

Home in the Poetry of Saudi Arabia Poets: Ibrahim Khafaji an Example of a Distinguished Arab

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Abstract:

Arab poets legally use the phrase homeland, relying on vocabulary that introduces both divine and physical. This is depicted in dense poetry that is inspired by the poet's pastures and that portrays the joy of an entity's existence. The poets gather their material and transcendent resources and conclude by saying that the homeland is the exemption that does not allow partnership regarding patriotism.

This study aims to shed light on some literary traits of contemporary Saudi poetry with specific reference to the Saudi poet Ibrahim Abd Al-Rahman Khafaji. It explicitly uses the idea of homeland as an example of where modern Saudi poetry stands. One may say that among Arab writers, critics, and poets, Saudi poetry is currently in a favorable situation. A brief analysis of Glimpse at Saudi Poetry and the Conception of Home in Saudi Poetry follows the study's introduction. The main body of the study uses a critical-analytical approach to assess the poem 'Hasten to Glory and Supremacy' (سَارِعِي لِلْمَجْدِ وَالْعُلْيَاءِ) by Ibrahim Khafaji. The focus of the poem's analysis is on the notion of home, which serves as its main theme. The research concludes briefly at this point.

Keywords: Arabic literature ; Arabic poetry ; home in poetry; glory; homeland; Kingdom of Saudi Arabia ; Saudi poetry ; supremacy.

INTRODUCTION

A human being is born with a natural love for his environment and the people who have lived with him throughout his life. His/her memories became an important part of his/her psychological and intellectual development until he/she began to defend the homeland with every available means at his/her disposal. The love of the homeland is an innate topic, and the connection of man to his homeland is an issue rooted in the soul because the homeland is where

hopes are planted and ambitions are expanded. The homeland is thus the living memory of a man that makes him feel pride and dignity and motivates him to loyalty and belonging. The homeland is an authentic word in the Arabic language, meaning a person's place of residence and residential. He belongs to his homeland, whether he was born on its land or not.

What poets write about patriotism is fertile material for lyrical literature. The great poets invoke poems, especially the eloquent ones, to become well-known songs later, through which the homelands perpetuate themselves. Love is shared by feelings and standpoints with words and actions. Affection for the homeland is an innate human feeling that Islam has increased with emphasis, insight, and depth, and the love of the homeland is a nature that Allah ﷻ has set souls on, and an emotion that rages in the soul, like all other emotions. The love of the homeland is a duty sanctioned by Sharia and imposed by reality, as it is the birthplace, the stability of life, and the place of reverence. Moreover, the love of the homeland is evidence of the strength of attachment and sincerity of belonging.

In Arabic poetry in general and Saudi poetry in particular, the conception of the home is structurally considerable. The poetry of Saudi poets has been shown to be of such great prominence through their poetry. They determine that it contains an attitude of admiration and praise for the nation. When a poet chants about, idealizes and points out the attraction and self-esteem of home as a pivotal poetic manifestation, he then reveals the distinctiveness that a person thinks through belonging to that home.

A Glance at Saudi Poetry

The Kingdom of Saudi Arabia is a significant and noteworthy percentage of the noticeable and substantial Arabic realm. Arabic literature, primarily poetry, was the primary of all literary forms in the Arabic countries. In line with this notion, it is possible that the development and success of poetry in modern Arabic literature is a positive development. The phenomenon of 'belonging' is one of the

most important positive phenomena in modern Arabic literature, and over the past years, it has witnessed various developments, according to the intellectual and civilizational development that the world is witnessing in our time. As a result, this phenomenon was named in modern Saudi poetry, and its objective features derive from literary research priorities concerned with keeping up with cultural developments in direct contact with reality, thought, and events. See more at **(Al-Khawaji, 2008)**.

