist if the binding and covering of the books are made by your skin the spider will not cover it, wherever it is abandoned and the attack of the flame will not be feared on it".

xiii- Historical and Educational Poetry: This is also a purpose for which some of the former poets wrote their poem like Ahmad bin Abdi Rabah, author of *Al- Aqd*. However, the poems written by poets of this period differ from those of Ibn Abdi Rabah and others, because the poems by the previous poets look like the string of

316. *Al-Adab Al-Arabi wa Tarikhuh*, vol : 3, p. no : 61.
317. *Ibid* p. no : 61.
318. *Ibid* p. no : 61.

the knowledge while the successors dressed their poems with pretty poetic dress as we read in the volume *Glory of Islam* (*Majd al Islam)* of Ahmad Muhrim, in the *Adwal al- Arab wa Uzamau al- Islam,* of Shawqi and *Al- Umriya* of Hafiz Ibrahim.

xiv- Emotional Poetry : This kind of poetry is meant to express the poets' grievances and hopes and deposited in it their concerns and burdens, so they bought many things which are not conversant with the ancient Arabic poetry. This trend in the modern poetry may be the reflection of the western literatures' influence in them. This western trend is controlled by the pessimistic ideology that made the poets resorting to the cry and being satisfied with the wails and laments. This group of modern Arabic poetry is represented by Abdur Rahman Shukri, Mazini and Ahmad Zakiy Abu Shadi.[319]

B- Objectives of poetry, its style and meanings

i) Objectives

Earlier, we have mentioned that Baroudi was the first modernist writer in the modern era. His innovation was aimed at bringing back the poetry into the era of prosperity. Thus he revived in poetry what had been disappeared such as honest purposes, the poetry of pride and enthusiasm etc. He expended its field and gave a great charm to it, in particular to the depiction of the monuments of Egypt and nature as much as possible for him, then came the writers who literally imitated his manners.

As for the objectives, they took a stand prevailing in the nature of that era. Whereas, they turned towards some of them like depiction and praise, and turned away from some of them like enthusiasm and pride. As for the satiric verses, they took up the medium range as follows:

a) Depiction الوصف

The depiction is considered one of the inherent objectives in Arabic poetry, as they went to extraordinary lengths in the depiction of sense or perception. Hence, one should not be in surprise, if the poets of the modern era took more interest in it in comparison to other purposes. They depicted gardens, trees, seas, rivers, and every aspect of ugliness and beauty that pleased them or displeased them.

The depiction is mostly found in the poetry of Shawqi, Matran and others like them such as the poets of beauty, for instance, the words of Shauwqi in describing the sea in the Hamaziah kasida his Diwan starts with:

همَتِ الفُلْكُ واحْتَواهَا الماءُ وحَدَاهاَ بِمَنْ تُقِل الرجَاءُ
ضربَ البحرُ ذو العُبابِ حَواليْـ ـها سَماءً قد أكْبرتْها السماءُ
ورأى المارقونَ من شَرَكِ الأرْ ض شِباكاً تَمُدُّها الذَأْماءُ
وَجِبَالا مَوَائجاً في جِبَالٍ تَتَدَجَّى كَأنـها الظَّلْمَاءُ

319. *Al-Adab Al-Arabi wa Tarikhuh,* vol : 3, p. no : 61.

ودَوِيًا كما تأهَّبَتِ الخيـ ـلُ وهاجتْ حُمَاتَهما الهيجاءُ
لجَّةَ عند لُجةٍ عنْد أخْرى كهضاب ماجت بها البيداء
وسَفينٍ طوراً تلوحُ وحيناَ يتولى أشباحهنَّ الخفاء
نـازِلاتِ في سيرهَا صاعداتٍ كالهوادي يهزهُنَ الحداءُ

"ربَّ"إنْ شئْتَ فالفضاءُ مضِيُق وإذا شئْت فالمضيقُ فضاءُ[320]

"The ship headed, covered by water. It is run by a sailor lacking hope.
The waved sea hit the sky surrounding it which has been already enlarged by the sky.
And renegades saw from the trap of Earth some nets spread by malevolent people.
There are mountains scrolling over dark mountains as if they were gloomy and dark.
And produce clamor as if the horses are ready to run and flew into rage in the battlefield.
It generates back to back sound like a mountain surged by steppes.
There are some ships appearing sometimes and hiding sometimes.
Heading towards their direction descending like vanguards being shaken by hawk.
Lord, If you want, you can make spacious atmosphere narrow and turn narrow one into spacious one."

b) Praise المدح

Praise is a genuine art in Arabic poetry, as we mentioned above. In the beginning of the modern era, the poets imitated the method of their predecessors in praise and the acclaimed persons did the same to give donations and grants like their predecessors. And as a result the poetry gained glamour and good status, as the poets of the modern era took an immense interest in higher meanings and noble qualities such as nobleness, leniency, chastity, long-sightedness, profound experience and sagacity and so on, pursuant to the taste of the times and acclaimed figures.

