

## ***Patterns in Contemporary Arabic Poetry: Muhammad Al-Thubaiti as an Instance (1)***

Yahya Saleh Hasan Dahami  
English Language Centre, Al-Baha University, (Saudi Arabia), e-mail: [ydahami@bu.edu.sa](mailto:ydahami@bu.edu.sa)

 ORCID: <https://orcid.org//0000-0003-0195-7878>

Received: 27/03/2026; Accepted: 22/06/2026, Published: 30/06/2026

### **Abstract**

*This research study employs a methodology that combines descriptive, critical, and analytical approaches to examine the aesthetic values of the poem "Hail to the Lord of the Desert" and its surrounding cultural contexts. This approach reveals the reality and position of both the poet and the reader within this poem, considered one of the most prevalent forms of Saudi Arabian poetry. The poem reflects the presence of the Saudi Arabian poet Muhammad Al-Thubaiti in the 20th century. The study focuses on the influential patterns shaping the text and its potential semantic meanings, which are directly connected to the literary, cultural, and social context to which Al-Thubaiti belongs. It also examines the currents of his lived experience that play a role in guiding the poetic creative process and its integration with cultural patterns, thus shaping it in a particular way. The study's methodology relies on three approaches: description, criticism, and analysis, linking poetic analysis focused on form and content with literary and cultural interpretation.*

**Keywords:** *concept of culture and criticism, cultural contexts, cultural patterns, "Hail to the Lord of the Desert" poem, metaphor, Mohammad Al-Thubaiti, Saudi poetry.*

## 1. Introduction

In contemporary Arabic poetry, a complex network of cultural, artistic, and historical patterns lies hidden behind the poetic text, playing a profound and effective role in shaping the paths of cultural and aesthetic consciousness. These patterns are not presented directly or overtly to the reader; rather, they skillfully conceal themselves beneath the cloak of the text. The text appears externally as a mere linguistic and aesthetic construct, while its inner layers conceal symbolic and semantic systems that reshape collective consciousness and exert an influence on the reader and audience. For this reason, a cultural reading appears essential to understanding contemporary Arabic poetry, as it reveals these implicit layers and reconnects the text to its deep referential sources.

The magical function of these patterns lies in their ability to chart the intellectual and aesthetic trajectory of culture. The poetic text is not merely a subjective expression of the poet but a vast semantic field where the individual intersects with the collective, the aesthetic with the historical, and the symbolic with the real. Here, the poetic text becomes a means of reproducing culture and even redefining the relationship between individual and collective consciousness. Cultural, artistic, and historical frameworks, with their accumulated past and present implications, are central to the production of meaning. A text cannot be understood in isolation from these frameworks.

Therefore, contemporary cultural reading does not view a text as a self-contained entity but rather seeks to understand it through its underlying frameworks: the cultural framework, which defines the horizon of values and visions; the historical framework, which grants it a temporal dimension connecting it to major transformations; and the artistic framework, which determines its aesthetic structures and unique style. These frameworks do not operate in isolation or in parallel but rather intertwine, interact, and influence one another, producing a multi-layered text that cannot be reduced to a single dimension.

### 1.2. Question of the study

The study attempts to interrogate a central question. The question revolves around the concept of what it means to literary and cultural patterns. The interrogation asks, to what extent the selected poem by the Saudi poet Muhammad Al-Thubaiti has or contains literary patterns. In addition, how these cultural and literary patterns are reflected in the poem Salute to you lord (Master of the desert).

### 1.3. The Importance of the Study

The artistic, literary, and cultural patterns in contemporary poetry are among the modern and controversial topics that continue to be debated with varying perspectives



among thinkers and critics. This is because the subject addresses numerous aspects of life, particularly literature, and encompasses other related themes such as culture, society, and the geography of time and place, and their influence on the ideas and talents of poets and writers. The importance of this study lies in the novelty of the topic.

It is believed 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 (Dahami, 2023).

Furthermore, the significance of studying artistic and cultural patterns through contemporary Arabic poetry stems from the fact that poetry is linked to culture, and culture is linked to society in a continuous and interconnected cycle. Therefore, poetry and its relationship to these patterns, as well as its connection to society and culture, must be understood as fundamentally a social and cultural axis. This integration implies that there is no culture without poetry that elevates its literature, and likewise, there is no poetry without a culture that elevates poetry as a complementary literary form within this interconnected cycle.

From this interconnectedness, we can affirm the importance of the subject under study, which links integrated elements such as poetry, culture, arts, and literature with their diverse patterns reflecting the multiplicity and diversity of cultures. This is particularly relevant given the significance of literary and cultural patterns in the development of contemporary Arabic poetry. It is crucial to clarify that Arabic poetry, which exhibits these cultural, artistic, and literary patterns, is a vital cultural resource for the development and growth of Arab consciousness, especially in the realms of literature, culture, and the arts.

