CHAPTER 4

THE PROSE LITERATURE IN THE KINGDOMOF SAUDI ARABIA

This chapter intends to study the prose genres which represent the civilization, renaissance and rise of knowledge society in the land of the Kingdom of Saudi Arabia in modern period.

a) Artistic Writing (1157 A.H. to 1325 A.H)

Artistic writing didn't win attention of scholars and intellectuals in this long period. So we can see its effect except in three fields:

i) Introductions with which the scholars begin their works especially historical books. They are close to the social and historical description like the introduction of the book *Unwan al Majd* of Ibn Bishr and so.

ii) Letters of the scholars and the kings, which are directed to the common people as the advice, instruction and guidance. They seem close to the scholarly styles except the letters of Abdul Lateef bin Abdul Rahman which are with beautiful literary make up and molding. This is clearly proved in the book *Al Durar al Saniya* (*the Sublime Pearls*).

iii) Friendly letters are limited in the genres of literature. High of them is from the high ranking and low of them is from the low ranking.

It is the artistic genre which remained continuously tied since its origin in the history of Arabic literature to modern days, though it is not getting attention in this time. Some of the records and books had kept many of the friendly letters. Most of them are tarnished by grammatical mistake; the case is same even in the letters of great scholars. The letters of Al Shaikh Abdul Lateef bin Abdur Rahman represent the peak in that period, for being featured with good structure, shining style, beautiful molding and keeping away from grammatical mistakes. His letters include one that he send to Al Shaikh Hamd bin Atheeq, in which the former blamed the latter on the style of his letter to Al Shaikh Abdul Lateef. In this letter of Shaikh Abdul Lateef we can read:

"I praise Allah to you for his blessings. The writing is a connection, May Allah connect you with the things which will bring you close to him. What you did point out became known especially the invisible signal and literary points which include comparison of your brother with the veiled bird and taking advices while you are in the highest rank and I had, when it reached to me, read it before the eyes and ears of the literary masters". The full letter is available in *Al Durar al Saniya*.

However, the style which Shaikh Abdul Latheef executed in his letters didn't influence other writers and there was no equivalent to it but except what the southern writers and those of Jazan and Alma'in particular contributed.

Perhaps, the reason is that Shaikh Abdul Latheef didn't invite to his style and the events which this land witnessed distracted the people from this, Allah knows

more. In addition to this, the racial fanaticism of Turks with their language through imposing it on the religious schools was one of the important things that restrained the literary movement. The friendly letters still remain alive but not significant in Hejaz and the Gulf.

b) Artistic writing (1326 A.H. to 1344 A.H.)

This period witnessed beginning of newspapers particularly in Hejaz, but it was not useful for the literature as it was published in Turkish language. In 1331A.H. Turkish rule ended in Al- Ahsa' and it ended in Hejaz one year after. So that Arabic language could restore its authority in teaching fields, offices and in newspapers. The hopes became energetic and the pens started moving. But Al- Shareef Hussain feared dedication of writers to the fields of writing and imposed on journalism conditions which prevented the literature that time.

c) Artistic writing (1344 A.H.)

When Hejaz was combined with Nejd under the King Abdul Aziz (may Allah have mercy upon him), the Saudi government rushed to establish *Umm al- Qura* newspaper, to develop its press in Mecca and to start schools as it relieved the writers of the conditions imposed before. It opened ways for the journals and books of outside. The people got motivated and the youth got activated their passions of thought, renovation by means their pens as they started writing in literature, literary criticism, social criticism and other areas of thought. The fruits of these endeavours firstly came to light on the pages of *Umm al- Qura* and then in beginnings the publications like *Khawathir Musarraha* of Muhammad Hasan Awwad, *Adab al-Hejaz* and *Al-Ma'raz*, both were collected and edited by Muhammad Suroor al-Siban.

Then the journals *Sauth al-Hejaz*, *Al-Medina al-Munawara* and *Al-Manhal* were published. This widened the circle of writing for broadness of their fields. Their fruits are more apparently and strongly felt in the book *Wahy al Sahra* of Muhammad Saeed Abd al Masood and Abdullah Balkhair. The significant contribution engulfs mainly two studies, one is the introduction of the book by Muhammad Sayeed abdul Maqsood Hoja and the second is the lecture on literature of Hejaz by Ahmad al Arabi. The writers of the first phase of this period followed steps of Arabic writers of Egypt, Syria and the exile. While Awwad imitated Aqqad in his style, his revolt against the ancient and his trend of imitating westerns, Aziz followed Taha Husain in his calm and peaceful style and Husain Sarhan followed footsteps of Mazini in his mockery and sarcasm.

However this imitative tendency disappeared gradually as every writer found his own literary identity except few. Some of them treated the literary weakness and social feebleness with calm and peaceful style like Sanee Aziz Ziya and Abdul Wahab Ashi. Some other writers were courageous to rebel against the language of Arabs, their heritage and the religious scholars with their pen of severity and boldness. This is evident in the writings of Muhammad Hasan Awwad and his book *Khawathir*

Musarraha in particular. This method was criticized by his friends like Abdul Wahab Ashi who rejected the former's extremism in calling for having everything of westerns and his preference of this to the entire products of Arab thoughts in the past and present.

In his response to this extremist trend, Abdul Wahab Ashi said in his introduction of *Khawathir Musarraha*:

"There is another perspective that we like to debate on it with its master whom this perception sings with the west and his entry to glory with its miracles. Our call is to its similarities to the inevitable thing of his essays, it is good in outward but slowly. What is the west and what are its miracles? Is it Europe which has been threatening us with its terrors not with the miracles and trying to wipe out our ideals from the world, what did it deliver other than big destructive crimes? If it has any good it is only the product of our previous city, that we wasted and their sons inherited, we ignored it and they made it ornament of themselves priding of it upon us, More adequate for the teacher was to bring us back to the period of our late grandfathers masters of the world and it leader in the fields of right work and the righteous city where we are not in need of any talk of proud".

Majority of the literary writers in the beginning phase are praised for their deep – rooted connection of the origin, for their desire of being their language solid and strong and their style consolidated with the causes of rhetoric and with good structure. This is clear in the writings of Husain Sarhan, Abdul Wahab Ashi, Aziz Ziya and others.

The youth got engaged with the art when motives of educational movement and idealistic awareness activated them. From this context they started writing and competingeach other in establishing newspapers and journals until the total number of them reached in the year 1372 A.H, 33 newspapers and journals. The important newspapers and journals in the stand of artistic writing and journalistic article include *Umm al-Qura* newspaper and *Al- Manhal* magazine.

When *Al-Jazeera* magazine came out in 1379 A.H, it carried the flag of high standard literature. Therefore it is counted among the reasons for the advancement in the language and style and depth in the ideas. When it was changed to the newspaper it was followed by other magazines competent to Al-Manhal magazine. They include *Al-Arabiya* magazine, *Al- Fisal* magazine, *Al- Yamama*, *Iqra* and others. In the end of fourteenth century, the genre of essay reached to the first place in the contemporary Arabic literature.