The same would be handled for current Saudi literature at that point because it is unavoidably thought to be an essential, preeminent, and crucial component of contemporary Saudi literature. Poems can be categorized into categories such as sarcasm, religion, praise, heroic poetry, and many others in Saudi Arabia. And “poetry in Saudi Arabia is a significantly noticeable genre of literature. The prominent genres of Arabic poetry in the Kingdom of Saudi Arabia are love, praise, irony, sarcasm, lamentation, religious, heroic poetry, and several others” **(Dahami, 2020)**. Since history is a reliable eyewitness, the renewal movements in Saudi poetry that identified with the Arab heritage in its magnificent ages started almost in the 1960s of the 20th century, and possibly earlier. It was accessible through the Western-influenced renewal movements, and thus marked the beginning of the rise of competing and occasionally at odds literary schools.

The ‘Realism Movement,’ as its followers refer to it, recognizes the importance of upholding Islamic and Arab values and is proud of the Arab literary tradition's preference for rhythm. It also embraces modernity without undermining or destroying the connection to legacy and history. Regarding the modern trend, its proponents were unsure about how to interpret it, how to describe its characteristics and bounds, and what belonged to it and what did not. Because of this, their perceptions and tendencies varied, and they were categorized, not in just one category but rather in a number of books and studies with a range of literary and lyrical styles.

It is thought that studying Saudi Arabian literature as a whole and Saudi poetry, especially, is crucial since Saudi Arabia's society has seen enormous and major changes and transformations that have allowed it to transition from a life in the desert to a contemporary one in a matter of decades. These enormous shifts and transformations affect not just the outwardly materialistic and economic aspects but also the intellectual, cultural, and social spheres.

Saudi Arabian poetry evolved and advanced in accordance with educational, social, economic, and cultural advancements as a result of the Kingdom's development in all spheres of life. The media, the press, radio, educational institutions, libraries, printing presses, and other general impacts on literacy growth were just a few of the factors that contributed to the revival of poetry. Additionally, the Holy Qur'an, Prophet Muhammad's hadiths, and classical literature all played a significant role in the rebirth of poetry. The Saudi poets were particularly influential in reviving the perception, imagination, thinking, and symbolism of classical poetry. It also covers current literature, where the ideologies, poetic movements, and trends that occurred in Arab nations during the contemporary renaissance, such as migrant literature and free verse, have had an impact on Arab and Saudi poetry. There are two main categories into which this poetry has been divided. The first is referred to as the conservative movement, and the second is the regeneration movement.

The Kingdom of Saudi Arabia's revival and renaissance began with the invitation and demand of Imam Muhammad ibn Abdul Wahhab, who greatly urged people to stand for the unification of one strong homeland. Countless Saudi and Arab authors and literary personalities have acknowledged the effect of this exhortation on their eloquence, poetry, and creative writing. The key historical and pedagogical factors and inspirations for this comeback or revival can be identified and easily witnessed (**Dahami, 2022b**).

Modern poets were inspired to write nationalist poetry, a powerful form that celebrates a country's glory and its people's excitement. The writers delighted in writing poems primarily about Saudi Arabia and Arabs, the splendors of nationality. It is poetry, which implies that it depicts the struggles, hardships, and concerns of the populace. Their goals, aspirations, and analyses of these challenges are solid, convincing, and persuasive.

The Conception of Home in Saudi Poetry:

Without a doubt, given the circumstances of the country, current Saudi Arabian poetry expresses a sense of identity and belonging. It stands for both the past and the present civilization, as well as memories and aspirations for the future. Therefore, this interpretation must have a definite and discernible influence on the poetry of countless Saudi authors. The Saudi poets' awareness of their love and concern for the country has taken the form of numerous lovely and lavish demonstrations of feelings and devotion. The depths that are planted in the middle of the kingdom are inspiring.

According to some critics, the national movement, national interests, and affection for the homeland take up a substantial amount of space alongside various intellectual currents until their conclusion. Several publications opened their doors to thinkers and authors who wanted to advance the literary revolution. Many authors, critics, and literary giants passed up this fantastic chance to educate the public about exciting ideas. Ibrahim Abd Al-Rahman Khafaji is one of them. Such a poet considers his love for his nation of origin and writes of its magnificence with the greatest meanings and the most beautiful, accurate images.