#### ***1.4. Methodology of the Study***

Due to the nature of literary studies within the humanities, this study adopts a descriptive, analytical, and critical approach. The researcher traces the cultural, artistic, and literary patterns in the poems of several prominent figures in contemporary Arabic poetry: the Saudi poet Muhammad Al-Thubaiti. The researcher employs this approach to analyze a selection of poems, revealing their significance, patterns, and the masks they employ within these patterns, as well as assessing the suitability and appropriateness of the poems to their respective cultural, literary, and artistic contexts.

#### ***1.5. Scope of the Study***

This study, entitled "Models in Contemporary Arabic Poetry: Muhammad Al-Thubaiti as a Model," is the first in a series of three research papers, with both temporal



and spatial boundaries. The temporal boundary refers to the contemporary period, while the spatial boundary is the Kingdom of Saudi Arabia.

## 2. Literature Review

Numerous studies have addressed the themes in classical and modern Arabic poetry from various perspectives. Despite the abundance and diversity of these studies, the researcher did not find any comprehensive study that addresses the topic of "Models in Contemporary Arabic Poetry: Samples and Models" specifically for the aforementioned poet and his selected poem. There are also studies that have addressed aspects of this topic within the context of broader and more general studies. Among the most important studies that have addressed cultural and literary themes are the following:

1. *"Cultural Themes in the Poetry of Abd Al-Wahhab Al-Bayati": A Master's Thesis by Mahdi Ubaid Abbis (2014). Ain Shams University, Faculty of Arts, Department of Arabic Language.*
2. *"The Contemporary Arabic Prose Poem: A Study in Cultural Themes" by Midani Bin Omar (2017). PhD dissertation, Kasdi Merbah University - Ouargla, Faculty of Arts and Languages, Department of Arabic Language and Literature.*
3. *The Shift in the Cultural Pattern in Abu Tammam's Poetry from Classical Arabic to Rhetorical Devices: A Cultural Reading, by Abdel Salam Belajal (2013), Maqalid Journal, Issue 4, Larbi bin Mehidi University, Oum Al Bouaghi (Algeria).*
4. *The Cultural Pattern and the Features of Formation in Literary Discourse (A Reading Through the Experience of the Critic Youssef Alimat), by Abdelkader Taleb, Journal of Linguistic Studies (2018), Volume 2, Issue 10.*

The Master's Thesis "Cultural Themes in the Poetry" deals with the issue of Patterns in Contemporary Arabic Poetry but not for poetry of Al-Thubaiti. The matter is similar with the title "The Contemporary Arabic Prose Poem: A Study in Cultural Themes" whoever it does not talk about Al-Thubaiti and his poetry but about another Arabic poet, Midani Bin Omar. Similarly, the notion is almost the same with the other previous studies that deal with the issue of Patterns in Contemporary Arabic Poetry. As I believe there might be several studies on the subject but I have never came across the topic about Al-Thubaiti and his poetry.

## 3. Results and Analysis

### 3.1. The Concept of Culture and Cultural Criticism

Culture is a complex and multifaceted concept, encompassing a wide spectrum of meanings, practices, values, and interpretations. It is not limited to a single definition but



extends across various dimensions of human experience and is influenced by countless social, historical, psychological, and linguistic factors. As a cognitive and intellectual construct, culture is deeply rooted in human consciousness and is shaped by diverse and relative perspectives, orientations, and perceptions. These viewpoints frequently rely on particular environmental factors, individual and communal histories, varied roles and identities, and the temporal framework in which they are established. In other words, the understanding and expression of culture can vary significantly depending on the observer's position and timeframe.

Some critics describe culture as the complex whole that encompasses knowledge, beliefs, arts, morals, law, custom, and all other sacred values and practices acquired by individuals within a particular society (Abbes, 2014, p. 6; Taylor, 1997, p. 9). In addition, "cultural studies and cultural criticism are two overlapping fields that work to deconstruct cultural structures and their patterns and cultural contexts and to analyze and undermine institutional and authoritarian discourse. The basic material for their work is culture, which is one of the thorny and ambiguous terms" (Al-Khalil, 2014, p. 5). It can also be said that "cultural criticism is a branch of general textual criticism, and thus a branch of language and linguistics, concerned with critiquing the implicit patterns inherent in cultural discourse in all its manifestations, styles, and forms. It examines what is informal and non-institutional, as well as what is formal and informal, in terms of their respective roles in shaping the collective cultural consumer. It is concerned not with revealing the aesthetic, as is the case with literary criticism, but rather with uncovering what lies hidden beneath the masks of the rhetorical/aesthetic" (Al-Misbahi, 2015, p. 15).

