

**HOME IN THE POETRY OF SAUDI ARABIA POETS:  
TAHER ZAMAKHSHARI AN EXAMPLE OF A DISTINGUISHED  
ARAB (2)**

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**ABSTRACT**

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Poets frequently extol and admire their own lands. Home is a very important topic for Saudi poets, Arab poets, and, I would venture to say, for every intellectual person. The same topic was directed by a number of Saudi poets, who provided us with beautiful lyrical poetry works honoring the Kingdom of Saudi Arabia, their country of origin. The study uses Taher Zamakhshari's poem "My Homeland" to highlight the poet's talent, awareness, and competency while also demonstrating his passion and allegiance toward the great nation. By referencing literary metaphors, images, and symbols in his poetry understudy, it makes a real effort to value, evaluate, and appraise the poet's skill and ability. Beginning with a brief discussion of poetry and its importance, the study then takes a look at Saudi poetry before returning to the career of the Saudi poet, Taher Zamakhshari. The critical-analytical-descriptive approach to the poem "My Homeland" is the main question and probe of the study. This approach is used in the paper, which pays close attention to the idea of the homeland because it is the main subject. After that, the article concludes with a conclusion.

**Keywords:** *Kingdom of Saudi Arabia, Saudi Literature, Saudi Poetry, Zamakhshari.*



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## **Introduction**

Poetry was the only prominent work of art in an otherwise artless Arab world. Nevertheless, poetry uses powerful ideas and images to represent nature. Through poetry, it expresses how much we value and are content with life in all its aspects. Like music, poetry serves as a window into the soul or a signal for hidden truths. It articulates the allure of nature using songs and melodies while expressing it in phrases and implications. The ancient literary compositions, which were undoubtedly created by Arabs at a time when they were unaffected by outside influences, are entirely poems written by excellent rhymers who sing about battling in the desert, lamenting the deserted campsites, bragging about their clan, and defying their opponents. Poetry can be spoken or written, and it has been used in a number of literary and social contexts. The thoughtful, tight covering of words holds poetry boned with ideas, nerved with feelings, and blooded with sentiments together. Christopher Fry believes that poetry is the language in which a person may express his or her own admiration. Poetic language serves as the major repository for talent, understanding, observation, erudition, and wisdom since it is where heroic actions, history, wisdom, knowledge, and expertise are accumulated. Arabic is the voice of Arabic poetry and oratory as well as the speech of intellectual society. It no longer possesses the flaws that previous dialects had.

As much as it has debated over circumstances and ideas, ideologies, views, and opinions, both domestically and internationally, poetry has spoken for Arab integrity, conscience, and morality. The most reliable method of preserving the magnificence, perfection, splendidity, exceptionality, and wonderful acts of Arabs was and is poetry. The writing of poetry in Arabic is part of a much larger literary heritage. Poetry often uses a more refined and differentiated literary vocabulary than daily conversation; it does not only converse with words; it also speaks with the heart, sentiment, feeling, and mind. Additionally, poetry may be compared to music. Furthermore, it unquestionably enhances and benefits the learning process. With the same availability of poets, there exists, in a sense, an infinite number of definitions and categories for poetry. According to critics, the term "poetry" is all-inclusive and may be used to refer to any metrical writing. It is typically used with caution, nevertheless, and frequently in opposition to verse. The inference is that poetry is a more creative form of expression than other forms, albeit not necessarily one that is more serious. Since poetry is a more elaborate arrangement of design than prose, as implied by the preceding description, its impact on learning a language is vital and essential. It is a more expansive framework for creating and growing information.

Coleridge (1886) claimed that poetry is the flower and the fragrance of all human knowledge, human ideas, human passions, human emotions, and human language. Critics and academics may concur with this statement. Here, the reader or researcher may clearly associate poetry with language and draw connections between the two. The idea of poetry as art was created later, according to Nicholson, who further supports the Arabic poet's impact by noting that the versifier was the thinker and prophet of his country. The poet served as their peacetime leader and their savior during battle. The entire clan once announced the arrival of a poet as the protector of its towns and territories with satisfaction and joy. Additionally, he was the voice of its majesty and magnificence.