The poems of the Saudi poets about the homeland begin with subjective feelings that express longing and nostalgia for the homeland. Because of their deep love for their homes, everyone has a wealth of feelings for their country that are carried within them by the poet. "The homeland is valuable to a person's soul, heart, spirit, conscience, emotions, feelings, sensations, thoughts, and beliefs. The

affiliated poet is the poet who improves his poetic depiction of the place called home” (Al-Dakhil, 2015). Nationalism is supposedly a universal human emotion, according to many analysts, observers, and critics.

Saudi poets appreciated creating poetry about the grandeurs of nationalism. Nationalism is 'a spirit represented in the love of the homeland, infatuation with it, working for it, defending it and preserving it and running in the souls. To it, people are endeared by self-sacrifice, surrender, and altruism. Loyalty raises it to the ranks of the righteous and the ranks of heroes' (Dahami, 2022; Sayed, 2006, p. 15).

Like the Saudis, the Arab poets have kept a sizable body of original works that demonstrate their affection for their home nations. It depicts an Arab with his motherland as a place of local loyalty. But only a gifted poet is capable of capturing this dedication and translating it into historical records. Everyone who values beauty and loyalty, including poets and kings, enjoys reading poetry.

It can be used to support the language in a variety of contexts, including praise and feelings of patriotism, as well as in both peaceful and tumultuous periods. When the poet sings about home, loves it, and highlights its beauty and pride, it is said that the poet captures the identity that a person feels via belonging. The status of the country unquestionably conveys a sense of identity and belonging in current Saudi Arabian poetry. It stands for the civilization of the present, the memories of the past, and the hopes for the future. Al-Atwi (2016, 2013) states that “a lofty civilization and a well-known renaissance in the Arabian Peninsula did not arise until after the establishment of the Saudi Kingdom” (p. 23). The term ‘homeland’ refers to the place and things that the poet associates with his humanity, including his dreams, suffering, and singing of his triumphs. Therefore, this interpretation must have obvious and unmistakable effects on the poetry of many Saudi poets. The rich and overflowing expressions of feelings and devotion that the Saudi poets' awareness and

consciousness of their love and affection for the country have taken are numerous. The homeland is a source of inspiration since it exists in the deep and is ingrained in one's innermost self.

In Khafaji's poem 'Hasten to Glory and Supremacy', the word 'homeland' is employed in an honest manner, depending on a language that alludes to both spiritual and physical elements like the stars, hills, sky, terrain, and valleys. This is portrayed in lush music that was inspired by the poet's meadows and expresses an entity's joy in its own existence. The poet gathers his material and mystical resources. He concludes by saying that the nation is the exception and does not accept partnership when it comes to patriotism. The critic also observes that the concept of homeland is raised from above the clouds and from beneath the brightness of the sun streaming across the nation. The critic is aware of the rhythm of time. As a result, the poem is surrounded by things that enhance it in terms of pride, dignity, and self-indulgence as it advances under the exalted supervision of Allah.

Khafaji: The Saudi Lyric Poet on Glory Homeland

The poet and writer, Khafaji, is a brilliant person. His frequent readings, in addition to his literary works in the areas of education and literature, were significantly worthwhile to Khafaji. In one of the most blessed places on earth, Makkah, he was born, schooled, and brought up. It should be noted that this inventor had a great poetic talent that was discovered at an early age in his life. In addition to his early brilliance in writing lyrical texts, Khafaji's language itself is characterized by ease, softness, and sweetness, which made his poetry slender and capable of singing and chanting. This is what earned his poems great fame in artistic and lyrical circles, whether in the Kingdom of Saudi Arabia or the Arab countries, in the East and the West.

Ibrahim Abd Al-Rahman Khafaji is revered in Saudi Arabian songs and history and has an enduring name. His fame and position have been resurrected in the hearts of people on the Arabian Peninsula and a significant portion of Arab space. He has added a sizable number of lyric poems to the canon of Saudi poetry that is sung by a

number of legendary Saudi vocalists as well as Arabs. The majority of the Saudi vocalists who sang his poetry shared a common love of them, including Mohammad Abdo, Talal Maddah, and many more. A lot of performers have reached the pinnacle of success and renown owing to Khafaji's poetic poems. Not just Saudi vocalists, but a number of well-known vocalists in the Arab world shared Ibrahim Khafaji's poems. See more at (**Albayan, 2017**).

