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Golden Saudi Literary Figures: Saad Al-Baz'ae Readings on His Contributions (1)

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ABSTRACT

Saad Al-Baz'ae is a prominent Saudi critic, thinker, and translator. Al-Baz'ae's academic journey spans prestigious institutions, earning advanced degrees in English and American literature and specializing in Orientalism. Over decades, his work as a literary critic, translator, lecturer, and cultural figure has had a profound impact on Saudi and Arab culture. Saad Al-Baz'ae is a distinguished Saudi critic, thinker, and translator in the Kingdom of Saudi Arabia. He has been involved in various literary periodicals and editorships and has authored numerous articles and publications in both English and Arabic. This study is an attempt to examine and analyze a side of Saad Al-Baz'ae's opinions on poetry. It provides an exploration of his impact on the Saudi literary landscape over the past three decades, as mentioned in his book, *The Renewal Controversy: Saudi Poetry in Half a Century*. The study also investigates Al-Baz'ae's views and comments on poetry in the Kingdom of Saudi Arabia.

Keywords: Enlightenments in poetry, illumination, literary criticism, literary heritage, poetic renewal, Saudi poetry, Saudi literature, translation studies,

Introduction

Saad ibn Abdulrahman Al-Baz'ae (also written as Al-Bazie) is a Saudi critic, thinker, and translator. Al-Baz'ae attended King Saud University in Riyadh and received a Bachelor of Arts degree in English Language and Literature in the year 1974. Additionally, in 1978, he graduated with a Master of Arts degree in English literature from Purdue University in Indiana. In 1983, he received a doctoral degree in English and American literature from Purdue University. His research, which focused on Orientalism in European literature, was the subject of his dissertation. He began his tenure at King Saud University in Riyadh in 1984, where he is currently employed as a lecturer in comparative English literature. Throughout his career, he has held several jobs, including editor-in-chief of the English-language newspaper *Riyadh Daily* and editor-in-chief of the second edition of the *World Arabic Encyclopedia*. Go to (Wapams, 2022; Ithra, n.d.) for further information. Al-Baz'ae was born in Al-Qurayyat into a family that believed in culture as a way of life. He was raised by a father obsessed with reading, who taught him the value of books and instilled in his heart the integrity of knowledge. He grew up relying on questions that flooded his mind, searching for answers in newspaper headlines, which he had been associated with since childhood.

Al-Baz'ae served as a member of the Scientific Council of King Saud University, the president of the Riyadh Literary Club, and a member of the Council of the International Fund for the Support of Culture at UNESCO. He was also a representative of the Saudi Arabian government. Over the past three decades, he has participated in a multitude of conferences and given a great number of lectures in a variety of countries and regions throughout the world. These countries and regions include Japan, Germany, the United States of America, Britain, Sweden, and France, as well as a great number of Arab nations. It is generally known that he is a researcher and commentator on the cultural scene in Saudi Arabia and the Arab world.

Saudi researcher and critic Saad Al-Baz'ae has been active in the Arab cultural arena since the early 1990s. He has been involved in its development. Both his literary contributions and his presence extend across a wide range of subjects of knowledge and activities in the cultural sphere. To this day, his active presence has resulted in the production of twenty-seven works on topics including translation, criticism, thought, and culture. He is widely regarded as one of the most influential critics of Arab culture. In the year 2017, he was honored with the Sultan Qaboos Award for Culture, Arts, and Literature in the category of literary criticism (Zain Al-Din, 2021).

Al-Baz'ae has authored many articles in local and Arab newspapers and magazines, as well as many English-language studies published in peer-reviewed academic journals. He also has publications issued in Germany, Sweden, and Poland. He comments on his interest in poetry, mentioning that his most recent book, *"Languages of Poetry,"* notes that he has published six books on poetry and reminds the reader where to find his writings on poetry. He himself looks at things as a reader and finds that certain interests have dominated him, such as poetry (Al-Zaeem, 2011). He edited and took part in translating poems from Saudi poetry into English and has published several books translated from English. He worked as a part-time consultant to the Ministry of Higher Education in Saudi Arabia. Al-Baz'ae participated in establishing and managing the editorship of several Saudi literary periodicals,

such as Qawafil. On March 7, 2024, he was appointed a member of the Board of Directors of the General Authority for Literature, Publishing, and Translation.