Saudi poetry, like Arabic, has a rich cultural heritage. Unquestionably, poetry is a genre that has flourished in a variety of forms throughout the history of Arab literature, with some of the earliest writings of typical and standard Arabic literature being poems. Poets, who write in the classical language can argue about any subject, brag about themselves, participate in competitive wit, or generally try to outdo one another in terms of their depth and breadth of knowledge, intellect, or capacity to make things up. Despite the fact that the history of Saudi poetry is significantly less well documented, historians do have proof that poetry is an old and varied form of art in classical literature. Additionally, poetry is still practiced today in a variety of settings and geographical regions across the Arab world.

Saudi poetry continues to be the most popular literary form in the Arabic language. It remained in place, where it has been for more than sixteen centuries, ever since the pre-Islamic era. It did not shift an inch. Poetry continues to be the Diwan of Arabs, the cultural salon where literary pioneers gather in their free time to celebrate the magnificence of speaking, discussing, and hearing poetry. One of the noble arts that Arabs refer to as prominent or supreme is poetry. Poetry, music, and painting are examples of the fine arts. All of these great artistic creations highlight the beauty of nature, with engravings emphasizing it while paintings show it as flat shapes, lines, and colors. It belongs to a certain kind of poetry production that has established its own literary criteria and acquired a high level of perfection. As a vehicle for oral poetry, the Arabic language seems to have been essential in Arabic society. In addition to taking up a significant portion of the lives of the many tribes, this poetry's profusion and abundance served as a uniting and linguistic force for them all. The Arabs owed poetry their sense of unity as a nation since it highlighted their creative, intellectual, and spiritual expression.

The pre-Islamic poet's enviable position of influence among the members of his tribe due to the strength of his extremely rhythmic and strong rhymes is another

evidence of the poetry's significance. Poetry is spread from person to person and is innumerable. No matter their status—high or low, wealthy or poor—the listeners all adored them for it because it was so captivating. Saudi poetry is replete with melodies and beautiful accents. Poetry serves a purpose because of its constant dependence on sound and inference. Poetry may have a dominating attitude toward the renovations occurring in civilizations, societies, nations, and cultures, as the best current Arab poets have frequently promoted.

Many critics consider Saudi poetry to be a flexible style that may work with any metrical structure due to its continual dependence on connotation, meaning, and sound. There is a never-ending source of poetry that is passed down orally, and poetry is very significant. It was incredibly enticing that everyone who was listening admired them, regardless of class or wealth. Poetry contains lovely accents and a lot of melody. It regularly deviates from poetry nonetheless and is typically accompanied by reservations. Arab poets were also particularly sensitive to the allures of music, poetry, and oratory, and Arab chieftains were typically bold, kind, and giving.

Eminent ancient and contemporary Arab poets and versifiers have frequently stressed that poetry may have a considerable impact on how different societies, literary traditions, and evolutionary trends are changing. Poetry can be considered a formal method of preserving the great, wonderful, grand, and splendid actions of Arabs. Values like hospitality, generosity, courage, valor, and liberality are admired by champions and clannish families that revere morality. Long before Muhammad united the different rival factions into a single organism, poetry was ingrained in people's lives and subconsciously shaped their thoughts, cemented their character, and made them morally and spiritually a country. Poetry was at least temporarily motivated by a shared goal. Typically, the main literary aphorism of the Arabic people has been persistently marked in both Arabic and international poetry. Since the pre-Islamic era, the custom of assembling in the poet's tent in the evening and paying attention to people's lives as they were described in rhyme has encouraged listeners to repeat the universal and unconstrained feature that Saudi poetry has been enamored with since its inception.

### **The Objectives**

With reference to a specific Saudi poet, this essay seeks to depict and illustrate the perspective of contemporary Saudi poetry. One way to reveal and comment on the poet's intelligence, prudence, and sagacity in handling such an issue is to use his appealing literary theme, "the homeland," as an expression of his devotion to his large home, Saudi Arabia. On the other hand, this assignment attempts to examine Taher

Zamakhshari's viewpoints by drawing inspiration from modern Saudi Arabian poetry.

### **Research Methods**

The goal of this study is to assess various poetic occurrences using appropriate critical, analytical, and descriptive methodologies. In order to demonstrate the value of Saudi poetry, the article will highlight its originality and vigor. As a young Arab nation that supports current poets and literary luminaries as well as edifying literature and values, the inquiry also attempts to situate poetry in the Kingdom of Saudi Arabia. A conclusion is made in the study to show what would have been clear from a comprehensive measurement, judgment, and evaluation of a poet who values, respects, and cherishes his own place.