Among their essays, essay titled *Tair fi al Unq* (A bird on neck) of Muhammad Umar Thaufeeq is remarkable, he talked about the diaries, as the writer says: "it is a big register that consists of all things of the day enclosed by another pens which hardly include my pen or other pen . Pens I don't know exactly where are they to us, what is known is that they are a bird on the neck and they write even the most

minute thing which any pen or instrument invented by the science can never pick, they write big register for each of us, that doesn't leave any venial sin and great sin without being counted".

ii) **The art of essay writing**

The essay writing almost occupies the leading position over the rest of literary arts such as poem, or story, or play, or letter or sermon or other forms of art due to a fundamental reason that it has naturally some characteristics which confer it this position, as the author has to simply choose an idea occupies his mind, then he distinguishes it from others, demarks its borders, explains its features, then he pens it appropriately and buttresses it by arguments and examples support his view and complies with his doctrine, until he gets satisfaction , and finally he winds it up by an appropriate conclusion and sends it to be published.

This flexibility is the essential element of an article and this easiness of essay writing is among the basic factors which pushed the art of essay writing to be widely spread and a major reason behind the tendency of writers towards it whenever an idea strikes in their mind or any thought comes to their imagination. Not surprisingly then, if they have taken it as an easy ride for their purposes, or the meanings that they want to confer.

It is worth mentioning that it was Mohammad Yousuf Najm[434] who closely linked the history of essay writing of modern literature with that of journalism. Initially, the essay writing did not appear in our literature as an independent art, in fact, it flourished along with the journalism and took from it the breeze of life since its very beginning, served its different purposes and carried the views of editors and writers to its readers. Hence, it becomes mandatory for us to look for the evolution of the essay writing in the daily newspapers first, then in magazines with defining the important differences between different kinds of articles published on newspapers and magazines.[435]

If this generalization is true regarding the evolution of essay writing in Arabic literature, then, the same would be applied in Saudi literature also because it is generally considered an integral part of Arab literature.

After a critical analysis of articles published in newspapers of the Arabian Peninsula, we can divide the period of essay writing into four phases.

First, the first school of journalism, the best of example of this is the Ottoman newspapers and some writers in Najd and Hejaz.

The essay writing in this phase was primitively crude and overwhelmed by formalities, hypocrisy and adolescence. Hence, it seems necessary to describe its style particularly in short manner. Initially the writers were obsessed with verbal artificiality, passionate to showcase their verbal ability, inclined to hyperbole and

438. He was a Professor of Arabic literature in US University, Beirut and author of the book *Fann al-Maqalath*. He also wrote other books on various literary genres.

439. Mohammad Yusuf Najm, *Fann al-Maqalath* page no. 65

exaggeration and they were desirably inclined to write the passages with rhymed prose marked by ornamentation and adornment, and they don't care if this leads to sickness of idea and collapse in style.

The literary articles excluding political and religious ones truly represent this trend, as the later were comparatively safe than former. They were not obsessed with much rhyme and were far away from the formalities of metaphor, but despite of being partly safe from these diseases, they carried something that caused them enervated, which was evident in its style that exudes the effects of effort and fatigue[436]. This is the difference in art of essay writing which requires spontaneity, flexibility, lightness and easiness in style. Now, we can say that the articles written by the writers of first phase were marked by shallow contents and weak style. These articles did not provide worth-mentioning benefits for literature despite the differences between different kinds of Articles.

In the second phase, emerged the school *Al-Quibla* influenced by Fouad al-Khatib, Mohiuddin al-Khatib and Syrian and Egyptian writers who worked in it. This school has been accompanied by the outbreak of the Great Arab Revolt and followed by serious events inside and outside. This school is characterized by several features in style, for instance, it became free from restrictions of rhyme and finally from the phenomena of weakness and adopted a way of writing free from decorations or images. The first great school that the writers of Hejaz in special and of Saudi Arabia in general involved in was marked by the real art of essay writing in content and form. We do not exaggerate if we say: The school *Al-Quiblah* is one of the factors which paved the way for the literary renaissance in all over Saudi Arabia[437].

In the third phase appeared vanguards of individual Saudi newspapers owned by the writers of country, then the number increased in leaps and bounds. It (Journalism) enabled writers to write and communicate to the readers through their writings and hold discussions over moral issues in an open atmosphere with full freedom. As for the religious and social issues, they had (with literature) the lion's share. And for the political, economic and scientific articles, they were marked by easiness, limited scope and the scarcity of writers. Thereafter, we can say that this was the phase that flourished and developed the essay writing, upgraded its position, produced writers, fueled them and trained them.

In the fourth phase, the essay writing was swinging back and forth between two trends: Old and modern. The old trend was considerably continuation of the previous phase represented by senior writers, that although, most of them could not

---

440. An article was published in the magazine *Shams al-Haqiqath*, vol. 12 in 1909, entitled by : *Did al-Hijaz* develop before Sudan? As follow: A magazine was issued in Khutum, Sudan named by *Al-Khurtum* aimed at striving for the development of the fellow residents which pleased the people of country. We wish everlasting progress and development for it and we appeal the people in power to accelerate the development of Hijaz by establishing schools etc. if need arises for the government of hire writers from abroad, it should do that coping from Mohammad Saeed al-Aamudi in his book *Min Tarekhena* page no: 191

441. *Umm al- Qura*, vol. 112, published on 04/06/1927.

establish a *school of journalism*, but they managed to be a member of the committees responsible for the policy of the some or other institutions.

This direct or indirect relationship encouraged the writer aforementioned as (the Great) to continue to write and maintain the level of journalism and pushed his desire to come through with flying flowers.

As for the topics the essay writing revolved around over the phases, the religious articles hold the first position in the list, followed by literary, critical, political, economical articles respectively. Then finally come in the list the articles of different topics.

The essay writing which is although divided into different forms on accounts of different subjects; their styles are characteristically almost same, this is because the content derives its origin from Saudi way of life and the requirements of society, hence, the topics knew their way into different forms due to the myriad of problems to be resolved, in one hand, and the large number of Arab issues forced writers to write articles about, on the other hand, which were not divided because they were imported from two sides: Egyptian and Mhjarian. The Saudis, who were still not associated with the convoy of literature, could not manage to prepare themselves to bring up the artistic essay writing to the level of artistic maturity, the Arabic essay writing had achieved in other countries.

The Religious article perhaps holds the first place as the religion has been the main theme of essay writing over the phases and not surprisingly, it has been the headlines of almost all newspapers and magazines. Moreover, the religious history of this sacred place inculcated in writers a sense of responsibility towards the citizens on the one hand, and the entire Muslim world, on the other hand. This is the reason that conferred the religious article a highest place and if not so, is there any country in the world which got such environment for religious writings like Saudi Arabia? And undoubtedly, the essay writing was influenced by all aforementioned factors, and was full of abundant information and complex ideas depending on deep study and research.