Among Al-Baz'ae's comments on poetry and prose and their juxtaposition, he says, "What happens in poetry happens in prose, including narrative. The novel is a long text, and its language is often straightforward. What it seeks is to tell a story, portray characters, and manage dialogue to convey a vision, position, or idea. Such an endeavor does not require metaphorical, symbolic, or condensed language. However, the novel itself occasionally incorporates passages or moments from the narrative that reach the level of poetry. There are many examples (Al-Faisal, 2023).

"The seamless continuity of literary generations stands as a remarkable achievement, a testament to the dedication and perseverance of the pioneers who laid the foundation for Saudi Arabia's literary and cultural renaissance" (Dahami, 2025b). Saad Al-Baz'ae, no doubt, is among such Saudi pioneers. Al-Baz'ae has contributed to the cultural and literary movement in the Kingdom as a researcher and literary critic since 1984. He participated in the founding and editorial management of several Saudi literary periodicals, such as Qawafil. He was a member of the board of directors of the Literary Club in Riyadh and editor-in-chief of the peer-reviewed periodical (*Hokul* حَقُول). He also wrote a weekly cultural article in Al-Jazirah newspaper and another in English in Riyadh Daily (Alyaum, 2003).

A professor of English literature and literary criticism, Saad Al-Baz'ae, is one of the most prominent figures in Shura Council work, critical performance, and enlightened cultural momentum, with a biography that speaks of "knowledge" and action. Al-Baz'ae is "instrumental in pioneering the literary and intellectual movement in the kingdom, laying the foundation for modern Saudi literature and thought" (Dahami, 2025c). He spent decades depicting scenes of "excellence," forming a unique human synthesis that established edifices of research, discussion, dialogue, translation, authorship, and criticism.

In addition to serving as the chair of the judging panel for the 2014 International Prize for Arabic Fiction (also known as the Booker Prize), Al-Baz'ae was the chief executive officer of the Riyadh Literary Club. He is a member of a large number of academic and cultural organizations, both domestically and globally, and he has delivered a great number of lectures and specialized research papers. Additionally, he has participated in a broad variety of conferences, both domestically and worldwide. He is the author of a great number of works that cover topics such as translation, culture, criticism, and literature.

Al-Asmari (2018), describes him, saying Al-Baz'ae amassed complements and diversities that burdened his mind with an impressive accumulation of linguistic and cultural inspiration, as well as divergence and distance in the literary product. He observed popular proverbs in the books of Abdul Karim Al-Juhayman, moving between the pages of Tolstoy's Crime and Punishment and other seminal books, attending to philosophical discussions in European libraries. Al-Baz'ae admired Edward Said's book Orientalism and marveled at the output of the French thinker Michel Foucault, bringing together disparate cognitive tools to weave the cloak of "cultural thought," weave the threads of "comparative criticism," and formulate texts of "diverse literature" according to integrated foundations of engagement and contribution. It is worth mentioning that Advisor Turki Al-Sheikh, Chairman of the Board of Directors of the Saudi Entertainment Authority, has appointed Dr. Saad Al-Baz'ae as Chairman of the "Golden Pen Award for Literature, a prestigious award for the most influential writer. Al-Baz'ae is a "national figure with expertise in the fields of literature and novels (Culture and Arts, 2024).

Objectives of the study

The paper aims to shed light on Al-Baz'ae's literary ability and his impact on the Saudi literary scene. Through an analysis of a selected work of his, the study tries to explore his views on the themes of renewal, cultural landmarks, and methodological features present in Saudi poetry. Al-Baz'ae's exploration of various dimensions of literature, including the relationship with heritage and modernity, reflects his profound understanding of the cultural and literary textile of the kingdom and the region. Behind this investigation, there are several objectives. One such goal is to analyze Al-Baz'ae's contributions to the Saudi literary scene through his critical writings, shedding light on his scholarly activities, such as his lectures, conference participations, and memberships in academic, literary, and cultural bodies, and their impact on the development of literary discussion in the region. Investigating Al-Baz'ae's book Contribution to Literary Renewal is another goal. This goal aims to comprehend the ways in which Al-Baz'ae has influenced the development of Saudi poetry. "Renewal" describes how poetic expression, ideas, and styles evolve. Al-Baz'ae studied how Saudi writers preserved aspects of traditional Arabic poetry while embracing contemporary forms. A key component of this objective is his book, The Renewal Controversy: Saudi Poetry in Half a Century, which explores how changes in Saudi society and culture affected poetic innovation.