The study is divided into three sections. The first point, which follows the introduction, deals with a succinct assessment of some important viewpoints, observations, and evaluations of Saudi literature. It demonstrates how respected and thriving Saudi poetry is as a genre of writing. It provides a clear summary of the importance of home in the Kingdom of Saudi Arabia and highlights its value as a study opinion. The second argument concerns Taher Zamakhshari as one of the founding figures of Saudi poetry. The third point also addresses the main topic of the investigation. This article analyzes the poem "My Homeland".

### **Results and Discussion**

#### **A. Saudi Poetry: A Shining Brief View**

Nationalist poetry, which celebrates a realm's splendor and its people's fervor, is another amazing kind of poetry that modern poets were inspired to produce. The poets delighted in writing poetry that primarily addressed the glories of nationality, specifically Saudi Arabia and the Arabs. It is poetry, which implies that it depicts the struggles, hardships, and concerns of the populace. The poets' goals, aspirations, and analyses of these challenges are solid, convincing, and persuasive. Generally speaking, the poet's poems are notable and differentiated by the aesthetic qualities of rhythm, whether in the poet's vocabulary and rhythmic verse or the rhythm of the musical phrase, which continues to be the most important characteristic of Saudi poets as writers of sung poems.

The homeland, as it appears in Saudi poets' works, displays a variety of viewpoints and motifs. "Home is a pivotal theme in Arabic poetry in general and in Saudi poetry in particular" (Dahami, 2022a). In addition, the Saudi poets' poetic words are characterized by alleviation, avoiding brutality, and strange and rigid words.

These characteristics appear clearly in most of their poetry; therefore, the expressions that depict the satisfaction of Saudi poets with belonging to the Kingdom of Saudi Arabia had to be strong and powerful (Al-Omari, 2008). It is common to come across poems that extol the charms of the country, yet these poems frequently contain political, social, cultural, or romantic undertones. The root of everything is the poets' ardor for their native place. Because of this, critics have said that poets are always pleased to extol their country and partake in its magnificence. Poets use their writing to fight for the country in every conflict. The Saudi poets are confident in their message and aware of their duty to the nation. In addition, "since modern Saudi literature is often seen as a central, authoritative, and undivided element of Arabic poetry, the same focus would be placed on it in that argument assuring the enormous home, the Kingdom of Saudi Arabia" (Dahami, 2023b).

The skills and qualities poets utilize to express their affection for their treasured and vast home, the Kingdom of Saudi Arabia, belong to Saudi poets. They create a fantastic, passionate poem that highlights his variety in writing, particularly poetry. As it tries to investigate a picture of the place, either in harmony or contradictory, in which poets seek their place and belonging, the idea of the homeland inspires literature to dive into seemingly problematic themes. Several critics and writers such as (Deghaileeb, 2017; 'Anabtawi, 2016, p. 61; Wakālat al-Wizārah lil-Shu'ūn al-Thaqāfiyah, 2010, p. 84), believe that the concept of the homeland has evolved in our Arabic poetry from an expression of the individual self to an identity and the embodiment of belonging to a homeland that carries a heartbeat in the chest. This development continues to reach a symbolic signification that bears the concept of the desire to belong. The evolution continued to move from the specific to the general and from the individual to the group through the fusion of feelings and the succession of experiences imposed by the factors of history and the development of life. Through a number of eminent Saudi poets, Saudi poetry has been successful in exposing the strong links that the Saudi people have to their homeland in a display of pride, glory, magnanimity, sacrifice, fraternity, and pride in the homeland. "The homeland, as it exists in the poetry of Saudi poets, demonstrates a diversity of ideas and motifs, as said by critics. It is common to come across poems that extol the charms of the land" (Dahami, 2023a). Poets emphasize the home country as a primary literary symbol for that identity, to which the person feels a sense of connection when the poet sings about it, adores it, and underlines its virtues. In addition, poetry is the literary form most suited for expressing homesickness and singing in honor of the magnificent homeland, the Kingdom of Saudi Arabia, as well as its towns, villages, and valleys as symbols and approximations of it. Moreover, Dahami (2023c; 2023d), mentions, "The



Kingdom of Saudi Arabia is a significant and noteworthy percentage of the noticeable and substantial Arabic realm". In addition "poetry is the singing of birds, and the homeland is the nest of those birds".

