

The Local Image between Critical Vision and Reality of the Seasoned Poet (Lamiat Rabeea Ben Maqroom Al-Dadhbi)

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Abstract

The Local image is the result of imagination that helps the poet on the formatting of the external reality anew composition in the poetic text, making stock of his imagination to the details of daily life and its preset scenes within the framework of emotional space and time, convenient splintering poetic images filled with passion, motivating the recipient to interact with the poet's commercial and his life issues, which he colored in his imagination based on emotional or visual recollection, or any recall based on one of his established senses, to be an innovative coloring that presets an image of external reality its content are the poets daily experiences and life elements, to bring forth an innovative new local birth that infuses spiritual meanings that affect the soul, and confirmed the interesting admiration of the poetic text maker. So simulating the temporal moment with spatial – the moment of the daily human existence of the poet- fantastically redraw it again with a distinctive creative coloring that makes the local image a polarization of my emotional drive within the text.

Keywords: local image, critical vision, reality, seasoned poet, Lamiat, Rabeea Ben Maqroom Al-Dadhbi.

Introduction

The local image is the fruit of the imagination that helps the poet to form a new external reality in the face of the poetic text, making his imagination stock of the details of daily life and its present scenes within the framework of emotional space and time. They are appropriate splinter edited poetic images filled with passion that motivates the recipient to interact with the poet's experiences and life issues. He painted with his imagination based on emotional or visual memory, or any recollection based on one of his stable senses. It is an innovation that presents an image of an external reality guaranteed by the poet's daily experiences and life elements. To come up with the birth of an innovative local image that conveys spiritual lyrical expressions that affect the soul, and emphasizes the enjoyable admiration that is the purpose of the poetic text-maker. The simulation of the pomegranate moment is with the spatial - the moment of the poet's daily human existence. It redraws it imaginary again with a distinctive creative coloration makes the local image the focus of the polarization of my feelings engine within the text. The poet Rabia Bin Muqrum al-Dabi benefited from his various poetic experiences in employing various words. Some these words were a reflection of his experiences as he reads in his poetic collection in many places and places that reveal to us the many travel from time to time in places and countries. (Al-Kreiti, 2017)

Literature review

1-Local Image as a Concept

The local image is defined as a pictorial pattern. It depends on the features of reality so that the creator is serious or something. It is confined to his local environment and builds on his creative visions. (Maan, 2001)
The local image is based on the daily events and the emotional vision of these events from the poet's point of

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view. It is based on the main criteria: realism, apocalyptic privacy defined by a local environment, and the al-Alami dimension in which it was produced (Al-Fartousi, 2011).

2- Introducing Rabia Bin Muqrum Al-Dabi

He is Rabia bin Muqrum bin Qais bin Jaber bin Khalid, Umamr bin Rage bin Malik bin Bakr bin Saad bin Hanba bin Ad bin Tabkha bin Alias bin Alamud bin Mu'thar bin Nizar al-Dabi. A veteran poet, Aslam, and good Islam. He witnessed the battle of Qadisiyah and Jalwala. He is a poet of the da'ad and the sources say that he lived a hundred years or more, and he said in this:

And a hundred came on against their enemy...

They are males whenever they are threatened

(Al-Qaissi, 1986)

Methodology

The choice of Rabia bin Muqrum al-Dabi for its distinction was chosen despite the fact that each of his poetry is distinctive. It has its own peculiarity. It finds his poetry adopted in the grammatical purposes of the 9th century Hijri at Al-Aini (Al-Qaisi, 1968). The Lamais is one of seven lama's poems that have embroidered his poetic collection with creativity and ability, but this poem is ahead of others in this.

Results & Discussion

Rabia bin Muqrum al-Dabi opened the poem of Al-Lamiiyah by saying:

For whose these homes that have not been lived...

By edges of swords, the blade is stopped.

Landmarks have seen and the rest of its son...

Created as the title of the book converted.