The campaigns started against the poets of occasions. Consequently, the poets started avoiding this a little despite the standing of donating writers and critics against the campaigns, then the lyrical poets turned to praise the Prophet Mohammad (peace be upon him-) and went to the extraordinary lengths in it. At that time, it became so common that you will hardly find a poet who has not said more than one poem in this regard. It seems appropriate to mention this art - praise in more details.

The history of praise and its existence in poetry as an art dates back to the ancient time when human being first existed on this earth, became aware of him, his surroundings and felt that his talents and fortunes are different from others, whether it came to the fore from the depth of heart of extoller or from the sycophantic approach to those who felt that they are superior to him in power or

320. *Al-Adab al-Arabi wa Tarikhuh*, vol : 3, p. no : 61.

money or congenital advantages, so it was basically the endorsement of leadership and recognition of preference and prestige they enjoyed.

The Arabs were not new among the nations and were not unique of all people. Hence, they actively participated in this field and plunged into the field of reverence for the talented figures. They inherited it from their predecessors and this chain continued uninterruptedly without being confined to a specific country or era.

Perhaps the Diwans of praise is the largest and thickest collections of poetry and, or equivalent to the torrent of what have been composed in poetry of love and affection. If we cast a quick glance at Divans left by our forefathers and predecessors, we would be familiar with this fact and particularly, it would lead us to a huge legacy of the art of praise which is undoubtedly, very attractive and interesting.

The people of the Arabian Peninsula are, in fact, the descendants of those ancient extollers, so, no wonder, if they inherited from their ancestors and kith and kin the love of praise and praise for others and recognition of distinguished personalities and their works and there should be no wonder after this, if we find during our research on literary works of island's contemporary poets, that a good deal of their works is dedicated to praise and glorification[321].

A simple review of a book containing the models and collections of poets of a specific era lived in a specific region, will lead us to a handsome deal of such poetry. For example, *Shoarao Hajar*[322], this book is consisted of twenty-two poets who lived in the eastern region known as Al- Ahsa or Hajar, between the twelfth and the fourteenth century of immigration (Hijarh), from the eighteenth to the end of the twentieth century.

The book brought out together nearly hundred and eighty kasida excluding quatrains, five lines poems, splitters and puzzles etc. According to the census, the poems of praise reached 95, and the stanzas ranged between fifty to hundred. A quick calculation will show us the proportion of lyrical poems in comparison to other poetic arts. Hence, we can say with utmost assurance that the lyrical poems alone in this book have crossed a total of what has been said in other arts. It is hard to believe that this inclusive book is featured by abundant lyrical poems than others, while other divans have a little portion of such poem; they are all almost similar and equivalent.

There is a number of poets who literally focused on praise and composed a great deal of poems in this genre, for example Ibn Uthaymeen, Kanaan Al-Khatib, Al-Ghazawi, Fouad Shaker and Khalid Al- Faraj. Readers of these collections will realize that how sincere they were in composition of poems, for example Al- Ghazawi was popularly known as *the horse of His Majesty (حسان صاحب الجلالة),* people expected –

321. *Al-Adab al-Arabi wa Tarikhuh*, vol : 3, p. no : 61.

322. *Al-Harakah al-Adabiath fi Misara*, p.no : 241, collected by Abdul Fatah Mohammad al-Hulwo and published in Egypt in 1959/1379 A.H.

spontaneously - to hear from him a poem in every formal occasion of the Kingdom, or the Saudi royal family, and Fouad Shaker, and Kanaan Al-Khatib were not different to him.

Thereafter, no wonder if we read an article written by Ahmed Abdul Ghafoor Al-Attar [323] in which he seems to be very surprised by the abundance of lyrical poems of modern era, even he said: "... if we collect all that have been composed in the genre of Praise in modern era, it would exceed to what had been composed in ancient Arabic literature."