There are several benefits to reading literature. Writing poems on the magnificence of nationalism is a favorite pastime of Saudi poets. The love of one's country, fascination with it, laboring for it, protecting it, and maintaining it are all manifestations of nationalism that run deep inside each of the souls. Poetry has had an immense role to play in promoting nationalism throughout history and in many parts of the world. The splendor of the homeland, its devotion, its praise, and the song of its majesty and state demand authentic honesty from the human being toward his nation. It is the birthplace of peace, love, and goodness. It is the birthplace of devoted people and a land of goodness and upright principles.

People are drawn to the love of the homeland by selflessness, submission, and generosity. It is elevated to the ranks of the just and heroic through loyalty. Poetry captures and expresses the struggles, fervor, melancholy, problems, challenges, affection, and even anxieties of the populace. Poets use their poetry to express their aspirations, optimism, and explanations of societal issues. When I examine the homeland in Saudi poetry, I notice that there are many different perspectives and images present. The poem on the homeland encompasses a variety of themes, including political, social, cultural, emotional, and religious.

Poets stress the homeland as a crucial literary symbol, signifying the sense of identity one experiences through belonging. A narrative of unwavering love and an epic conflict showered with badges of valor takes place between poetry and home. Everybody still has a high regard for their homeland, and this regard is strengthened by the extra principles and values that the nation has. In our Saudi poetry, the idea of the homeland has developed from an expression of the individual self to an identity and the embodiment of belonging to a country with a beating heart. "Poetry shows 'the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity" (Dahami, 2018b; Waugh, 2006, p. 53). Without a doubt, the idea of home conjures up powerful, overflowing feelings in poets that, in the minds of listeners and readers of the poetry, appear as pictures and metaphorical drawings.

Poetry is a container that embraces human experiences and actions. It protects such experiences and actions from the vicissitudes of the social ambience. Poetry is "Arabia's principal form of literary expression" (Wynbrandt, 2021, p. 21; Wynbrandt, 2004, p. 38). Furthermore, Saudi "writers have found a vehicle for literary expression in the press, which devotes space to poetry and essays; and literary-political clubs are appearing in the large towns (Walpole, 1966, p. 85). Therefore, the Saudi poet Taher

Zamakhshari is one of the most meticulous poets who took care of the smallest details. In his poetry, the value of homeland is evident on the one hand, and the place is highlighted as an essential element of his poetry on the other. Hence, the poet's relationship with the homeland remains a sublime relationship that the poet composed in his poetry. It expresses special experiences, a meditative vision in which meditation mixes with profound human experience with life and people. The issue does not stop at the limits of classifying experiences according to poetic purposes, as it stands when conveying the reality of events in the place so that the place is nothing more than a painting of nature transmitted by the poetic description that highlights its beauty.

### **B. Taher Zamakhshari: The Poet**

The poet Taher Zamakhshari is eminent for his faith in life and his harmony with the people and nature around him. Like many poets who carry in their collections the most wonderful meanings and the finest words and highlight the place as an essential element in their poems, his collections came as an oasis for the reader and the listener together. It removes his worries and brings joy to his heart, teaching him how to love life and see beauty in the places he mentions in his poetry. He is a poet who loves nature, has tender feelings, and is sensitive. Accidents leave their mark on him.

The poet Taher Zamakhshari was born in Mecca in 1912 and died in 1407 AH. He is a representative of modern Saudi poetry and has remained so throughout his life. Zamakhshari is also a wonderful model of patience and endurance through the calamities of life. One of the most famous collections by Zamakhshari is the two collections: the Nile and the Green. His poetic ability appeared early, at the age of twenty-three, when he issued his first Diwan Dreams of Spring in 1946. Taher Zamakhshari is considered a poet of the second generation and one of the most famous poets in the Kingdom of Saudi Arabia.

As in the opinion of Bakri Amin (1972), Taher Zamakhshari's poetry can be considered a phenomenon that came from feelings that affected the poet's psyche. As one of the poetic tributaries and the extension of the place for him. It is a deepening of the sense of belonging to the place, the smaller groups of the big homeland. He who does not love the place will not be able to give and be positive. Zamakhshari has several collections. He touched on various topics, including the old and the innovative, and was keen on imitation and inheritance in the way of systems and the impact of glory and strength in the style of expression (p. 386). The Saudi poet employed Mecca in the same place, regulating time in its various stages. Because Mecca is a point that cannot be exceeded by time in its extension of steps toward the future. In many of Taher Zamakhshari's poems, we find the deep religious feeling



evident through the reference to the holy places, and the verses of his poems were full of wonderful deep religious feelings.