A deep analysis of the myriad of religious articles will tell us that all these revolve around explaining the doctrine of Sheikh Mohammed bin Abdul Wahhabb and those who involved in writing this kind of articles like Mohammed bin Ahmed Bashimil. He collected *ensemble of his writings and got them published in separate books, for instance, Lahib al-Sarahat Yahreq al-Mugalatat* (*Blaze of explanation burns errors*), *Seraun Maà al-Batil (Fight with nugatory)* and *Al-Qaumiyyat fi Nazar-e-al-Islam* (*Nationalism in Islamic point of view).* And a look at the contents of the book *Lahib al-Sarahat Yahreq al-Mugalatat* will show us *the trend of the writer and the colour of his literature such as: Hal Duaul Awliyae Duna al-Allah Kufrun"*[438]*(calling Awlias rather than God is Atheism*). As well as former Education Minister Hassan

442. *Lahib al-Sarahat*: page no: 21

Abdullah al Sheikh[439] in his articles published from time to time has touched some topics of faith: such as his article *Hal Nahtafil be al-Maulid*[440](*Do we* celebrate *the anniversary of Mohd.).* Ahmed Abdul Ghafur al-Attar is also among the writers who wrote about Islam and the mysteries of the Islamic Shariah in the matters of worship and transactions and public issues.

Literary article comes in second; the articles deal with literary issues in general and the issues of Arab in particular. It is worth-mentioning that the literary writers deal with poem as well as prose, it is also noted that the literary article is very conceited to describe the pen and it's engineering. However, its meanings are sometime marked by scantiness, lack of value and depth of ideas. Hence, some of the writers chose the way of elegance to cover up their imperfection.[441]

This is the literary article as per the claims of its writers and noisy words. Perhaps we became weary of this noise and those allegations that did not bear fruit and nothing came out of it. These articles were quite purposeful and full of scientific gravitas and used to encourage young minds to read and study in order to strengthen ideas and upright methods.[442] These warn them of running behind the passion for fame while they are still young writers not having much consciousness[443]. These articles also talk about the role of literature in state-building.[444] Its writers also focus on submitting linguistic research[445], holding debates between the classical and the vernacular language[446] and the components of the modern Saudi literature[447] and holding talks about the journalism[448], the heritage full with wonders[449] and the means of renaissance of science and its development.[450]

As for the critical article, it was not a new invention among its sisters (articles), rather we should say that the other arts of expression bear no difference from critical article and others either in form or topic, as a writer writes prose and poetry simultaneously. So what about one who writes a literary essay or a poem, then writes a critical article? Is there any difference between two articles? The method of both is same isn't it? Its content has same thinking level, although they are different in dialogue. And not surprisingly, the information that divides Arts is originated from a limited culture. We raised these questions not only but to talk about the limited culture we casted a furtive glace at, and which is the only source for a number of Saudi writers. Given to the narrow-mindedness and the weakness of

---

443. Hasan Abdullah al Sheikh was the Minister of Education in Saudi Arabia. He is the son of Daiyyah Najad Mohammad bin Abdul Wahab.
444. *Daurona fi al-Kefah* written by Hasan Abdullah Al Sheikh, page no: 90.
445. *Khwatir Musarrahatun*, page no: 64.
446. Al-Attar, *Kalamun fi al-Adab*. Page no: 78.
447. *Ibid*, page no: 102.
448. *Ibid*, page no: 13.
449. Al-Attar, *Araun fi al-Lugat*. Page no: 153.
450. *Ibid*, page no: 169.
451. *Abdul Kareem al-Jahiman, Aina Al-Tareeq. Page no: 314.*
452. Daurona fi al-Kefah written by Hasan Abdullah Al Sheikh, page no:144.
453. Zaid bin al-Fayyaz: newspaper of Riyaydh, vol. no: 343.
454. Zaid Bin Fayyaz: magazine *Al-Manhal* vol. 22, December 1965.

culture, we should not be surprised by the lack of critical article and its deviation from the right path to the rhetoric one marked by destruction rather than construction, or fissure rather than repair. And perhaps this is the problem of critical article.

As for social article and its themes in Saudi Arabia, it does not bear any exception from other Arab countries, because the whole Arab country, when the lights of renaissance emerged, was groaning under the pile of rubbles left over the ages marked by weakness. Finally, it was surrounded by colonial power at the beginning of the modern century which put it under a torrent of political crisis and deprived it from sound thinking for a long term and the consideration of reasons for the positive development. Consequently, the convoys started roaming behind irresponsible guide lacking of sagacity and perspicacity. Thus, the Arab country was grievously afflicted by poverty, illiteracy, poor ethics, backwardness of women and other fragments. Hence, there was an urgent need for a renaissance to overcome these obstacles and uproot them,. For that to happen, Writers remained uninterruptedly busy in studying the shattered society, painstakingly holding them back to resotore the souvenirs of their shining past, they fought poverty, called out to the remedy of situation and redress it before it bursts into a revolution evils of which do not stop at an end, fought bad manners by calling out for adherence to the ideals, religion and put up serious questions: Where we lost our Arabic personality? Why did we descend from the acme of magnanimity, chastity, courage and generosity to the quagmire of acquired habits? Women have been shaken and their image has been tarnished. There is an earnest need to bring changes in the situation and reconsider about, in fact the best nation raised up for people. The writers called on Arabs to do justice with women and amidst that they did not forget to respond to the diseases that had taken the grips of the nation. So it mandatory for people to strive for education so that they could disarm themselves of all those thorns before the situation could go from bad to worse and nothing is left to repent on.

These were the topics the article of social criticism woven with in the Kingdom of Saudi Arabia, although these were the general research of all writers had different modalities of expression. Each writer had his own style of expression, his own method suits him, and appropriacy of method to the nature symbolizes the writer. Every writer had his own way of presentation and explanation depending on his taste. For example Al-Awwad[451] uses a humorous and cynical style, believing that it deeply effective and appealing to the addressee. The cynical language is defined by a manner in which writer talks about elder in the language of younger or the language of reverence that exceeds the destiny, and vice versa, which more often leans on the parenthetical clauses of pray. Sometime, the writer modifies his writing style and becomes very serious far away from humor and laughter or sometime

455. Khawatir Musarrahatun, 1/20.

resorts to the rage, violent and rhetorical method, or heads towards quite sober way of writing, in all this, taking into account the circumstances and rhetoric that appropriately puts everything in its place.

The best example of the rhetorical style is the articles of Mohammed Saeed Baeshen published in the newspaper *Al-Adhwaò* (*lights)* and the best representation of peaceful and sober way of writing is the ensemble of social, religious, political and moral articles written by Hassan Abdullah al-Sheikh. And the articles of Abdul Karim al-Jahiman and many other young writers are not different to that of Mohammed Saeed and Hassan Abdullah.