Research Methods

The research methods describe how the study is conducted to achieve its objectives. These methods are carefully chosen to align with the goals of the study. It utilizes an analytical approach that emphasizes the cultural, aesthetic, and historical dimensions of literary phenomena. Al-Baz'ae's keen awareness of the importance of these dimensions enriches the study, providing a comprehensive understanding of the complexities of Saudi poetry. By examining the interaction between scholarly and non-scholarly culture, the research methodology offers a nuanced perspective on the multifaceted nature of Saudi literary expression.

This study employs a multifaceted research approach to investigate Saad Al-Baz'ae's literary influences via literature review. The study tries to examine Al-Baz'ae's published book about the dialectics of renewal and concepts about Saudi poetry. In the book of Al-Baz'ae, the researcher attempts to deal with some contextual analysis. He tries to analyze several points critically within the broader cultural, social, and intellectual landscape of Saudi Arabia,

exploring the factors that have shaped his literary and critical approaches. These methods work together to provide an analysis of Saad Al-Baz'ae's literary contributions, ensuring that the study is thorough and well-rounded.

Results and Analysis

Al-Baz'ae's Contribution to the Saudi Literary Scene

"Poetry is an issue that has occupied and preoccupies ancient and modern critics. It appears that it will remain so, as the earliest definition of what literary critics considered was no more than a glance here or a gesture there" (Dahami, 2024). Parallel to that, Al-'Arith, (2020), asks "How can poetry include a definition of something when it is concerned with what contradicts all definitions? Saad Al-Baz'ae responds to this question. The following book by Al-Baz'ae directly or indirectly illuminates numerous points related to the question. Like Yahya Amgasim, "one of the most striking aspects of [Al-Baz'ae's] work is his unflinching portrayal of the rigid social customs that defined this era and region of Saudi Arabia" (Dahami, 2025a). The *Renewal Controversy: Saudi Poetry in Half a Century* is one of the voices of Al-Baz'ae to present his literary skill, creativity, and wide imagination. The book seeks to paint a picture of the poetic scene in the Kingdom of Saudi Arabia over the five or six decades extending from the 1950s to, according to the writer, the present day. This period witnessed the Kingdom of Saudi Arabia attaining a stage of political stability, which enabled social and cultural life to reach a distinctive level of growth and effectiveness. Although the period preceding the one covered by this book was rich in poetic production, it matured on the cultural and artistic levels, as the book seeks to highlight by examining the works of several poets who emerged or whose output matured during the period in question (Al-Baz'ae, 2009, p. 9).

The book shares the views of the critics on an important issue. The debate about renewal shows up in the works of many poets and in some of the criticism from that time, which usually called for renewal despite social and critical views that challenged or opposed it. The renewal itself resulted in declared positions in poetic and critical discourse of varying strength and intensity, just as it manifested in poetic works that embraced renewal without declaring a position. Poets were sometimes critics in their articles, books, and poems.

Illuminations

The concept of light in Islamic thought, particularly in Ghazali's works, emphasizes illumination as a pathway to knowledge and transcendence (Hesova, 2012). As per Arabic poetry, Arabic poetics emphasizes the beauty of language and its ability to evoke wonder, which complements the use of illuminations in poetry (Harb, 2020). An intriguing contribution Al-Baz'ae attempts to view is the concept of illuminations in Saudi poetry. Al-Baz'ae's description of illuminations in Saudi poetry reveals these luminous images as significant semiotic tools that encapsulate cultural memory and emotional depth, rather than mere aesthetic embellishments. A key point that our literary figure makes is his exploration of the deep meaning of illuminations in Saudi poetry, showing that these bright images are not just decorative but powerful symbols that carry cultural memories, emotions, and the identity of the region. Saudi "poetry emphasizes the concept of 'homeland,' reflecting the broader trends in contemporary Saudi poetry and its reception among critics and audiences" (Dahami, 2022). By looking at how traditional spoken poetry and modern written poetry connect, Al-Baz'ae explains how these lively images work together with older Arabic poetry and the local culture of Saudi Arabia, bridging the past and the present. This analysis shows, based on Saad Al-Baz'ae's ideas, that the vivid images serve as a storehouse of shared heritage and a place where feelings and history come together to express the changing poetry of Saudi culture, especially in Saudi poetry.

