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A critical discussion of the poetic experience in Prince Abdullah Al-Faisal's *Wahi Alhirman*

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Abstract

The Saudi modern poetry has been largely influenced with the modern trends in Western and American poetry. One of the contemporary trends in Western poetry is the emphasis on the poetic experience. The traditional Saudi poetry results from a temporary occasion affecting the mood of poet producing his poem. However, the poetic experience is shaped by long-standing internal feelings and a permeate psychological state. Therefore, the present study aims to reveal the poetic experiences in the collection of poems titled "Deprivation Revelation" and "Wahi Alhirman." The present study draws heavily on psychoanalysis and stylistic approaches to help reflect the aspects of poetic experience in the poetry of Alfaisal. The present study uses the psycho-analysis approach to interpret the poetic experience in Alfaisal's collection of poetry, The Deprivation Revelation, "Wahi Alhirman," from a psychological perspective. We then adopt a stylistic perspective to explain how the poet's internal psychological condition could significantly reshape and rebuild his poetic style, and how this condition could influence the language and meanings. The present study has yielded several significant findings, the most significant of which is that a comprehensive psychological analysis of the poet's poetic experience can yield innovative and creative understandings, as well as unprecedented interpretations of the meanings of Al-Faisal's poetry. The poetic experience enables readers to perceive the laden and invisible meanings embedded in Saudi poetry.

Keywords: deprivation, experience, feeling, meter, image, metaphor



Public Interest Statement

This study explores the profound and substantial poetic experience of Saudi Poet Prince Abdullah Al-Faisal in his collection “Wahi Alhirman.” The intriguing title raises questions about the nature of deprivation for a wealthy prince of high status. Through this collection, Prince Abdullah Al-Faisal addresses a poignant human issue often overlooked by the powerful: the authenticity of relationships and self-worth amidst influence and wealth. By delving into his feelings of alienation and questioning the sincerity of his social bonds, this research fills a gap in the literature by highlighting the inner emotional struggles of individuals in position of power. This critical analytical study aims to enrich our understanding of the complexities of human experience as reflected in poetry, making it valuable for both the academic community and the public.

Introduction

Poetic experience is considered to be a transformative process in which the internal conditions of the poets, the situations to which they were exposed, their suffering, and their suppressed emotions are abruptly transformed into poetry. To put it another way, the author’s lifelong experiences, which he subconsciously suppressed in his mind, culminate in the creation of a poetic language. Therefore, we can understand that the poet’s material conditions, such as wealth, poverty, and material suffering, significantly influence his poetic experience. This study, however, claims that the poetic experience has nothing to do with the poet’s material pleasures and sufferings. Although the poetic experience reflects the real-life experiences of the poet, which is mostly connected with the material pleasures of life or its misery and challenges, the present study argues that the material experiences of the poet including both his richness and suffering do not largely affect his poetry, which is clearly reflected in the collection of poems entitled the revelation of deprivation. To illustrate, the poetic condition is a manifestation of the poet’s repressed inner psychological experiences at various points in his life. They are linked to his true feelings isolated from his superficial material conditions. Despite the extreme richness of the poet, his magnificent social rank as a Prince, the title of the collection reflects a very pessimistic poetic experience, colored by a melancholic atmosphere of deprivation and sorrow. In other words, deprivation stands in opposition to the poet’s extreme wealth. The entire collection of poems clearly represents pessimistic experiences of deprivation through its figurative language. Prince Abdullah Al-Faisal, who belongs to one of the richest families in the world, is the poet, and his father was the King of Saudi Arabia. He has not undergone any kind of deprivation at all. Therefore, his real-life experience has not affected his poetic experience. He should have written about happiness, wealth, and richness because they might represent, at least superficially, the major components of his poetic experience. However, the present study argues that the poetic experience has nothing to do with the external pleasures of life. Instead, the poet’s internal conditions, inner self, and emotional state intertwine and overlap with the poetic experience. It is not a given that poets experiencing material suffering will necessarily produce melancholic or pessimistic poetry, and vice versa. Therefore, the present study addresses the poetic experience of the poet from a new perspective, which deconstructs the reciprocal relationship between the superficial conditions of the poet and his poetry via a psyche-analysis and stylistic study of Alfaisal’s poem. One might wonder what type of deprivation the prince endured. Did the prince suffer from deprivation? In most cases, the lexical item deprivation is linked to material deprivation rather than psychological one, which creates a kind of semantic deviation between the authorial intention and the meaning of the word. Therefore, the present study addresses the following inquiries: Is there any kind of relationship between the real-life experiences of the author and his poetic experience? What kind of relationship is there between the real-life experience and the poetic experience? Is it a reciprocal relationship? How could Alfaisal’s poetry reflect this type of relationship? Or is it arbitrary relationship? Addressing such controversial inquiries, the present study reviews the definition of the poetic experience, focusing on a distinct interpretation of the concept itself. To achieve this end, the present study adopts psychoanalysis for interpreting the personality of

the author from a psychological perspective, as this type of analysis addresses the psychological dimension in his use of the lexical items and how he managed to cover his language with the emotions of deprivation, sadness, and unhappiness. Therefore, the psychoanalytic approach complements the stylistic approach.