(Al-Qaisi, 1968)

The poet inquiries about the remains of a house that has never been inhabited, and is located to the south of valleys and sand dunes that are not high furnished and remained only as the remains of a book that has been forever old and whose lines are disappearing. The poet presented the image of the dynamic movement daily presence in the desert environment with positive connotations. The poet's knowledge memory and the details of its rich mental molecules achieved creative visions by bringing the local image of the house. It was the focus of the polarization of the text. It prompted a momentum of expressive images to demonstrate the intended truth that the poet wanted to reach. It is reflected in the subsequent verses of the text. It seems that the poet here regains the fate of the house and its people as soon as it is done with those houses in order to show his misery. It determined search to survive the inevitable fate that awaits him and is not much different from the fate of the house and its people, in which all beings are equal. Images of the house and its remnants, a local image repeated in the poet's world. The memory was unleashed in himself, which turned into a painful and savage connection with his reality on the one hand, and with the recipient on the other. Blowing a terrible whining in the form of poetic verses exposed to the human being's human inferno one day from his point of view. It then woke up in a long time to find himself out of paradise away from parents and loved ones.

A house for Saad in case Saad as if...

She is so soft as her arms

Her shoulders are wide as if a child..

Like a full moon from the sickle cloud.

(Al-Qaisi, 1986)

Away from the house of his beloved Suad, he saw her as a beautiful little moose soft-moving soft-paced, generous, elevated and honorable self-evident in its features. She is adorned with teeth-like beams- like the prominent full moon among the unfolding clouds. A place here is a specialty and the events of daily events present in a reality, and in the depths of itself, the place is a pet feels warm and protective. The image of the destroyed homes coupled with the memory of his beloved Suad, an effective and suggestive local equation. So, I take out that image rich with the moral momentum of the feeling nice impact in the hearing. The picture here combined feelings of nostalgia and memory, and belonging to rise from the words of the poetic text a local image that crystallized as a symbolic time context combining the past and the present.

It's like the carnation wind spread it...

Or a time I mixed lavender with hummels

It used to via its running and stopping

It leaves everything when something happen

It's like out of the way....

A glass of chain nectar.

(Al-Qaisi, 1986)

The poet's genius lies in highlighting the recipient's motor activity with its interaction, fluidity and fluidity in successive pictorial shots that instill vitality and energy in the poetic text. We find poetry has come out with various sensory patterns in one image. The visual image is manifested by the movement of the wind as it passes. Beautifully with the olfactory sense when its fragrance reminds it of the flower of cloves or the goodness of the fragrance of the henna plan. It mixed with the fragrance of lavender. Those good perfumes are known to be found in the position of the lamb. This good smell that we carry the fragrant, generous earth gets used to even in its hiccups - echoing high lust. It's intercourse at night, and its mouth tastes fresh honey. The poet drew from daily sensual footage of motion (sunny, visual, and tasteful) with an exquisite artistic description. It further enriched the image, thus employing more than one sense to draw the general frame of the local image. His pictorial ability glows with the flame of inflamed emotions. So she generates live poetic verses that are dazzled, and shine in the robe of creativity. He said too:

If it had been exposed, I'd be a monk...

In a bright head, sacred man.

He spend his night praying...

Until you take his used meat.

For its nice tone and good talk...

They have from his doctrine a part

(Al-Qaisi, 1986)

The poet painted a wonderful picture of a retired monk in his silo. He left the world and its people. They accepted to the Lord with all his wounds and ideas. They call his Lord the hours of the long night where everyone is in his dormitory. Night is a time of rest and tranquility, but this retired monk is his dormitory. His knife is the monologue of the Lord for long hours until his flesh has faded and his body is shaken. This is dazzling and dignified interruption to God. What makes him feel a supernatural relief is an inner awareness of his devotion? He pours into himself the gentleness of divine ecstasy. His spirit rises with the beauty of worship and the sincerity of certainty, but on the depth of his faith. If this belle is offered to leave his worship and wet him to God almighty. He turn towards her for the beauty that pleases the beholder. The good of her speech, which robs the door. He refrains from his silo to follow her passion and the splendor of

her good. You see the poet has intensified an suggestive image of his environment. Rich in moral significance, employing all its partial elements towards the purposes of interpreting it with aesthetic artistic prowess to form a text at the height of the fresh romance of the local image. Through this text, it provided relational links between the living reality markers and the creative local image. This requires the poet to have a realistic view of the events framed by a philosophical understanding of the translation of those signs, whose references to the realities of the pension, in order to come out with the advanced local image (**Al-Fartoussi, 2011**) and this is one of the requirements of the brilliant local image. Also he said:

You see a deacon knocking on my mouth...
And we've got my gun, and he's risen in my way.
And I thought I was old as if I was pregnant...
A story and who's going to catch a snitch.
I've seen the good of the channel.
It's like a connection.
It's time for me and the iron to go...
Pour the gourd and move.
(Al-Qaisi, 1986)

The poet presents a local picture of the case of a great sheikh. It makes him old. His walk became heavy. He is hardly trained and likened his moving to the attempt of a hunter to approach his prey cautiously and troy. After the blade of the sword of manufacture refined and made, past his purpose quickly and confidently. For time its rounds, here it is to be as worn and decayed as iron. Nothing holds up against time. He was in the violence of his activity and his passion and the attention of the beautiful women. Here, the poet acknowledges the presence of time and its realism and its impact on man. The elements of his environment, are so the poet rose up his local dramatic temporal image using the manifestations of reality. He lived in an emotional mobilization to a profound indication that the value of the text and prompted the local image to meditate and investigate accurately to reach a clear conception of the text. In this scene, the poet sheikh senses time as he breathes a great, long and deep breath. His whole life is organized in front of him in a dull perspective reflected by a dusty woman of memory. It nourishes his soul with shots of sweetness, kindness and emotional condensation in one. On the other hand, the fact of the pension, which is stifled by old age and exhaustion? The confrontation here is an intellectual feeling that has produced a local image that has been characterized by cruelty and bitterness.

He said:

The horse witnessed on the day it was over.
With the sound or the list function is all
The snitch of the grill...
The horse clubs raced to the top.
If it wasn't for a palm, it'd be hard to get hurt.
From it the gourd sits with the swabs.
And if it's intimate, you've seen it.
It throws its knight down
And if it's poisoned by whips, our horses.
It gave its hunt and didn't any harm.
They invite to fight and I was the first one...

And I'd ride it if I didn't come down.

In this passage, the poet summons the image of the horsemen, as they ride the purebred Arabian horses known for their enormity and abundance on the day of their homes and their cruiser in Selim Land. His horse in that cruiser was distinguished for its sheer size and stiffness, upset in its gait, the forerunner of pure-bred horses. The strength of the relationship is between the rider - the poet - and his horse. His ability to ride such a distinctive and strong horse was in its extreme flow and intensity sweat profusely. It crushes all who stand in its way, plunging it into a foothold like a palace for its speed. A horse gives you whatever you want from it for its intelligence. Its good dressing is without the need to use whips as is the action with other horses. This is how a horse is installed by a poet - a ravishing jockey. The horsemen descend on it in the battlefield. A local image of a highly tense kinetic movement, fragmented to a dynamic mechanical movement at the height of energy, activity and flexibility. Especially in the twentieth of the poem, it is very perfect and creative until the eye and spirit feel exhausted to follow the loud local image. Thus, the recipient here is steeped in the midst of noise and dust. A degree of awakening is enough for him to feel. He is carried by the impulse of unruly running in the rhythm of the movement of horses and the clattering of weapons. It is a picture ravaged by the madness of the battle, to find its horizon for a brave knight, a cavalier - the poet. The word pursues chasing the horse. The eye and ears chase the Persians. the contemplator for them hopes that it will not be in The face of this knight but standing far away to look at the most wonderful pictures of horsemanship and feet. The poet has intensified emotional emotions, kinetic elements, graphic effects, and the treasures of his memory, to present a local image very accurate and creative.

Also he said:

I gathered the money hardly..

And I avoid myself from the bad food

I entered the hoses of kings..

