CHAPTER 5

A LITERARY STUDY OF SOME SELECTED SAUDI PROSE WRITERS

A) Ahmad bin Musharraf

Ahmad bin Ali bin Hassan bin Musharraf, one of the scholars and poet of Ahsa of the thirteenth century. He was born in the town of Al-Zubarah, Qatar, and then moved to Ahsa in his childhood, studied there and became a jurist according to the doctrine of Imam Malik.

Then he moved to Riyadh and earned knowledge from its scholars and again returned to Ahsa. He was in good connection with Imam Faisal bin Turkey. He remained in Ahsa teaching and giving *Fatawa* till he died in 1285A.H. be mercy of Allah upon him.

His poetry:

Ibn Musharraf was born in a time when the poetry was very weak in terms of vocabulary and style. It was full of weak composition and innovative beautifications. It was surrounding around some limited purposes like lamentation, praise and brotherhoods.

He disliked it, went back to the eminent poets of seventh century like Ibnul Moqqarrib and adopted his style in his compositions. That is why his poetry became beautiful in style, easy in texts, eloquence in words and sentences and less dependent on unnatural innovative beautifications. He also extended the field of purposes. He contained the subjects which were not contained by his ancestors.

The purposes of poetry of Ibn Musharraf could be divided into eight kinds.

1- Poems about knowledge and religious problems. It includes his famous *Lamia* (the rhyme of the poem will be *lam* twenty third alphabet of Arabic) whose opening line is.

نَفَيْتُم صِفَاتِ الله،فَاللهُ أكْمَلُ وَسُبْحانَهُ عَمَّا يَقُوْلُ المُعَطِّلُ[466]

"You neglected the attributes of Allah, Allah is complete. He is far away what these straying groups are saying".

2- Historic poems, it includes the poems that he composed about history and dates of deaths of Islamic rulers from Abu Baker may Allah be pleased with him to the days of Abbasids.

3- Praise of Prophet Mohammad peace be upon him. It is worth to mention here that he did not resort to simulate the ancestors as the bulk of the poet did who attended this sacred subject and followed the *Mimiah* and *Hamziha* of Al-Busairi or what resembles to it. As far as Ibn Musharraf is concerned he refused to follow others in this field as his *Haiiah* is the evidence of that.

أحْمدُ الهَادِي إلَى سُبْلِ الهُدَى كَمْ بَدَا مِنْهُ لأهْلِ الأرْضِ نُصْحُ

470. *Al-Adab al-Arabi wa Tarikhuhu* vol.3 page: 161

هَاشِمِي قُرَشِي طَاهِرٌ حَسَنُ الأَخْلاَقِ زَاكِي الأَصْلِ سَمْحُ
جَاءَ بِالدِّيْنِ الحَنِيفِيّ ِوَقَدْ طَبقَ الأَرْضَ مِنَ الإِشْرَاكِ جُنْحُ[467]

"Ahmad the leader to right path, he came with a lot of counsels for people.

He was from the tribe of Hashmi and Qurashi, and was sacred. He had good values and pure originality and generous.

He came with a true religion and cleaned the earth from all kinds of polytheisms".

4- Praise:

This kind of poetry are the most in his collection despite his concentration of praise on Faisal al-Turkey about whom he composed twenty six poems and two poem on his represent in Ahsa and Khaleej Ahmad. He means by his praise the good characters and values particularly the internal values as his *Dallia* is evident of that which opening line is:

إذا أنْتَ أزْمَعْتَ الَمَسِيرَ لتُنْجِدَا فلا تَعْدُ قصْراً فِي الرياضِ مُشَيدا[468]

"When you determine to walk for help you do not build strong palace in Riyadh".

5- Lament, Ibn Musharraf did not lament on anyone but only Faisal bin Turkey. He complemented him with his two poems. Both are them traditional kind of poetry, he says:

عَلَى فَيْصَل مجرى النَّدى والَمكَارِمِ بَكيْنَا بِدَمْع مِثْلِ صَوْبِ الغَمَائِمِ[469]

"Faisal was the canal of good characters, values, high morality and decency, we weep on him like the rain pouring".

6- Defamation, he did not compose this kind of poetry to be victorious or to defend himself. He defamed only the enemies of Islamic Da 'wah and some appearances of evils like what was going on Ain Najm and Ahsa.

7- Wisdom and brotherhood, he had good poems in this segment. He contained the counsels for brothers, which is fruitful where he focused on good moralities like loyalty, sincerity, truth and honesty as well as he denounced its contraries such as treason, treachery, lie and so on.

8- Poems of stories and tales by the tongue of birds and animals for the purpose of counsel and guidance. His poems in this segment are very beautiful. The readers could get pleasure and enjoyment in it because it contain preach, guidance and counsel. He is counted as one of the beginners of this purpose in this modern era.