Theoretical framework & definitions and Terminologies:

To address the questions of the study, the study adopted a psychoanalysis approach combined with a stylistic approach. Psychoanalysis involves the interpretation of subconsciously produced actions, which may challenge the poet's surface-level personality and circumstances. Psychoanalysis primarily focuses on the author's concealed and unseen life experiences, which the human mind suppresses. These suppressed emotions might contradict the superficial personality of the author. This would provide us with a more acceptable and logical interpretation of how a very wealthy prince could feel the deprivation. We then employ deviation as a stylistic device to elucidate the literary impact of the paradox of identity on the poet's themes and figurative language. Daif (1968, p. 44) argued that in pre-Islamic classical poetry, namely, *al-Shi'r al-Jāhili*, poetic experience is defined as formulating, refining, and revising the expressions, as they told us about Zuhair and his famous annals. Richard (1950) defined the poetic experience as a literary tendency that seeks to return to a state of calmness and stillness after an oscillation. Al-Sabbagh (1998). Al-Sabbagh (1998) believes that the poetic experience is the self's revelation of the truth, as it manifests in the poet's thoughts and thinking, and it is in a Sufi-like devotion to his belief, which requires focusing his strength and attention on his experience.

Al-faisal's poetic experience

After reading the collection "Wahi Alhirman"¹, I found that most of the experiences in this collection are subjective and emotional, expressing his feelings and expressing himself, from which he departs and to which he returns. Few of these experiences are national. The poetic experience in the prince's collection is based on two main axes: the romantic dimension which is wrapped in a feeling of deprivation, around which most of the collection experiences revolve, and the second axis is the national one.

Deprivation as an emotional experience.

From the title of the poet's collection (Wahi Alhirman), we can say that most of the poems in the collection reflect a feeling of deprivation. The poet's father's preoccupation with other things, rather than his own involvement in helping his grandfather consolidate the foundations of rule, appears to have embodied this feeling since his early childhood. This preoccupation had a psychological impact on him. The poet says, "Before I passed the first year of my life, circumstances kept my father away from me for many successive years because he was busy with wars and invasions, strengthening his father's support and consolidating his rule." In this state, my boyhood shone brightly in my soul, igniting feelings and emotions. His sudden outburst sparked deep-seated desires that I was unable to control or fulfill. They left the greatest impact of deprivation on me until now, and as a result, I am still deprived. (Have you realized that, reader?) Al-Faisal (1373 AH, 1954: 17) The poet's emotional experience is exciting and diverse. An experience reveals a contradictory, turbulent world in which there is pain and hope, in which there are aspirations and failures, in which there is hope and despair, in which there is strength and helplessness. The experience blends dreamy romance and deprivation together seamlessly. In the collection, we will find the romantic experience in all its dimensions and details. In addition to the feeling of deprivation enveloped in romance, we will also find patriotic poems. We will find the human dimension in all its details. Many of the poems in the collection reveal the emotional experience in its finest form. In his poem (Kunna wa Kan), we find a wonderful romantic experience. He describes this experience using the technique of self-talk to express his feelings towards the beloved. He deals with the feelings of separation, deprivation, longing, and suffering after the separation of the first and last lover, as he describes it, following the custom of romantic poets who

¹ The Revelation of Deprivation

are satisfied with a single love.

The poet says:

ya habeebi th'ikryatul amsi tahfu abdaan 'ashu alyhunn wa'aghfu
kullama wadda'tu taifan laha taifun atura qalbuk ba'd alhjri yusifu
Al-faisal (1373 AH, 1954: 65)

The poem unmistakably reflects the influence of the romantic doctrine, characterized by a solitary lover, unwavering devotion to the initial love, and the exhilaration of recollections that engulf him in the morning and evening. Escaping reality and summoning the spectrum of the beloved, who visits the lover many times, and the unanswered question is the heart of the lover is clear after abandonment. The poet with a romantic sense has tasted the sweetness of love as well as the bitterness of abandonment and deprivation. He suffers torment and endures his beloved's pain and deprivation. He says in the poem (Law'a):

'Ulaqi min azabic ma 'ulaqi wa'hubuka fi hanaya alqalbi baqi wa'tasrifu fi as-sudoodi wa'fi
at-tajani wa'asruf fi ltiya'ei wa'shtiaqi Wa'law yadri fuaduka ma 'u'ani wa'ma 'aqahu min alam
elfiraqilamaa 'amantu fi hadha at-tajafi wala 'udh'latu min damei almaraqi Al-faisal (1373 AH, 1954: 106)

Doubt is a purely romantic feeling. The poet embodied this sensation, which deepened his feelings of deprivation, in the poem Confused Emotions. The poet says:

akad 'ashukku fi nafsi la'anni akad 'ashukku feeka wa 'ant minniyaqoul an-nasu 'innaka khint ahdi
w' lam tahfaz haway w' lam tasunniw' ant munay ajma'uha mashat bi ilayka khuta ash-shshababi
al-mutmainni Al-faisal (1373 AH, 1954: 58)