If we search for a reason behind such plentiful magnificent poems composed in lyrical form in the Saudi community and try to get a satisfactory answer of it, it would be impossible. However, all that we can say that these poets are successors of the ancient poets who fell in love with this color and their children have inherited this love. The rapprochement with the ruling class and those with wealth and power often in pursuit of fawning, wooing, glorification and reverence might be a reason as well. The motive behind this may be also a desire to win rewards or gifts or post or meet the needs. It may be motivated due to faith and doctrine of poet that it is his duty to extend the words of thanks and praise to the deserving figures and that if he kept silent in this regard, ultimately, he is shrinking away from his duty. The real example of this faith is the poets of Al-Dawath who composed poems in praise of Sheikh Mohammed bin Abdul Wahhab, his children and grandchildren but they did not expect any reward or gift, even a word of thanks on it, and the case of Ibn Uthaymeen bears no difference to the poets of Al-Dawath who praised the King Abdul Aziz, he was a hero and an imam, but didn't have surplus wealth to reward the poet what he deserved. Ibn Uthaymeen led a life of hardships and passed away but he never failed to praise the king Abdul Aziz as history tells us.

Whatever amount of these literary works in this genre may be, it is almost similar to the praise of ancient extollers. They extensively imitated them in a manner that they might have forgotten their local identity, lost their distinctive features and their poetry might have been disappeared in comparison to the old poetry. To clarify this more, it would be better to analyze the lyrical poems of modern era and put them in parallel with the poems composed by our ancient lyrical poets in this genre.

The Ancient poets praised their kings and their successors to a large extent, turned to their leaders, courtiers and their masterpieces composing innumerable poems in their praise and admiration. They also praised scientists and writers and considered them the best merits to compose on. Amidst this, they never failed to praise the Merciful God and extend words of thanks to Him. Then they turned to the Prophet Muhammad - peace be upon him - and compiled the best and amplest poems in respect and honor of the Prophet Muhammad (peace be upon him) as

323. *Al-Harakah al-Adabiath fil Misar*, p.no : 242, the article was published in the magazine *Al-Fardiath* in 1963/1382A.H.

well his family members. They also dedicated a number of poems in praise and extolment of their countries and cities.

The contemporary poets came and praised the Saudi ruling family,[324] and Sheikh Mohammed bin Abdul Wahab, his sons, successors and some of the governors of the Ottomans who ruled over the parts of the island.[325] They also wrote poems in praise of the family of Al e- Rashid in Hael[326], the noble Hashemites in Hijaz[327], and a number of ministers, princes and dignitaries[328], the rulers of various regions[329] and many more having money or prestige or influence in their heydays.

The distinguished old poets composed splendid poems in praise of their beloved ones, who saw in them the sea and the Euphrates in its acme, the spring that refreshes people, incisive sword and the sun. They admired their moral values such as strengthening of kinship, release of suffering captives, demeaning themselves in pursuit of glory and fame in the battle fields. They described them as religious, pious and supportive in the matter of religion and God, as loving, sincere and devoted to the welfare of common people and faithful to their country, and admired their efforts in uniting people for the sake of love and brotherhood and burying grudges and hatred, otherwise, making them civilized by the helm of sword or wisely.

The contemporaries also composed a great deal of poems in praise of their beloved ones like their predecessors, for example, the poems composed by modern poets in praise of Imam Hussein - the Sharif of Mecca -. These poems are full of good qualities like sovereignty, honor, courage, chivalry and generosity, the pride of world associated with him, the proud of country over his personality, the happiness of people, the rage of enemies and much more like he is the master of Hashemi and Abdali family, the descendant of the great Prophet, The Khalifat came to him by fortune, it was not only given to him in marriage like bride, but has been imposed upon him, during his regime religion was in its zenith of progress as well as the Shariath and people were pleased and his love for the decimation of well-being which spread over the length and breadth of all countries and nations. In praise of the Saudi rulers they also said a lot of poems and described their glorious victory in battles which made the religion very famous, opened the gates of heaven and reached the country at its acme.

It seems little bit innovation in this praise, referencing that they copiously put in it national spirit and sense of nationalism as well as religious tendency found the

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324. A good deal of poems has been composed in praise of late the king Abul Aziz, the magazine *Umm-al Qura* from 1924 to 1953 was almost full of this and the newspapers of The Saudi Kingdom and institutions. *Al-Harakah al-Adabiath fi Misara*, p.no :243.