471. *Ibid* page: 161
472. *Ibid* page:161
473.*Ibid* page: 161

B) Mohammad bin Uthaymeen

Shaikh Mohammad bin Abdullah bin Saad bin Uthaymeen was born in Saleema city in Kharj in 1270A.H. [470] The Poet Ahmad bin Ibraheem Al- Ghazzawi describes him as the poet of Arabian Peninsula of his time. He was born in Saleema city, in Kharj, south of Riyadh. He grew up as an orphan under the care of his maternal uncles. His real native village was Hawatat Bani Tammam. He studied under a great scholar of Kharj Shaikh Abdullah bin Mohammad al-Kharji, the jurisprudent of Saleema. He memorized the Quran and studied from the Shaikh of Najd. Then he went to Umm al-Quwani and joined Shaikh Ahmad Ali Rahbani as his pupil. Then he went to Qatar and joined Shaikh Abdul Aziz bin Mane and learned from him. When he returned to Najd after his trip to Gulf he earned more education from the scholars of Najd including Shaikh Saad bin Hamd bin Ateeq. He lived in Qatar for sometime under the custody of Thani family they respected him and he composed some poems of praise about them. He worked as the trader of diamond and travelled several times to Bahrain for that purpose. He met there with Ahle Khaleefa and received gifts. When King Abdul Aziz freed Ahsa then Ibn Uthaymeen came here and praised King Abdul Aziz with a famous poem. After that he only praised late king Abdul Aziz and the princes of his family.

The close tie was connected him with Ahle-Thani, the princes of Qatar and Ahle Khaleefa, the princes of Bahrain and he composed his earlier sound poems about Ahle Khaleefa.

When the situations of Najd stabilized in the hand of King Abdul Aziz be mercy of Allah upon him Ibn Uthaymeen returned to it and stayed in Hawatat Bani Tamim, the home of his ancestors. He said some poems about King Abdul Aziz and his son Saud and got prizes. In 1356A.H, he left to compose poems and devoted himself for the pray of Allah till he died in 1363A.H.

He lived almost hundred years or more enjoying his good health and tough mentality. He was a poor man. His life was very unique as he dedicated it for Sharia knowledge. He was a great genealogist and was considered one of the forefronts of literary writers of Arabian Peninsula. He has a published poetic collection under the title of *Al- Iqd al- Thameen min Shere Mohammad bin Uthaymeen*. Saad bin Abdul Aziz Ibne Rowaishad the arranger of his poems said that this poet was the poet of Najd unanimously of his time and his place among the scholars was very high as no one was competing him.

His poetry:

474. Professor Abdullha bin Idris says in his book *Shorao Najd al-Moaseroon* that he was born in 1260, while Dr. Umar al-Tayyeb mentions in his book *Al-Moajiz fi Tarikh al-Adab al-Saudi* that he was born in 1270, and Dr. Mohammad Ali said in his book *Shora min Arze Abqar* that it was 1260.

Ibn Uthaymeen has been considered as the forefront of modern poetry in Arabian Peninsula. He is in Peninsula as Baroudi in Egypt. This is because he was not convinced by the poetry what was in the hands of his contemporaries. He went back to classical poetry, read its great poets and simulated them till his poems came in clarity resembles the poems of classics.

we would found in his poetries the strange words what we could not found anywhere but in the poetry of pre Islamic period or resembles to that. Perhaps the reason of that is the kind of education he got, where he concentrated on the books of literature and language like the book of Abul Faraj and Isfehani, the books of Jahiz and collections of classical poets and so on, evidenced by his words, methods, explanation, comments and introductions he wrote for his poems.

Add to that his two letters by which he answered the persons who has commented on his poetry. His poetry is the clear evidence of his deep education, information and the knowledge of language and religion. As far as his language is concerned, it might be seen in what we said about his poetry which contains the signs of originality, beauty and eloquence. His knowledge of religion might be seen in what his poetry includes the indications to the Quran and Sunnah and to some doctrine issues.

However his extensive scientific culture did not transform his poetry into the shade of the educational poetry but his poetic ability method melted it to his art. That is why it came like flowers in singing garden.

The purposes of his poetry:

Ibn Uthaymeen be mercy of Allah upon him died without collecting his poems.These remained scattered until Shaikh Saad Ibn Rowaishad became active for them, he collected and arranged them in six chapters. These are:

1- Praise of king Abdul Aziz
2- Praise of crown prince king Saud bin Abdul Aziz
3- Praise of prince Mohammad bin Eisa Al-Khaleefa
4- Praise of Shaikh Abdullah bin Qassim Al-Thani
5- What he said in general subjects and for different purposes and this section include only one poem.
6- Lamentation

Then he put the title for each poem and wrote notes for those poetries what were not noted by the poet. Then he published in a collection named *Al-Iqd al-Thameen min Shere Uthaymeen*.

Ibn Uthaymeen was putting introductions in prose for most of his poems. He explained its purpose and suitability, because he was well informed that a lot of vocabularies of his poetry were in need to be explained. His explanation was like the deep literary studies which show his broad knowledge. He walked in his approach into the method of classical literary writers such as Ibn Qutaiba, Al-Mobarrad and

Isfehani. He starts from the explanations of words, then structure, and then indicates to its use in ancestor's poetry and explains also the reasons of its eloquence and soundness.

He published it with the biography of the poet in 518 pages, in big size at the expense of Al-Sulaiman. It reprinted twice and most recently at the expense of Al-Sulaiman and distributed it free of cost. The collection may be divided into major three purposes.

1- Praise
2- Congratulations
3- Lament

Since the construction of the poem near him walks into the way of style of ancestors, so the many purposes interfere in poetry near him such as description, wisdom, counsel, guidance and eroticism. Here the detail of these purposes are:

1- Praise:

Ibn Uthaymeen never praised any haired person by his poetry, but praised for goods which is gifted to him. So he wanted to compensate it with praise, praised decent characters in any person by which he has been impressed. Therefore I see him praise only four persons in his life as it mentioned.