It is noteworthy that Ibrahim Khafaji was not only keen on the success of his scientific and professional career but was also passionate about literary creativity. He was known for his wonderful ability to compose diverse lyrical poems. Perhaps the most prominent thing that Khafaji was known for were the words of the national anthem of the Kingdom of Saudi Arabia, which earned him a distinguished place among the people of the Kingdom and its rulers. His writing of the operetta (Kingdom Brides) was done at Al-Janadriyah Festival for Heritage and Culture in its eleventh session in 1416 AH. Consequently, Khafaji won the approval, gratitude, and appreciation of all (**Ash-Shehri, 2019, p. 16**).

The poet Ibrahim Khafaji exemplifies the richness and depth of Saudi literature. His poetry stood out from other works of literature and continues to do so because of its lovely and alluring lexicon. His poetry is the result of feeling and emotion; it has a loving and emotionally conscious tone. "It is poetry than prose, which is concerned with the analysis and definition of emotion and feeling" (**Dahami, 2020b; Dahami, 2016; Russel, 1963, p. 303**). The poet, Ibrahim Khafaji, speaks about love and the motherland via his poetry compositions, which are infused with Saudi culture and literature. In addition, King Fahd ibn Abdul Aziz gave Khafaji the Medal of Merit of First Class in 1985 in appreciation of his imaginative poetic endeavors, particularly in writing the Saudi National Anthem (**Dahami, 2021; Saudi Arabia. Safārah (U.S.), 1984, p. 7**).

Ibrahim Abd Al-Rahman Husain Khafaji was born in Mecca, the holiest of places, in 1926. Khafaji is "a modern Saudi poet who worked on defining the rhythmical poem" (**Al-Fleih, 2021, p. 23**) from

Makkah Al-Mukarramah, which was once known as Al-Hijaz before the unification of the Kingdom of Saudi Arabia. He is descended from a family of writers and intellectuals. Ibrahim Khafaji was hailed as the Jeweler of Saudi Song. We can also say that he is the engineer of the Saudi lyrical song, which is noted for its references to Saudi nature. He draws his ideas for his poems from a variety of popular collections, including folklore melodies, particularly “the folk and classical music” (Stanton, 2012, p. 315), and many more.

The critic and reader discover various poetic meanings between religious poetry and sorrowful poetry in his poems when reading them in a contemplative and reflective manner. These areas and also social poetry attests to Ibrahim Khafaji's wide range of poetic motivation. They differ in the variety of events and motivations that stimulate the poet's interest and give him a wealth of connotations and emotions that he transforms into pleasant poetry. The result is simple connotations flowing with peace and tranquility. As we will see in the analysis of a work of poetry in the next section of this paper, Ibrahim Khafaji's lyrics heavily apply William Wordsworth's sentimental concept of poetry.

Sentimental poetry accompanied the establishment of the Saudi state and the formation of society. It records the credibility of art that accompanied the renaissance and revealed new horizons. Therefore, the sentimental poet - with his high transparency and spirituality - embodies the values and their idealism in society, such as love of the homeland and pride in belonging to it. In addition to his sensitivity to the issues and concerns of the Arab and Islamic nations. See more at (Al-Ghannam, 2013).

Wordsworth defines poetry as "the spontaneous overflow of powerful feelings: it takes its origin from emotions recollected in tranquillity" (Dahami, 2018; Waugh, 2006: 53; Blank, 1995, p. 46). Nevertheless, we must keep in mind Wordsworth's quote, which captures the height of emotional serenity. Poetry displays the uncontrollable outpouring of strong emotions; it derives from sentiments calmly gathered. Such indications are the points that the

researcher tries to display in the poem of Khafaji ‘Hasten to Glory and Supremacy’ (سَارِعِي لِلْمَجْدِ وَالْعُلْيَاءِ). In comparison to other poets of his era, the poet himself and his lyrical spontaneity made him a pioneer in this area of poetry.