The prince's romantic experience is characterized by the flowing passion and a delicate feeling that elevates love to sublime heights. His experience is a pure virginal one, shaped by a moral model that unites love and loyalty, while also aligning with the Arab cultural heritage. We find these values embodied and manifested in the poem 'hub w' shak' (Love and Doubt). The poet says: *walasta bimun yardaa lilaylah bilkhina w'ala binkhida'i bis-sarabi min al'wadwali min ghrami ma yuqadis hubuha wali min wafayi' ma yudhkiruni eahdi* Al-faisal (1373 AH, 1954: 124) This axis appeared in two of the collection's poems: 'ila shabab biladi - nidaa' (To the Youth of My Country and A Call). He insisted on nourishing the national feeling, dealing with its affairs, advocating for its causes, filling the chests with his love, infusing the spirit of strength, heroism, redemption, and sacrifice into the hearts of his youth. If the concept of patriotism means "a person's connection to his homeland and his attachment to it, as it is the abode of his fathers and grandfathers" [1]. According to the poet, it does not stop at this limited meaning, which means a person's love for the soil of his homeland and his warmth for the land of his fathers and grandfathers, but rather extends to include the entire Arab world. The truth is that his patriotic poetry mixes the private and the general. I mean his love for his small homeland, the Kingdom of Saudi Arabia, and the large homeland, the Arab homeland. The poet is passionate about his love for his country, which fills his heart, and he sings of its remembrance. He uses his pen to highlight its forward-looking tendencies, pushing away the ordinary days from it, sacrificing life and precious things for this the hour of adversity. He finds himself in these higher goals that insist on him, and an unbearable ecstasy lives within him. These meanings appeared in his poem, (A Call). The poet says: *faqad nusiatsu min al'ayaam a'athabuha kama tanasseitu ahat tu'athibuninasitu ma kana min hubin*
wa'mawjadatin shaghalat anha bima yasbu lahu watani! Rouhi al-fida'u lahu in qeel tadhiatun inn alshaqau
bima yu'lihi yusiduni Al-faisal (1373 AH, 1954: 90) The poet devoted his life for the sake of elevating the status of his homeland. As a result, we find him neither saddened by the rejection of his beloved, nor happy by his closeness, nor encouraged by the sounds of the nightingales, nor enjoying the fragrance of flowers, nor

delighting his eyes in its picturesque view. His love for his homeland distracted him from all these thoughts. He turned to the intellectual youth of his country, calling on them to fight ignorance, resist colonialism, and informing the ungrateful West of the advantages that the East has in terms of its sciences and modern civilization and of the glories and deeds of Arabism, the likes of which have not been recorded in history. *faya bani watani bil-ilm sa'dakum wa'lays fi aljabli illa fadih almihanifa'arafu al-gharb ma li-sharq min minani th'udu al'ghuat min al'awtani wa'ntabadhu* Al-faisal (1373 AH, 1954: 91 and 52) **The musical aspect** The musical aspect of the poem's construction is one of its distinctive features. Indeed, the musical aspect is considered the most obvious element of the poem. The raw material of poetry is language, and the language consists of words which are composed of sounds. When these sounds are shaped aesthetically, they are subject to a specific system, in order to draw attention of the reader or listener, this means that vocal organization is not something specific to poetry only, but is shared by all literary genres, whether poetry or prose. It is more clear in poetry, as the musical aspect (the first tangible physical manifestation of the vocal poetic fabric and its relationships), and we will discuss the musical aspect in terms of meter. Fadl (1991: 35) **The meter:** There is a close relationship between poetry and rhythm. Poetry has been linked to it since its inception, and critics have relied since ancient times on rhythm to distinguish between poetry and prose. Rhythm, as these critics see it, is the most important pillar of poetry, and the fundamental difference between poetry and prose, and the most important element of poetry. Although poetry is based on several axes, including imagination, emotion, and imitation, rhythm has remained a constant value in distinguishing between poetry and prose. In this regard, Al-Qayrawani says: (Meter is the greatest of the pillars of poetry and the most important of its specificities). Al-Qayrawani (1981: 134) **Prince Abdullah Al-Faisal's poetic experience follows a general curve of rhythms. Prince Abdullah Al-Faisal's collection included thirty-nine poems, and the percentage of poetic meters (rhythms) used in the poems was as follows:** 1- In the first of the poetic meters used by the poet Bahr Al-Raml, he used it in twelve poems, at a rate of 30.7%. 2- Bahr Al-Kamil comes in second place, as the poet used it in ten poems, at a rate of 25.64%. 3- Bahr Al-Wafir and Bahr Al-Baset came in third place. The poet used each of them in five poems, at a rate of 12.8%. 4- The meters of Al-khafif and Al-Mutagharib came in fourth place. The poet used both of them in two poems at a rate of 5%. 5- In fifth place were Bahr Al-Munsarih, Bahr Al-Saree'a, and Bahr Al-Tawil. The poet used these meters in one poem, at a rate of 2.56%. Upon presenting the previous curve of the poet's poetic meters, the following became evident: First: The poet used nine meters out of the sixteen of Arabic poetic meters. Second: The poet used four double-tafeelah meters out of the total nine meters. Third: The poet used five clear -tafeelah meters. We can also make several observations: **First:** the Bahr Ar-raml came at the forefront of the poetic meters used by the poet. Perhaps this is due to:

Bahr Ar-raml has amazing expressive capabilities (there is a kind of fluidity and freedom in Ar-raml, which makes it suitable for expressing intense emotions, whether anger or joy). Iyad (1968:181).