### **3.2. The Concept of Pattern (Order)**

The concept of "pattern" is a fundamental concept in the Arabic language, and it is one of the words whose meanings are multiple, encompassing both the material and the abstract. "Language is a pattern or structure" (Bin Omar et al., 2022). Linguistically, "pattern" refers to anything arranged according to a single system, that is, anything arranged in a clear and coordinated manner, adhering to a unity of form, meaning, or position. In this sense, it refers to order, not merely as a superficial arrangement, but as a state of internal harmony that makes the parts form a complete whole. If it is axiomatic that language arises within a linguistic community and that each linguistic group possesses its own customs, beliefs, values, and intellectual and ideological frameworks, all of which coalesce to form the cultural pattern specific to that community, then it is equally axiomatic to say that the function of the cultural pattern emerges as an aura surrounding the entity of the linguistic community. The pattern/system is defined by its function, not by its abstract existence. This systemic function only occurs within a specific and constrained context. This scenario is the case when two patterns or systems



of discourse conflict, one explicit and the other implicit, with the implicit being incomplete or superseding the explicit (Noui, 2021).

Dictionaries state that "to order something" means to arrange it in an orderly fashion, and "to arrange it" also means to organize it. These two words are synonymous and convey the same meaning: the precise arrangement of parts to result in a structured and harmonious whole. This arrangement may be material—as in the order of the planets or the order of soldiers—or abstract—as in the order of speech or the order of ideas. Another related term is "arrangement," a noun derived from the same root, signifying meticulous organization, especially when accompanied by aesthetic taste or order. Therefore, the statement that "arrangement is speech arranged in a single order" refers to the internal coherence of a text or discourse, where the words are interconnected in a way that makes it an inseparable semantic unit. For further information, see (Ibn Manthoor, 1990, p. 352; Ibn Faris, 1979, p. 4).

In figurative or metaphorical usage, "arrangement" is used to describe stars aligned behind the Pleiade, an aesthetic image reflecting visual order in space, which has been adopted as a model for expressing precise arrangement. It is also said, "I saw an arrangement of men or goods," meaning they were lined up side by side, indicating a clear horizontal order that reinforces the sense of apparent order. It is also noted that the word is used as a source, as in "I arranged the speech," when you connect its parts to each other so that the recipient does not feel a break or dissonance in the context. It is also said, "I arranged and coordinated the two things," meaning I created a relationship of connection and correspondence between them. Likewise, a system "is a system that includes active individuals whose relationship is determined by their positions and roles, which stem from shared and culturally determined symbols within the framework of this system, in a way that makes the concept of a system broader than the concept of social structure" (Midani, 2017, p. 15; Cribb, 1999, p. 7). Thus, it can be said that "system," in its linguistic and semantic dimensions, carries multiple connotations, all converging on a central axis: order. This order can be visual, linguistic, or semantic, and it establishes a broader concept in literary and cultural criticism, where "system" is studied as a network of interconnected and functional relationships within a textual or cultural entity.

An additional definition of "system" is the ordering of a set of linguistic signs or signals within a unified and coherent structure, such that these signs interact to produce a system with integrated meaning. This ordering is not always apparent on the surface; rather, it is often latent behind the apparent discourse, necessitating analytical tools to uncover it. Therefore, "system" is a quintessential structural concept, since structuralism, as a critical approach, arose primarily to search for deep structures and implicit semantic systems, whether in language as a system with internal rules or in social and cultural

systems that themselves possess patterns that reproduce meaning and behavior within society.

The analysis of the social system of a text is based on examining how imagined forms are organized within the textual structure, such that these forms are deconstructed and reread to reveal the referential world underlying them. This referential world is not viewed as merely a neutral background for the text, but rather as the cultural and social reservoir that nourishes the text and gives it its implicit meanings. Thus, the analysis of the social system becomes a critical tool capable of linking the imagined with the real and the aesthetic with the cultural.

### **3.3. The Cultural Pattern**

The concept of a "cultural pattern" can be defined as an integrated set of symbolic and behavioral elements that are interconnected, interact, and complement each other. These elements encompass various forms of cultural expression, such as arts, beliefs, ethics, customs, traditions, and norms. Collectively, these elements represent the infrastructure of culture within which the individual is raised and through which they acquire their social and symbolic identity. These elements are not viewed as separate or random components, but rather as parts of an interconnected network, each contributing to the others. This makes culture as a whole a cohesive and dynamic pattern that reproduces itself from generation to generation. In this context, culture is not merely inherited but also acquired through social interaction, learning by imitation, and continuous daily practice from early childhood to the end of life.

The transmission of the cultural pattern is similar in nature to the transmission of language; neither is imposed on the individual from outside their experience, but rather is internalized and reproduced in every behavior and expression. Language, like culture, is acquired gradually within the context of daily life through interaction with the environment and, over time, becomes an integral part of an individual's personal identity. It accompanies them throughout their life, forming their means of expression and understanding of the world, and is only separated from them by their separation from life itself. What grants the cultural pattern this power to persist and be transmitted between generations is its deep connection to collective consciousness and to the experiences of daily life, lived consciously and sometimes unconsciously. It is not taught as an academic subject but rather practiced and imitated, embodied in behaviors, actions, and lifestyles. Therefore, the cultural pattern possesses a relative flexibility that allows it to evolve without losing its identity, as it retains its essential constants despite the changes it undergoes (Askar, 2019, p. 16).