There exists in Saudi literature another type of articles that deal with economic issues such as savings, expenses, manufacturing and construction, but the problems of the economy due to its accuracy and gravity are not dealt meticulously, unless it is penned by a group writers having good experience of economy and its issues.[452]

As for the political article, we have earlier mentioned in the chapter of journalism about the freedom of journalism in Saudi Arabia, and reached to a conclusion that it was not an anarchic freedom that allows rebels to say what they want, and was not highly restricted that prevents writer to say right things, even if in the favor of good deeds, rather it was a freedom confined to the public interest in accordance with the principles of morality. Writers did not have as desire for demolition and destruction as they had in the face of truth for the well-being of society. So, they wrote about the Arab Islamic issues sponsored by the government and stayed silent on the issues in which the State felt silent, in all these, they kept in mind an Islamic point of view aimed at improvement and reforms of society both morally and economically, in a manner totally free from curse, shout, chaos and frivolity. If somebody wanted to present a thought about politics, it was undoubtedly Islamic in general, because the authors were either the clergy belong to *Al-Sheikh*[453] or the members of *Muslim Brotherhood*[454] or of the *Commission for the Promotion of Virtue and Prevention of Vice*[455] or of the Government.[456] And most probably all these qualities or some of them, are hardly found in an essay-writer.

These were the principle ideas and domains of the articles over the phases. Now we shift to the style of essay writing commonly found in Saudi Literature. It was of two types: first, Offensive style which smashes the opponent and discloses his infidelity, for instance, the style of Bashimil and Ihsan Abdul Quddus, and his magazine *Rose al-Youssef*[457]. Second, quiet and balanced style based on logic and evidence to convince opponents, and the best example of this would be Hussain al-

456. See the economic articles of Ibn Fayyaz in his book *Min Kulle Saubin* from page no 181 to 209.
457. Like Hasan Abdullah Ali Sheikh was the Minister of Education.
458. Like Ahmad Abdul Gafur al-Attar and Hasan Kutubi.
459. Like Mohammad Jameel Bashmeel.
460. Like Jameel Hajeelan
461. Bashmeel, Lahib al-Sarahat: page no. 70.

Ketbi in his article *Matbakh al-Siyasah al-Qadherah*[458] *(Kitchens of dirty politics*). Finally, there is another style deals with literary ideologies in a manner marked by political thinking, but it is also subject to the religion.

In a nutshell, the essay writing in Saudi Arabia has been able to make its way despite the myriad pitfalls it faced; it defined the features and provided reasons to attain the desired goals. Distinguishably, it concentrated all its efforts on religious, political, literary, critical and social trends taking them as favorite domain for research. As a matter of course, its horizons are widened pursuant to the needs of time and necessities, encompassing home and abroad both politically and socially. And a great deal of articles have been written and compiled, then came the generation of modern Saudi Arabia writers who played a magnificent role to enrich the catalogue of Arabic library.

We took on these literary works as they are based on superficial ideas and repetition of axioms, far away from accuracy, concentration and objectivity and marked by lacking of long artistic spirit. However, time, experience and objective criticism vouch for modifying the crooked and heading towards right path.

The story in Saudi literature (القصة في الأدب السعودي)

The story which we are about to discuss in this chapter, it is presentation of an idea that comes across the mind of the writer or to sketch a picture by which his imagination has been impressed or to talk about the emotions that strike his heart and mind. Then the writer wanted to express all these things through the words so it could reach to the mind and heart of the readers in effort to that the readers can feel the same impressions what is in mind and soul of writers.[459] This kind of expression has its own rules, regulations and features. It has four kinds according to its form and apparent, short story,[460] story, novel and tale or long story. All of these kinds of expressions have some elements which are very necessary like the focus on subject, characters and dialogue as well as it also have some external features like it becomes in the serve of society or politics, or become the tool of presentation of human emotions or historical events and so on.

I am not here to discuss about the beginning of the Arabic story in modern times in Egypt, Syria and Lebanon or in other countries. A lot of writers have discussed about it and reached to the results. I want only to discuss here about its beginning in the soil of Saudi Arabia, to concentrate on its kinds, to consider the way it has examined and then will review the subjects which it covered.

The primary sources of Saudi story are newspapers and periodical magazines, but most of the initial newspapers have been lost or about to lose. It might be discovered but it is scattered in houses and personal libraries. Now it is not possible

462. Daurona fi Zahmat –e- al-Ahadase page no. 101

463. *Derasat fi-al Qissa Wa-al-Masrah*, by Mohammad Taimur, page:96

464. The critiques almost unanimous

for researchers to reach out there. Above that, the Saudi writers almost ignored to discuss about the Saudi story historically and academically as they are refusing every thought except the thought of poetry, or they think that the story just like play and amusement which waste time. And when the writers recognize the play or amusement a literature or a beautiful expression which should to be reviewed or evaluated. I am not dignifying myself when I say about this fact that this study "the story in Saudi Arabia" is the first study in its kind and it should be excusable, but this effort provides an ample opportunity for profound researchers to put the truth in right place that it deserves. As Dr, Bikri Shaikh Ameen says, "we –with regret- could not consider about the first beginning. We missed it, we are not finding it. How many times we read the newspapers issued during the reign of the Ottomans and the Hashemites even the first Saudi newspapers which we accessed it, but we returned empty handed".

I think the first attempts that Saudi story writers attempted have received disregard and humiliation from the readers and this contempt did not allow it to enter into the literary house but only from the narrow door and when it consented to be a pawn of the social critique before becoming a prime kind of literature. The social reformation was the Trojan horse which introduced it as a strong literature, but it carried the intellectual and social values to the new society and delivered the modern meaning of morality, decency, society and life. It received the acceptance among readers and opened the close door.

This first outcome was neither the translation from western literature nor was the Arabization, as it was in the case of first stories of other Arab countries. It was pure Arabic by root and seed. Its structures and features both are taken from real Arabic ground itself. It will be injustice if we measure it on the modern measurement of literature and see both old stories and modern stories through the same goggles. Although it does not prevent us to distinguish it with some thin outlines in description. All the story writers are Muslims never did go out of the borders of their own country, but for a trip, or for have fun, or in any emergency. Most of them are not masters in any foreign language. The purpose of the story for them was social preach and most of the time they were intending to provoke surprise and wonder or to denounce the bad characters and obsolete traditions. The story was not for them a consignment art or a piece of life or a beautiful work, but a collection of journals, speeches and preaches. The quality of novel entered to it incident after incident till it has been innovated to be attached with each other till it reached to a significance which is must for a writer to follow it. It may be unfair on this team that we discuss about them whether their art was only for art or for the service of society. Although there was not any freshness in their works but we prefer to say that they wrote on the basis of art for the service of society. It was very simple form of art lack of deep thinking or theoretical discussion of the matter. As far as the

art of the story and technique of story the work is much closer to first efforts then fascinating work. I believe that the talk about it in detail would be effective and fruitful after reviewing the kinds of stories of this period.