325. See in *Tareekh al-Ahsaa* 1/186 and in *Shorao Hajr* p. no 242.

326. See in *Tareekh al-Ahsaa* 1/179.

327. See in the newspaper *Al-Quiblah* in its almost all numbers from 1916 to 1924.

328. Among the praised Saudi Ministers, we came to know in poetry are: Muhammad Umar Taufeeq, the Minister of communications , in the collection of Fuad Shakir *Wahy al-Fuad* page no 170 and 289 and Muhammad Saroor al-Saban, the Finance Minister, the General Secretary of the Summit of Islamic World, in *Wahy al-Fuad*, page no 147, 149.

329. *Tareekho Asir Fi al-Madhi wa al-Hazir* 1/203, in this the rulers of Asir region have been praised and see *Tareekh al-Ahsa*, 1/186.

acclaimed persons. For this to be clear, I resort to cite some stanzas of poems said about Hussein, arguing that the poet did not compose poetry in pursuit to self-interest or pride to be bestowed upon or the glory of life, or to acquire any position, rather it came from the bottom of heart for winning back the pride of religion stained by anti-Islam elements, for the elevation of country humiliated by enemies and restoring the glory of Arabism insulted by its opponents. The new praise poetry differs from ancient poetry in the sense that it shifted from the frame of specific individualism to a larger context of the nationalism and from narrow borders to the wider world. The innovation in the lyrical poems of contemporaries could be traced by the fact that now they considerably reduced talking about the acclaimed figures and started expressing elaborately the feelings of groups. Now, there was a trend to back the ideas by quoting sentences said in praise of Arabism, its struggle and liberation movements from clutches of restrictions. The poems said in praise of Arabism are abundantly found in Saudi poetry. First of them is the poem of Mohammed Saeed al Amoudi entitled *Zalamuka Ya Umm al-Madaen* (*Madaen! They ill-treated you*); the city of Damascus ruined by the French colonialism. Mohammed Sorour al-Sabban said:

"The community is your community and higher position-aspirants are your siblings.
If matter becomes serious O "Syria", they are your soldiers who will protect you
If need arises for battlefield, whenever you will call the battlefield, it will respond you.
Jeeron; the House of noble and elite figures, they made you sit at the top among the kings.
There are many glorious deeds done by your veteran sons in the battlefields.
Genius, enthusiasm and intelligence, they are right who depicted you by these qualities.
O Damascus; the country of nobles and the stronghold of the Champions in the Day of entangled Canna
O home of people of freedom and mastery and loyalty when they called you.
You are unique in tolerance and generosity; you are well-known for your superiority and sublimity[330]."

The innovation in praise is also reflected on social activities of acclaimed figures admired by poets, for example, the reforms of community, struggles for the service of nation like the dissemination of education in order to eliminate ignorance and spread of God's light, advancement of industry[331], encouragement of agriculture, sending scientific teams abroad so that they could come back with expertise and serve their homeland[332], visiting the desert regions, elimination of the

330. *Adab al-Hijaz* written by Mohammad Saroor al-Saban.
331. See in the collection *Wahy al-Fuwad* poem no 90 and the newspaper *Umm al-Qura* , no 180, the poem of Al-Gazawi.
332. See in the collection *Wahy al-Fuwad* poems, 52, 76, 79 and the poem of Ibrahim Khalil al-Allaf *Wahj al-Shabab*, page no: 65.

life of homelessness in the deserts and wasteland[333], strengthening the army[334] for the safeguard of borders. Add to them the welfare activities like construction of laboratories, factories[335], schools, hospitals, orphanages[336] and charitable shelters for vulnerable and needy persons, and also spreading the network of railways and asphalts linking towns and villages[337] and pushing the country towards true civilization with determination and sincerity.[338]

The trend of imitation in the art of praise was not only confined to meanings, but it included technical performance as well. Ancient lyrical poets were accustomed to compose the poems of praise. They used to select the most eloquent words and expressions and splendid images and pick out appropriate musical tone and the rhyme to make the poem quite interesting in its creation. The contemporary lyrical poets extensively imitated their predecessors in words selection, sentences choice, and relied to a considerable degree on the old prosodic forms that were very successful and were widely accepted. Hence, they followed their style. The best example of this is the poem of Ibn Uthaymeen in praise of King Abdul Aziz that starts with lines, *the splendor and glory in India is cane* It is an image almost opposed to the poem of Abu Tammam *sword is more believable news than books*. The only difference between two poems is that Ibn Uthaymeen replaced the name *Mutasim* by Abdul Aziz and *Caliph* by Imam and changed battle name *Amuriyah* bringing an alternate of it *Al-Ahsa and Riyadh*, and then kept everything as it was like meter, narration, expressions and the form of performance. Like Ibn Uthaymeen there are a number of poets.