Khafaji struggled and called for upholding the national artistic culture and the opening of art and literary institutions and sought for a revival of the theater. He left a rich artistic legacy that is echoed and preserved by generations after his passing away. Khafaji caused and left to the new generation patriotic literary works that preserve nearly a century's history. Khafaji is called the master of Saudi-song-poets. He died at the age of 90 years in 2017, leaving behind a magnificent cultural and literary legacy (Dahami, 2021).

The Poem Analysis: Hasten to Glory and Supremacy

سَارِعِي لِلْمَجْدِ وَالْعُلْيَاءِ
مَجْدِي خَالِقِ السَّمَاءِ
وَارْفَعِ الْخُفَّاقَ أَخْضَرَ
يَحْمِلُ النُّورَ الْمُسْتَطَرَّ
رَدِّدِي اللَّهُ أَكْبَرَ يَا مَوْطِنِي
مَوْطِنِي عَشْتُ فَخْرَ الْمُسْلِمِينَ
عَاشَ الْمَلِكُ لِلْعَلَمِ وَالْوَطَنِ

Poetry is the food for the soul since it satisfies the mind and heart. Poetry speaks in a higher literary language than common speech; it expresses ideas and sentiments through the heart, mind, feelings, and sentiments. Furthermore, poetry can be compared to music. Additionally, there are undoubtedly more benefits to learning. The same number of poets are available, and there are literally many definitions of poetry. Any type of metrical production can be considered poetry because the term is so inclusive. See more at (Beardsworth, 2022, p. 101).

However, it is typically used sparingly and frequently in opposition to verse. The idea is that, while not necessarily more serious, poetry is a better form of production. The essence of the previous description enables readers to understand that poetry is a more expansive arrangement of design, which implies that its impact on language acquisition is vital and essential. It is a more expansive framework for creating and growing information. On the other hand, S. T. Coleridge exhorts budding poets to recall his distinction between prose and poetry, stating that the former is the correct arrangement of words, while the latter is the finest arrangement of words, realizing that poetry has an advantage over prose. He says, “poetry [is] the best words in the best order” (Mahoney, 2009, p. 11; Rosengarten, 2009, p. 1038; Coleridge, 1905, p. xxx). Here, the superiority of poetry over prose is presented in a magnificent illustration and wonderful comparison.

The expressions of the poem ‘Hasten to Glory and Supremacy’ (سَارِعِي لِلْمَجْدِ وَالْعُلْيَاءِ) seem dense with glorifying connotations of the Creator of the universe. From it, the clear reference to the holy lands in the kingdom, the birthplace of revelation, and the origin of the Islamic message, from which the kingdom derives its acclaim, and through which it seeks its glory among the nations. From it, the clear reference to the holy lands in the kingdom, the birthplace of revelation, and the origin of the Islamic message, from which the kingdom derives its glory, and through which it seeks its glory among the nations. The reader also notes that the poem's words are closely related to the style of government, so the homeland has been placed in its Islamic circle.

(Beghoura, 2019, p. 173) سَارِعِي لِلْمَجْدِ وَالْعُلْيَاءِ

Hasten to glory and supremacy! (Zuhur, 2011, p. 290)

To enjoy listening to great poetry, we need to find two essential points in this sort of poetry. First, there had to be meaning, and not just meaning, but a deep or profound connotation. The listener and reader should understand not only the lines but also what is between the lines. He/she might display the veil of poetry such as

metaphor, personification, comparison, allegory, and figurative symbols. Second, such listeners or readers also need to comprehend the musical or poetical devices such as meter, intonation, foot, rhythm, internal or regular rhyme, and various patterns of musical repetition.

In the first verse line of this poem, we find the poet Ibraheem Khafaji composing emotions and sentimental pictures more than just words. This line can be imagined as a conversation between him as a Saudi man and his homeland, the Kingdom of Saudi Arabia. "Conversation in the poetic text is often treated as a dramatic element that works to highlight objectivity by presenting the content on the lips of personalities behind whom the poetic self hides, and then it works on the effectiveness of the narrative within the poetic work" (Almahfali, 2020). This is what we realize in this context. The conversation takes the nature of urging. The poet urges the homeland to hasten in its moves and strides in order to quickly reach splendor and sovereignty. However, of course, the land itself can never be walked upon. So, with whom does the poet speak? No doubt, the poet Khafaji speaks and directs his urging to the people of the kingdom, who should work hard in every field of life to help in the progress and development of the country. The outcome of learning and hard work, according to the poet, is supremacy and glory that come hastily.