Therefore, it is suitable for melancholic meditation and chanting. 2- What distinguished Ar-raml tafeelah was the possibility of making metrical changes in it (falaaten /0//0/0). This tafeelah takes multiple forms. It becomes (faalaten ///0/0), when it is entered into by Al-Khabn, which is the deletion of the second consonant, and it becomes (fa'ilalt /0//00) when Al-Kaf enters it – the deletion of the seventh consonant-, and it becomes (fa'lat ////0) when Al-Khabn and the Al-Kaf come together. 3- This meter is used completely and partially. 4- The tafeelah of bahr Ar-raml is light, appropriate, and has a sad emotional tone without depression. Therefore, it is suitable for melancholic meditation and chanting. **Second: We can explain Bahr Al Kamil's ranking as follows:** - The integration of the movements of this meter. Its movements are thirty, and in Arabic poetry there is no other meter with thirty movements. If Al-Wafir's movements is like the movements of Al-Kamil, then Al-wafir does not follow its origin, so Al-Kamil was unique in that, because of the large number of his movements, it is the fastest in the meters if it is safe from Al-zuhafat, and this meter is also suitable for the story-poem. Its Tafeelah of Al-Kamil is (mutaf'ilun ///0//0). If its second is a

consonant, it becomes (mustaf'ilun /0/0//0), which is the tafeelah of Ar-rajaz. **Third:** As for Al-Wafir and Al-Basit, they came in third place, and this meter is abundant in movements, so its tafeelah is (mafa'iltun //0//0), and it becomes two mafa'ilun (/0/0/0) if the Al-asab enters it, which is making the fifth sound consonant, and it is the tafeelah of bahr Al-Hazaj. Perhaps this is wAl-Wafir. ted some scholars of prosody to say that bahr Al-Hazaj is an image of Al-The poet employed this meter in a single poem, and it is known as (mustaf'ilun /0/0//0). The tafeelah undergoes significant alterations, resulting in a multitude of forms. This tafeelah is exposed to enormous changes, and its forms are numerous. If Al-Khabn, which is the deletion of the second consonant, enters it, it becomes (mutaf'ilun //0//0), and if Al-tai enters it, which is the deletion of the fifth consonant, it becomes (musta'ilun /0//0). If the Al-khabl enters it, which is the combination of Al-khabn and Al-tai, it becomes (mutailun ////0). **Double-tafeelah meters:** As for the double-tafeelah meters, the poet used Al-basset, Al-khafif, Al-Taweel, and Al-Munsarih meters. 1- Bahr al-Baset: Bahr al-Baset occupies the first place in the double-tafeelah meters used by the poet. He used it in five poems at a rate of 55/55%, and this meter combines the two tafeelahs of Ar-rajaz and Al-Mutadarak (mustaf'ilun /0/0//0 - fa'ailun /0/ /0), and these two tafeelahs are characterized by similar possibilities for introducing metrical changes to them. -And this meter combined these two tafeelahs, making some of them see it as (Al-baset core is hardly devoid of one of the two extremes, violence and softness). Al-Majzoub (1970: 414-415). 2- Bahr al-Khafif: The poet used it in two poems, at a rate of 22/22%: Bahr Al-Khafif is characterized by the fact that all of its forms (have a good impact on the ears and all of them are comforting to the ears) Anis (1988:78). 3- Bahr al-Khafif combines the two tafeelahs of the meters of (Ar-Raml and Ar-Rajaz). Each tafeelah has the possibility of multiple forms, and the insertion of metrical changes to it. We noticed the changes in both tafeelahs. 4- Bahr al-Taweel: This meter was used in one poem, at a rate of 11/11%. Some critics believe that it "impacts on the ear slowly and carefully, because each part of it consists of four short syllables and ten long syllables" Al Nuwaihi, (1966:60). This meter combines two tafeelahs, one of which is pentameter (fa'ulun //0/0), and the second is heptameter (mafa'ilun //0/0/0). Then Al-Gabdh which is the deletion of the consonant fifth occurs, so (fa'ulun //0/0) becomes (Fa'ul //0/) and (fafa'eelun //0/0/0) becomes (maf'ailun //0//0) without affecting the music of the poetic line. If we deal with the poetic meters to know which images were relied upon, we find that the poet used all the metrical capabilities. Here are some evidences for his use of the images of meters that the poet used. Concerning the meter of Ar-raml, we find that the poet has used it in its complete and in its fragmentary form. *ya habibi 'ayna 'ayaam alsafa' I yawmu kunaa kula subhin wa' masa'a* Al-faisal (1373 AH, 1954: 56) *ya habibi- 'ayn 'ayana -mu safa' yawm kunaa -kula subhin- wa' masa' in failatin- failatin- failatin faeilatin- failatin- failatin (the complete form) qult 'ahwaka wa'an dunyaka bil' lhubi shughalatu* Al-faisal (1373 AH, 1954: 37) *qult 'ahwan -k wa'an dun -yaka billhub-bi shughilatufailatin - failatin - failatin - fa'latin (the fragmentary form)* We find that the poet has used meter of Al-Kamil in its complete and fragments form. The poet says in (Rawdat al-Hawa): *qad sa'altu man 'ant? qultu ana aladhi qadeit umri-midinfa- 'ahwak* Al-faisal (1373 AH, 1954:79) *qad sa'altu- man 'ant? qul - tu ana aladhi qadiat umm-ri-midinfa- 'ahwak mtfailun- mtfailun -mtfailun mtfailun- mtfailun- mtfailun (the complete form)* In the poem (Kayf al-khalas the meter is used in its fragmentary form) *ya qalb harabaka alkura walhubu minka kama taraa taraa mtfailun- mtfailun-92) ya qalb ha-rabaka alkura walhubu min-ka kama taraa mtfailun- mtfailun- mtfailun - mtfailun (the fragmentary form)* for both from the previous evidence, it is clear that the poet used the meter. The poetic experience is primarily linguistic in nature. **Except in language, the poet cannot express the events going on around him or the feelings and sensations simmering within him. The poet utilizes language as a tool to share his experiences with others, but the language he employs is a form of artistic expression, crafted in a beautiful and artistic manner. He transforms his ideas, which primarily address the mind, into a language that also addresses emotions, feelings, and sensations. The poet's role is to shape this language into an artistic form.** Ings, and here the poet's job Poetry shape the language into an artistic form. This is what Al-Jahiz said: (poetry is a form, a type of weaving, and a type of imagery) Al-Jahiz (1948:132)