### **3.4. Mohammed Al-Thubaiti and his Contribution**



The poet Mohammed Al-Thubaiti was born in 1952 in a village belonging to the Bani Saad tribe, south of the city of Taif in the Kingdom of Saudi Arabia. He was born and raised in an environment steeped in tradition and popular culture, a background that profoundly influenced the development of his poetic language and aesthetic sensibilities. In the years before moving to Mecca to live with his uncle, he continued his education and spent his formative years there. He later moved to Mecca to live with his uncle. After completing his general education, he continued his studies at the Teachers' College, where he earned a bachelor's degree in social sciences.

In the years following his formal graduation, he began his career as a teacher. Later, he dedicated his time to working at the public library in Makkah to fulfill his obligations. He listened to the stories of his ancestors and the accounts of travelers to Mecca, tales of self-reliance in the desert, stories of generosity in the villages, and the legacy of history nestled in the hills and sandy plains. Al-Thubaiti is one of the most important poets of the Kingdom of Saudi Arabia and a leading figure in the poetic movement (Al-Anzi, 2018; Al-Asmari, 2017). Mohammed Al-Thubaiti is a pioneer of the Saudi free verse poem. His poetic star rose clearly in the 1980s. This period witnessed a polarization between proponents of the conservative approach to poetic form and those advocating modernity and change by shifting from the traditional vertical structure to the creation of the free verse line (Al-Roubi, 2019).

In the 1980s, a literary movement known as modernist writing emerged, and Al-Thubaiti is widely considered one of the most important writers associated with this trend. Mohammed Al-Thabit wrote a number of poems, including The Lover of the Rosy Era, I Spelled a Dream, I Spelled an Illusion, The Gate of the Wind, The Earth, and The Platform of Sand. The Literary Club in Hail published a complete collection of Mohammed Al-Thabit's works, in addition to an audio collection on CD containing selections of his poems. The club undertook the responsibility of publishing this anthology, which includes all of his completed works.

### تحية لسيد البيد

سَتَمُوتُ النَّسُورُ الَّتِي وَشَمَتَ دَمَكَ الطِّفْلَ يَوْمًا  
 وَأَنْتَ الَّذِي فِي عُرُوقِ الثَّرَى نَخْلَةٌ لَا تَمُوتُ  
 مَرْحَبًا سَيِّدَ الْبَيْدِ ..  
 إِنَّا نَصْنَبُكَ فَوْقَ الْجِرَاحِ الْعَظِيمَةِ  
 حَتَّى تُكُونَ سَمَانًا وَصَحْرَاءَنَا  
 وَهُوَ أَلَا الَّذِي يَسْتَبِدُّ فَلَا تَحْتَوِيهِ النَّعُوثُ  
 سَتَمُوتُ النَّسُورُ الَّتِي وَشَمَتَ دَمَكَ الطِّفْلَ يَوْمًا  
 وَأَنْتَ الَّذِي فِي حُلُوقِ الْمَصَابِيحِ أُغْنِيَةٌ لَا تَمُوتُ

مَرْحَباً سَيِّدَ الْبَيْدِ ..  
 إِنَّا انْتَبَظْنَاكَ حَتَّى صَحَوْنَا عَلَى وَقَعِ نَعْلَيْكَ  
 حِينَ اسْتَكَانَتْ لِحُطُوتِكَ الطَّرِيقَاتُ  
 وَأَلْقَتْ عَلَيْكَ النِّوَابِذَ دَفَاءً الْبَيْوْثُ  
 سَتَمُّوْتُ النَّسُورَ الَّتِي وَشَمَتْ دَمَكَ الْوَجْدَ يَوْمًا  
 وَأَنْتَ الَّذِي فِي قُلُوبِ الصَّبَابَاتِ هَوًى لَا يَمُوتُ

(Al-Thubaiti, 2010; Al-Thubaiti, 2009, pp. 9-10)

### **Salute to you lord of the desert**

*The vultures that once stained the child's blood will perish  
 But you, a palm tree in the veins of the earth, will never die  
 Hail, lord of the desert...*

*We have raised you above the great wounds*

*So that you may be our sky and our desert*

*And our love that reigns supreme, beyond description*

*The vultures that once stained the child's blood will perish*

*But you, a song in the throats of lamps, will never die*

*Hail, master of the desert...*

*We have awaited you till we awoke to the sound of your sole*

*When the roads yielded to your footsteps*

*And the windows cast upon you the warmth of homes*

*The vultures that once tattooed your childish blood will die*

*And you, the hearts of young girls, a love that will not die.*

We observe in the preceding verses that this collection of lines represents the poem "A Salute to the Master of the Desert," but its concepts, meanings, and structures warrant a more appropriate space commensurate with its sublime literary, cultural, and artistic content. Upon contemplating this poem, we find that it blends the symbolic power of modern Arabic poetry with elements of desert Arab culture, employing nature to affirm national concepts such as steadfastness, eternity, and connection to the land. The text carries a spirit of resistance and elevates the value of sacrifice, where humanity becomes a symbol that cannot be contained by words but rather extends into the memory of the land and its people.