He means by his praise good quality, high morality and advices and counsels. The most of his poetries are related to this kind.

2- Congratulations:

It is branch of praise and its complementary but some poems are relating to it for its being the cause for composition such as the his congratulation to king Abdul Aziz on the occasion of returning of his two sons Saud and Mohammad from foreign.

3- Lament:

Ibn Uthaymeen did not lament on anyone but scholars or prince or friends or man of literature, because he was not from the mercenaries of his poetry. Some psychological and emotional factors and social and scientific relations were motivating him for that.

4- Description:

This was the art which got the big share in the poetry of Ibn Uthaymeen where he described the camels, horses, clouds, rains, mountains, deserts, forests and travels. It is a description which has accuracy, perfectness and adorable design for the sense of perceptions in which he described.

5- Naseeb:

It is a kind of yarn may be true or may be only claim; however Ibn Uthaymeen took the approach as it appears of ancestors in taking it as a source to reach to the intended purpose.

6- There are some other purposes:

Like wisdom, counsel, guidance, mentorship and pride. It comes scattered in the folds of his poetry. Perhaps Ibn Uthaymeen has composed in other than these purposes because what reached us from his poetry is very few. It is only from the latter period of his life or he had become fifty years old. It is unreasonable to be a versed poet as Ibn Uthaymeen and do not say any poem in most of his life. Above all there is evidence in his poetry which shows that he had composed nice poems in his early life as he says in an opening line of a yarn.

لا يُبْعدُ الله أيام الشباب وما فيهن لي من خلاعات وأشطاح

فكم نَظمتُ بها والأنسُ منتظم عَذراء يذكر من ألفاظها الصاحِي[471]

"May Allah not remove the younger's days and what it has from the amusements and enjoyments.

How many times I organized it, familiarity is regular and the young girls should to be remembered in clear words."

As far as his defamatory poetry is concerned, Ibn Rowaishad mentined one poem of this kind. Here are few more couplets of his poetry in which he has praised King Abdul Aziz, saying:

وقلت لذي ودي أعني فإنني أخوظمأ سدت عليه مشارعه

ألم تر أطغانا تُشد لنية تهامية والقلب نجذ مهايعه

عشية لاصبري يثيب ولا الهوى قريب ولاوجدي تفيق نوازعه

سقى الله ريعان الشباب وعهده سجال الهنا ما لألأ الفجر ساطعه

فما العيش إلا ما حباك به الصبا وإن خادعت ذا الشيب منه خوادعه

وموحشة الأرجاء طامسة الصُّوى تروع بها الذئب الجريء روائعه

ويبكم فيها البوم إلا نثيمة ويخرس فيها الطير حتى سواجعه

تعسفتها أفري قراها بجسرة أمون السرى والليل سود مدارعه

إلى ملك ينبي تهلل وجهه لمن أمه أن الأماني تطاوعه

تعسفتها أفري قراها بجسرة أمون السرى والليل سود مدارعه

إلى ملك ينبي تهلل وجهه لمن أمه أن الأماني تطاوعه[472]

In these verses the poet has praised the King on his generosity and far sights and bravery.

The importance of Ibn Uthaymeen:

Ibn Uthaymeen undoubtedly represents the school of revival and rebirth in Saudi poetry as Baroudi represents this trend in Arabic poetry in general and the trend in Eyptian poetry in particular, with some differences in detail. If Baroudi had gone through with various particular and general situations, Ibn Uthaymeen earned the knowledge from the same sources what were the sources of Baroudi. His trips to Arabian Gulf, Syria, Yemen and Khorasan, his connection with princes of these

475. *Al-Adab al-Arabi wa Tarikhuhu* vol.3 page: 166

476. *Al-Adab al-Arabi wa Tarikhuhu* vol.3 page: 166

countries and king Abdul Aziz and Saud family would not be equal to the experiences of Baroudi whose trips extended to the out of the Arab World including Turkey, Balkana and Serendeep, has suffered the bitterness of prision, fought battles as a fighter, involved in politics and plagued by hardship. All these have been reflected in his poetry. The personal emotional tendency emerged. The environment of Baroudi was less conservative because of its interactions with social and cultural movements. Therefore the trends of poetry of Baroudi have been varied and it staged with various kinds.

Ibn Uthaymeen was a religious scholar, so he was committed to his religion and legacy and concerned with his Salafiiat. He was mastered in the Arabic, Persian and the Turkish languages. He had taken the meaning from the pure Islamic trends, he was impressed by old legacy especially by the Islamic and Abbasid poetry. While his environment was rural one, he remained closer to pre Islamic poets in his style. He was a revivalist by every ways without going away from the representation of his personal experience[473].

C) Khalid al- Faraj

Khalid al Faraj from the tribe Al-Trad of Al-Manadil one of the tribes of Al-Dosria, Qahtaniya.His family migrated from the valley of Al-Dosria to Kuwait in eleventh century of Islamic calendar. This is the place where the poet Khalid Faraj was born in 1316A.H, and grew up in Kuwait till he became twenty years old then he moved to India and he worked in Mumbai as a writer of an Arab merchant and here he founded *Al-Matbaa al-Umoomia*.