Features of the Poetic Scene

Under this title, Al-Baz'ae shows that the poetic scene in the Kingdom of Saudi Arabia is part of the poetic scene in the Arab world as a whole. Just as literature and culture in general are inseparable from their Arab affiliation, the term "Saudi poetry," which appears frequently in this analysis, his thoughts, and elsewhere, does not differ from the term "Egyptian, Iraqi, or other poetry," showing the characteristics of the region in which writing developed, including social, cultural, geographical, and other factors. The Arabic language has been pivotal since the 7th century, facilitating the spread of Islam and the establishment of Arab-Islamic empires across diverse regions, from Spain to Central Asia. It embodies classical values and Islamic culture, preserving knowledge in various fields such as literature, science, and philosophy (Hell et al., 2007). Similarly, the Arabic language and the Arab-Islamic heritage serve as the primary foundation for production both within the kingdom and beyond. In this introduction to a book on poetry in the Kingdom, an attempt is made to outline the broad lines of the historical and literary aspects that form the background of the picture the book presents.

Historical Features:

Al-Baz'ae proceeds from a logical context, namely, to explore history and its impact and heritage, which should not be overlooked or neglected, because those without a history will have no future. Saad Al-Baz'ae said that the formation of the Kingdom of Saudi Arabia's political entity affected all aspects of life in the regions involved. Contemporary [Saudi] poets ... exemplify the shift towards modern forms, reflecting broader societal changes and the quest for identity within a unified national framework (Dahami, 2020). It was only natural that social, economic, and cultural life would change, just as political life changed, albeit a gradual change, with sinuous lines and intertwined elements. Since the new political entity occupies over two-thirds of the Arabian Peninsula, or the peninsula for short, it is only natural that its variables and basic characteristics would be connected to those of the rest of the peninsula.

Al-Baz'ae talks about an entity that enjoys remarkable homogeneity between its various components— an entity whose edges make up an extension of its surroundings, just as in the rest of the Arab world. All of this means that talking about cultural, social, or other aspects of the Kingdom is often about the other parts of the peninsula. There is no separation between these parts, especially on the cultural level, including the literary aspect, of course. According to Hardy (1984), the modern literary movement, while facing challenges, has contributed to a vibrant arts scene that continues to evolve. The literary movement in the north, south, center, or other parts of the kingdom is an interwoven movement, each influencing the other in a manner akin to that which occurs between communicating vessels. The form of a poem changes in one part and it changes accordingly in other places. However, the relationship between the parts of the political entity remains, of course, closer because of the connection imposed by administrative ties and the commitment to unified or semi-unified policies. From here, we can assume a degree of homogeneity between the parts of the Kingdom of Saudi Arabia at all levels, exceeding that between those parts and what lies outside them politically.

This is without neglecting the disparity sometimes imposed by the characteristics of social life, historical circumstances, or other factors in the various parts, which can be viewed as diversity. The diverse cultural backgrounds across regions, such as Najd and Hijaz, contribute to a rich poetic heritage, with each area influencing the others through shared themes and styles (Almohaimed & Al-Tamami, 2024). The Hejaz, for example, which has been in contact with the civilized world and with different races for a long time, is different from the Najd region, which has had an intermittent relationship with that world and has hardly known any races other than its inhabitants. These two regions, in turn, differ from the Aseer region, which is more closely connected to the south of the Arabian Peninsula, and from the Eastern Region, where we find many points of convergence linking it to the neighboring Arab Gulf states.