The official translation of the verse line is of great importance to declare the right meaning that the poet wants people to conceive. So, the first word indicates music and a melodious tone. The synonyms of this word can easily be replaced with words like quick, fast, or speed, but all of them are less musical. From here, we witness the ingenuity of the poet in selecting and arranging his poetic words. The line - Hasten to glory and supremacy! – presents a portrait that has extraordinary ambitions. Such ambitions do not belong to a single man but to the whole people of this homeland, The Kingdom of Saudi Arabia.

Glorify the Creator of the heavens

The second line goes on the same track of talking with the homeland, urging it to seek supremacy, superiority, and ascendancy. Readers and listeners need to keep in mind the poet's wish to be true. As previously stated, the land itself is incapable and inactive of doing anything. However, the wish of Khafaji is connotative. The poet and the readers know that achieving supremacy and glory can be effective and real through the endeavors and tasks of the people on this land. This is what can be said about the first word (مَجْدِي), glorify, but the point does not end here. The main connotative idea is to whom this glorification is directed. It is to Allah, the creator of the heavens. The belief of the poet indicates his Islamic orientation. The Kingdom of Saudi Arabia is an Islamic country and its people are Muslims, so it is natural to find the poet proud of being a Muslim and Saudi. A central issue in the matter is that the two holy mosques are Makkah and Al-Madinah. They are central stars shining with guidance to all people, Saudis, Arabs, and Muslims.

وَارْفَعِ الْخَفَاقَ أَخْضَرَ

And raise the fluttering green,

In this line, the poet changes his opinion in his conversation with the homeland, but the idea is still connected with the process of glory and supremacy. At his urging, Khafaji requests the people of the kingdom to raise the banner of the country high into the sky. A banner or flag is a symbol of a nation's identity. The Saudi flag is colored green. The poet does not mention the flag directly, but it is connotatively understood.

Personification is one of the poetic techniques. Another interesting one is symbolism. This line can be used to create two images. The first one is personification, in which the poet is talking to the homeland as a person who can communicate, listen, and respond. Another picture the poet draws concerns the green flag. Khafaji

presents the flag as an animate creature whose heart flutters (يخفق). The second picture is the use of symbolism in which the poet symbolizes the flag with its color – green. Green in this context becomes a noun representing the flag. Not only that, but also this flag is beating and is full of life.

يَحْمِلُ النُّورَ الْمُسَطَّرَ

Carrying the written light reflecting guidance,

The previous line - And raise the fluttering green, - is not completely finished. We can state that this line - Carrying the written light - is associated with the previous one. One of the most interesting depictions is perceived from this line. The line is three words, but it bears many connotations. The poet says in this verse, ‘Carrying the written light reflecting guidance’. Light is a central key connotative expression. The laymen cannot discover the depth of the meaning of (النُّورَ الْمُسَطَّرَ) the written light, however, it needs a thoughtful mind to realize that ‘the written light’ is illumination.

It is the fluttering flag that, according to the poet, can carry the written light as an indication of enlightenment and knowledge. Here comes the role of symbolism in which the poet refers to the written logo on the green flag. The emblem written on the flag is (لَا إِلَهَ إِلَّا اللَّهُ، مُحَمَّدٌ) (رَسُولُ اللَّهِ) ‘There is no God but Allah, Muhammad is the Messenger of Allah’. If we remember the second poetic line - Glorify the Creator of the heavens -, we can comprehend the connotation of this line. The poet might declare that while glorifying the creator of all heavens through witnessing that there is no God but Allah, Muhammad is His Messenger. Another picture to support the idea is that glory is attached to power. Power is symbolized in the sword drawn over the green flag as a symbol of glory, supremacy, and power.