He joined Shaikh Eisa the Emir of Bahrain in 1341A.H and knew from him how to fight the British. The poet was exiled with his mentor Shaikh Eisa by the British in 1345A.H. Khalid went to Kuwait and stayed there for months. He determined after that to contribute to stabilize the situation in Saudi Arabia. He traveled in the same year to Ahsa where the King Abdul Aziz appointed him the director of its municipality, then the director of the municipality of Qatif, then Dammam where he founded the *Al-Matbaa al-Saudia*.

In 1373A.H he travelled to Syria and remained moving between Syria and Lebanon till he died in 1374A.H. When Khalid Faraj settled in Saudi Arabia, he was twenty nine years old and he did not publish anything of his works before this date. He published some articles in *Al-Akhbar* which was edited by Ameen al-Rafii in Cairo. This means that he published all his works after settlement of the Kingdom. The most important of his works are:

A collection of his poetry

1- *Ahsan al-Qasas*, it is a epic poetry, he composed in it the biography of king Abdul Aziz.

477. *Fi - al-Adab al-Arabi al-Saudi*, page:88

2- *Elaj al-Ummia fi Tabseet al-Huroof al-Arabia,*
3- *Rejal al-Khaleej Ketabo Tarajeem li Ashhur Umara wa Udaba al-Khaleej al-Arabia*
4- *Deewan al-Nibt*
5- *Wa al-Khabar wa al-Ayan fi Tareekhe Najd wa-Majawara min al-Buldan.* It is in three parts.

His poetry:

Khalid Faraj is considered as one of the poets of Arab Islamic patriotic because he dedicated his poetry for the affairs of this Ummah. He praises the sincerity and defames dishonesty and stood firmly before the bad intentions of colonizers. He is one of the humanists who admired justice everywhere and fought against oppression every time. Khalid Faraj was not a self poet. He melted his personality in his community and dedicated his poetry for its heroes and issues.Hence it could be said that his contents were noble.

As far as his form is concerned, that is other than the forms of his eminent contemporaries, and above of many composers in his time. His style and method are much closer to the style and method of scholars but he was one of the forefronts on the measurements of his time.

The purposes of his poetry:

Khalid Faraj divided his poetic collection into five kinds, these are:

1- About the biography of the Prophet
2- The history of Saud family
3- Occasions and letters
4- Personalities
5- Arabic and international issues

We can divide the purposes of his poetry into six kinds, these are:

1- Praise of Prophet Mohammad peace be upon him. He did not walk the way of others in all in this field, but he mixed up the talk with the issues of his community and with the problems of his time.
2- Historical poems, the importantly he composed the history of Najd and the biography of King Abdul Aziz.
3- Praise, he praised the man who showed sincerity and honesty in his work and for his community. That is why he praised non Arab leaders who had not any connection to him because he was not hope any compensation from them. Most of his praise was for the King Abdul Aziz be mercy of Allah upon him because he was seeing in him the hope of this Arabic and Islamic Ummah after Allah.
4- Defamation, he did not compose in this field because of his personality. He was defaming the malicious thinking and principles, when he defamed any

person , this is because these evils were found in him or in his work. Hence he defamed only Abdul Khaliq, Abdul Wahab Azzari and others.

5- Lament, because of being Khalid Faraj a poet of artistic skill that is why his poetry in this field has not been able to rise to the modern level. The best example of this is his lament on King Abdul Aziz whose he admired most and praised.
6- His spin is a little, but is accounted good poetry despite the readers could sense in it the weak emotions, scattered feeling and struggle of poet in composing the pictures of beauty. However Khalid Faraj is counted one of the great poets of his time. The coming days might help us to discover his more poetries what we missed then we would find in it the more than what we found in his collection and epic[474].

D)Mohammad Hassan Awwad

Mohammad Hassan Awwad is accounted from the forefronts of innovators in the field of literature in Hijaz. He was born in Jeddah in 1320A.H, and grew up there.Then his father admitted him in Falah School. He worked as a teacher after passing out from it and then joined some public jobs such as censorship on the imported books as well as he contributed to editing some journals like *Saut al-Hijaz*. He also did some works as the freelance basis such as the manager of the Hotel Saada and director of the "Chamber of Commerce".

In the latter period of his life he was appointed the director of Literary Club of Jeddah until he died be mercy of Allah upon him in 1401A.H. His regular education was evolving around the framework of specific method but his job of censorship of books given him the opportunity to get informed about the world of books. Hence his connection with the classical and modern culture was very strong. However he is most influenced by what he read of the books of modern writers including the Arabs and the Westerns. It appears very clear in his simulation of Akkad and then his call to concentrate on western culture by which he was impressed through the translations. He exaggerated in calling towards western culture. It may be seen in his books particularly in *Khawaterun Musreha.*

His works:

Awwad is counted as a poet as well as a prose writer. He has some works in both fields, was publishing in the size of booklets then published it in collections, these are:

1- The prose collections works of Awwad. Abdul Hamid published it in a part.
2- The poetic collection of Awwad, it is in two parts and contains his six collections.

478. *Al-Adab al-Arabi waTarikhuhu* vol.3 page: 169

3- There are some other books which were not contained by collections like *Moseeqi Al-Sher Al-Kharijia*. The number of his books will exceed 17 and the most are included by these two collections first and second.