The worse saying of person is what he did not do

(Al-Qaisi, 1986)

The poet reveals his way of life. How he collected the money from a clean source. How he had adapted it. So, he was neither stingy nor wasteful, but was the manager of his affairs. He did not court a man without even saturating his stomach. In the second house, there is deep wisdom that tells about one's bad characteristics saying what he does not do. He does not pretend or brag about entering the palaces of kings, but he really did. We find the personal tone. The warm intimate awareness of his self and his presence is enveloping his local image. Accompanied by the sometimes cloudy semantic discipline, the ever-changing and adventurous rhythm of his life framed by his psychological shipment the poetic text based on his living and non-inverse imaginations, with emotional and linguistic features that distinguish him from others.

Also he said:

I witnessed and transformed the battle of the valleys...

The sons of a knight are like the children of the world.

The leakers shaved the iron...

A well-thought-out strike.

His memory proved what he witnessed in the battle of poetry. A battle had took place between the Arabs and the Persians after the Battle of Al-Qadisiyah. The sons of Persia carried white-like stones. They wore shields from iron rings as overlapping as if they were people who had scabies mixed with the urine of the camels exposed to the sun. It is used to treat scabies. You see in these two houses a fixed visual image which

there is no motion. As if it is a painting without life, for the Persian army, which is supported by elephants and iron shields woven in a solid, high-quality manner. A realistic, descriptive local image, through which the poet attempted to arouse the recipient's feelings and extract emotional emotion from him as a result of a process of approach. The truth of the image does not give this psychological dimension to the recipient because we feel its silence and silence. The reader looks at a painting hanging on a wall dating back to a long time and a sunken memory, not an emotional poetic image of enthusiasm to display the heroic tournaments and his poems so that we can make the strongest armies at that time and the most number and several.

Also he said:

He hates me as if...

His chest is boiled like a boiler.

I got him out of me, so he broke his lead...

And I got him over the lookout from above.

(Al-Qaisi, 1986)

A repeated picture in human society as the poet eventually may gain the enmity of some for purpose or unintentionally. The grudge boils in the chest of his enemy like a boiler, but our poet in it all the meanings of humanity sound and true. It hatred will respond to him and return the spiteful to the seriousness of the right humanity. A local sensory image with simple language compositions. It affects the recipient and automatically revive it to the point where the recipient senses the dynamic movement invisible in the text.

He said:

And my brother is a conservative.

And he obeyed his own generality...

I alerted him.

And the morning of his color didn't come.

So I came to him, and I got him.

Whoever embraced her mood, she didn't kill.

Pure redhead, the most expensive.

The generous of the sheep is unmacheteed.

(Al-Qaisi, 1986)

Perhaps a man of decent origin with known lineage disagrees with his mentors and obeys the passion of him. A local behavioral picture is common every time especially at the time of the poet. It tells the recipient that one's originality and good mineral cannot change or transcribe even if the strongest reds drink and emancipate them. Morality does not do its work with our poet, so the qualities of a person in it and its morals are its prominent and distinctive features. His image in this passage was new and clear. His imagination was unleashed and his texts suddenly came with a beautiful harmony that carries with it the hidden color of life. Actual on the ground, the poet is fully aware of all of this. So accomplish a local image for a moment in which he passes himself once. He returns to the framework of the same self again beautifully mixing it to those elements within the poetic text within which the local image branched. Those elements return to relate to a ruling Context and cognitive attachment is a distinctive boy's creativity that is credited to the poet.

Also he said:

And the bride of the dress show, his wedding...

From another dimension like him at home.

And I've been shot in the living to get it...

And time hit me with all the time.

(AlQaisi, 1986)

The poet speaks about his walking during the day and his descent at the beginning of the night to his home, a soft and pleasant life. On the other hand, the permanence of the situation does not stand in front of the fluctuations of time and the concerns and calamities. He imposes on a person. Kindness, potency and capabilities, a sore pale face without expressions and without depth, a two-sided image drawn with a subtle hand. Its quiet indifferent body gradually increased expression creeping with a pale color and hollow content, loud obsessions. It increased its torment with deep knowledge in the dominant field of life. As the poet's psychological and realistic situations that accompanied the text Scream with self-agony and the temptation of life.