رَدِّدِي اللَّهَ أَكْبَرُ يَا مَوْطِنِي

Retell - Allah is the greatest, O my country,

Again, the poet uses personification when he speaks with the kingdom, requesting it to repeat a religious phrase of dignity and worthiness. The phrase, as Khafaji states, is 'Allah the greatest'. The end of the phrase is my country, which creates perplexity for some listeners or readers. For some other intellectuals, the matter is different; the speakers are all citizens of this homeland. According to the poet, as stated in this line, repetition is perpetual for two reasons. The first is a spiritual idea related to Islam and Muslims who always glorify Allah at every opportunity and in every place. The second is the measureless respect and praise of the valuable homeland, the Kingdom of Saudi Arabia.

مَوْطِنِي عِشْتَ فَخْرَ الْمُسْلِمِينَ

My country, may you always live, The glory of all Muslims!

In this line, the poet shows that it is time to announce his glowing and shining sentimental phrase about his home. It is a binary saying; the first is a supplication to Allah to protect this great country forever. The second is a way of informing others about the greatness of their homeland because it is the homeland of all Muslims. If any harm touches it, all Muslims will be soldiers to defend it. The first line of the poem urges hastiness to take its proper glorious place among other countries. This line seems to be a conclusion to the desire of the poet, which has been mostly achieved.

عَاشَ الْمَلِكُ لِلْعَلَمِ وَالْوَطَنِ

Long live the King, for the flag and the homeland!

The final line of the poem indicates a triangular axiom connecting the King, the Flag, and the kingdom. All three pivotal symbols are proper nouns. The King is known, the flag is distinguished for the kingdom, and the land is the Kingdom of Saudi Arabia. Thus, it can be stated that Khafaji enjoys a distinct style that is more analogous to classical Arabic poetry in language, terminology, structure, portrayal, and analogy, to the extent that critics may assume it is ancient poetry. This is due to the fact that Khafaji could spray his

poetry with delicate and sentimental Arabic words with multifaceted significance that could be easily picked up without consulting a specialized language dictionary. Approximately all of the poet's formulations contain such great language.

Recommendations

A great literary figure like Ibrahim Khafaji merits being given the same amount of importance as the literary works he has produced among Saudis and Arabs. He has written hundreds of lyrical poems, but it is rare to find academic investigations, examinations, and studies on his work in Arabic. In English, the matter is worse. Since Khafaji was a significant literary personality who wrote a large number of poems in a variety of genres, including astonishing lyrics, his poetry must have been gathered, examined, and published. It is recommended that the different literary productions of Khafaji need to be given suitable care. Due to the importance of examining the depth of Saudi literature in English, which presents an untapped well, various research on this topic needs to be conducted.

CONCLUSION

The impressive lyrical poem 'Hasten to glory and supremacy' serves as an emblem of affection, joy, and belonging on the occasions of national poets and their celebrations of achievements at all levels in a great nation like the Kingdom of Saudi Arabia. The lyrical poem's true patriotic utterance and delightful melody have made it eternal since its inception, demonstrating the creative poem's leadership in framing the Saudi song's identity during one of its golden times. This work's foundation was an examination and analysis of Ibrahim Khafaji's verse lines, who is credited with creating modern Saudi Arabian sung poems for the country. The study attempted to shed light on the significance of Saudi poetry by showcasing its vivacity and originality. The study also tried to rapidly place poetry in the Kingdom of Saudi Arabia as the Arab country that is actively developing and encouraging education, literature, and culture, in addition to modern poets and literary leaders. Ibrahim Khafaji is one

of them; he worked assiduously to improve modern Saudi poetry and elevate the nation.

The poem was written by Khafaji in a spirit of respect for his country. He uses creative and significant language, as seen in the song 'Hasten to glory and supremacy'. It is possible to get the conclusion that Khafaji's skill and aptitude in utilizing poetry to praise his illustrious motherland, the kingdom of Saudi Arabia, had substantial and noticeable consequences after evaluating and examining the poem's chosen poetic lines. As per the analytical study enlighten, the document followed a reasonable manner and involved some considerable Saudi lyrical poetry points. The analyzed piece of poetry by Khafaji is a poem, an example of numerous Saudi poems glorifying their homeland. 'Hasten to glory and supremacy' depicts clear standards, illustrations, and significance toward the revitalization and renewal of modern Saudi poetry in the contemporary phase of development.

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