The first story of its kind is *Fikra* by the writer Ahmad al-Sebayee. This is a nice story known by the name of *Fikra*. She lived for her thoughts and condemned the thinking which she believed neither according the tradition nor supported by logic and evidence. She had long eyebrows brightening in her eyelashes. She had black eyes and bright face. She refused to live rough life and decided to fight with the situation of life like bravos and overcome the conditions of the society like philosophers. A young man meets her who lives for his manhood and high morality. He was far from all bad characters which are generally found in youngsters. One day his good or bad fortune turned down him when he opened himself for the brightness that was brightening in her eyes and eyebrows. The attraction and charming of her face started to fascinate and attract him. Suddenly he fell in love with her and she remained to ridicule his traditional ideas about love and life. Then they started to walk together in every ways of the suburbs of the town enjoying the attractive, beautiful and natural sights. They were talking and making fun. Their conversations were dealing with various colours of life, its aspects, and its implications. They were commenting on its situation and on torn traditions. The story was going on with them till the girl convinced him to go back to his family which he left to join her, to his children which he had neglected to see her, and to his business which affairs he had handed over to others to be with her at the peak of the mountains and airstrip valleys. He convinced by her arguments and went back. The time of Hajj comes closer and the hero of the novel goes to Arafat with goers and stays there with them. Then he comes to Muzdalafa. In the way to Meena, he realizes a small stick touches his head lightly. He lifts his head suddenly there was Fikra. The passion erupts once again. He tastes the taste of conversations and whisper. Then again she calls see off to him and again they separated. The story ends with the discovery of his family his sister lost her in an old journey when she was tow years old. Here they found her. They recognized her by the specific sign in her body. The sister becomes the idea “Fikra” the girl that he loved.

The second story by the writer Hassan Arab carries the title *Al-Baisa*. The writer started his story by saying: “the night hangs down its veil on humans, sleep sends its armies to the bodies and made dead, it is a ghost which is covered by the walls of bathroom of the localities Al-Qashashia from the rays of brightening moon. If you see it from distance it would seem you appears and hides. If you come closer to it one kind of scare will catch you. If you repeatedly see it then it would look like blooming façade, shining white face and silver columns covered by some torn wholes. You would deny this façade. It would continue to cry, weep and breathe as well as the tears would be continuously pouring. That ghost groans but you could

not hear anything but the sound of misery calls. That is nothing but brahama, when you go to him and ask, O, girl! Who are you? And what happened to you? Tell me about you, may Allah remove all your miseries and sorrow through your good friend and give good health if you are sick. You address her and she would sigh loudly and breathe ah, ah, ah. Then the Brahama would keep silence for a while after you finish your talk. And then she would down her head towards knee as she is dead, after a while she would wake up from her unconsciousness and lift her head and answer you. Do you mean me? Yes you are!

I am the daughter of Zaki Fazil al-Turkey al-Kabir. I grew up under the love of my father. After his death my cousins pounced on me like wolves. He deprived me from all my property and even threw me out from my home and left me in street entreat passerby. Oh! I remember my father for three nights passed on his death and I do not see anything better for me but the death. May Allah do better for me in another life? Then she continued to sigh, suddenly she takes her last breath, her head falls on the ground and she is dead. You would feel that she went to the mercy of Allah and do hurry to inform the department of health and see off her by the pray of quietness and peace. The government would investigate the reason of her death and complete its formalities and by the end put her body in her grave with pray of quiet and peace."[461].

This kind of works would be counted as the social reform but the story is very flat. It tilts towards preaching and speech more than the intending to study the intellectual and economic basis of aspects which it dealt with.

The technical approach which this kind of art required was never understood, or melted in the points of pens, the structures of all stories has been mentioned. It is a series of incidents, and dialogue not the study of characters in its developing form and his reactions about life. It should to be more close to story than anything else. The character in this is *Fikra* who had not any presence. The spark of life and the emotions of humans were not running in her body. She also had not any structure. That was simply an imagination. The physic of the story is only a thought. The virtue what it represents in the story is only a human symbol not sophisticated organisms. The story writers were not more concerned about its structure than its external phenomenon.

This should be followed naturally that the emotions and the moralities should to be simple without any complication, fixed without any change. The love of the writer Al- Sebayee for *Fikra* did not change. It neither increased nor has been removed through the passing of time, as well as her love and mind.

As far as the style is concerned it is followed to compose the stories of this period distinguished by flow and agility as we read the books of great Arab writers like Jahiz and Tauheedi, or we recite the journals, the eloquent of Manfalouti, the

465. *Al -Harkatul Adabia fil Mamlakatul Arabia al-Saudia* p.467

beauty of Aqqad and the soundness of Rafii. The influence of these Egyptian modern writers was more than anyone else. This sweetness and soundness resulted a lot of perfections in the technique of the story in its artistic structure and made easier to be familiar with readers and get acceptance in society.

These are the characteristics of the stories of earlier period, a beautiful literary style, a description of artistic picture and flying imaginations, the elaborate choice of words astonished the desire of amateur Arabs. They rushed to read and enjoy it. They read the artistic stories but it does neither raise enthusiasm nor emotion in them, even does not abide them to follow its incidents till the end because it is itself lack of this gravity and devoid of this temptation. Sometimes its endings raise in them a desire of smile due to its unnaturalness and refuse to human nature. They judge it as unnatural and far from reality refer it to Egyptian cinematic films which is very fond of these kind of wonders. After this we can call it the phase of composing story or essaytic story.

The second phase started just after the Second World War and in the beginning of second half of the twenteenth century specifically when the Saudi youths returned to their country after enriching themselves with different cultures. They have gone out to complete their higher study. Most of them have mastered at least in a foreign language or more. At the same time the organs of civilization have been intensified in the kingdom, stability strengthened and took the story its place it deserved. It seems that the new writers were satisfied with colourful cultures, and they got it that the story was not about the unique and beautiful conversation, but it is about the technical elements and structures. A real story would not be completed but with it. Late Hamid Al-Damanhori was the upfront leader while his study is different from the study of others in *Saudi Scientific Institute* in Mecca. All is different that is for his deep study and research in Cairo, in Darul Uloom, and University of Alexandria, Farouk first, and his mastered over the English language and above all his vision towards all things, sound logic to explain things, his depth in search the solutions of the problems that comes to him. Even someone thinks him dumb for continue silence and listening more without stirring his lip with a letter, as a huge terrible world full of waves, emotions and strong excitements are shouting from behind this deep silence. All of that were in the mind and heart of Hamid. It is a matter of surprise that he did not write but only two long novels. First is known by the name of *Thaman al-Tazhia* issued in 1959, and second one is *Wa Marrat al-Ayyam* came in 1963.

The method of Hamid relies on *inner monologue*, or what psychologists call *introspection.* It means drawing all things from the inside, not from outside. Of course, this method is a new method of treatment of the story in Saudi Arabia. It was although common and well known outside the Kingdom. Add to this that he is well versed in the Arabic language and has simple and sound spoken style. This behavior

in the writing of the story distinguished Al-Damanhori alone in Saudi Arabia. He had neither his predecessor nor follower. The story writer realized the difficulty of this approach and left it. They convinced that they would ride on a safe ship and walk into a flat and peaceful way. Hamid remained alone the hero of his field among contemporaries.