However, these regions became closer to each other, despite their differences, when they united under the Saudi banner at the beginning of the last century. Communication between the Hejaz and Najd, for example, reached a level unprecedented throughout their history. Together, they embarked on a process of administrative and economic formation that raised the level of homogeneity to an unprecedented level, leaving a clear impact on life in its various aspects, including social, cultural, and other aspects. While this mutual influence did not begin from the first moments of political unification, it soon intensified and developed to the point where Najd, with its deserts and villages, adopted characteristics that the Hejaz had previously known, such as formal education, journalism, and certain cultural interests, such as the development of modern literary genres. Some of these characteristics, like cultural institutions, were new to everyone and left a significant mark on intellectual and creative life throughout the kingdom.

The reference to Najd and the Hejaz serves merely as an example, as the lessons learned from them can be broadly applied to other parts of the Kingdom. The northern, southern, and eastern parts were also influenced by completely similar influences, just as their characteristics governed them, some of which still exist. The social and cultural fabric in the Eastern Region—Al-Ahsa, Dammam, and others—differs from other fabrics. "Economic advancements, particularly due to oil discovery, facilitated cultural and artistic developments, allowing poetry to flourish as a form of expression" (Zuhur, 2012). It was exposed to influences unknown to other regions, perhaps the most important of which was the economic influence represented by the discovery of oil and foreign expertise early. Meanwhile, the southern and northern regions remained influenced by prominent and different social factors, such as the tribal fabric in both regions and other economic factors, such as agricultural life in the south, livestock herding, and the style of migration in the north. It should be noted that both factors were also important in the east—Al-Ahsa and Qatif, for example—and in the center, Al-Qassim in the north and Wadi Al-Dawasir in the south, for example.

This historical allusion is no longer of great importance today, as its influence on the formation of contemporary cultural life has diminished markedly after distances became closer, elements intermingled, and aspects spread. This is due to the rapid development of culture over the past half century. This period offers an important historical glimpse because some of its elements have not completely disappeared. Pluralism and diversity persist due to the way of life and the factors that create these elements, such as the geographical environment and economic influences. Understanding these elements is crucial for comprehending many features of cultural life, especially literary and poetic aspects, as they are deeply rooted in the historical context. For example, we will not understand why the Hijaz adopted creative changes earlier than others or why sea imagery is more prevalent among poets in Qatif or Saihat compared to their peers in the central or southern regions.

According to Alyaum (2002), the culture of the desert, which is a spectacular creative phenomenon, stands out as one of the most prominent themes in the literature of the Arabian Peninsula. In a similar vein, if we do not have this vision, we will not be able to fully comprehend the circumstances that contributed to the influence of the desert atmosphere and its depiction of Bedouin life in poetry within the central region, specifically Najd, as well as portions of the Hijaz that developed into the western region. A significant number of these components were not confined to a specific region; rather, they were distinguished by their ubiquitous occurrence.

B. Cultural Landmarks

Al-Baz'ae did an excellent job of exploring a topic that is familiar to all authors and writers. He did this by incorporating the following into his background, which highlighted several different cultural monuments. This concept is elaborated upon by him: Two key shifts occurred during the literary renaissance of the kingdom: one was a movement towards heritage, which centered on the restoration of what could be rescued, and the other was a movement towards the other, which embraced its evolution and diversity. Either for the purpose of self-preservation or for the purpose of engaging with the developing world, the adjustments were essential.

While these two shifts were expected in all renaissances or stages of literary and cultural transition, the shifts of poets in this country differed in some aspects from those found in most other Arab cultural environments, particularly those with which Saudi poets were in contact. While the Arab-Islamic heritage was, in its entirety, the same for all, the Arab poetic heritage, in particular, appeared different to the poets of the Arabian Peninsula. They saw themselves as the closest heirs to the early Arabic poets. They believed that Arabic poetry originated here and that, as a result, they bore a greater

responsibility than that placed on other Arab poets. The fact that the Arabian Peninsula was also the birthplace of the Muhammadan message and the cradle of revelation deepened this feeling. These circumstances made the relationship with heritage and the past of special and distinct importance.