His call to innovations:

Awwad feels like his colleagues that the poetry is not what his teachers and his contemporaries compose, but it is something else, imports its meaning from the poetry of migrants and the westerns, because of the eloquent language of Arab is incapable to express it, and what came to us from the Arab from the classical time or in modern time, it has not any art of expression beginning from the late comers like Manfalouti ending to Pre Islamic poetry, even Abdul Qahir Jerjani and others wrote that the eloquence lies in what the western and the migrants writers have written. Then called with excessive enthusiasm to free the poetry what they named from heavy restrictions like format and rhyme.

He called to concentrate on one meaning at a time in Arabic poems and to abandon the poetry of occasions. He called also that the poet should interact with his society through the attack on its customs and they should invite towards innovation of its situations systematically, traditionally and characteristically. It could be achieve in his opinion through carrying out the customs, traditions and system of civilized world and that is the western world.

Awwad considered the *Madarsa al-Deewan* and Akkad as his role model in his some views and the northern migrant and western translators in some others, but he differed Akkad in his criticism on northern migrants especially in the issue of free poetry as Akkad refused this kind of literature strongly.

His poetry:

Here are the poetic collections of Awwad, it is in two parts includes six collections, these are:

1- *Amas wa Atlas*
2- *Al-Baraem*
3- *Nahwa Keyanin Jadidin*
4- *Al-Sahir al-Azeem*
5- *Fi al-Ufuq al-Multahab*
6- *Rua Ablon*

When we look at his works we know the amount of his ability of Awwad in achieving and implementing what he calls for. We find that he could not be able to apply it in his poetry to free some poems from the restrictions of formats and rhyme and attacking the society individually and collectively, but beside that he did not achieve in his poetry what he called for.

a- He called for abandonment of poetry occasions and then composed a lot this kind of poetry.

b- He called for the concentration on a single meaning at a time in Arabic poetry, then his poems came without following it in its verses and did not differed from traditional structures of Arabic poetry.

c- He called for social reform and all he did in this field that he attacked society and showed angry but did not present any example to be followed.

As far as his language is concerned, it is nice in general. He was free from weakness and unnatural beautifications. He did not allow the colloquial language to use into the language of his poetry. But he could not bee able to reach the level of beauty near some of his contemporaries like Hamza Shehata.

As far as his style is concerned, it ranges between strength and weakness. He is in that like his mentor Akkad where the style is unable to walk through even not able to carry it.

In the view of others the reason of his linguistic and stylistic weakness goes back to the abundance of poems. All that published of his collection it is in two parts of medium size. Awwad said poems in the purposes which were well known in his time and common near his contemporaries Arab poets. He composed in praise, defamation, pride, lament, description, philosophy and criticized the social poems, yarn and pessimism and others.

He tried to cover up the fields of new methods specially the innovation (romanticism). He said a lot in that area and done well, but his good reflects more when he followed the classics where he writes on the forefront of this kind of poetry progressive classic.

In any way the leadership of Awwad in the field of abstract literature is well known despite all what is said about his poetry. This why because he is the first who goes with the poetry from classical method to the open space of innovation as his saying represents it.

إن كان لا بُدّ مما تَنْفُثيْن به ... يانفسُ هِيْهِ فهذا الشِعر أسّاء
أسامع لشكاتي حين أرْسلُها ... أم لا سماع فأُذْنُ الكون صمّاء
وأيّ نوع من الآلام أنت به ... يا هيكل البؤس أشقى؟ فَهْيَ أنحاء
أظُلمة النفس، أم ظلم الحياة لها ... أم الصَّديق الذي أقصَته بأساء[475]؟

" If you breathe the same breath and follow your ancestor then your art would be bad.

I am trying to be heard for grief and complaint. If the world could not hear me then it is deaf.

what kinds of grief you have O, structure of misery. They are round.

The darkness of his soul or the darkness of life.The friend who has been excluded by misery".

His prose:

479. *Al-Adab al-Arabi wa Tarikhuhu* vol.3 page: 172

Awwad was the pioneer of the field of innovative poetry, he was also the leader of innovative prose, even he was the first literary essay writer in the modern Saudi literature. He contained a larger field in his prose art, as no one go through it. He was the first who composed the literary critical essay and contributed to some scientific areas as well as to fiction and others.

But his literary, critical and composed prose was characterized by violent attacking the groups of society where he attacked literary writers, scholars and common man. Sometimes it was because he wanted the society to be model. But he was not blessed in his style, as well as in his way of thinking. As far as his failure in style is concerned, that is because he adopted the violent, arrogance, harsh word as his source. The reasons of his failure in his way of thinking are his refusal to all old customs, traditions, language and legacy, and call to modernism in all and towards new things coming from tgvhhe western world or from westernized Arab.

When Awwad writes on the subjects far from this field, especially after he had become aged he did better as his works in *Moharrir al-Raqiq* and *Al-Tadhamon al-Islami*. His famous literary books are, *Khawatir Musreha*, *Min Wahi al-Hayat al-Aamma* and *Taammulat fi al-Adab wa al-Hayaat*.

E) Abdullah bin Khamis

Abdullah bin Khamis was born in 1339A.H in Al-Malqa one of the villages of Dir'iya, and had studied here. Then he admitted in Dar al-Tauheed in Taif in 1364A.H. When he passed out from here he joined the Faculty of Sharia and Arabic Language in Mecca. In 1373A.H, he passed out from this Faculty and was appointed the director of *Al-Mahad al-Ilmi* in Ahsa. Then he had been transferred as the director of the both faculties, Sharia Faculty and the Faculty of the Arabic Language in Riyadh in 1376A.H. In 1377A.H, he took over the charge of the Presidency of Judiciary as a General Director, and then he was appointed to the Ministry of Transport in 1381A.H. He again transferred to Water Authority as the president and to the People's Committee as the vice president to care after the families of Palestine Mujahedeen. He resigned at his cost for research and authorship.