Why the poet and the average person use different languages is because of their functions. For the

ordinary person, the function of language is limited to communication and understanding, whereas for the poet, it encompasses much more. This particular poetic meaning necessitates a unique artistic formulation. This special poetic meaning requires a special artistic formulation. This is achieved by deviating from the straightforward prose language that treats everyone equally. The ordinary person, and they expressed this difference through deviation or transgression. (The poetics of the language demands a blatant departure from the prose convention.) They defy conventional performance norms to devise unique methods for conveying the aesthetic values they strive to attain. The poetics of the language requires its blatant departure from the conventional rules of performance to create its own means of expressing the aesthetic values that prose cannot achieve..... Fadl (1986:82).

If poetic language is based on deviation, it is also selective, based on choice and intentionality. Poetic language relies on intention and choice, indicating that the innovator employs his language selectively, whether it's within the vocabulary or compound circles. This is the way the text interrogates poetic discourse. (The poetics of the language demands a blatant departure from the conventional rules of performance to create its own means of expressing the aesthetic values that prose cannot achieve..... Abdul-Muttalib (1979: 30)

Poetic Dictionary:

In his collection, the poet used eloquent, traditional language. Reading the poems revealed that the poet heavily relied on the literary heritage from various Arab eras for his cultural formation. We observed this in his poetic production, as he consistently based his poems on the literary heritage of various Arab eras; he gained significant knowledge from this heritage, while also incorporating modern vocabulary to express his poetic experiences.

We discovered that his suggestive words effectively conveyed his sensations and feelings to the readers in all of his poetic experiences, regardless of whether they were sentimental or patriotic. Every experience reflected the poet's feelings. The poet diversified his poetic experiences, not focusing solely on himself and his concerns, but also taking into account the national dimension. His dictionary encompassed every sensation and feeling he addressed in his poems. The poet's words reflect the sentimental emotional experiences he encountered. In his poems, we find the poet's words reflecting this emotion. In

In 'Hilm Alhwa Aluzri' (The Dream of the Virginal Passion), we find the vocabulary indicating this emotion, as it is closely linked with the vocabulary of nature. We find the vocabulary indicating this emotion, as it links the emotion of love and its mixing with nature (the full moon, for example). *wa'mulhimati tasabih wayati min ash-shiriwa'sahirati bi' aynayha wa'rubin kassna yasri al-faisal* (1373 AH, 1954: 68). We find the vocabulary that indicates the emotion of love and its mixing with nature (the full moon, the spring of, the scent, the light). The poet carefully revitalized his poetic text's structural and declarative methods, allowing the reader to participate in the poetic statement by sharing his sensations and feelings. The imperative style is one of the structural methods used in the poet's poetic collection. The poet employed this style in a variety of ways. We observed that he utilized the explicit imperative verb, a present tense verb, which is associated with the imperative particle 'lam'. The poet was careful to revitalize his poetic text. The poet uses the imperative in this poem to illustrate and elucidate specific connotations. The poet does not adhere to the lexical meaning of the imperative verb, which suggests that the request always implies superiority. **The poet does not employ the imperative verb in ordinary prose, given the unique nature of poetry, and instead, he employs it in a variety of meanings that align with the poetic context. He directs it in a way that reflects his poetic experience, as demonstrated in the following quotation from "Teeli Alwuquf" (Stand Long).** using the explicit imperative verb and the present tense verb related to the imperative particle the