Al-Mansouri (1992), and Abdul Latif Arnaoud (1993), believe that the poet, Taher Zamakhshari, lives memories until he makes them a reality, recalling his old feelings everywhere he passes. The poet's worlds and places are diverse and rich in scenes, sensations, and images of beauty that do not leave his judgments. He captures them with a landscaper's eye. The poet's relationship to place is multidimensional and evokes the real, the imaginary, and the invented. It is enough that the poet lives in the place at the level of real existence and swims in the place in his poetic world, evoking the place from cultural knowledge and establishing a presence for himself in it, or modifying the image of the real place. He also invents a place in art and occupies it through its existence. The place carries its own poetic value, as the poet reproduces what he knew about it and what he was inspired by it (p. 88) and (p. 11).

According to Musa Rababa'ah (2000), and Al-Mustafa Ajmahri (1994), the phenomenon of the discourse of the ruin is a common phenomenon for all pre-Islamic poets, as they gave the place human qualities that reveal the depth of the relationship between man and place. It has become part of the past with the joys and brilliance of life it carries (p. 52). Therefore, the poet does not deal with the place as a site of the event or as a manifestation of it and a geographical dimension of the characters in it, but rather as a fixed axis in the face of a disparate set of changing axes (p. 55).

Ghaleb Halsal (1984), declares that the aesthetic of place in poetry is still a subject that needs a pause for reflection, careful consideration, and careful studies that take into account everything that would help diagnose the aesthetic of place in literary creativity in general and poetry in particular. It monitors the semantic function and metaphorical meanings, as well as symbolic issues and poetic or poetic components of this aesthetic that the place acquires in poetry, depending on the fragmentation of the literary place and the singling out of its tangible physical units. Such as research on the aesthetic of the city or the house in poetry or other things, carry certain spatial characteristics. Nevertheless, the search for it as an artistic or literary space is not any linguistic expression or stylistic method behind which lie semantic functions from which creativity and expression of a certain vision of the universe, life, man, and lived reality are sought in a distinct poetic literary formulation (p. 209).

### **C. Analysis of the Poem "My Homeland" (وطني): 2**

Poetry offers a deeper tribute to the nation's genuine splendor. Another fantastic category of poetry that inspired and pushed contemporary poets to write is that of love for the nation and glory for home. One of the most significant poetic components that motivates poets is loyalty and pride in one's home, particularly if it is noble and

alluring and rich in historical grandeur and contemporary magnificence, like the Kingdom of Saudi Arabia, of which one is proud. National poetry celebrates the achievements of the nation and the zeal of its people. Poetry uses a higher form of language. Just as there is no excellent poetry without a decent poet, there is no art without an artist. The finest vehicle for conveying the strongest and most profound sentiments and emotions is poetry. When discussing poetry, especially when discussing the country, we are considering its entire existence.

( My Homeland Zamakhshari, 1982, p. 102)

#### قصيدة وطني

وطني يفديك ظني واليقين	والتفاني فيك إيمان ودين
طال إغفاؤك فاهتاج الأنين	فمتى تصحو وتصغي للحزين؟
الجبال الشم كهف الذكريات	وفيا في البيد قبر الأمنيات
كل من حولي أشلاء رفات	فمتى تنفخ في الصور الحياة
أنيام ام رفات في لحدود	ام خمول كيف نرجو ان نسود؟
وطني مبعث هدى وعظات	هي ما زالت منار للهداة
مهبط الفرقان مهد المكرمات	ماله يحيي غريقاً في السبات؟
كل من حولي أشلاء رفات	فمتى تنفخ في الصور الحياة

As mentioned in previous research, we find the poet Taher Zamakhshari continuing to talk about the homeland. As we remember from the first part, the poet talks about dedication and sacrifice for the sake of the homeland, which are all considered aspects of religion and faith. We also dredged up that the love of the poet Zamakhshari for his homeland is not flawless but a certainty in faith. If there is a small path of suspicion and doubt, it turns into certainty. Here, we realize the depth of the poet's relationship between him and his great homeland, the Kingdom of Saudi Arabia. The researcher also has mentioned that the poet, contrary to what many poets are accustomed to in singing, glorifying, and praising the homeland. We find Taher Zamakhshari blaming and rebuking some who are considered a burden on the homeland. The poet, using a set of symbolic images and puns, sent messages about those individuals and urged them to return to the right path and work seriously for the elevation of the homeland.