Secondly: Meaning (المعانى)

Meaning come to the mind of poet the same as they come to the mind of every individual but the poet's way of receiving them, feeling them and their interaction in his sense and consciousness differ much from those of others. The writer's style of expression is different from that of others, because he can dress these meanings and thoughts with the ornaments of beauty with his sensation and talent, which the others can hardly do. That is done only by choosing appropriate words and combining them in the proper way. This ratifies the trueness of al Jahiz's words, "the ideas are lying on the ground, the matter is to mould them in the verbal mold that can disclose them",

The poets of modern period has inherited structure wrecked poetic heritage, so they resorted to the legacy of their predecessors in previous periods. Their successors brought ideas from what they read of human literature, these ideas were

333. See in *Umm al-Qura* vol. no 229, 227, you find the poems of Khalid al-Faraj on this topic.
334. See in the collection *Wahy al-Fuwad* poems 61, 63, 71.
335.*Ibid,* poem: 90.
336. *Ibid,* poem: 50, 51.
337. *Ibid*, poem: 215.
338.See in poem of Abdullah Bin Khamees, newspaper "*Ukadh dhi Qaadah* 1388H/1967A.D

expressed with extreme beauty and excellence. What matters is not to bring new ideas and thoughts but to deliver even an old idea with a new dress.

Perhaps, some of them have treated a trivial or common idea but have brought it in a fully fledged show of novelty and beauty.

This is common in the poems of Ismail Sabri, Shawqi and others. We can take the word of Muthran as an example, he talks about the butterflies which missed a flower fell down and disappeared in grass, so they became hovering searching the place of it:

مَا الذِي تَبْغِين مِنْ جَوْبِكِ يَا شُبُهاتِ الطَّيْر؟ قَالَتْ وأبانَتْ
نَحْنُ آمَالُ الصِّبا كَانَتْ لَنَا هَا هُنَا محبوبةٌ عاشَتْ وَعَانَتْ
كَانَت الوَردةُ فِي جَنتنَا مَلَكَتْ بِالحَق والجنةُ دَانَتْ
مَا لَبِثْنَا أنْ رَأينَاهَا وَقَد هَبَطتْ عَنْ ذَلِكَ الْعَرْشِ وَبَانَتْ

فَتَرَانَا نَتَحَرى أبَداً إثرها أوْ نَتَلاقَى حَيْث كَانَتْ

“Oh suspicious birds what do you wish by this exploration
They answered that we are hopes of youth;
It is here a beloved one stayed.
The rose was in our garden, that really ruled it,
But we couldn’t see it as it fallen from the throne and parted.
So that you see us seeking its way or we meet where it was”.

Thirdly: The Manner (الأسلوب)

As per the beginnings of the poems in this period, the poets did follow the track of al Barudi in his imitation of styles from the ancient poets and it was followed by many of the master poets in their poems. So we find their poems generally start with erotic introduction of the ancient Arabic poem that ends with wonderful shift to the intended goal.

The poet walks around various purposes in his poem, then the oneness of the subject holds control over the entire poem especially with the great poets like Hafiz, Shawqi and Mutran.

The Arabic poetry found wide range in the minds of the poets who left behind school of Shawqi, but they became weary of the oneness of the meter and the rhyme. They had relief in the post of classical form of Arabic poetry (Al-Muwashahat) but they revolted against it and moved to *the rhythm less poetry* (*Al Shi’r al- Mursal)* until the poet of this group composed every line with one rhyme, then the writers of the northern exile literature revolted against the nature of meter and rhyme that they called as *the poetic prose (Al Nasr al- Shi’ri)* or *the prose poetry (Al Shi’r al- Mansur*) or the prose poem.

Iliya Abu Mazi came later with what he called as *combination of meters (Majma’ al- Buhur)* only to be followed in the row by the great poets like Nazik al-Malaika, Badr al- Sayyab and Muhammad Hasan Awad with their new poetic trend

called the *independent poetry (Al Shi'r al- Hurr)* and competed each other in the field.