Third phase: after the Second World War another trend appeared parallels the trend of Al-Damanhori. This trend pushed its followers to be combined as much as they could with the rules and regulations of the art. Various factors have played its role in this, including the stability of the political situation inside the country, the unrest in a number of neighbouring countries, specially Palestine, the evolution of economic life to the way of recovery, the emergence of a new middle class who were not before the war, the opening door of the country before the foreign intellectual streams, specially the Arabic and the western streams, the spreading of education and sending the delegations out then its penetration in the lower classes, the break out of intellectual conflict between reality perched as nightmarish and hope looks like a dream. A group of people has been fragmented between these two streams. One was connecting them to the tradition and customs and another was pushing them to get influenced by Europe and the West. The simplest manifestation of this conflict could be seen on dresses. Everyone was the subject to the commodity, loose clothes, head cap, property and house. At the same time some latest dresses and furniture made in Europe surfaced, even though these have not any external or internal connection with home, or with residence or resident. This total incursion has been penetrated slowly and steadily with different colours and carried out until the depth of desert. As well as a new thinking appeared in society that is believe in individuality, freedom of human and equality of people. A modern ethics appeared in values, governance and life. It was must for this comprehensive social development to express from itself through the new pens and inks, and the abundant newspapers carried the burden of this expression from the aspirations of this new society, address these fighting streams. Two teams of people had been attracted by it. First one was academic writers. They were ones who was dominating the market. These are the big names like Khagazawi, Shakir, Attar, Awwad, Shehata, Zidane, Ansari, Arab, Aamodi, Ashe, Sibai, Sanusi, Ibn Khamis, Rajab and Jamal. They had good poetries literature, religion and respected school and institutions where they were learn and teach stylistic literature and academic sentences. On the other hand, there was second team of writers like Kalguendel, Arif, Amber, Abu Faraz, Zamakhshari and others. Both the teams rushed to the field of newspapers and magazines. They started to compete each other in writings and criticism as if they were in conflict. One was calling to attend old literature firmly while another one towards revolution, innovation and modernism.

If we discuss the major primary subjects which the modern Saudi story included we find the subjects which were closer to society, nation, history and religion. We do not find any pure child stories or detective, psychological or pure emotional stories during this time.

As far as the social story is concerned, it evolves around women or what related to her life such as the sorrow of her parent when a female child bestowed to them and their preference if it were a male, her education and how cruel traditions between her and her education, her employment, her marriage with a person she loves him or doesn't, sale to her to a rich person who proposes for her in exchange with a huge price, the acceptance to marry her with a person has several wives already, her divorce, the death of her husband, marriage problem with a outsider and so on. The story writers also touched the topics of poverty and poor and covered the effects it resulted in like sins, delinquency and homelessness. The subject of poverty goes altogether with the subject of woman in terms of the abundance of works till it did not seem that the work of a writer contains both subjects.

The abundance of the stories dealt with the worn traditions of the society and reprehensible customs as a man who takes easier to sacrifice his daughter than fulfilling his promises he promised anyone, the man who sacrifices his son, dies without getting any proper local treatment, the groups who believe that the devils and jinn are playing with the fate of men, and interfere in their livelihood and others. It should be noted here that what is being said about the position of local writers about some social issues and their negligence intentionally from reviewing it in poetry or prose. It can be said in story. However the stories that issued served literature and society and were earlier to impact it than article and poem due to its technical characteristics almost in all forms.

As far as the stories based on patriotism and nationalism are concerned, these stories are rarely measured because of the abundance of social works in this field. I have overlooked the earlier stories based on nationalism after Arab-Zionism war in 1948. It was naïve, simple and was closer to essay than story its subjects pictured only the braveness of some heroes in the war of Palestine at that time. Then suddenly the Algerian war erupted and the stories appeared telling the stories of Mujahideen on the Aures Mountains. It is worth to mention in this series that two writers who composed stories about Palestine. One of them was Palestinian origin and another was Algerian. The Saudi wSriters attended this topic and started to write stories but their works remained less in number and weak in form.

As far as the historical stories are concerned, these are very less than patriotic ones. It did not appear but in the works of very few writers. Among them are: Mohammad Zaree Aqil in his novel *Amir al-Hub* (*prince of love*) which incidents revolves around the love of Khalid bin Yazid bin Muawiya for Ramla sister of Abdullah bin Zubairi and daughter of Asma. The story passes through various

incidents including: the killing of Abdullah bin al-Zabairi, defense of Abdullah bin Qais incantations from him, and what he received like displacement and sorrow, the marriage of Marwan with Fakhta wife of Yazid bin Muawiyah, how she had been strangled with her female slaves under the carpet were sited on it. The story of *Amir al-Hub* was interesting. There is something coolness and soundness in this story but more than once the continuity of the incidents have been interrupted to go away to another way. However it remained successful.

Ameen al-Madani also wrote the story of Motanabbi and Azad al-Daula who imposed Al-Usdi on him, so he could kill him and he could not be famous as he did with Kafoor al-Ikhsheedi. The name of the story is *Nihayatu Abqari*[462].

It seems that the dealing with the historical fiction made it difficult for many to deal with it because it needs to review the all aspects of historical incidents and it is must for a writer to be on full command over connecting all incidents with situation and create a real conflict between the heroes of the story itself and on the other hand between them and external world or internist psychology, and critical patience in drawing characters and course of events also should be there. All those are not a cup of tea for a hasty and cursory, or who has limited command and knowledge.

The religious story was expected to be in huge number from the writers of holy land, but the reality was not so. This is technically was very poor kind of story although it appeared in good numbers in newspapers and magazines. According to some Muslim scholars it is not more than a collection of news taken from the historical books. It would not be accounted a fiction work. The biggest religious fiction work is the book *Seerato Batlin (the biography of hero*) by Mohammad Hassan Zaidan. In this book he dealt the biography of sixty six companions (male & female) of Prophet Mohammad (peace be upon him). This book has not the technical elements of story as it has the glorifications of the persons whose biographies it contains, and the narration of their news. It highlights the aspects of their greatness and displays the high ideals in hope to be followed and replicated as it is written for preaching and admonition.

In the mid-fourteen century the story had taken place in the literature of Egypt and Syria, it did not appear in Saudi literature except some beginning like *Al-Maqama*(*a genre of Arabic rhythmic prose*) as it is in the book of Mohammad Hassan Awwad named *Al-Zewaj Al-Ijbari (forced marriage*) and in the book of Abdul Wahab Ashe named *Ala Malab al-Ahdas* (stadium events). Hence the first fiction work appeared in Saudi literature. That is the story titled *Al-Tuaman* (*the twin)* by Abdul Quddus Ansari-may Allah's mercy upon him. It was issued in 1349.

This story was not accompanied by any other story until 1355A.H. when the story writers became active and started to deal with social problems in their stories

466. *Al-Harakatul Adabia fil Mamlakatul Arabia al-Saudia* p.523

and taken the method of symbolism not to hurt the feelings of others by what they were writing.

Among those writers are: Ahmad Sebai in *Sohof al-Sijin*, Mohammad Hassan Kutbi *Aqlo Usfoorin*, Hamza Shehata in *Himariyatohu*, Hussain Serhani in *Koras bin Laimoon al-Fajali*, and *Adeebun Yaskhar min Nafsehi*. These writers mostly had taken the ridicule approach in their works in addressing the problems, and brief was dominating the bulk of those writings.