purposes,including: toincluding: toincluding: toincluding: toincluding: toincluding: to including: to indicate sorrow and grief in (Najwa), the poet says: Ya Ya Ya Ya Ya Ya Ya *habibi <ayna <ayaam alsafa>i? YaYa habibi <ayna <ayaamin khawali? khawali? khawali? khawali? khawali? khawali? khawali? khawali? YaYaYaYaYaYaYa habibi hadhih ad-dunya lana, lana, lana, lana, lana, lana, <ayn ya lilay minii ishna? ishna? ishna? ishna? ishna? ishna? reuFaisalreunion. reunion.56) union. reunion. Al-FaisalFaisalFaisalFaisalFaisalFaisal (1373 AH, 1954: 56) 56) 56) 56) 56) 56) The poet used the particle of appeal (yaa) in calling his beloved, and he does not ask her to come, but he feels sad and distressed when he remembers the times of serenity and the good old days that they snatched away while sipping love and reunion. style style style style style **Interrogative style** The interrogative particles,particles,particles,particles,particles,particles, as Al-Qazwini states,states,states,states,states,states, are (hamza-ma-man--man--man--man-- Ayi- kam- kayfa-Ayna-Ayna-Ayna-Ayna-Ayna-Anna matta----ayan). The poet used the interrogative style extensively, so much so that he titled many of his poems in the form of its interrogative. Examples:Examples:Examples:Examples:Examples: Hal tath'kureen? Ayna Mai? Kayf Alkhalas? Hal Tanaseti? feema at-tasau'l? – Su'al), and this indicates confusion, anxiety, confusion, and sometimes astonishment. If we take an example of this confusion embodied in the language expressed in the interrogative form, form, form, form, form, The poet says in 'feema Tasau'l'(About what is the question?) HaliHaliHaliHaliHali *bi'muetaraki elhawadith hali feem alsuwal wia'lat been suali?fim altasawulu? w'as suwal waqad bada laka ma taraa min mihnati wa'hazali'a'ana almalum li'aniy 'anzalt a amali bi'mawakib hasanaki al-khudhali?al'ahwal al'ahwal al'ahwal al'ahwal 'am kan husn alzani miniy zilat juzit eanha faji' al'ahwal Al-faisal (1373 AH, 1954: 101) 101) 101) 101) 101) Not one of the previous poetic lines is devoid of a question. The poet tells us about the intensity of his confusion. Questioning does not gain him anything because he is asking for an impossible wish. The irony appears in his questioning mixed with despair: Why does he become to blame when he throws his hopes into the procession of the beauty of the Beloved? He chooses a word to describe this beauty (deceitfulness) in order to arouse the reader's feelings and share his confusion. confusion. confusion. confusion. confusion. One of the characteristics of the language of poetry is that it is a metaphorical language based on imagination, and because imagination is closely related to poetry, the poet uses metaphorical language and relies on artistic depiction that suggests and symbolizes meaning. Imagination has an effective and creative role that deals with reality in an influential way. It is not just a tool capable of absorbing perceptions. The senses areareareareare notnotnotnotnot absent from the mind;,,,; rather, theytheytheytheythey areareareareare an important means used by the poet so that he can see within himself and interact with it. Imagination has been closely linked in some of its elements to the poetic image, as it is his important tool and material that he deals with.Dr. Abdul Qadir Al-Quit believes that the image is the artistic form that words and expressions take after the poet organizes them in a special declarative context to express an aspect of the complete poetic experience in the poem, using the energies of the language and its capabilities in connotation, structure, rhythm, truth, metaphor, synonymy, antonymy, converseness, homogeneity, and other means of artistic expression. Words and expressions are the primary material of poetry from which the artistic form is formulated or his poetic images are drawn. Al-Quit (1978: 435).**

All critics have linked the image to emotion and conscience and have moved away from report and directness (this is because the literary work has multiple levels and accumulated layers, which allows the image to have a great deal of self-giving). The image differs depending on the poetic experience. There is a difference between using a simile a simile a simile a simile in the traditional experience and the romantic experience. In the romantic experience, the poet lives it with all his sensations and feelings, so the experience is colored by his emotion, and then the image is colored by this. Emotion, which is the opposite of the traditionalexperience, isexperience, isexperience, isexperience, is where the poet deals with his experiences from the outside without feeling or deepening them.

Therefore, we find him concerned in such an experience with the quality of expression and the good statement: The old poetic image was was was was a formal, sensory image, and this entailed another

essential characteristic, which is immobility, as there was no organic or dynamic quality in the image, but rather it had solid elements..... Ismail (1994: 88) We cannot accept this judgment on the traditional image as it is, as the traditional image cannot always be characterized by these qualities, and the romantic image is not always coherent because the poet has a role in shaping the image. First of all, I can say that the poet, in his images and in their formation, is traditional, relying on the traditional image.

By the traditional image, I mean that the relationship between its elements is clear and close to understanding, and the relationship of similarity is the most common one between its elements. The formation of the image in this way is the most common in our ancient Arabic poetry. Our ancient poets relied on the external form of the image without diving into its inner interior..... Therefore, they used a lot of similes and metaphors in forming their images, and the goal of the image in this case was to convey the external reality as it is and to tell about it. This differs from the concept of the image in modern criticism and the concept of the function assigned to it. John Quinn believes: (The function of the image is condensation, so the poetry is language intensification.....

The poetic word does not change the content of the meaning, but rather it changes its form. It crosses from neutrality to condensation, and the analysis reveals that the image has two features. From a structural standpoint, it is comprehensive, and from a functional standpoint, it is condensed; therefore, it is comprehensive in order to condense..... Darwish (1995: 145). The research will address the methods that the poet relied on in constructing his images. He relied on metaphor, the correspondence of sense data, simile, and metonymy.

Metaphor and correspondence of sensory data.

Abdul Qahir Al-Jurjani believes that simile is the origin of metaphor, and metaphor is a branch of it (so metaphor strengthens the claim of union between the two parties, either its origin that is similar to it, or its origin that resembles it, it, it, or the borrowed from and borrowed to). to). to). As for simile, since the presence of both parties is necessary verbally and by definition, this weakens the claim of union and similarity. Between them is is is Al-Jurjani (1991).

In forming his images, the poet relied on metaphor and the correspondence of sensory data because, by using metaphor, He wanted to move away from simplicity in constructing the image, as metaphor depends on one side. while simile must have both sides, and metaphor would refer to things outside the poetic text. It is also able to create new relationships by matching different objects. In forming his images, the poet resorted to the correspondence of sense data, with the aim of eliminating romantic rhetoric, eliminating the monotony of style, and penetrating the depths of the self and the human subconscious, on the one hand.