His works:

Sheikh Abdullah is one of the pioneers who served the knowledge in this country. He has the good contributions in this field. The most important of it is the issuing a magazine *Al-Jazeera* in 1379. He paid attention on progressive literature till the magazine attracted great literary persons in Arab World and at the end it turned to be a news paper in 1383.

As far as his works are concerned, these are:

1- *Shahrun fI-Damashq,* he described in it his trip to that country.

2- *Al-Adab al-Shaabi fi-Jazeerat al-Arab*, this is the first book of its kind in this abstract.
3- *Al-Majaz Baina al-Yamama wa al-Hijaz.*
4- *Moujam al-Yamama,* these are two books about geography.
5- *Jihadu Qalamin,* this is the collection of his prominent essays published in *Al-Jazeera*.
6- *Ala Ruba al-Yamama,* it is a collection of poetry includes some poems of Shaikh.
7- *Al-Dir'iya*, it is considered as his historical book. He has some other books other than these and all of those have literary characteristics.

His poetry:

Sheikh Abdullah is one of the pioneers who contributed to the revelation of Arabic poetry in the Saudi country. He excelled in it so early and knew it when he was student.

However he was not influenced apparently by modern trends in contemporary Arabic poetry. He followed in his poetry the great ancestors like Abu Tammam, Buhtari and others. Therefore his poetry came with solid words, deep impression, and bright preamble which is revealed by its composed style transcends and originality and this is why he is counted in forefront of conservative progressive men.

Ibn Khamis is counted as one of those who produced a lot. His poetic collection *Ala Ruba al-Yamama* is not but the samples for what he composed. Then he is very conservative about the inherited poetic system. As his saying proves that,

ظلمت الخليل وأوزانه ونازعت في الشعر حسانه

وجئت بها كرداء الفقير شكولا يؤلف ألوانه[476]

"We did injustice with Khalil and with his formats, and differed with Hassan in his poems,
till we destroyed it like a shawl of a beggar and his pot which became multi colours".

As far as his poetic purposes are concerned, these are extracted from the environment, and social and natural events. That is why it could be said that his poetry was a poetic record of events of his time. He said poems in praise, lament, pride, defamation, description and spin in a decent manner. The conservation and try to save the originality were the first in his account at the time of composition. Hence his poetry got the acceptance among all.

Sheikh Abdullah is one of the forefronts in the field of prose also. His books in this field are considered at the peak of high literature by form and substance. He is

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keen about decent worlds as well as decent meaning. He is one of the literary essay writers besides being the fluent author. The sample of his poetry will come later but here is the sample of his prose about his defense of plagiarism from Shaikh Mohammad bin Uthaymeen.

The most important factors in his poetry:

First: his growing in Dir'iya. He was born in the village of Al-Malqa. It has its impact on his traditional conservative orientation.

Second: his regular study, which has the strong connection with language, Sharia and heritage. He joined the school *Dar al-Tauheed* since it founded in Taif then got admitted in Sharia Faculty in Mecca.

Third: his huge reserved from the classical Arabic poetry and Nabatean poetry as well as he enjoys the strong province. He developed it as it looks like classified anthologies by the senior poets of the Abbasid era and the poets of Ahya (neighborhoods). His anthologies were in two parts which are in his book *Al-Shawarid* which includes his conservations from the Arabic poetry in wisdom and others. He has another book in which he is answering the questions of audience.

Fourth: his trips to foreign: these trips had its impact undoubtedly on him which is included by his book *Shahrun fi Damashq* in which he registered his thoughts and memories outside the country. He represented the Kingdom of Saudi Arabia in many conferences which were organized in various Arab countries.

Fifth: his impression from the great writers and literary persons of Abbasid and modern period as he said in his interviews.

His artistic and literary vision:

Sheikh Abdullah bin Khamis was a bio-orientation, heritage belonging. He was well informed what innovators innovated in Sharia preamble. He says about those, whom he calls the rebellion of poetry,

عون عجاف وأمشاج سوائمة وأمـــهـــــات وآظار وأبكار

ما بينها وأصيل الشعر من نسب هي الحروف وألفاظ وأسطار
جوفاء ما ألهبتها نار عاطفة أو سار فيها من الأبكار تيار

"Every duplicate has some connections with its original like cell has the connection with a man and baby has connection with his mother as well as the modern poetry has the connection with original and classical poetry".

He believes that the literature never becomes old or new, but it is alive since the time of Imrul Qais till now. The literature is real and should to take its meaning from the Qur'an, Sunnah and the works of the literary persons and so on. As far as his position about free poetry, it is clear that he rejects it and does accept in neither in prose nor in poetry.

He has the clear position about Nabatean poetry which is reflected in his book *Al-Adab Al-Shaabi fi Jazeerat Al-Arab* where he made clear his view in introduction.

He says that the great nations are proud of their heritage, especially what connects them to their ancestors. He considers that the Nabatean poetry is the extension of classical Arabic poetry in its format, music, contents and method of writing.