Although the feeling that accompanied these special relationships with heritage was often characterized by vanity, the results it led to did not make poetry in the Kingdom superior to other forms of poetry. Although the heritage here was that of classical Arabic, another heritage, that of colloquial Arabic, was not absent, despite its relatively minor role. The colloquial heritage, known as the popular heritage, is present and influential in the region's culture, as in all cultures. It was only natural for the colloquial heritage to be present in the renaissance of Saudi poetry, as colloquial is the primary language of communication. Its diversity reflects the differences between the regions of the Arabian Peninsula, its cognitive and aesthetic connotations, and the experiences it contains, all of which are part of an individual's heritage, whether educated or illiterate. This means that the poet connects to his popular heritage on two levels: a general level, encompassing cognitive connotations and experiences shared by all speakers of the language, despite their differences; and a specific level, that of popular poetry, which is present in some poetic texts through implicit or intentional intertextuality.

The relationship with the "other," mainly the Western "other," was also different from that in other Arab areas, like Egypt, the Levant, and Iraq, for two reasons. First, it is a relationship that has always been shrouded in feelings of caution and hesitation, even for those enthusiastic about openness to the "other." Even when a poet sees the importance of deepening openness, the social and cultural contexts surrounding him, or discourses in the Foucauldian sense, cast a shadow and lower the ceiling of progress. Second, it is often a secondary relationship, as most poets could not engage directly in cultural contact with the other and read their creative output. They relied on what Arab poets in the aforementioned countries conveyed to them and on what they were influenced by. Poets were often poor in their knowledge of foreign languages, unlike their counterparts in Lebanon, Egypt, or the Maghreb. This weakness was reflected in many of them relying on translation. Of course, there were, and still are, those who communicate with foreign literature in its languages, especially English. However, their number is so small that it can hardly be enumerated.

In the first half of the twentieth century, the prevailing cultural climate in the kingdom did not encourage openness to others. Despite the clear differences between some regions of the kingdom in this regard, the unification of the country led to the unification of policies, systems, and conditions. What can be generalized in this context is that the country had and continues to enjoy a deep connection to its religious, cultural, and linguistic heritage, a connection that was often characterized by a great deal of caution and strictness, or what could be called increased caution for fear of falling into error. This may have been because of the geographical conditions that characterize the Arabian Peninsula, despite the disparities between them. Even the most open environment, Al-Hijaz, saw little of the world or did not see what countries like Egypt or the Levant saw. Most of those coming from abroad were pilgrims or visitors to the holy sites. It was not possible—except in exceptional cases—to contact the West, for example, or to go there on missions, as in the Egypt of Muhammad Ali and his descendants or in the Levantine environment, where Christianity, foreign communities, and various forms of Western presence were present. This limitation was compounded because the Arabian Peninsula, and the Kingdom of Saudi Arabia in particular, was not subject to European colonialism, and religious minorities, including Christians, Jews, and others, were absent or almost nonexistent.

All of this was bound to impact creative cultural output, including literature, poetry, and other forms of expression. The Renaissance, as a whole, arrived late, advancing in some areas and lagging in others. When it arrived, it was often an echo of what was happening in Arab regions that had previously undergone change and renewal. This relatively late relationship did not prevent the distinctive poetic voice of distinguished poets, both in the early stages of the Renaissance and in subsequent phases. Poets differed as much as they resembled their Arab counterparts, responding to many and diverse local influences, including political, social, economic, geographical, and cultural influences, connected to what I mentioned at the beginning of these observations: the poets' view of themselves as belonging to the Arabian Peninsula, based on the peninsula's distinguished position on the map of Arab history and geography.

Methodological Features:

One of the creative forms in Saudi poetry, although it is not noticed or given importance, is represented in educational curricula and the talents it fosters in learners. Al-Baz'ae did not overlook this in pointing out several literary and poetic features listed for their importance in educational curricula, stating, In the study that comprises this book, the analytical approach is based on awareness of the importance of the cultural, aesthetic, and historical dimensions in understanding literary phenomena. The first dimension includes viewing literature as a cultural product at the two main levels of culture: the worldly level and the non-worldly level, or the intellectual level, which is worked on by individuals who possess a distinct share of knowledge and experience and a sense of civilization. The popular level, conscious and unconscious, which is shared by members of society and makes up an automatic reservoir for individuals in society, forming the bulk of their identity.