In this poetic line of this study, the poet goes on to attack those inattentive people in a deep slumber. The poet comments on the negatives that he sees and touches. In the context of his attack on the unwary about the homeland, as is the custom of elaborate poets, the poet Zamakhshari masters the literary metaphors and puns to which he implicitly refers. In the style of symbolic inclusion, the poet says that he

suffers from the fact that those around him do not have life but are like the dead. Here, he points out that the meaning of man—as we mentioned in previous research—refers to a limited group of people and not all men as a whole. The poet refers to that category of people whom he described as body parts and remains. It is the poet's sophistication in choosing words full of symbolic images and metaphors, where the poet draws many pictures of entities or people whose characteristics are scattered and do not have any sign of movement or life. The poet follows with a question addressed to every person: Wake up from that slumber and have a role in building society.

It is one of the poet's abilities through which the interrogative is a station of attraction and draws attention to poetry through the poet. The interrogative style comes after the style of grumbling, which shows the poet's sadness and despondency for the homeland because of the presence of people who contribute by their negligence to the lack of renaissance of the homeland. The interrogative style through which the poet proceeds makes the reader realize that the poet is a religious man. The evidence for this is the poet's saying that the resurrection arises and blows into images. (Ash-Sharifi, 2021; Al-Kharabsheh, 2014) support the idea that the poetic image is a process of mutual interaction between the poet and the recipient of thoughts and senses, through the poet's ability to express this interaction in a poetic language based, for example, on metaphor, simile, and/or analogy, in order to elicit the recipient's sense and response. If the situation continues as described by the poet from the state of some entities will be living in deep slumber. The religious aspect of the poet is clear in this line of poetry, where the poet quotes verses from the Holy Qur'an. Allah the Almighty says:

﴿وَنُفِخَ فِي الصُّورِ فَصَعِقَ مَنْ فِي السَّمَاوَاتِ وَمَنْ فِي الْأَرْضِ، سورة الزمر الآية ٦٨﴾

“And the Trumpet will be blown, and all who are in the heavens and all who are on the will swoon away, except him whom Allah wills” (Al-Hilali, 1997, p. 630, Surat Az-Zumar verse 68). For that, it is clear to find religious touches of the poet as illustration.

أنيام ام رفات في لحدود      ام خمول كيف نرجو ان نسود؟

The poet continues his attack on this category of people who are called asleep or like the dead in their graves but in the form of a surprising question. In this line of poetry, the poet asks, Are those groups of people still in their sleep drowned? Alternatively, have these people become remains and bones in graveyards? Here we realize the creative faculties, linguistic, and poetic abilities of the poet and his control over poetic elements and means.

Four interrogative questions were drawn by the poet in one line of poetry as evidence of his skills and creativity. The first question is about that group: Are they

sleeping? The second question says, Are they dead? The third question is: are they idle and do not want a movement? All these questions are interrogative and indicate a convergence in the poet's goal, as they all have the same result. As for the fourth question, it is an interrogative question based on the previous questions. The fourth question says, How can we prevail and rise in such groups whose characteristics of their lives are sleep, death, and idleness?

Sovereignty, leadership, and sophistication are the characteristics of great homelands, but greatness and leadership result from lovers of this country whose characteristics are to be themselves great and capable, and not the other way around. Whoever contributes to putting the homeland in its high place among the nations is considered one of the great people who contribute with their abilities to the elevation of the homeland and reach the highest ranks and homes among nations.

وطني مبعث هدى وعظات      هي ما زالت منار للهداة

Through this penultimate line of the poem in this task, the poet moves to another turn. After using a number of poetic and creative linguistic means in his attack on those he describes as a burden on the homeland and between their identities, he then invited them to return to the nature of the ideal human being that man is supposed to contribute to the advancement of the homeland. The homeland deserves all things expensive and cheap. In this line and this context, the poet turns to the original in dealing with the concept of homeland in poetry. It also deals with the interpretation and explanation of some intellectual faculties about the description of the homeland. The poet Zamakhshari returns to the natural trend when talking about the homeland. Here it confirms the high and great status of the homeland of the Kingdom of Saudi Arabia. The homeland is a source and a beacon of guidance, and it is the preacher entity that bites and guides every misguided, deviant, or even inattentive person.