We find the first verse, which is repeated several times throughout the poem, replete with symbols, metaphors, and structures that the poet Al-Thubaiti skillfully crafted. "The vultures that once branded your child's blood will die." The first symbolic structure is the poet's use of the word "vultures." Vultures are known to attack when faced with prey that is unable or unwilling to resist. Here, eagles symbolize forces that can escalate to brutality and aggression. They are often used to represent enemies, but



this symbolism is not useful if it stands alone and is not connected to the rest of the verse. The essence of a verse is that its words have a cohesive meaning, and each word plays a role in connecting the overall meaning of the verse and, consequently, the poem. This is what we find when we connect it to "Your child's blood was tattooed." Some interpretations emerge from this expression, which likens blood to skin that is tattooed, meaning that the harm inflicted on the person was deep and continuous since childhood. It can be said that the enemies who harmed him since childhood will inevitably meet their end. This end could be the death of the enemy or adversary. No matter how powerful or high they may be, like predatory eagles, they will die and perish, while you remain. Although the tyrants or aggressors left their wounds on the innocent body, their fate is to vanish. They die, but the pure legacy remains. This verse and the one following it can be classified as a poetic passage within the framework of modern Arabic poetry, where the poetic vision intersects with symbolic and intellectual structures, revealing a semantic energy that opens onto multiple cultural patterns. It is possible that the poet intended to address a symbolic figure of national or heroic value.

The poet employs rhetorical devices to construct cultural patterns that resonate with collective consciousness, particularly in contexts or frameworks such as conflict, resistance, or belonging. It is possible that the "eagles" here symbolize enemies, and if we disregard this interpretation, they may represent injustice or those who have caused harm. The poet's statement, "And your child's blood was tattooed one day," could mean that they wounded you or affected you from childhood, as if their wound is permanent and deep. However, there is an inevitable contradiction: those who cause this, even if given great power, will ultimately perish, and "the eagles will die." These events will result in victory. Victory, according to the poet's perspective, suggests the demise of these enemies or injustice, and that your right will ultimately prevail. The vultures, representing the enemies or oppressive forces, will perish or vanish, even though they once harmed "your child's blood"—that is, they shed your innocent blood.

Returning to the poetic image, we find that the poet uses the word "vultures" as a symbol of brute force, not positive force. They appear predatory or hostile but are ultimately ephemeral. Furthermore, the phrase "tattooed your child's blood" is a powerful metaphor that portrays the crime as a permanent tattoo on the body, an act of aggression against innocence. Another poetic image is the poet's depiction of innocence as embodied in the word "child," while "tattooed your blood" is an artistic device or metaphor that portrays the act of aggression as a permanent tattoo, bearing the mark of the crime.

وَأَنْتَ الَّذِي فِي عُرُوقِ الشَّرِيِّ نَخْلَةٌ لَا تَمُوتُ

*And you, whose roots run deep in the earth, are a palm tree that never dies.*



The poet presents the image of the palm tree as a symbol rich in meaning, transcending its natural function to become a symbolic system founded on authenticity, roots, and dignity. In the Arab imagination, the palm tree is not merely a fruit-bearing tree, but an objective correlative for enduring life and the ability to withstand harsh natural conditions. When the text says "a palm tree that will never die," it establishes the archetype of the hero or symbol that transcends natural death to remain alive in the collective memory, an immortal and invincible entity. Thus, the palm tree becomes a grand metaphor embodying the continuity of identity and its deep historical and cultural roots. As for the image of "roots in the earth," it is another intensification of the meaning of rootedness and belonging. The roots that penetrate the earth symbolize an authentic and unseverable relationship between a person and their homeland. Here, the land is not merely a geographical location, but a symbolic system encompassing history, memory, and identity.

The individual whose roots are firmly planted in the earth becomes a reflection of their community's destiny, acquiring a meaning that transcends the individual to become collective. These roots represent the living extension that connects the past, present, and future. It becomes clear, then, that the overall meaning of the text is directed towards glorifying the authentic human being who remains steadfast and present despite the trials they endure. This individual is like a palm tree: standing tall, proud, rooted in their land and history, unyielding to storms and unwavering in their authenticity. They are a living being in spirit and symbolism, and even if they suffer wounds or hardships, they remain alive in the hearts of people as a living symbol of authenticity and dignity.

Furthermore, the use of the second-person pronoun "you" lends the text a direct communicative structure, opening up multiple levels of interpretation. The addressee could be a collective hero embodied in a national figure or a martyr, a beloved, an individual symbol, or even the homeland itself, as the ultimate addressee. This semantic flexibility lends the text a rich poetic quality, allowing the reader to interpret it through their own experience and find in it an image of the hero who embodies their hopes and destiny. Thus, it can be said that this poetic passage engages with central symbols in Arab culture: the palm tree as a symbol of dignity and eternity, the land as a symbol of belonging, and heroism as a symbol of resilience. The convergence of these elements forms a symbolic system that enshrines the image of the human being or the hero as equivalent to the idea of homeland, and affirms that authenticity and eternity are only achieved through a close connection to roots, history, and identity.