Those who gained fame in this field despite their very less number of works are: Mohammad Zaare Aqeel, Abdur Rahman al-Shair and Khalid Khaleefa.

Ibraheem Nasir is known as the most famous and productive story writer in Saudi Arabia, where his works would be more than ten including *Thaqab fi Reda al-Laiel*, Shibh al-Medina, *Arzo Bela Matrin*, *Khaibat al-Amal* and *Al-Sheta*. He is also a novelist. No one compete him in this country except Hamid Damanhouri the writer of *Thaman al-Tazhia* and *Marrat al-Ayyaam*.

In the last quarter of the previous century we see the story witnessed advancement what it never witnessed before as well as the female writers also contributed to this field.

However the story began in this period tilting towards colloquial in its vocabulary and towards symbolism in its style and towards trivia things in its incidents. That is due to lack of well versed people who could carry the work of its correction and beautification. I hope they would pay attention on this aspect.

The future of story in Saudi literature

The future of story in the heart of Arabian Peninsula may be judged through the published works and the criticism which studies this work, the personal acquaintance of story writers and the acquaintance of general environment in which the people live-readers, writers and critics. I want to assert here that the Saudi story will remain cocktail of the Arab world stories if its writers remain having no knowledge and information about what comes out every day in the neighboring countries, I mean the technical fiction works which almost competes the good classical stories of the world, and what the critiques write about it in newspapers and magazines and the books of criticism to praise or to draw the attention. So they could know what must be followed and what to be avoided. As well as if they do not pay attention on reading a huge number of informative books reviewing the art of the story in terms of literary art, it has its own rules and structure. It could be divided into different kinds such as tale, short story, story and novel. All these have limitations and formats differed from each other and highly variable. The third thing which is must, if they do not believe that master at least a foreign language lifts technical knowledge and put them face to face before world class standard works. The authentic and pure one would them not through professional translation as it is in most of the case. The most important issue is if they have not strong technical

criticism which would evaluate their works correctly on the solid scientific basis. It should not for only adulation or sycophancy. I have taken to surprise when one of the intellectuals has the same judgment about a collection of stories which contains a lot of mistakes and weaknesses. He (the intellectual) is rushing to say that "this collection announces the birth of true stories upon which the country would be proud of it, after we thought for a long time that the only poet can write it". If the emerging story writers do not find in themselves the critical intention then they should to write the praise what they write on the forefront of their collections or in newspapers or magazines to make happy the naïve tendency in them, and then think that they are much harsh than a critic on them. They should to write and throw a lot of works before getting to be published.

What a lot of story writers require is giving away the desire for showmanship, fame and rush into publishing the work before study and purify it properly. When these things have been achieved then we can say that the Saudi story would take its deserved place among its native high level Arab countries[463].

C- Speech الخطابة:

The Imam Mohammad bin Abdul Wahab stood with his blessd Da'wah in 1157A.H.It was must for him to take speech as the organ for his Da'wah.

When he looked at the preachers of his time he found that they were reading from old documentations, when he reviewed it he found that it was not achieving the purpose which he intended due to some reasons including:

1- The predominance of poseur assonance leading to the speaker sometimes to strange or to grammatical mistakes in search of fluency.
2- Poseur and weakness in style and composing.
3- They contain or most of it is something of an exaggeration and sourcing, and this is contrary to what Imam was calling. Hence The Imam determined to compose new speeches in which the following features should be reflected.

The clarity of intentions, and it could be achieved by two ways:

a- Easy choice of words and its easy meaning and being away from curious dispersion.
b- To compose sentences away from the reasons of mystery and secret as it is in the philosophical styles or pre or postpone the words without any reason.
    i)Briefing the speech
    ii)Short sentences
    iii)Natural poseur
    iv)Concentration on one subject at a time.
    v) Focus on the complicated aspects
    vi) Refuse to supstition, mystery and new things in Islam.

467. *Ibid* p.525

The people remained to follow the style of speeches of Imam and some of them returned to old one until the era of renaissance in 1343A.H. where the speakers began to try to free from old blogging. The forefronts of those researchers are Shaikh Abdur Rahman bin Saadi, then Shaikh Abdullah Khayyat and Shaikh Abdul Aziz bin Abdullha.

At the end of the previous century the preachers started to compose and write their own sermons but they adopted two things which were not useful.

a- They were writing down their sermons and then reading it from the paper and that was what caused the less impression and lack of clarity of the personality of preacher.

b- They started to compete with each other in lengthening the speech. This is against saying of Prophet Mohammad-peace be upon him, as he says the long prayer and short speech of a man is the evidence of his wisdom. (Narrated by Muslim).

D. Some examples of speech from the modern literature of the kingdom of Saudi Arabia :

i) From the speech of Shaikh Mohammad bin Saleh bin Utheymeen

(1) من خطبة للشيخ محمد بن صالح بن عثيمين:

(فضل أهل العلم)

قال بعد أن حمد الله وأثنى عليه وصلى على نبيه محمد صلى الله عليه وسلم:

أما بعد: أيها الناس اتقوا الله تعالى واعلموا أن من أكبر نعمه عليكم أن حفظ عليكم هذا الدين برجاله المخلصين، وهم العلماء العاملون، الذين كانوا أعلاماً يهتدى بهم وأئمة يقتدى بهم، وأقطاباً تدور عليهم معارف الأمة، وأنواراً تتجلى بهم غياهب الظلمة. فإن في وجود أمثال هؤلاء في الأمة حفظاً لدينها، وصوناً لعزتها وكرامتها. فإنهم السياج المتين يحول بين الدين وبين أعدائه، والنور المبين تستنير به الأمة عند اشتباه الحق وخفائه، وهم ورثة الأنبياء في أممهم، وأمناؤهم على دينهم، فإن الأنبياء لم يورثوا درهماً ولا ديناراً، وإنما ورثوا العلم، فمن أخذه أخذ بحظ وافر.

وهم شهداء الله في الأرض الذين شهدوا بالحق. وأعلنوها على الملأ بأنه لا إله إلا الله، وأنه سبحانه وتعالى هو القائم بالقسط، وأن كل حكم يخالف حكمه فهو ظلم وجور، قال تعالى: {شهد الله أنه لا إله إلا هو والملائكة وأولو العلم قائماً بالقسط لا إله إلا هو العزيز الحكيم}.

وهم شهداء الله في أرضه يشهدون أن رسله صادقون مصدقون وأنهم بلغوا الرسالة ونصحوا الأمة، وجاهدوا في الله حق جهاده.

وهم شهداء الله في أرضه يشهدون بأحكامه على خلقه، يقرؤون كتاب الله وسنة رسوله فيفهمونهما، فيشهدون على الخلق بما فيهما من أحكام عادلة، وأخبار صادقة، فليس في الأمة كمثلهم ناصحاً مخلصاً، يعلمون أحكام الله ويعظون عباد الله، ويقودون الأمة لما فيه الخير والصلاح فهم القادة حقاً، وهم الزعماء المخلصون، وهم أهل الخشية لله {إنما يخشى الله من عباده العلماء}.