On the other hand, the expansion of the use of language words in a new way. Words are transferred from the field of their close lexical uses known among their speakers to innovative fields, away from the old metaphor and its relationships approved by rhetoricians to new metaphorical relationships based on the correspondence of sensory data and symbolic relationships. If we discuss some of the examples in which the poet used metaphor and corresponded with sensory data, The poet says in the poem (Wahi Karnak):

*lahzatan marat bina ya hub min qabli lghurub 'ith tawala ash-shams qabl al-layl 'arad ash-shuhub
w'ra'ayna allayla fi 'aatafihi an-nour yadhub fa'smatana w'atanajat bialhawa kharas alquloub
faka'aniy lam 'umta bishath'a min husanik w'aka'aniy lam 'alij yawman maghani adank52) 52) 52)
Al-faisal (1373 AH, 1954:37,48, 50 and 52) [2]*

of sensory data: data: data: data: 'Lahthatun marat, Ya hub, Aradh ashu'hoob' (A moment has passed—oh,—oh,—oh,—oh, love———symptoms of paleness). The moment of a human passing over the two lovers and the sun at the end of the day, day, day, day, when it came to know of the separation of the two lovers, a human appeared; appeared; appeared; appeared; he had had had had signs of paleness. The poet here personifies the vocabulary of nature to suggest a sad psychological atmosphere, and the romantic is convinced that nature shares his sorrows and joys, and he also used sensory data. (The light melts; enjoy a scent of your beauty.) beauty.) beauty.) beauty.)

Light, Light, Light, Light, which is one of the data of the sense of sight, has become a liquid that dissolves. The scent, the pleasant smell, smell, smell, smell, is one of the inputs of the sense of smell, given to the good, and it is one of the perceptions of the sense of sight. The poet's use of sensory data was to cause amazement in the reader.

Secondly, the simile:

Ibn Rashiq Al-Qayrawani defines simile by saying: (The description of a thing by what is close to it and similar to it from one aspect or many aspects, not all of its aspects, because if it suited it completely, it would be it."."." Al-Qayrawani (1981:286).

(1) The meaning of Ibn Rashiq's definition

The simile, despite the fact that the likened and the likened to share some characteristics, is based on the contrary; the contrary; the contrary; the contrary; each side of the simile retains its subjectivity, and there are boundaries between them. The simile image is mostly incoherent because both sides of the simile retain their subjectivity. Therefore, the simile is accepted by the mind, as it is subject to the logic of things because the boundaries remain clear in it.

Therefore, we found that similes in some eras may be more used than metaphors, especially in eras in which the authority of reason prevailed. The poet's use of simile compared to metaphor was limited, and he relied on simile, whether based on or without the simile particle. The poet used similes with the intention of establishing a pictorial relationship between his psychological world and external reality. An example of this is what the poet says in the poem 'Hilm Alhawa Al-uzry' (Dream of Virgin Passion):

*Ya Ya Ya bnat albadr wayanbu esh-shadha alitri
w'asahirati bi aynayha w'aruh kalsana yusri
W'adaji W'adaji W'adaji allayl min sha'ar yuheemu biha wala tadri*
Al-Faisal Faisal Faisal (1373 AH, 1954:68)

The simile that the poet relied on was "was "was "O daughter of the full moon—the spirit like the light—and the depth of the night of the hair. The simile reflects the beauty of the beloved, as in her whiteness she resembles the full moon, and the magic of her eyes in their effect on him is like lightning, and her hair is as black as the dark night. We notice that the poet uses images from nature. And influenced by the Arab heritage, the beloved is a full moon, the magic of her eyes is arrows like lightning in speed and impact, and the hair is a dark night.

Third, metonymy:

Al-Sakaki defines metonymy by saying: (Metaphor is abandoning the explicit mention of a thing to mentioning its characteristics, so that it moves from what is mentioned to what is abandoned, as you say: the one with the long sword-lid..... so that he moves from him to what is necessary, and he is tall, and as you say,, she is a morning sleeper, so that he moves from that to what is obligatory for her, which is that that that she has servants and does not need to strive herself to fix the tasks. The morning is the time for Arab women

to start the matter of their livelihood, the sufficiency of their means, and to obtain what they need to prepare the meals and arrange for their repair.

None of their women sleep at that time except those who have servants to act on their behalf in doing that.” Al-Sakaki (2000: 512) From the evidence, we learn about how the poet uses metonymy in his poetry. In ‘Muna Ghadi’, the poet says:

*wkllama rumtu wadaan bihrihi yata'adu
Wa'aqulu Wa'aqulu Wa'aqulu, ya nafs sbraan fababihi ghayru mawsad
'aquluha w'afuaadi alaa al-laza yatawqadu
'in khlawt u binafsi wjdtuha tatamrradu
Minni Minni Minni ghadi anti lakin syaana 'amsi w'alghadu
W'ant W'ant W'ant mibrabu qalbi fahaythuma knta yasjud*

Al-Faisal Faisal Faisal (1373 AH, 1954:46)

The metonymies reflect the rejection and abandonment of the beloved on the one hand and, on the other hand, the effect of this abandonment and rejection on him. He feels the anguish and sorrow that rage in his heart, and despite that, he looks at her from above. She is the niche of the heart, which the heart goes to in the place where it is.

It forms the image away from the metaphor, and it is called the scenic image.