### *The Collective Emotional Pattern*

وَأَنْتَ الَّذِي فِي قُلُوبِ الصَّبَابِيَا هَوًى لَا يَمُوتُ

*And you, whose love in the hearts of young women is undying*



The use of the image of "the hearts of young women" in the text opens up a broad symbolic pattern, transcending the narrow, individual meaning of love to become an expression of a collective and cultural feeling. Love here is not merely a private relationship or a personal experience, but a general emotional state that permeates a wider social sphere, as affection appears as a vital energy residing in young hearts. Through this use, love becomes a component of collective memory, imbuing the hero's image with a human and romantic dimension that reconnects him to the people not only as a warrior or leader but also as a living symbol that touches human emotion at its deepest levels. This emotional pattern reveals that the hero's image in the text is not one-dimensional; he is not presented solely as a symbol of heroism and resistance but as a beloved and influential figure in the emotional imagination of young people, especially young women.

The hero's presence in the hearts of the young women grants him an emotional legitimacy that transcends direct political or epic discourse, affirming that his influence extends into the realms of popular sentiment. Thus, the image of the hero transforms into a composite one, combining the warrior's fortitude with the lover's tenderness and the power of the symbol with its intimate connection to human emotion. As for the "young women" themselves, their presence in the text is not limited to the emotional sphere but extends to signify hope, youth, and spiritual fertility. In this case, the young women represent the continuity and renewal of life, which means that the hero is still alive in the minds of people of all ages. He is a symbol that is not confined to the past but remains active in the future, alive in the young hearts that represent the seeds of tomorrow. This connection with the new generation bestows upon the hero the qualities of continuity and immortality, confirming that his impact transcends the boundaries of time into a renewed sphere of presence.

From another perspective, the invocation of the "young women" in the text imbues the poetic image with an aesthetic structure that restores literature to its emotional function while simultaneously reinforcing its cultural and political dimensions. It is well known that the image holds great importance in poetic texts. Poetry is based on fundamental elements, namely language, musical rhythm, and imagery. The latter has received considerable attention in critical studies, not only because it expresses feelings and emotions, but also because it expresses realities of human experience, which the poet paints with their imagination. Imagery occupies a crucial part of the poem's structure, serving as the form in which the poet's genius and experience are manifested through a unique linguistic formulation that translates meanings and ideas into expressive visual images. Such success is achieved by relying on distinctive evocative formulas that depict the scene with all its contradictions. This

method enables the poet to convey their feelings, thoughts, and emotions to the audience in a sensory style, relying on imagination that allows the reader to immerse themselves in the poet's absolute world (Belkhouja, 2019).

The hero is not reduced to a historical or military figure but rather embodies human emotion, thus broadening his influence and making his image more comprehensive and coherent. He is a symbol capable of embodying both heroism and love, strength and sensitivity, past and future, and the individual and the collective. Therefore, "the hearts of young women" is not merely an aesthetic metaphor but a gateway to expanding and enriching the image of the hero with diverse emotional and cultural dimensions. It transforms his presence into a symbol that transcends military victory or historical leadership, extending to a living, emotional force that resides in hearts and renews belonging. This metaphor underscores the complex and multifaceted nature of the poetic hero's image, granting him a human dimension that transcends all boundaries.

مَرْحَبًا سَيِّدَ الْبَيْدِ ..

*Hail, lord of the desert!*

The phrase "lord of the desert" opens a symbolic space deeply rooted in Arab culture, where "the desert"—that is, the vast expanse of the desert—symbolizes vastness, expansiveness, and resilience in the face of nature's harshness. In the collective Arab imagination, the desert is not merely a geographical location but a space of freedom, liberation, and heroism, where courage is tested, and noble values such as dignity, chivalry, and steadfastness are forged. Courage and chivalry are among the qualities that Arab poets have prided themselves on since ancient times, considering them symbols of heroism and valor and the foundation upon which their character rests and their fame depends (Arrab et al., 2024). Therefore, describing the addressee as "lord of the Desert" bestows upon him a lofty symbolic status, making him the lord of the most unforgiving and expansive of places, implying the ability to control, dominate, and be immortalized in the collective memory.

This title—"Lord of the Desert"—falls within a framework of glorification and exaltation, elevating the addressee from an individual to a larger symbol representing sovereignty and grandeur in a boundless space. The desert, usually associated with isolation, danger, and the harshness of nature, is transformed here into a stage for heroism, and the addressee is presented as the one who uniquely holds its keys. Thus, "lord of the desert" becomes a title signifying absolute heroism and the ability to transform a harsh place into a realm of sovereignty and dignity. Furthermore, the way the addressee is greeted with this title is essentially a salute of reverence and respect, its symbolism akin to the titles bestowed upon kings, leaders, or tribal sheikhs in the Arab tradition. Attributing sovereignty over the desert means that the addressee embodies the



meaning of leadership and control over a vast expanse, making him synonymous with freedom and sovereignty in the face of opposing forces or difficult circumstances.