He pointed out to his passion for this kind of poetry, in term of testing, memorizing and composing. This book is considered as the leading book in this area. His approach has been worked out to introduce the people's poetry historically, analytically and comparably with the poetry of other neighboring Arab dialects. He also explained the music system upon which it stands. He cleared the meanings of vocabularies which came in his poetic record and compared between it and classical Arabic poetry.

F) Hassan bin Abdullah al-Qurashi

Hassan bin Abdullah al-Qurashi is considered as one of the pioneers of the second layer poets. He was born in Mecca in 1344A.H. It stated that his father was fond of the reading and acquisition of books. Therefore Qurashi knew books before going to school. Then his father admitted him to Al-Falah school. After the Al-Falah school he got admission in Al-Mahad al-Saudi. After passing out from it he joined the government job which was his first job in Finance Ministry. When king Saud University was opened in 1377A.H, he joined the Department of History in the Faculty of Arts and graduated by the year 1382A.H. He had gone from the Finance Ministry to Radio and then again returned to Finance. He has been transferred in it more than one job. Then the responsibility in Foreign Ministry has been handed over to him as well as he has been appointed the chairman of Jeddah Literary Club in 1401A.H, and then ambassador to the Kingdom of Sudan.

His works:

Qurashi is considered as a poet, as well as a prose writer. He published sixteen books in both field, most of them are small. That is why he is considered between Awwad and Tahir Zamakhshari. He is equal in that area in both quality and quantity.

1- His prose works are:

a- *Fariso Bani Absin*
b- *Shukun wa Wardun*
c- *Ana wa al-Nas*

These are two set of articles published in newspapers or broadcasted on the radio.

d- Collection of his stories titled "*Anat al-Saqiah".*
e- *Tajrabati al-Sheria*

2-His poetries are:

a- *Al-Basmat al-Molauwena*
b- *Mowakeb al-Zikriat*
c- *Al-Ams al-Zaee*

d- *Suzan*
e- *Alhan Muntahera*
f- *Neda al-Demma*
g- *Al-Naghm al-Azraq*
h- *Bohaira al-Atsh*
i- *Lan Yazia al-Ghad*
j- *Faleesteen wa Kibria al-Jarh*
k- *Ziham al-Ashwaq*

All these are small poetic collections

His poetry:

Qurashi is considered as one of the forefronts of conscience poets. That is for predominance of emotions, passion, complaint, grief, misery and whining on his poetry.He is also one of the poets of beauty.The style of his poetry is very easy. It has not any unnaturalness although sometimes its beauty turns it to other way.

As far as its language is concerned, it transcends sometimes even up to the level of good and it sometimes declines even comes down to rough. Sometimes his saying marred with grammatical mistakes, specially in his prose. It was not deliberately. That is why some poets specially the followers of free poetry commented on him for his weak language. That is in his book *Tajroobat Al-Sheria* while Qurashi composed a lot in which he attended the formats and rhyme but he went against it in some of his poetry where he wrote free poetry and called for it emphatically.

He used to go in his early days of his poetic life to the professors of literature and ask them to write the introduction for his collections as Ahmad Hassan Zayyat wrote introduction for his poetic collection *Moakeb al-Zikriat* and Taha Hussain for the collection *Al-Ams al-Zaae*.

The complements of these two giants or who resemble to them on the poetry of Qurashi is a matter of generalities intended by it the announcement of general approval.

The purposes of his poetry:

Hassan al-Qurashi appeared in a era when the attacks intensified by some of the people of that time on the poetry of occasions in general and the poetry of praise in particular. A lot of poets moved to emotional poetry and some others produced the religious poetry in huge number. Many others of his time composed in mediation, doubt and pessimistic.

They were competing in these areas and in the poetry of nature and indulging in the modern methods, particularly the romanticism. Qurashi has contained all purposes of his time. His collections covered eleven of them. The share of praise is very few. Perhaps the poet did not like to publish this kind of poetry for one reason or more. Here the important purposes of his poetry are:

1. The emotional poetry ranks first in his poetry in terms of abundance. He has particular collections in this field like Suzan. But the tone of pain and grief dominates this kind of his poetry. This is the tendency which dominates almost all the poetries of his contemporaries. That is why Elia Abu Mazi described them that they were like women loved praise and tended to cry.
2. As far as the patriotic poetry or the poetries based as Arab issues are concerned, these comes second after his emotional poetry in terms of abundance. The closest collections are:
   a- Neda al-Demaa
   b- Lan Yazia al-Ghad
   c- *Faleesteen wa Kibria al-Jarh,* he is in this kind of poetry does not meditate or think to reach to the result but he follows his inner voice and his emotions and comes with sound and clear poetry, he is in that as his contemporaries who composed poems in this field as he says:

مَوَاكِبُ العُرْبِ يَا أَنْشُوْدَةَ الظَّفَرِ سِيْرِي إلى النَّصرِ لا تُبْقِي وَلاَ تَذَرِي
اللَّهُ أَكْبَرُ هَذَا الشَمْلُ مُلْتَئِم وَسَوْتَ يَبْقَى جَمِيعاً غَيْرَ مُنْتَثِرِ
مَلاَحِمُ الحرْبِ مِيْرَاث لَنَا أَبَدَاً وَسَوْتَ نُلْقِى بـ [إِسْرائِيْل] فِي سَقَرِ[477]

"O, group of Arabs and the songs of success keep going to the victory, and do not leave anything,
Allah is great, this united group will remain united,
the epics of war are our legacy and we will throw Israel into the hell".