These things I have introduced in my talk on the innovation in the poetry.

As far as the word, expression and composition are concerned, they are classified into four groups.

i) This group desired the purity and magnificence; therefore they followed the method of the ancient Arabic poets. So their poem came covered with the garment of Imr al Quise and encircled by the gown of Farezdaq. The person who represented this trend is al Shaikh Muhammad Abdul Muthalib who was known as poet of Bedouins.

ii) This group stuck to the firmness and they made their style strong and firm. They tried to make their content in the upmost of the art of style with the clarity in the words, integrity in the expression. This trend was mastered by the poets like Al Rasafi, Al Shabeebi, Shawqi and Mahmood Ghainam.

iii) This group is influenced and impressed by the western literatures. They gave preference to the meaning and ideas more than their concern over the style. So their expression was often cloudy and sometimes superficial. This trend was executed by Abbas Mahmood Al Aqqad.

iv) The fourth group never gave attention to the purity and the firmness of the language. So they didn't find objection in the domination of colloquial language over the world of poetry. That even opened a hole for the entry of foreign words in their language as they bought the words like *Fustian (women's gown)* and *Balto (overcoat)* and likes.

They are characterized by the weakness of composition, the entry of Alif and Lam to the denying Lam and the conundrums. But these were promoted as the proof of their artistic ability. This was the door through which many adopted words came to the world of poetry. The Arabic enemies used these as their instrument to realize their dubious goals.

C- Poetry of Islamic invitation (شعر الدعوة الإسلامية)

It consists of the poems which were used by their writers to serve Islam by words, deeds and faith. It is not necessary to state it frankly but the poem should include something of pure Islamic thought and get rid of triviality, ideological and moral decline. This kind of poetry started since the Prophet's period and got strengthened when three masters among the Prophet's poets. They are namely Hassan bin Sabith, Ka'b bin Malik and Abdullah bn Rawaha.

The motives for the poetry of propagation were closely connected with the life of Arab Muslims. They often became strong and sometimes became weak. This condition continued until the modern period where the motives assembled much and subsequently strengthened the poetry of propagation and broadened its areas, most important things of these are as following:

i) The first sight of manifestations of the life for this type of poetry comes out immediately after the propagation al Imam Muhammad bn Abd al Wahab, this effect we witness in the poetry of Al Shaikh Husain bin Ghanam and that of others who followed him.

ii) The weakness started spreading in the essence of Usmania State. The people felt their intellectual weakness in addition to their economic and political weakness. So they became looking around for the sources of spiritual and material strength. This resulted in the new dawn of poems of knowledge and arts and poems praising the prophet Muhammad -peace be upon him- and encouraging adherence to his religion.

iii) In the first half of the fourteenth century, Hijra the contact of Arabs with the western world became strong. This taught them what the enemies of Islam hide of deception and conspiracy against Islam and Muslims, because the enemies saw in Islam the strength which threatens their existence. So they spread suspicions on Islam and its propagators. This motivated the poets to oppose them warding off their deception and refuting their claims with evidence with evidence. This group of poets includes Muhammad al- Eid al- Khalifa, Ahmad Muhrim and others.

iv) The means which the enemies of Islam used consist of distortion of the Prophet Muhammad's- peace be upon him- biography and his works and charging him with their allegations like that he is a bloody one who spread his religion with swords and lances. This encouraged the poets to compose more in praising the Prophet (peace be upon him) elucidating his character of highness and moral excellence and his policy of wisdom and sophistication and explaining that he is the mercy from the Almighty and the guidance which the Prophet got from the Almighty for his deeds and his words to become infallible not uttering anything as per his desire. This upright trend of poets will be more clearer in the poems of Muhrim, Shawqi, Muhammad Hasan Faqi and other poets who praised the Prophet- peace be upon him- and they had insight in their words.

v) The mingling between Arabs and the Europeans increased. The effects of the two world wars were added to this situation. This left huge social damage resulted in the spread of malicious acts and moral decline to the extent that even the perpetration of the great sins became common among the people and some intellectuals proclaimed the western culture calling for doing prohibited things like the unveiling of woman. This urged many poets to stand against this propaganda trying to resist it and to keep the people away from it. The poets who worked much in such field are Mahmud Ghanim, Ahmad Muhrim, Hafiz, Shawqi and many others. They were classified into three groups on the basic of their stand on the issue of unveiling. The first group refused it strongly at the first sight and started calling for fight against it, here the poet Ahmad Muhrim is the most noted one. The second group was in confusion, supporting it sometime with caution and refuting it other

times. This group was constituted by the greats like Shawqi, Hafiz and Muhammad Hasan Awwad. The third group's stand was supportive of unveiling. Ma'ruf al Rasafi was at the head of it.