On a cultural level, describing the hero as "lord of the Desert" aligns with heroic traditions that elevate the leader or hero to a status transcending the ordinary human being, transforming him into a mystical symbol inhabiting the very place. The desert here is not merely a stage for events but rather an extension of heroism, as if bearing witness to his sovereignty and sublimity. This fusion of the hero and the place imbues the text with an epic quality, elevating the addressee to become a symbol of freedom, resilience, and belonging. Thus, "lord of the desert" is not merely an honorific title but a complex symbolic construct that enshrines the image of the hero as the embodiment of sovereignty and dignity in a harsh land and as a symbol of freedom and heroism in the Arab imagination. It is a glorification of the addressed figure until he becomes a mirror of collective identity, an extension of the meaning of sovereignty in the vastness of the desert and all that it represents in terms of challenges and boundless horizons.

These verses demonstrate how the poetic hero is embodied in the image of a monumental figure who transcends the limits of individual experience to become a collective symbol. The poet focuses on the early resilience of this figure, who faced harm and wounds from a young age but was able to overcome them, remaining alive in the collective memory. The invocation of childhood here is not arbitrary; rather, it carries a profound significance, indicating that heroism was not born of a moment or a fleeting circumstance but rather has roots deeply embedded in the formation of the symbol from its very beginnings. In this sense, the hero's archetype becomes an embodiment of the idea of inherent strength in the face of weakness and the ability to rise despite wounds. The verses also reveal an interplay between two archetypes, the emotional and the symbolic, in the formulation of the poetic image.

On one hand, there is an emotional dimension evident in the portrayal of pain and wounds and the human empathy they evoke for the hero. On the other hand, there is a symbolic dimension that transforms these wounds into luminous signs affirming the hero's worthiness of immortality. Here, metaphor aims not only to highlight suffering but also to transform it into a means of amplifying the symbol's image so that pain itself becomes an element of glory. The symbolism of the verses deepens when this symbol is integrated into the very being of the nation and its people. The hero is not presented as an independent individual living an isolated personal experience but rather as an extension of the community and its memory. Through this integration, the individual experience is transformed into a collective experience, and the hero becomes a systemic symbol representing the entire nation or the shared cause striving for life and immortality.

Here, the epic dimension becomes clear, where the hero is not viewed as an ordinary human being but as the living text that encapsulates the nation's destiny within himself. It is noteworthy that the poet relies on constructing this image on a system that can be termed symbolic veneration, which we find in contemporary Arabic poetry when discussing martyrs or national leaders. The hero is not celebrated as a specific historical figure but rather as a model that transcends the boundaries of time and place, to be reproduced with each new reading of the text. This transformation from the individual to the collective, from the transient to the eternal, is what gives the verses their mythical character, making the hero an enduring symbol, intertwined with memory at every stage.

#### **4. Conclusion:**

It has been shown that the poetic text in the poem "salute to the lord of the Desert" combines profound symbolism with a commitment to human issues, blending heritage with modernity. This makes it a model of contemporary Arabic poetry that interacts with the patterns of reality through a concentrated poetic language. Through an analysis of the poem "A Salute to the lord of the Desert" by the poet Muhammad A-Thubaiti, it becomes clear that the text is not based solely on constructing aesthetic images emanating from the power of poetic language, but rather goes beyond that to activate multiple cultural, artistic, and literary patterns that intertwine to form a network of symbolic meanings through poetry. Al-Thubaiti does not view the poetic image as an end in itself, but rather as a medium that connects the text to a long tradition of collective Arab consciousness.

The images that Al-Thubaiti constructs are not isolated or fragmented but rather interconnected, moving within a broader framework that reproduces the poetic imagination around the concepts of heroism and immortality. Through the poem, it has been seen that when the poet hails "the lord of the desert," he does not merely glorify a person or place but rather evokes the symbolism of the desert as the authentic space that shaped the identity of the Arab. This evocation makes the text an extension of the authentic Arabic poem that enshrined the desert as a space for heroism and belonging, but at the same time, it reformulates this space within a contemporary context, granting it new symbolic power. Furthermore, the glorification of heroism in the poem is not achieved through direct narration or declarative discourse, but rather through the use of a network of images that resonate with collective memory.

The study has shown several findings, such as the poem being rich in several patterns—cultural, literary, social, and historical—which connect the poem with or into the theoretical implications. However, the study is still not complete to cover all patterns in such a concise task. This might be a limitation of the study. Consequently, the research proposes further attempts for future research either about the poet's poetry or about



comparing his poetry with that of other Arab or global poets. For the research, this task is the beginning of a continuation in a series.