3. The religious poetry, this aspect of Qurashi's poetry is left out by researchers who wrote about him but only the insignificant indications are given by some of them. Perhaps the reason of that is the dominance of emotional poetries in his poems; even he is known by it and become famous in this field.

In fact he has nice religious poetry which we fond in his some collections scattered within its purposes. So we witness for the man that he is not far away in his poetry from his originality and root, and from the past of his Ummah and from its future. The most of it we could found in his collection *Al-Ams al-Zaae*. The matter that concerns us from this collection, that is the *Bab al-Tahweemat* as the poet calls it. He has composed a series of poems in this chapter in praise of prophet Mohammad –peace be upon him- in the praise of the aspects of his life and of the Kaaba. He ended the chapter with a poem which contains supplication, prayer and complaint to the Creator the Almighty from censorious soul. As he says about the birth of Prophet Mohammad –peace be upon him-.

هَلَلِي يا بِطاحَ مكة لِلْيُمْـ ـنِ وتِيْهي على البلاد وسُودي
وَأَشْرِعِي بَاليَتِيْمِ رَايَةَ مَجَدٍ هِي عِنْدَ الفَخَارِ أعْلى البُنُوْدِ
كم على مهلِهِ النضِيرِ قدانَى الْـ ـبِشْرُ تحدوهُ زاهيات الورودِ

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أيُ مَهْدٍ مِنَ العَبِيْرِ نَدِيّ ضَمَّ دُنْياً مِنَ السنَا وَالسُّعُوْدِ[478]

"O, valises of Mecca say welcome to prosperity and make it common in everywhere.

Hurry up to the orphan who is the symbol of glory and respect, and on the top in Mecca.

All creations were waiting for him with bucks of flowers,

Because of his birth ambergris spread all over the country and the world".

4. Description, this is the broadest and most welcome purpose in his poetry. It grows in all purposes and winds in each subject. That is why it is said that the root of all purposes of poetry is description and from it the branches go out. Qurashi said a lot in description, he was the mediator and deep observer in some. Sometimes it may be for the reasons of symbol, as he is in his description of a butterfly, continued hovering around the light of the kendle, fascinated by it till its attraction overcome it and it threw itself in its flame and it burnt.

وَفَراشَةٍ طَارَتْ لِتَحْتَرِقَا كَم أرْعَشتْ بِجَنَاحِهَا الغَسَقَا
مَوْتُورَةً مِنْ نَفْسِهَا جَنَحَتْ لِلضَّوْءِ تَكْسِبُ فَوْقَه الرمَقَا
حَسِبَتْهُ يَرعَى حُسْنَهَا فَرِحاً وَيَشمُّ منْها عَرفَهَا العَبِقَا
لَكِنَّهُ أوْدَى بِهَا حَرَقاً فَهَوَت عَلَى جَنبَاتِهِ مِزَقَا

وَفَراشَةطَارَتْلِتَحْتَرِقَا كَمأرْعَشتْبِجَنَاحِهَاالغَسَقَا
مَوْتُورَةمِنْنَفْسِهَاجَنَحَتْ لِلضَّوْءِتَكْسِبفَوْقَهالرمَقَا
حَسِبَتْهُيَرعَىحُسْنَهَافَرِحاً وَيَشمُّمنْهاعَرفَهَاالعَبِقَا
لَكِنَّهُأوْدَىبِهَاحَرَقاً فَهَوَتعَلَىجَنبَاتِهِمِزَقَا

"A butterfly flew to be burnt, how many times it shook its wings,

it was alone drifted to the light to earn warmth,

it was enjoying its beauty and smelling its fragrant smell,

at the end it devoted its life to the flame and it fell on the flanks torn".

It was not the matter of his whole description even it seems naïve and simple in many of his poets. His poetic collections have a lot of example of it.

5. Meditation, Qurashi adopted this kind of poetry and composed poems about what was going on around him or in his mind including doubt or confusion. His contemporaries exaggerated in this field in response to the conditions of life and circumstances.

I do not mean from it that this kind of poetry is against the poetic nature. It is a matter of necessity. When the poetry becomes lack of it, it would miss a lot of its features but his contemporaries exaggerated in this area in response to their situation and to compete to their contemporaries.

Qurashi was sometimes surrounded by harsh conditions such as the death of his father in his childhood, and sometimes by complicated in the results of failure of his

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social relations. This nature of his life was imposing on him to go through on this way and picture his bitter experiences which made him walk in many paths of his life alone seeking his destination by himself. The hesitation was stopping him sometimes and some other times the suspicion was confusing him. This is what he described in his saying as it is,

إِلى أيْنَ؟ إِنّي مَلَلْتُ المَسِيْرْ
قِفَارٌ وَشَوْكٌ .. ضللتُ العُبُورْ
وَهَذِي السُهُوبُ وَتِلْكَ الصُخُوْرْ
كأنّيَ حَوْلَ حَيَاتِيْ أدورْ[479]

"Where to go? I have tried to walk, deserts and strings and missed the way. This is the flat ground and those are the rocks, as I evolve around my life.

In any way Qurashi is considered one of the abundant in yarn poetry but he did not leave any purposes of poetry but he contained it.The purposes which Idiscussed here these are not but only samples of it".

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