He said too:

And a ride filled the darkness with his moth....

He's complaining about my bloody shadow.

I'd like the secret to kill him and his comfort...

A month of crying strongly

We're going to go out like a AlNeet's son.

Its sources are poor

I treated him kindly

Like a granted goat

So it's like it wasn't.

Don't you remember him for those who didn't.

(Al-Qaisi, 1986)

The poet in his advanced verses paints a dynamic and dramatic scene at the same time for his ride - the camel. He used to walk and cut the desserts and the Wasteland to the point of exhaustion and exhaustion until his shadow is reduced from his continuous course day after day. (Camel) Intelligence is known about him, knowing each side and its detour from its path. It has established and walked straight through. Camel is characterized by hoarding, magnitude, and greatness, in permanent activity and tireless movement. As it is a chalice - a male goat - between the herds of antelopes. So in days, as if it was not a day, and who contemplated this camel and witnessed his life and remembers his condition and activity. As if the poet in this poetic painting talks about himself and the instability of him. After his life was filled with enthusiasm and vigor, the surroundings around him were flexible, under his control, if by him. He finds himself in a life that is alien to his soul and his reality. A life with a sad, dull and monotonous pattern that necessitated a dirty and losing confrontation is with the invincible forces of time. If it's bright and broad sky, as you welcomed it. It became dark and broken. That spirit, which was enlivened by vitality and vitality, was stained with intense grief and suffering. A mysterious and insulting is felt on the scene. It genuinely represents a mirror of the life of the poet and the nation. Local image based on live and non-inverse cell activity. The poet was in an intimate conversation and a painful blame with time. A suggestive image which the poet has intensified all his interpretative intentions with care, awareness and knowledge of the scientific dimension. It has aroused in the recipient a deep sympathy and feeling of distress and pain, a smart and beautiful approach that enriched the text with the deep semantic content. Each of us consciously or unconsciously realizes because the fate of the sentences. Here, the poet is our destiny all of us. The facts and facts found in this local image

are dominated by the powerful forces of Lumen with a strange uniqueness, to be matched by weakness and defeat by man, a universal axiom that never changes.

Also he said:

And a hundred came on...

Around the world, without her, it's okay.

So the clothes are as a sin...

And the father is doing the entire thing.

(Al-Qaisi, 1986)

A thunderous one hundred years passed by it. It is in this life that is good, sweet, fluffy, and beautiful, and those days are gone. The days of difficult times came and its scourge is great. He has worn out and presented everything in his life. The garment of worn out creativity cannot be cured. The purity of vision of the living reality and the flowing imagination of the poet. Despite the fact that he has reached the age of high, and the coherence of the artistic components of the poetic text shows the high efficiency of the poet in crystallizing his local image. It raises the feelings, emotions and sympathy in our hearts.

He said too:

Will you ask and the good people?

And healing your suspicion is to ask.

Do we honor the dissents to bring us down?

And we're going to do the best that's not dissolved.

And we're going to get the fearful gap...

And we're going to get back the show's empty.

We help our garm and enjoy our neighbor.

We're not going to be able to do that.

And if one of us is crazy, it's like.

Which is afraid that the spiders will go.

And when does it happen when a clan comes together?

And the runners see us as difficult.

And if the bra is heavier, it's loaded.

On our heavy-duty woes.

And right with our money to our ally.

He really does, and if he doesn't ask.