## 5. References

- Abbes, M. O. (2014). *Cultural patterns in the poetry of Abd Al-Wahhab Al-Bayati* (Master's thesis, Department of Arabic Language, Faculty of Arts, Ain Shams University).
- Al-Anzi, S. B. M. (2018). *Diwan Mawqif Al-Rimal by Muhammad Al-Thubaiti: A stylistic study*. *Maqalid Journal*, 6(7), 45–64. <https://asjp.cerist.dz/en/article/134711>
- Al-Asmari, A. (2017, April 12). *Al-Thubaiti Mohammad: Lord of the desert, dean of poetry*. *Al-Jazirah Newspaper*, Issue 16503.
- Al-Khalil, S. (2014). *Dalil mustalahat al-dirasat al-thaqafiyah wa al-naqd al-thaqafi: Idha'ah wathiqiyah li al-mafahim al-thaqafiyah al-mutadawilah*. Dar Al-Kutub Al-'Ilmiyyah.
- Al-Misbahi, A. R. (2015). *Cultural criticism: From cultural patterns to cultural vision*. Al-Rahab Modern Foundation for Printing, Publishing and Distribution.
- Al-Roubi, A. Y. A. M. (2019). *Free verse poetry between the authority of reality and the authority of metaphor: The poetry of Mohammed Al-Thubaiti as a model*. *Al-Tawasul Al-Adabi Journal*, 8(2), 49–101. <https://asjp.cerist.dz/en/article/95575>
- Al-Thubaiti, M. (2009). *Diwan Muhammad Al-Thubaiti: The complete works (1st ed.)*. Al-Nadi Al-Adabi bi Hail & Mu'assasat Al-Intishar Al-'Arabi.
- Al-Thubaiti, M. (2010). *Tahiyat li Sayyid Al-Bayd – Mawqif Al-Rimal*. <https://althbaiti.com/12/>
- Arrab, W., & Zaitoun, Z. (2024). *Cultural patterns in the poetry of Imru' Al-Qais*. *Fasl Al-Khitab Journal*, 13(1), 111–130. <https://asjp.cerist.dz/en/article/244462>
- Askar, S. (2019). *The function of implicit patterns in Wassini Al-Araj's novel "My Isis Copia: Three Hundred and One Nights in the Hell of the Asylum"* (Master's thesis, Department of Arabic Language and Literature, Faculty of Arts and Languages, Mouloud Mammeri University, Tizi Ouzou).
- Belajal, A. S. (2013). *The shift in cultural patterns in Abu Tammam's poetry from classical to rhetorical style: A cultural reading*. *Maqalid Journal*, (4).
- Belkhouja, A. (2019). *Manifestations of image formation patterns in the statements of Abdelwahab Al-Bayati*. *Language of Speech*, 5(1), 136–146. <https://asjp.cerist.dz/en/article/74463>
- Bin Omar, A., & Bin Omar, M. (2022). *The dialogic of parallelism and displacement in selected poems by Muhammad Al-Thubaiti*. *Al-Qari' Journal for Literary, Critical, and Linguistic Studies*, 5(5), 12–31. <https://asjp.cerist.dz/en/article/210941>
- Cribb, I. (1999). *Social theory from Parsons to Habermas* (M. H. Ghouloum & J. Asfour, Trans.). National Council for Culture, Arts and Letters.
- Dahami, Y. S. H. (2023). *Home in the poetry of Saudi Arabia poets: Ibrahim Khafaji an example of a distinguished Arab*. *EL-Hakika Journal for Social and Human Sciences*, 22(1), 460–478. <https://asjp.cerist.dz/en/article/218021>
- Ibn Faris. (1979). *Mu'jam maqayis al-lughah* (Vol. 5). Dar Al-Fikr.



Ibn Manzur. (1990). *Lisan al-‘Arab* (1st ed.). Dar Sader.

Noui, H. (2021). *The term of Arab cultural criticism in light of the conflict of cultural systems (path and destiny)*. *Al-Ibrahimi Journal of Arts and Humanities*, 3(1), 575–593.

<https://asjp.cerist.dz/en/article/146601>

Omar, M. (2017). *Contemporary Arabic prose poetry: A study in cultural patterns* (Doctoral dissertation, Faculty of Arts and Languages, Department of Arabic Language and Literature, University of Kasdi Merbah, Ouargla).

Talib, A. (2018). *Cultural patterns and formation features in literary discourse: A reading through the experience of critic Youssef Alimat*. *Journal of Linguistic Studies*, 2(10).

Taylor, E. (1997). *Primitive culture*. Dar Al-Ma‘mun for Culture, Publishing and Translation.

**Citation;** Yahya, S. H. D. *Patterns in Contemporary Arabic Poetry: Muhammad Al-Thubaiti as an Instance (1)*. *Social Empowerment Journal*.2026;8(2): pp. 95-110.  
<https://doi.org/10.34118/sej.v8i2.4689>

**Publisher’s Note:** SEJ stays neutral with regard to jurisdictional claims in published maps and institutional affiliations.