If the poet relied on metaphor in forming many of his images, whether personification or correspondence of sensory data, it came in images completely devoid of metaphor. It is necessary for the transparent ambiguity that covers the rhetorical image to be based on metaphor. In order for the image to be suggestive, there are poetic images which are completely clear, yet it does not abandon the transparent ambiguity and suggestion, and they are suggestive poetic images in every way.

In fact, it may be superior in its connotations to images that rely on metaphor for their connotations. There are many images that do not rely on metaphor in their connotations, whether in ancient Arabic poetry or the modern one. They contain a lot of suggestive energies that are not found in many images and are based on the artificial pretentiousness metaphor. In the end, the standard of image quality is its ability to radiate and what it abounds with suggestive energies. The richer the poetic image is with suggestive energies, the greater its poetic value. Zaid (2000: 87). If we look at some images of the poet in which he does not rely on metaphor, we find that in Ayna Mini.

*'ayn almasiaf wa'ayaam bihi sulaftu? Wa'ayn ya teir 'ayna almasif
'ayn aljibal alati taksu a'aliha bi-madhabin min kathif as-suhubi hat-tan?
Wa'ayn miniy shahar? 'ayna hadabatuhu? Ya habadha feehi, 'afrahi wa'ahzani!
wa'ayn miniy (....)? 'ayna majlisuna? Fi zulmati al-layli 'ar'aha watarani
Al-Faisal (1373 AH, 1954:83)*

Through suggestive words (Where is the summer resort? Where are the mountains? Where is Mini Shahar from? Where is its plateau? Where is our sitting place? These are the feelings of sadness, heartbreak, and pain that he felt while he was far from his homeland. He recalls his memories of this homeland and quickly rushes to the manifestations of his beloved homeland. So he projects his feelings onto their appearances and reveals to their characters the thoughts that are burning in his chest. He talks to the birds, complaining to them of his pain and alienation, and he enumerates the situations and memories, reviewing them one situation after another, and in the process, he only soothes his distressed feelings.

To relieve himself of the pain of his exile by drawing for himself a picture filled with hope, although

his homeland was beloved to himself and dear to his heart. His great Arab homeland had a great status in his heart that no other status could match and a glory that no other glory could equal. In all the previous lines, the poet did not rely on the metaphorical image except once (And where, O bird, where is the summer resort?). He relied on the suggestive words that he derived from nature. Through suggestive words and his capture of the elements of the image, the poet was able to fill them with new connotations.

Research conclusion and recommendations:

This research sought to reveal the poetic experience of the poet (Abdullah Al-Faisal) and its dimensions, which are rich and substantial at the same time. I dealt with it in an introduction and four sections: In the first section, I dealt with the definition of the poetic experience and its topics, which varied between romantic and patriotic. In the emotional experience, I dealt with romantic features and the dimensions that distinguish them. The woman is the mainstay of the poetic collection, where love is fate and there are mood swings. The romantic person is moody, so he quickly revolts against love. If he wakes up from his romantic dreams and loves to recall the past, especially if this past was sad, If he was romantic or moody, he was fond of ruminating over the past at the same time, especially if it was sad, as well as escaping to nature when the experience of love ended in tragedy.

In the second chapter, I dealt with the musical aspect, and I discussed the general curve of meters in the collection. I showed that the poet relied on nine of the sixteen meters of Arabic poetry. I also dealt with some examples that show the metrical images on which the poet relied, and I came up with some notes. In the third chapter, I dealt with the poetic language, and showed that the poet relied on the classical Arabic language, he used it and his eye was on the linguistic heritage throughout the various eras of Arabic poetry, and the other eye was on the modern, suggestive vocabulary that expressed his emotions, sensations, and feelings in all his experiences. If the poet has varied in his poetic experiences between the emotional dimension and the national dimension, and we found that his poetic dictionary reflects all these experiences, then the search stopped. In the fourth chapter, I dealt with rhetorical images such as metaphor, simile, and metonymy and showed how the poet built his poetic images. The poet relied on composite images, which paint an integrated artistic picture containing color, movement, and sound.

The research reached several results:

First, Al-Faisal's poetic experience is multiple and diverse, including the subjective, which is represented by emotional experiences, and patriotism, which deals with national issues and speaks about the homeland and calls on young people to work to advance it.

Second: The poet, in his poetic experiments, chose between originality and modernity, meaning that he used traditional words and suggestive contemporary words, which gave his experience depth.

Third: The poet adopts the preservation of the features of inherited Arabic poetry in form and wording. He does not favor the tendencies of innovation in poetic forms because, as he says, they take away the elegance and musicality of the poetry.

Fourth: The poet adhered to one meter in the collection, but he varied the rhyme of some poems.

Fifth: In his images, the poet relied on partial images, and in some of his images, he relied on inspired utterances and scenic paintings devoid of metaphor.

Recommendations

Based on the results of the research, the researcher recommends the following:

1. Motivating researchers to study the poetic experience of the poet Prince Abdullah Al-Faisal extensively and in depth, given that this experience is diverse and multi-faceted and each aspect deserves an independent study.
- 2: Devoting an independent study to the emotional dimension of his poetic experience to show the difference between his emotional experience and the emotional experience of other poets who follow this trend.

[1] See Arab Nationalism in Modern Poetry. Dr. Ahmed Al-Hofy, Dar Nahdah. Cairo. No date.

[2] See the poems: Nihayat hub, p. 48; Thawrat Khayal, p. 37; and Kunna w' Kana, p. 65.

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Conflicts of Interest

The authors declare no conflict of interest.

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