Of course, we find a contrast between that category of people who are like sleepers or dead, to say the least, and the natural logic of the homeland, in which signs and signs of guidance are found, such as Makkah, Al-Madinah, and others. It is also a homeland that does not perish and continues to be a sign and a beacon of guidance and leadership. We also find that this poetic line is religious par excellence, as the poet describes the homeland as possessing those religious qualities that delight every Muslim citizen, such as guidance, leadership, and exhortation.

We do not forget to point out the hidden goal or significance of the poet in poetry, which is to switch between the citizen and the homeland and vice versa. It is obvious that the homeland as a whole or as an entity does not have any means of progress or advancement, but it is the human being who performs these faculties in

order for the homeland to rise and progress. Thus, the poet Zamakhshari used the method of substitution between two entities for a goal that many do not realize.

مهبط الفرقان مهد المكرمات      ماله يحي غريقاً في السبات؟

In the last line, the poet continues, as before, to describe the homeland with a number of religious signs, indicating that the poet himself is a man who adheres to his religion and sees the close connection between homeland, religion, and faith. Some of those signs and characteristics that the poet mentions are that the homeland is the landing place of the Holy Qur'an, and this is right. The poet did not exceed the truth that the Holy Qur'an was descended on the Messenger of Allah, Muhammad, in a suburb of Makkah, and the Holy Qur'an is still preserved by Allah's care from the day of its descent to today. It has not altered or changed. The Holy Qur'an is preserved under the protection and care of Allah. Allah Almighty says “ *إِنَّا نَحْنُ نَزَّلْنَا الذِّكْرَ وَإِنَّا لَهُ لَحَافِظُونَ* 'verily, We, it is We Who have sent down the Dhikr (i.e., the Qur'an) and surely, We will guard it (from corruption)'. The Holy Qur'an is well-maintained by Allah's word” (Dahami, 2018a; Al-Hilali, 1997, p. 339).

I believe that a true poet produces thoughts about the homeland poetically again and in a way that does not isolate him from the method of thought that history gives him or that he gives to man in contemplation and inspiration. When the boundaries of reality meet the limits of imagination, in that spatial space, mentally raise the banners of poets, those who make visions from words, as the eye of the body and the eye of imagination combine to look at nature to serve ideas, especially the idea of loyalty to the homeland, which includes for the poet goodness and truth. Through the models and principles mentioned about the poet Taher Zamakhshari, we see that the poet has reached a high rank in terms of attachment to the homeland.

### **Conclusion and Recommendation**

The poetry of Zamakhshari is sumptuous and deals with love for the homeland, but indirectly. His love for his kingdom comes through an unexpected view. Zamakhshari's poetry is exceptional for its musical superiority, responsive tension, and numerous stimulating similes, allusions, and symbols drawn largely from the Holy Qur'an and Arabic proverbs, sayings, and poetry.

The poem "My Homeland" is one of the most imperative verses in the heritage of the Kingdom of Saudi Arabia. In this verse, Zamakhshari expresses his love and devotion for his country, which comes from his strong sense of duty to his country and his obvious sincerity. It is clear that Taher Zamakhshari, the poet, was successful in evoking in the reader through the poem the ideals that he wishes to see spreading throughout the nation. Without a doubt, this endearing phrase implies something

deeper than what most listeners would infer from the words' straightforward meaning. The poet's stirring poem and other literary works are meant to encourage readers to live better lives.

The poet Taher Zamakhshari asserts that other intellectual movements are hampered since love for one's country consumes all available time until one's death. It is possible to credit the Kingdom of Saudi Arabia's literary resurrection, revival, and originality for key turning points in the current literary trend. It signifies Saudi Arabia's more profound and all-encompassing devotion and is a natural reverence that grows with one, particularly when the rank has a particular holiness.

Taher Zamakhshari's poems stand out from other poems because they are independent and comprehensible. Regardless of their disparities, the poet's talks with flexible places have represented his knowledge and talent. The quantity of Saudi poetry in English demands examination because it may reveal an unused reserve, which necessitates several inquiries, reviews, and analyses on the subject. The researcher's inability to locate many literary references about the poet Taher Zamakhshari and his works, notably in English, is a notable drawback. The researcher's main obstacle is the dearth of written or documented English-language resources on Taher Zamakhshari's poetry. Famous poet and author Zamakhshari has created some excellent poetry. Taher Zamakhshari's writings should have received more consideration. It is suggested that both Arabic and English be used to gather his literary works, make them available, and restudy them. Taher Zamakhshari's literary works are very important, just like those of the bulk of Saudi literary personalities and authors.

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