ولهذا تكاثرت النصوص في فضل العلم وأهله، فقال النبي صلى الله عليه وسلم:

(إن مثل العلماء في الأرض كمثل النجوم يهتدى بهم في ظلمات البر والبحر، فإذا انطمست النجوم أوشك أن تضل الهداة)... وقوله (وإن فقيهاً واحدا أشد على الشيطان من ألف عابد) وذلك لأن العابد منفعته قاصرة على نفسه، وأما الفقيه فقد حفظ دين الله ونفع عباد الله، فهو يقود الأمة إلى الخير، ويهديهم إلى صراط العزيز الحميد، والشيطان يقودهم إلى الشر: (إنما يدعو حزبه ليكونوا من أصحاب السعير).

فدعوة الفقيه ودعوة الشيطان ضدان، والشيطان والداعي إلى الخير متعاديان فلذلك كان الشيطان يفرح بموت العلماء لأنهم أعداؤه يحولون بينه وبين ما يريد...

أيها الناس: إذا كان هذا فضل العلم وحال العالم، أفلا يليق بنا أن نبذل الجهد لتحصيل العلم النافع

بالسؤال والقراءة والبحث والتَحقيق لنفوز بإرث الأنبياء الكرام، وصحبتهم في دار السلام، فنعم الموروث الأنبياء ونعم الرفيق..... نسأل الله أن يرزقنا وإياكم العلم النافع والعمل الصالح وأن ييسر لهذه الأمة ما يحفظ به عليها دينها، وينصر به أهل طاعته، ويذل به أهل معصيته، إنه جواد كريم رؤوف رحيم[464].

(The preference of scholars)

He said after praising to Allah and praying for Prophet Mohammad - peace be upon him-.

After all: O, people! Be fear from Allah, and know that the biggest blessing upon you that he saved this religion for you through his sincere men. They are the scholars with good deeds. They are the nobles should to be followed and the Imams should to be walked into their way, and the pillars around which the knowledge of the Muslim community evolves, they are the lights by which the deep darkness has been removed. Because of the presence of these noble men in Muslim community, its religion has been preserved and its honor and dignity has been protected. They are the solid fence which comes across its religion and its enemies. They are the light hose from which the whole Muslim Ummah earns light when the right way becomes suspicious on it. They are the heirs of prophets among their Ummas, and the custodians of their religions because the prophets did not leave behind them wealth or property, they leave only knowledge, who gain it he gains a fare share.

They are the testifiers of Allah on the earth who testified the truth. They announced that there is no able to be prayed but Allah. That is the Almighty who will execute the justice. All rules against his rule are injustice and oppression. Allah says, “Allah testifies that there is no able to be prayed but Allah, and the Angels and scholars also testify, He will restore the justice, there is no able to be prayed but Allah, He is Almighty and very wise”.

The Muslim scholars are the testifiers of Allah on the earth. They witness that the messengers are truthful and verifiers, they have delivered the message, and counseled the Ummah and fought the Holy war in way of Allah and paid its due.

They are the testifiers of Allah on the earth; they are testifying the provisions on creations. They are reciting the Qur’an and the Sunnah of his prophet, understanding it, informing the creations what it contain from the fair provisions, orders and information. There is no in the Ummah most loyal counselor like them, they are teaching the provisions of Allah and preaching humans, leading the Ummah to the right path and perfect things. They are the real leaders and sincere commanders. They are the fearful people of Allah and “no one fear from Allah but the muslim scholars”.

Therefore the texts about the preference of knowledge and who gains it have been abundant as the Prophet Mohammad (peace be upon him) says:

468. *Al-adab al-Arabi wa Tarikhuhu* vol.3

"The example of muslim scholars on the earth as they are the stars who guide in the darkness of the land and sea, if the stars lose its brightness then it is most possible that the people will miss their way." He also said "a single jurist is harder on devil than one thousand worshipers". This is because a worshiper benefits himself only but a scholar and jurist saves the religion of Allah, benefit the worshipers. He leads the Ummah to the right way and guide them to the path of all praised Almighty while the devil leads them to evil. "But he calls his party to be his companions in hell".

The Da'wah of a jurist and the invitation of a devil are two contrary things. The devil and the person who calls toward right way are enemies. Therefore the devil becomes happy at the death of scholars because they are his enemies come across between him and what he wants.

O, people! While this is the preference of knowledge and the scholars then is it not better for us to dedicate ourselves to the way of earning fruitful knowledge, study hard in search of fact and reality and to gain the legacy of our respected prophets and to be their companions in the Heaven. What a nice legacy and what the honorable friends. We pray to Allah to bless us beneficial knowledge and good deeds, and provide for this Ummah the men who stand to protect this religion for it, give victory his followers and disregard their enemies. He is very generous, respected, gracious and merciful.

ii) Verse of Shaikh Hassan bin Abdullha al-Shaikh be mercy of Allah upon him.
(Bribe and bribery)

(2) مقال الشيخ/ حسن بن عبد الله آل الشيخ رحمه الله:

(الرشوة والمرتشي)

لو علم المرتشي مبلغ جنايته على مجتمعه وأمته لما استطاع أن ينظر مع جريمته إلى أحد. فالرشوة داء فاتك يخفي معالم الحق، ويفصم روابط الإخاء، ويدع الناس حيارى بين حق مشروع، وباطل يحجب أصحابه عنه، وبدفعه إلى من لا يستحقه. ولخطرها وسوء أثرها، فقد استحق مقدمها وآخذها والساعي بينهما (لعنة الله).
وانتشار الرشوة في مجتمع دليل على ضعف أفراده وتخاذلهم، وموت ضمائرهم.
والعلاج دائما لا يكمن في عقوبات الدولة وحدها بقدر ما يعتمد على وعي المواطن ويقظته ومبادرته لكشف الجريمة بعد حصرها. ولا ترحموا من تمتد يده ليرتشي. فهو مجرم، وملعون، وظالم، وهو بصنيعه يعادي كل أفراد مجتمعه، فانبذوه وشهروا به، فقد طرده الله من رحمته[465].

"If a venal knows the amount of his capital crime he does against society and community would never dare to face anyone with his crime. The bribery is a dangerous disease hides the milestones of truth, disconnects the links of brotherhood, and leaves the people confused between right and wrong. It does devoid someone who deserves. Because of its dangerousness and ill effects the

469. *Khawate Jaria* p.56

givers and takers of bribe and the middle man all are worthy to earn the curse of Allah".

The spreading of corruption in a society shows the weakness of its members, their cheapness and the death of their consciences.

The treatment does not always lie alone in the state punishment as much as it depends on the awareness of citizens, their vigilance and initiative to detect crime after blocking it. Have never sympathy for those who extend their hands for bribe. He is a criminal, cursed and unjust. Because of his bad deeds he hostiles the all members of the society. Throw him and declare him corrupt in public. Allah has expelled him from His Mercy.