(Al-Qaisi, 1986)

Poets often use the form of direct speech as if addressed to them face-to-face. We find our poet did not violate this context. It seems that he wanted to establish a form of direct dialogue with the recipient through this presumptuous presumption of the absent - anonymous addressee - asking him to ask about his family and his clan. So people are good. They are as generous hospitality and sovereignty known to them. These are their true qualities. They did not invite them to themselves. They are the people of courage and determination in wars and misfortunes, terrifying their enemy. From the intensity of their fear they search for a shelter or a gap in which they take shelter from them. With their strength and intensity, they return the cloud that does not rain in it. It counts rain for its blackness and its weight. The needy and the destitute know them. They are the people of aid and relief, the source of those who ask their neighborhood. Either mentioning them is decorated and its luster. The right prevails in them, and anyone who commits Jerry's

right without a right is punished. Their sermons are the wise of time because they say a place in the hearts of people. A bright local image is stability in all its aspects. It is the opposite of every falsehood. It is pronounced by tribal authoritarianism and domination, in which the individual is subject to a set of binding rules that regulate the lives, activities, and relationships of each other in distress and prosperity. The poet portrayed his local image with a rebellious and dominant feeling, and a delicate hope, pride and pride in realistic, tribal behavioral situations. He immersed life in his own vision. In this section, we see a distinct rupture of depression which was worn by the previous verses and worn by the clothing of dust, ash and black colors. Those verses hear you stupid, lost, lonely, helpless steps. You do not know where they came from. In addition, you do not know where to go all this. He bestowed his poem with bitterness and pain, and shrouded in respects on the happy days that had passed. The dark world was presented to him. But the poet rises up with the last ten verses to restore his soul and the recipient to the lost desired paradise to the heroism. The morals and the depth of the authentic woman, all that dazzling brightness, and the forthcoming loom waving in the desert horizon. It is covered with ambiguity and dangers to rise from it he did not raise and contain his family affectionately. As if the poet was referring to himself, his inner feelings, and his depths - his true living reality - and not to his tribe. The poetic discourse sheds light on its essence - the poet - not on its apparent surface and the image and body it has reached against exactly what is described here. The truth in this local image is a linear semantic meaning that needs creative, interpretive reading skill based on bringing light into complete darkness that envelops the life and spirit of our poet.

Conclusion

Modern Arab criticism has known many new terms. We consider the local image as one of those terms. It appears through our treatment of the poem Rabiaa bin Makroum Al-Dabi. The local image creates interactive links based on acceptance and culture of the recipient of the poetic text. While reading it, the local image provides a solution to the interpretative problems that the reader produces during and after reading. It is more indicative of the real state of life lived. It was living, showing the truth of the poem that the poet wanted to reach. Our poet was creative in drawing his local image through his objective vision of the lived reality and his happy past. The intensification of his local scenes would cast his thoughts and feelings into suggestive signs and values suggestive. Using expressive techniques enabled him to store his memories that printed not a few parts of his pure self-poem. It helps to understand Objective vision of visible reality and remembered reality, drawing a creative local image based on an effective aesthetic embodiment of commercial realism, and expressing in concrete terms its imaginative worlds. They are saturated with fragments and fragments that were produced by his real experience, which detonated positive indications in the text of the text indicating the poet's ability to highlight his highest manifestations and the most beautiful pickups the sham is to produce a local aesthetic image with awareness, awareness and careful reflection. The local image of our poet did not stop at a certain threshold, but rather branched and revitalized central and secondary signs in his personal reality, and his tribal reality as well. Suddenly, this poem was inlaid with dichotomies (exponent / hope), (dream / truth), (reality / imagination), (truth / falsehood), (betrayal / courage), the poet sensed it with high transparency and conscious awareness, as it is the repercussions of reality for a poet who has passed through all ages His fluctuations, once he falls into the temptation of invocation, and once falls into the traps of seducing naughty and the bitterness of reality, so he employed these repercussions - dichotomies - to build the poetic entity under treatment, in order to survive his inevitable fate, and to achieve - from his point of view - the desired eternity - so we dissociated himself from all The restrictions imposed by time and reality on him, so his poem came to light, reflecting his poetic ability, and his analytical vision of the lived reality with clear intelligence, and he finally realizes that the

fading is the fate of the person who was confused about his matter. It will not remain from him only his white acts and his immortal words. The poet Al-Dabi poet is rich in its local images, which represented an adventure to know the meaning of human existence, and its feelings in front of the repercussions of time. He writes his text to extend his life, and his life is unconventional in relation to the word (eternity) that ignites us in life, which the poet embodied in his text through the local image in Best embodiment without even mentioning it.

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