However in the modern period, the fields of this type of poetry were broadened. They could accommodate the poems of knowledge and arts and the poems for praising the Prophet- peace be upon him- and for talking about the religious occasions like Ramzan, Hajj, the Prophet's pilgrimage. They also used for the defense of Islam, explaining its merits, resisting enemies attacks, fighting against depravity and immorality, calling for the good and noble morals and boast of the previous Islamic glories. This last one will be more evident in the poems of Muhrim, Shawqi and Abdullah bin Khamis. This included the talk about the famous Islamic signs like Ka'ba, Bait al- Haram, and the Prophet's Mosque in Medina. This was dealt clearly in the poems of Shawqi, Ahmad Ibrahim al Ghazavi, Hasan al- Qurashi, Mahmi Arif and many others.

D-The Heroic and fiction Poetry:

Some scholars think that the heroic poetry is a new genre in the Arabic poetry that the Arabs have taken from the westerners.

But some others see that the heroic beginnings were with Arabs. Among this group some think that the Arabs composed first the heroic poem and the famous epics were drawn from ancient Arabic epics. This may be fairly close to the truth. Then the Arabs showed beginnings after Islam. The most significant of them was epics of Spain. In the modern period, the poets started writing of elaborated poem and called them epics like *Kashfu Guma fi Madhi Sayyid al- Umma* of Barudi and *Mulaqat al- Ka'ba* of Ya'rubi Muhammad Taufiq. Then this genre developed very much as it produced the significant works like *Ahsan al- Qisas* of Khalid al- Faraj, *Diwan Majd al- Islam* or *Al Ilyaza al- Islamiyya* of Ahmad Muhrim, *Duwal al Arab wa Uzama' al- Islamiya* of Shawqi and *Malhama Eid al-Riyadh* of Bulis Salamat al-Nasrani. These are the most nearest modern poets' works to the meaning of epic. It is noteworthy that the Iliad of Homer was written not only by himself but by a number of poets (this is a standard argument by some scholars but yet to get full support and approval of the scholastic world), and then the former collected them and completed it. Here we can consider composition of some Arabic poems as composition that makes them epics.

E- Mahjar Poetry (Diaspora)

This term is coined to refer the literature produced by the Arab groups who stayed in America, most of them are Christians after they left Syria, running away from the fights and looking for livelihood. They are classified in to two groups: one group settled in New York and it had its own nature in its life and literature which was influenced by the American literature in large. They were known as Northern

wing. The other group of writers settled in Argentina and was more concerned about the life and literature than the northern wing. They were called as Southern wing.

The journey of Mahjar literature:

Though the most of the emigrants were illiterate, they could start journals; which were described by Jorge Saidah as the decline of decline and when a group of intellectuals joined them they started betterment of their condition. The southern wing established their first union *Rabitat al Ma'rri* and worked for expurgating their journals. In the year 1339A.H the northern wing established their union *Al- Rabita al-Qalamiya* which broke up in 1349A. H. In the year 1351 A.H the southern wing established their new association *Al- A'saba al- Andulusiya* which broke up twenty years after. Jorge Saidah established a literary organization at San Paulo and after two years of its impotence, Marina Da'bul Fakhori started *Al Marahil* magazine. Then the southern wing established *Jamiat al- Qalam* while the northern wing established *Jamiat al- Adabil Arabi*, but they didn't play remarkable role in the sphere. These different associations issued papers and journals. The most important ones are as following:-

1) *Al- Asabat al- Andalusiya* which was given the name of the southern association
2) *Al- Funun Newspaper* of Nusaib Ariza
3) *Al -Marahil Magazine* of Mariyana Da'yul

The writers of Diaspora literature were publishing their literary contributions in their newspapers and in the Arabic newspapers. Their publications included prose and poetic writings, but their power and relevance looked weak when many of their leaders died and the dangers of the time stormed into their organism, among them the most dangerous was the crawling of the language of the society in which they lived and moreover their habits and customs, to their original identity.