Literature, here referred to as world literature or the literature of world culture, is connected to these two levels, and it is essential to understand them, even if it is often not possible to give them equal attention in research and analysis. This dimension also includes the aesthetic aspects distributed across culture at its various levels, without which literature would not be literature. Beauty, whether represented by the connotations of words, sentences, or images, or by rhythm or otherwise, is the spirit of literature and poetry in particular. Therefore, critical analysis must include this dimension along with other analytical dimensions. Although the literature studied here is primarily scholarly literature, it derives much of its cognitive and aesthetic value from its connection to the popular level of culture.

No matter how high its stature in the arena of thought or philosophy, poetry remains connected to the particular legacies of the poet, who, like the short story writer and playwright, returns to this popular heritage, deriving many of its forms and themes from it. This implies that the poetry examined here welcomes both scholarly and non-scholarly cultures, and its preference for one over the other stems solely from the unique circumstances of individual poets or specific environments. The existence of the two gates does not mean that they are equal in influence, but the extent to which the poem or poetic

work leans toward one of them is linked to individual and environmental variables that outweigh one factor over another, and they rarely confine poetry to one area completely.

Conclusion

A major literary figure in Saudi literature, Saad Al-Baz'ae, has significantly contributed to shaping the literary and cultural identity of the Kingdom of Saudi Arabia. Through his critical works, translations, and close interaction with literary traditions globally, Al-Baz'ae has, to a positive extent, highlighted the growth of Saudi poetry and its integration into the bigger Arab and worldwide literary traditions. His thoughts on poetic renewal, as shown in *The Renewal Controversy: Saudi Poetry in Half a Century*, reveal the interaction of tradition and modernity in Saudi writing. Moreover, his idea of illuminations in Saudi poetry draws attention to the depth and breadth of this literary legacy, revealing its role as a vehicle of identity and literary memory.

Al-Baz'ae systematically combines cultural, historical, and aesthetic aspects, therefore bridging the gap between classical Arabic legacy and contemporary Saudi influences. His works offer a blueprint for blending many intellectual traditions into literary study as well as enhancing our understanding of Saudi poetry. As Saudi Arabia continues to undergo swift cultural and socioeconomic changes, Al-Baz'ae's legacy provides a valuable roadmap by which to navigate the evolving literary and cultural Saudi landscape. The outcome drawn from the analysis underscores the pivotal role of Al-Baz'ae in shaping the Saudi literary landscape. His profound insights into the cultural heritage, methodological features, and poetic innovations have contributed significantly to the enrichment of Saudi poetry.

Recommendations

An additional line of inquiry could concentrate on investigating the long-term influence that Al-Baz'ae's writings have had on the developing literary landscape in Saudi Arabia. In addition, conducting research into how his translations and critical works were received by academic circles around the world could provide extremely helpful insights about the worldwide nature of Saudi literary works. Through greater investigation of the linkages between cultural memory, emotional resonance, and symbolic motifs in Saudi poetry, as noted by Al-Baz'ae, it is possible to obtain a more profound comprehension of the numerous layers of meaning that are present in the literary works of the region.

Despite the fact that this study focuses on Al-Baz'ae's interpretation of poetic renewal, it is important for future research to investigate how this notion is manifested in other Arab locations, such as Egypt or the Levant. Through the examination of Saudi Arabia's poetic renewal in relation to that of other countries, academics are able to uncover both the parallels and the contrasts in the approaches that Arab poets take to addressing modern concerns. In addition, the following recommendations for further research are presented in order to further the understanding of Saad Al-Baz'ae's literary contributions and the significance of those efforts in the context of an exhaustive biographical investigation.

It is my opinion that a thorough biographical analysis of Al-Baz'ae's life, education, and career path is required, with an emphasis on the early events and influences that influenced his literary and critical viewpoints. To guarantee that Al-Baz'ae's contributions continue to stimulate fresh research in Saudi and Arab literature, these suggestions are meant to promote more investigation into his writings and associated subjects.

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