The most significant features of Mahjar Poetry

Diaspora poetry grew in a country that was not familiar with language of Arabs and not tasted their literature. It is natural to get this origin influenced by the country and the society where this phenomenon takes place. We find the effect of American societies was strong in the northern literature while the effect of birth place society seemed pallid in the case of the southern literature.

While the writers of northern wing rejected the originality and assumed the language adherence, those of southern wing clung to their connection of Arab heritage and remained glorious of that. The name of their organization *Al- Asabat al-Andalusiya* itself proves it. This may be the most significant of the distinctive factors among these two groups.

We here put forward some of the common and special features of Diaspora literature represented by these wings:-

i) Extreme longing and yearning towards the home country and complaining of exile in the exile poetry. This is natural in the literature of a community who departed from their country despite being closely touched with it.

ii) Language weakness is considered as another feature of northern writers and some of southern writers, this was a criticism raised by Taha Husain, Salah al-Lubki and others. However, there were among the masters of the southern wing, writers with high language which even overthrew the language of the masters of the East. These high ranked masters of the southern wing include the village poet (Al-Shair al- Quravi) Rasheed Saleem al Khuri, Zakiy Qunsul and Ilyas Qunsul.

iii) The northern writers disdained the meter and the rhyme and attacked them severely as they did in the case of firmness and purity in the language and expression.

iv) The poets for being felt of exile and seclusion composed poems of explanation, confession and joking. This became common even in their meetings.

v) They are the modern Arabic poets who hurried to the erotic introduction found in the ancient Arabic poems and to holding the parts of poem together in a way it looks closely related to the organic oneness.

These are the most important features of the exile poetry. There may be other things which deserve mention but our intention of brief description urges us to stop here.

Topics of Mahjar Poetry

The poems of exile poetry touched on the themes of the ancient and the contemporary Arabic literature as the poets composed poems in praise, eulogy, description, defamation and love and in other themes spread in Arabic literature. However the luckiest themes are three:-

i) Poetry of Nationalism: it can be classified into two

a) In this kind, the talk is oriented at their country which they departed, where their basics grew, their roots spread and they tasted the eastern life in which they had seen the dawn of life.

b) This section confined their treatment to the general nationalism, non religious Arabic unity which was yearned for by the exile poets whom the situation of disunion and fragmentation of the body of the Arab community in the time of storm of evil powers and destruction, grieved. The master of this field was the village poet Rasheed Saleem al- Khuri. He says:

وماضرَّنا أن لم يك العُرْب وحدة وقد وحَّدتْنا في الجهاد المقاصد

أصابع كفِّ المرء في العدّ خمسة ولكنها في مِقْبض السيف واحد

" The Arabs' being of one never harmed us; the aims in the battle had united us.
The number of fingers of the hand is five, but they are in the handle of the sword one"

ii) Contemplative Poetry:

The poets of this group treated each and every theme resulted by their contemplation. The reasons for the abundance are found in their feeling of exile and loss and in being influenced by the literature of the environment where their literature sprouted. These contemplative poems are found more among the northern writers. They were led by likes of Iliya Abu Mazi. The northern writers exceeded in the contemplation to the extent that led them to the apostasy. This is evident in the poems of Iliya Abu Mazi.

iii) Open confession and Joking:

This is one kind of types of talk through reveling of the mind and shaking of the weariness and tiredness. It helps to remove the sorrows of minds weakened by the exile. This is a familiar style in the western poetry. The exile poets had given more attention to this than the eastern poets. The exile society required this kind of poetry for the reasons mentioned above. Here the words of Gorge Saidah is noteworthy, he says that Ni'ma Qazan who was owner of a shoe factory presented to Thaufiq Zaun a shoe attached with two lines:

لقد أهديت توفيقا حذاء فقال الحاسدون: وما عليه؟
أما قال الفتى العربي يوما شبيه الشيء منجذب إليه؟

" I had given Thaufiq shoe and then the enviers asked what on it?
Why, the young Arab said one day, similar thing is attracted to him".

Thaufiq thanked him and replied with the following words:

لو كان يُهدى إلى الإنسان قيمته لكنت أسألك الدنيا وما فيها
لكن تقبّلت هذا النعل معتقداً لأن الهدايا على مقدار مهديها[339]

" If the human was presented his value I had asked you the world and what it consisted of,
but I accepted this shoe believing the gifts are showing the standard of their presenters".